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THE TRACKER
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Cover:
Organ by Walter Holtkamp, Sr., built for the 1933 convention of the American Guild of Organists.

Organ History, with Strings Attached

Musicologists outside our field commonly regard organ historical studies as insular, if not irrelevant. Fair or not, such criticism needs to be taken seriously because this perception infects students and contributes to a general lack of interest in old organs and their music. Too often, in fact, nearsighted organ historians do overlook connections that could spark wider attention while enlightening our own endeavors.

One blind spot in our vision is the once intimate relationship of organ building to the design and construction of stringed keyboard instruments. By the late nineteenth century industrial specialization had largely divorced these occupations, although even after 1900 a few firms such as Estey and Kimball produced both organs and pianos; but those companies employed separate strategies, technologies, and personnel in the two branches. However, until the second quarter of the nineteenth century (when the introduction of cast iron frames distanced piano construction from the domain of woodworkers) and occasionally later, individual organ builders routinely also made stringed keyboards, if only to fill time between organ commissions (Emilius Nicolai Scherr produced guitars as well). Some builders such as John Geib evidently found piano manufacture more lucrative in the long run and quit the organ business. Others sometimes worked for piano makers, as when Alpheus Babcock, the inventor of a metal frame, employed Thomas Appleton.

The oldest known work of the pioneer German-American organ builder Johann Gottlob Clemm is a spinet dated 1739. It is no coincidence that many seventeenth- and eighteenth-century German clavichords bear inscriptions identifying their makers as "*Orgel- und Instrumentenbauer*" or "*Orgel- und Claviermacher*," *Instrument* and *Clavier* both meaning primarily the clavichord, but by extension any stringed keyboard type. This traditional and universal conjunction of crafts, illustrated explicitly in Dom Bedos's *L'art du facteur d'orgues* (Paris, 1766–78), should alert us to the insights we can gain from examining the entire output, not just the organs, of such multifaceted figures as Gottfried Silbermann.

For all his accomplishments as an organ builder, Silbermann was arguably more inventive as a *Claviermacher*. Among other things, he originated the *cembal d'amour*, a particularly resonant clavichord with double-length strings struck in the middle. More importantly, he took on the challenge of developing Bartolomeo Cristofori's (or more likely, Giovanni Ferrini's) newfangled grand piano, which he first encountered in the early 1730s. As is well known, J. S. Bach eventually acted as Silbermann's agent in selling one of his pianos, and Bach's interest in this tonally colorful, dynamically flexible but intimate medium should be enough to engage our attention. The so-called *Pantaleon* (a versatile hammer dulcimer that Silbermann elaborated for the virtuoso Pantaleon Hebenstreit) further shows the great organbuilder cultivating a fashionable chamber instrument. Listeners as astute as Frederick the Great were enraptured by these new struck-string sounds, which might have influenced trends in pipe voicing in ways we have not yet fully grasped.

The long list of influential organ and clavier makers includes Mozart's favorite, Johann Andreas Stein, few of whose organs survive. Mozart's Stein clavichord, dated 1762, now belongs to the Hungarian national museum in Budapest; it shows the refinement of a builder who was by all accounts also a sensitive performer. Stein's remarkable combination organ and grand piano (*claveçin organisé*), built about 1781 and currently on loan from Göteborg to The Hague's municipal museum, offers rare insight to his tonal goals, as least as concerns chamber music, but its organ apparatus awaits thorough scrutiny.

"Organized" pianos by builders active from Russia to Mexico testify to the once widespread appeal and commercial viability of these hybrids. The Puerto Rican artist and organist José Campeche depicted one in a portrait he painted in San Juan about 1792. In 1808 the travel writer Johann Friedrich Reichardt encountered one in the home of a Viennese civil servant, whose wife, "a very simple woman...sat right down of her own accord at her organ-fortepiano to play something for me." In combination instruments of this kind, the study of string scalings can shed light on related pipe scales, while pipe measurements can elucidate questions of piano temperament. Issues of balance, change of timbres across the compass, tuning stability, and repertoire also arise. Among related matters just now receiving organ historians' attention, the oldest known European free reeds of any kind survive in a magnificent organized piano built in St. Petersburg by Johann Gabrahn in 1783; it is now in the palace of Paul I at Pavlovsk. This novel rank, divided into bass (called *Fagot*) and treble (*Rohr*), stands by itself in a tiny swell box with horizontally sliding, perforated panels rather

than louvers. Free reeds like these originated in efforts to synthesize human speech, and Gabrahn must have been among the first to adapt this experimental technology to purely musical purposes. Whether he intended the reeds to play simultaneously with the flue pipes and piano or not remains an open question, but this rank marks an important step toward greater tonal variety and dynamic expressivity—the same goals addressed by the piano.

A more ordinary organized piano produced in 1786 by the London firm of Longman & Broderip, now in The Metropolitan Museum of Art, incorporates pipework bearing the signature of Eaton Pether, the only record known to me of this member of the Pether family. Longman & Broderip also employed John Geib before he emigrated to New York, and pipework of his likely survives unrecognized in similar instruments from this firm.

A much earlier *claviorganum* in The Metropolitan Museum incorporates one of the oldest organs in the Western hemisphere. Its tiny, removable spinet is dated 1598 and signed by Lorenz Hauslaib of Nuremberg, while the organ component has been attributed to his contemporary, *Stadtorgelmacher* Steffan Cuntz. The tonal palette and musical functions of such quiet but elegant Renaissance playthings deserve exploration by means of a working replica. Another organ-harpsichord also awaits study in the same museum; the harpsichord, made by Hermann Willenbrock of Hanover in 1712, has been altered beyond salvation, but the organ parts might be relatively intact. Said to have been owned by the elector of Hanover, later George I of England, this imposing instrument might have been known to Handel.

Mark Turdo

David Tannenberg clavichord of 1761

Leaving aside hints of organbuilding by major stringed keyboard makers from Hans Ruckers to Henry Steinway and turning to an issue more germane to the OHS, the frustratingly incomplete record of David Tannenberg's work has had one big gap filled by the recent identification of a clavichord made by him in Bethlehem, Pennsylvania, in 1761. Kept since 1922 at the Moravian Historical Society in Nazareth, this instrument had been regarded as an anonymous import until Tannenberg's label was discovered inside. A forthcoming study describes this, Tannenberg's only known stringed keyboard instrument, which happens also to be his oldest extant instrument of any kind and the only one with his signature, as well as the earliest dated American clavichord. A hint of its significance lies in one listener's comment after Peter Sykes's inaugural recital on Tannenberg's newly restored Home Moravian Church organ, likening it to a "clavichord with pipes."

While outwardly unremarkable, on closer inspection Tannenberg's clavichord reveals him to have been experimenting with musical acoustics while still nominally working under direction of his mentor, Johann Gottlob Clemm. The instrument's remarkably thin, presumably resonant bottom board, elevated above a table top by little support blocks, is relatively unencumbered by its diagonal brace, balance rail, back rail, and wrest-plank, all of which are supported above the bottom. A dowel penetrating the bottom touches the underside of the soundboard to the right of the bridge, while a single rib that would normally pass under the bridge is here positioned entirely to the left of it, roughly parallel to its main axis. The rib and dowel thus flanking the bridge recall the bass bar and soundpost arrangement of a violin. Furthermore, the clavichord has two soundholes rather than the usual one, and a flat-topped, double-pinned bridge, a design normally associated with later pianos, including Silbermann's.

It seems that Tannenberg aimed to enhance this clavichord's sound in an unprecedented way. At least nothing resembling the rib and dowel arrangement has been noted in any other clavichord, including two closely related ones in the Smithsonian's National Museum of American History and the Schubert Club collection in St. Paul, Minnesota, both perhaps built under Tannenberg's supervision. If Tannenberg was already a visionary at this early stage of his career, we might wonder whether his goals in organ tone (not to be confused with his stoplists) were also largely personal and innovative, rather than merely derived from particular German prototypes. His organs have been variously described as representing south, east, or central German styles, and even a connection to Silbermann through Clemm has been dubiously asserted, although a direct, audible debt to any of these supposed influences has not been convincingly demonstrated. More likely, his eclectic taste was formed mainly in America by Clemm, by Georg Andreas Sorge's treatise on pipe scaling, by singing and playing the violin in the Lititz collegium musicum, and by listening carefully to lots of music on all kinds of instruments, including trombones, woodwinds, stringed key-boards, and English and German organs.

Just as suggestive as this clavichord's unique structure, calculation of its fretted semitone ratios shows that it was far from equally tempered. In 1761 Tannenberg had not yet received Sorge's treatise, which advocates equal temperament. Instead, Tannenberg might have been using a temperament learned from Clemm, although thus far it defies analysis. In fact, the temperament seems unsystematic if not random, since the same Mensur (the slotted key-guide rack, which implies the tangent positions) occurs for the most part in the Smithsonian's clavichord, which however has a differently shaped bridge, hence different string lengths resulting in different semitone ratios. This variance, coupled with the observation that Tannenberg's later organ tuning instructions could have resulted in true equal temperament only by chance, suggests that he might not have been overly concerned with precise tempering. There would have been little point, since tuning was not always under his control, and the usual conservative repertoire of his instruments demanded no more than a reasonable approximation of whatever temperament he intended.

Measurement of the clavichord shows that Tannenberg used the English foot rather than a German foot as his basic unit of measure by about 1760. Confirmation comes from the famous clavichord sketch attributed to him in the Moravian Music Foundation archives in Winscon-Salem; that drawing specifies a C-c3 (inclusive) span of two *Fuss* plus two *Zoll* or twenty-six *Zoll*. This same twenty-nine-note span on the actual clavichord

measures just twenty-six English inches, the same as in Tannenberg's organ of c.1776, also in the Moravian Historical Society. Deviations from this norm in other keyboards attributed to Tannenberg will demand explanation. However, the keys of these two instruments differ markedly in shape, materials, and decoration. Do these stylistic differences reflect changing taste or the organ's more public function, or might the organ keyboard have been made by someone other than Tannenberg?

Questions like these arising from Tannenberg's clavichord should help refine our investigation of his organs and enhance our understanding of his accomplishments. Further implications of the clavichord's discovery for American music history remain to be pursued, but at least this case shows how examining stringed keyboards can refine our view of the organbuilder's art. One benefit of studying such small but sophisticated instruments is a sharpening of visual perception, since adequately describing them requires a deeper level of detail than has been customary in describing American organs. Taylor & Boody's outstanding record of Tannenberg's Home Church organ puts most previous documentation of American organs to shame.

As our frame of reference widens and our vision becomes more acute, musicologists and their students as well as scholars in related fields should take organ history more seriously. Appreciation of old organs can only benefit from this advance. OHS

Laurence Libin is Research Curator at The Metropolitan Museum of Art, and a member of the OHS American Archives and Publications Governing Boards.

letters

Dear Editor:

I read with great interest the article [by Orpha Ochse] in a recent issue of *The Tracker* about the organ at Van Nuys High School [*The Tracker*, vol. 48, no. 4 (Fall 2004): 7–13]. I enjoyed reading about the early history of the organ, the organbuilder, the area (as it relates to the organ and organbuilder), and seeing all of those pictures. Although I have never had the chance to meet Jim Lewis in person, I still hope to have the opportunity to view his fantastic collection of photographs. However, I was surprised to read so much misinformation, especially with regards to the organ's recent history. I hope to set the record straight in this letter.

The organ at Van Nuys High School was one of three organs by the Johnston/ California Organ Company. Based upon having seen California Organ Company nameplates on the consoles from Van Nuys and Reseda Elementary, I believe that such nameplates did appear on the consoles of the organs constructed for schools in the area (San Fernando Valley) at that time. The other two organs [built by the Johnston/California Organ Company] were constructed for Reseda Elementary School and Owensmouth High School. (Owensmouth High School and the city of Owensmouth were later renamed Canoga Park.) The story that I was told by several people at the different schools over the years was that the three organs in the San Fernando Valley schools were donated to the schools by the company in appreciation for the educations that [the schools] were providing to their children. All three organs were exactly the same, specification-wise, so it is easy to discern an accurate specification. It is as follows:

Great

Double Open Diapason	16'	*metal*
First Open Diapason	8'	
Second Open Diapason	8'	
	from Double Open Diapason	
Melodia	8'	
Dulciana	8'	
Octave	4'	
	from Double Open Diapason	
Chimes		

Swell

Lieblich Gedackt	16'
Open Diapason	8'
Stopped Diapason	8'
Salicional	8'
Aeoline	8'
Voix Celeste	8'
Harmonic Flute	4'
Piccolo	2'
Cornopean	8'
Oboe	8'
Vox Humana	8'
Tremolo	

Pedal

Resulant Bass	32'	
	from Great Double Open Diapason and Pedal Bourdon	
Open Diapason	16'	*wood*
Bourdon	16'	
Lieblich Gedackt	16'	
	from Swell Lieblich Gedackt	
Octave	8'	
	from Pedal Open Diapason	
Flute	8'	
	from Swell Lieblich Gedackt	

Couplers

Pedal Octaves
Great to Pedal
Swell to Pedal
Swell to Great 16'
Swell to Great 8'
Swell to Great 4'
Swell to Swell 16'
Swell to Swell 4'
Great to Great 4'

Our firm has been involved with the Van Nuys High School organ since we were first asked to look at the instrument and submit an evaluation/proposal to the Los Angeles Unified School District (LAUSD: the agency which owns the organ and school building, and also the controlling and management agency for the school) in January of 1978. At that point I was myself a senior in High School. The console had recently been replaced (many of the original console parts were still at the school) with a "new" (used) console. From recollection (and I could be wrong), I do not believe that it was the Schantz console that was installed at the time of the Northridge earthquake. The reason that I believe this is that the Schantz console came from the organ that was located at All Saints by-the-Sea Episcopal Church in Montecito, California. The church had purchased and installed a new organ by Robert Turner in the mid-1980s, at which point the Schantz console would have become available. In 1978 the high school organ was in less than stellar condition, with many dead notes and several missing pipes. Most of the dead notes were caused by easily repairable electrical problems, and the missing pipes were mostly small treble pipes. Our proposal was not accepted. Over the next twelve years, the school organs were maintained by a variety of personnel in the area. Our firm was constructing a new console for a nearby church, whose organ committee chairperson was a member of the LAUSD's musical instrument repair department (as a piano technician). One day, when we were working on the organ at the church, we were talking about the organs within the district, and he mentioned that the service contract was coming up for renewal, and that I should submit a request to be included in the bidding process. We included a bid, and were the winning contractor. We were awarded the maintenance contract on 15 August 1990. At that point the organ was in basically the same condition that it had been when I had seen it twelve years earlier. It had been maintained, but still possessed numerous problems. I cannot see that it was restored in the 1970s as stated in the article ("By the 1970s the organ was badly in need of repair, and once more it was restored to playing condition"). In the thirty-nine months prior to the earthquake, our firm did maintenance on the organ, and was able to bring it up to reasonable playing condition. I will be the first to admit that the organ was not perfect by any stretch of the imagination, but it was in reasonable playing condition, and in good tune. Since I am sure that the author of the article did not have first-hand knowledge of the instrument prior to the earthquake or any [other] source that would have had reasonable working knowledge [of the organ], stating that the organ had received "a general lack of maintenance" is, at the least, pure speculation. I frankly am surprised, and, in fact, insulted that someone who did not know the instrument until *ex post facto* would dare to draw such a conclusion that could bring harm and offend the organ technician who was so employed at the time of the earthquake Also, prior to the Northridge earthquake, there was no pipework chat was damaged by any contractors. I never saw any evidence of damage caused by construction workers prior to the last site inspection, so it would be assumed that this occurred between July 2000 and January 2001.

After the Northridge earthquake occurred on 17 January 1994, we were asked by the LAUSD (as the current organ technicians) to perform an inspection of the pipe organs in the LAUSD (Van Nuys High School, Reseda Elementary School, Canoga Park High School, and Hollywood High School), to list the damage that the organs had sustained, and to submit an approximate cost for the repairs. This was done for Van Nuys High School in our letter of 2 February 1994. We were then asked to submit a more detailed inspection report to the area director of the LAUSD. This was done on 18 February 1994. Approximately four years went by, and the LAUSD had assembled a department (Earthquake Recovery Program) to handle the enormous task of seeing all of the earthquake damage repaired. This was not only to include all of the organs, but buildings as well (including the districts general administration building). I had met with members of this

department several times to discuss the organs. Included in some of those meetings were members of FEMA (Federal Emergency Management Agency) and the California OEM (Office of Emergency Management). We were asked to provide a break-down of each item of the renovation, approximate number of hours (with cost per hour), plus materials and any other expenses. This was faxed to the LAUSD on 9 September 1998, and a hard copy was mailed a couple of days later to them, with copies to FEMA and OEM. After this long wait, it looked as if the LAUSD was going to be funded for the organ projects. [The writer describes the lengthy bidding process that ensued, and his ultimate decision not to submit a bid for the project.] The project was ultimately awarded to the Datum Group, Inc., of Glendale, California, with Austin acting as a sub-contractor.

Having worked on the Van Nuys organ, the Reseda organ, and other organs of the same manufacture in the area, I can be absolutely positive that the organ was never on 10" of wind, but was on 6". At a point prior to 1978, a Spencer blower had been installed that probably produced more wind pressure than the original "Green Box" Kinetic blower that the organ would have had. No wonder that the Swell division produces a sound pressure of 117 decibels! It is also interesting to note why Austin needed to add an extension octave to the 16' [Lieblich] Gedackt in the Swell: as of the time of my last viewing of the organ, there was still in the organ a complete, undamaged and independent 16' Gedackt! I wonder what happened to this stop. The organ's chimes were a replacement, as the original set were of good quality and electro-pneumatically operated. From my notes and my remembrance of the organ, the two string stops in the Swell were not damaged beyond repair, so unless something happened to them after I had seen the organ, I cannot see why these string stops needed to be replaced.

The other two school organs were also damaged and repaired. The organ at Canoga Park High School had been rebuilt in the early 1970s by one of the school teachers who dabbled in organs. The chests were replaced with Sugar Pine pitman chests, most of the reservoirs were replaced (of actually really good quality), and Klann electric relays and switches ran the unit stops. Another console by an unknown builder was installed. After the earthquake, the pipework was repaired, the chests, reservoirs, etc., were rebuilt, the organ was additionally braced, the console (along with the electric relays and switches) was rebuilt with new solid-state equipment, and the original blower was replaced with a new Laukhuff blower. It is interesting to note that the grill in front of the chambers is painted a dark orange color (and was again repainted at the time of the earthquake rebuild). [This paint layer] is covering absolutely beautiful and extremely rare Cuban mahogany! The organ at Reseda Elementary School, located less than a mile from the epicenter of the earthquake, was the most severely damaged of all the organs. With the exception of the console, it was in absolutely original condition prior to the earthquake. The organ was restored back to the way it was in 1916 (with the exception of the console), and some additional bracing [was added] to help it survive better in future earthquakes. The original console had been replaced in the late 1980s with what I could only describe as an electronic spinet console that was absolutely a piece of junk. According to a copy of an undated newspaper article that I possess, the "good rebuilt console" cost the school $2,700.00. Shortly after this fiasco, the person who did this (whose grandfather and father had both been in the organ trade in Los Angeles)

letters

left the organ trade, and became a baker! It is interesting to note that the spinet console was replaced by a used Austin console. This console had been purchased new by Richard F. Muench, a local (and now deceased) organbuilder for Rosewood United Methodist Church, Los Angeles, California, to replace the console of the church's small, two-manual Kimball (which I believe was original to the church). The organ had developed numerous problems, and they decided to replace the pipe organ with an electronic substitute. The Austin console was available, and was purchased by the district and installed at Reseda Elementary School.

In conclusion, knowing Austin's reputation for quality, I am sure that the organ was rebuilt well. Though I have yet to hear, see, or play the instrument, I do look forward to that day.

Sincerely,

Michael R. Williamson
Williamson-Warne & Associates
Pipe Organbuilders,
Campanological Technicians
Hollywood, California

Orpha Ochse responds:

Mr. Williamson's letter raises various questions. I will respond to a few of them. In regard to his second paragraph, the Van Nuys High School organ was the first school organ in Southern California. A second and third were installed in high schools within a year. A report in the *Van Nuys News* (23 April 1915, p. 1) notes that the Owensmouth district trustees visited the Van Nuys High School and the Johnston organ factory: "They were much impressed with the organ being erected in the auditorium here, and, before leaving, contracted for one to be placed in their building." Given the April 1915 date of this report, the Van Nuys organ was probably built while the company was still named Johnston, but the name had changed to California Organ Company by the time the other two high school organs were completed. My best estimate is that the company changed hands sometime between August 1915 and February 1916. The Redondo Beach High School organ was dedicated 11 April 1916 [see Venice Evening Vanguard, 10 April 1916]. I have found no report of the time stating that these three organs had identical specifications, although, of course, that is a possibility.

Evidence does not suggest that the three high school organs were donated by the organ company. A letter dated 24 February 1916 by Mr. Whitson, a trustee of Van Nuys High School, states: "As one of the Trustees at the time will say that we were skeptical at the time as to what the tax payers would think of our spending so large an amount of money [for the organ], but nothing was said and since that time we have heard only favorable comments from every one, including the Board of Education of Los Angeles."

Regarding the restoration in the 1970s, the history of the Los Angeles Theatre Organ Society notes that on 18 April 1972 organist Randy Sauls played a Rodgers electronic instrument in the Van Nuys High School auditorium to raise funds for the restoration of the school pipe organ. The rebuild was completed, and on 4 June 1977 Gaylord Carter played the re-dedication program [see www.latos.org/History%20Files/history53.htm].

Conflicting evidence clouds the question of the wind pressure. As I noted, Alan McNeely estimated a pressure of ten inches. The Spencer blower was rated to put out fifteen-inch wind, but it had been modified in the 1950s to put out ten inches. Meanwhile, the number of springs on the reservoirs suggested three-inch wind, but on the Austin voicing machines the pipes seemed to speak best on about four-inch wind. Take your pick! Considering a variety of factors, including a tonal egress problem, Austin chose eight inches (correspondence from Austin Organs, Inc., 20 November 2001]

The technical information I relied on came directly from conversations with organ builders engaged in the Austin renovation, from their written reports to the Austin factory, and from additional technical reports collected by the Austin firm regarding this instrument. In one of those reports, the unfortunate condition of the organ was described by a Southern California organ builder who "was called over to the school sometime before this [i.e., before the Northridge quake] when they wanted to use the organ and had to tell them that it was not useable or tunable, presumably from damaged pipe work (it looked as though a contractor installing heating ducts through each chamber walked across the trebles, and this is visible in some of the pictures you have)" [included in correspondence from Austin Organs, Inc., 13 November 2001].

I am not acquainted with Mr. Williamson, the quality of his work, or the standards he uses to determine "reasonable playing condition." Nevertheless, I am sorry he is offended by observations in my article.

Dear Editor,

I hope it is useful to point out related to "A Tale of Five Organs" by Bruce Gardzina [*The Tracker* vol. 49, no.1 (Winter 2005): 41–45] and specifically First Unitarian Church, New Bedford, that architect William Ralph Emerson, who may well have carried out the 1874 Victorian makeover of the church, was not the son of earlier interim minister Ralph Waldo Emerson, the poet. Architect William Ralph Emerson was born in Alton, Illinois, in 1833, the son of Dr. William S. and Olive Bourne Emerson.

Although elusive, details of the architect's life have been documented by architectural historian Cynthia Zaitzevsky and referenced in Roger Reed's "The Maine Summer Architecture of William R. Emerson" published by Maine Citizens for Historic Preservation in 1995.

Frank Olney, AIA
Johnson Olney Associates, Inc., Architects
Boston, Massachusetts

Bruce Gardzina responds:

Although sources obtained from the church indeed stated that the architect William Ralph Emerson was the son of the poet Ralph Waldo Emerson, I have since found references to William as a brother, nephew, and a distant relative to Ralph. While the exact familial relationship of the two men remains unclear, a perceived connection between the architect and the poet clearly survived at least in the lore of First Unitarian Church, and served to aggrandize the 1874 remodeling of the sanctuary.

Dear Editor:

I would like to make several corrections to the stoplist that appeared with my article on the E. & G.G. Hook organ of the First Baptist Church, Jamaica Plain, Massachusetts. The stoplist is noted as found on the console, but apparently the annotations were reprinted from the 2000 *Handbook*, which is likewise in error.

- The 21 facade pipes from the Op. Diapason on the Great are of zinc, and only the interior pipes are of common metal.
- The Trumpet located in the Great division should read: 56 pipes; 49 reeds, 7 flue trebles.
- The Ch. Celestina is not the strength of the Bell Gamba. It is a Dulciana in construction, tone and volume.
- The "Plugged hole (for stop shank)" listed with the Choir stops, should be listed with the Swell stops.
- Add "Empty hole (for stop shank)," which should appear listed with the Choir stops.

The description of the facade pipes should read that they were originally stenciled in a blue and gold pattern, and subsequently repainted in gold by the early 1900s.

Scot L. Huntington
Stonington, CT

Harrison's Forgotten American Classic:

Aeolian-Skinner's Opus 953 for Strong Auditorium at the University of Rochester, Rochester, New York

BY JONATHAN ORTLOFF

Rochester has long been a city of great wealth and innovation. It was here that George Eastman established the Eastman Kodak Company, and, with his invention of flexible film in the late nineteenth century, brought about a revolution in photography, making him a fortune. In 1949 the Haloid Xerox Corporation revolutionized printing technology with its Model A copier, the first dry process document reproducing machine. Bausch and Lomb, the third partner in Rochester's corporate trinity, revolutionized optics in the same way Eastman had revolutionized photography.

George Eastman had a profound sense of philanthropic obligation to his community; he had a vision for a city immersed in culture, and used his great fortune to that end. In 1921, at a cost of $3 million, he gave Rochester the Eastman Theatre, the facade of which was inscribed "For the Enrichment of Community Life." Another $2 million of Eastman's money established the music school that bears his name, which was also the first professional school of the University of Rochester. Particularly fond of organ music, Eastman installed a sixty-rank Aeolian pipe organ in his home, an instrument that soon grew to 129 ranks controlled by a four-manual console. The Eastman Theatre contained the largest theatre pipe organ ever built, a 135-rank Austin, and Eastman made sure the organ department of the Eastman School of Music was outfitted with the best instruments money could buy. It seems only fitting that a community so immersed in innovation and culture, and particularly music, should be home to a watershed organ built by one of the great innovators in twentieth-century organ building.

Jonathan Ortloff

Strong Auditorium interior

The name of G. Donald Harrison is closely associated with the organ reform movement of the 1930s and 1940s in North America. Harrison is famous for his American Classic tonal designs, which became the staple of organbuilders in the mid-twentieth century. Three organs are inevitably associated with the early forays into his American Classic design: Saint John's Chapel at the Groton School in Groton, Massachusetts; The Church of the Advent in Boston; and St. Mark's Episcopal Church in Philadelphia.

These organs' tonal designs are typically described as groundbreaking, pioneering, or revolutionary; special note is often made of the use of modified French reeds, independent Pedal divisions, and unenclosed Positiv departments. They are unquestionably important instruments and deserve to be studied and hailed as exemplary. But there is another important instrument that, according to Orpha Ochse, "showed even more clearly the direction of the future,"[1] an instrument that remains virtually absent from these discussions: Aeolian-Skinner's Opus 953 for Strong Auditorium at the University of Rochester. This was Harrison's

fourth American Classic organ, finished only three months after the St. Mark's organ. This undervalued and understudied instrument is a seminal example of Harrison's work that displays his new thoughts on tonal design.

This organ's history cannot be discussed without first discussing the history of its home school. The University of Rochester was founded in 1850 on a small campus near downtown Rochester. Ground was broken in 1927 for a new campus along the Genesee River, on land purchased by George Eastman. The River Campus, as it came to be called, was a gloriously green and spacious setting, with beautiful, classically-inspired brick buildings. The campus was adorned with the stunning Rush Rhees Library, dormitories, academic buildings, and an elegant auditorium.

The auditorium building was donated by Hattie M. Strong in memory of her husband, Henry Alvah Strong (the first president of Eastman Kodak), and duly named Strong Auditorium. As early as 1920, plans for the building were in the works, and in a letter dated 3 January of that year to university president Rush Rhees, Mrs. Strong gave her support to the new campus: "I hereby pledge to the University of Rochester the sum of two hundred thousand dollars ($200,000) for the purpose of erecting an assembly hall on the campus of the University, in memory of my beloved husband, Henry Alvah Strong."[2] Henry had died the year before, in 1919. The auditorium was designed to seat 990 in the orchestra and balcony, and incorporated two chambers on either side of the proscenium for a pipe organ.

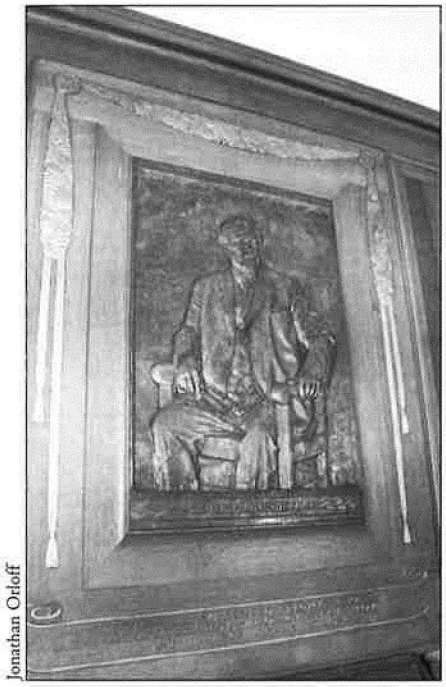
In 1928 it became apparent that the initial funds would not be sufficient to complete the project, and Mrs. Strong was called upon to donate more money. Upon hearing of George Eastman's intention to match whatever gift she gave, Mrs. Strong pledged an additional $45,000. Eastman wrote to Rhees on 28 October 1928, saying that the combined additional $90,000 "will build the building. I would rather not have my name appear."

The building was completed in 1929 and was dedicated in 1930 (along with the rest of the campus), although without a pipe organ, due to the funding crisis brought about by the Great Depression. Six years later, when her own financial situation had improved, Mrs. Strong wrote to Rhees, now retired, about completing her building with a pipe organ. She pledged $25,000 toward the cause, and the new president, Alan Valentine, charged Harold Gleason of the Eastman School of Music with the task of finding a builder capable of creating an organ to Gleason's specifications for the pledged amount.

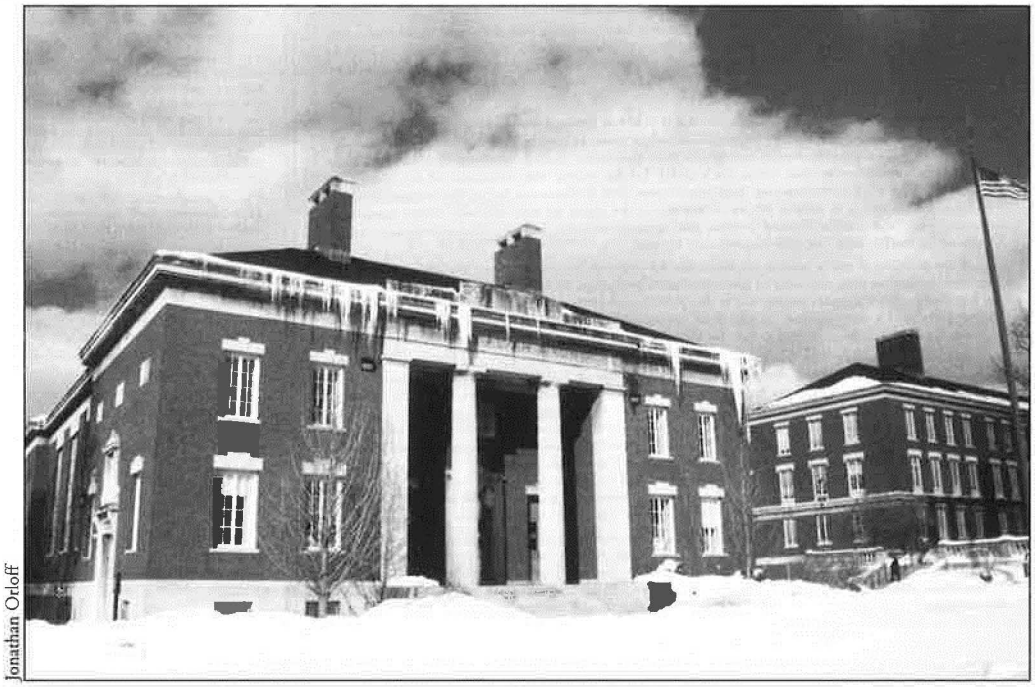
Unfortunately, Harold Gleason's papers do not survive either in the university's or the Eastman School's archives, so any correspondence he had with different organbuilders about building the Strong organ is undocumented. The only mention of another builder besides Aeolian-Skinner is made in a letter dated 2 December 1936 from Gleason to Rhees in which Gleason writes, "The letter from the Wurlitzer Co. has been answered." Aeolian-Skinner's name was mentioned as early as 19 October 1936. In a letter to Dr. Rhees, Mrs. Strong stated, "I realize that the building does need an organ, and think the Skinner's price reasonable."

The contract for $25,000 between the University of Rochester and the Aeolian-Skinner Company was signed on 8 December 1936, with treasurer Raymond L. Thompson representing the university, and vice president William Zeuch representing Aeolian-Skinner. Harold Gleason and Ruth Hoaurer served as witnesses. According to the original contract, the organ was to have seventy-three speaking stops on four manuals and pedal, representing 5,049 pipes in eighty-four ranks. Aeolian-Skinner sent the first invoice on 9 December 1936, and Mrs. Strong sent her check for $25,000 on 17 January of the following year.

Almost as surprising as the organ's tonal design was its price. In her 19 October


Jonathan Orloff

Plaque of Henry Alvah Strong in foyer of auditorium


Jonathan Orloff

Strong Auditorium exterior

CONTRACT

1 Articles of Agreement made this 8th day of December 1936, by and between the AEOLIAN-SKINNER ORGAN COMPANY, INC., of BOSTON, MASSACHUSETTS, hereinafter called the Builder and THE "UNIVERSITY OF ROCHESTER. N. Y. hereinafter called the Purchaser.

2 For, and in Consideration of the sum of TWENTY-FIVE THOUSAND ($25,000) Dollars, to be paid by the Purchaser to the Builder, the said Builder agrees to build an organ according to the annexed specifications, in a thorough and artistic manner, and install it in the STRONG AUDITORIUM, UNIVERSITY OF ROCHESTER, ROCHESTER, N. Y. complete in every detail and fully warranted, estimated on or about MAY 11, 1936

This data is not a Consideration or terms of this contract, but is given in good faith and full expectation of prompt delivery, subject, however to delays from fires, strikes or causes beyond the control of the Builder and especially subject to delays from freight embargoes or other interferences.

3 It is agreed that the amount of any State or Federal Tax levied on the manufacture or sale of said organ or in any other manner levied on the transaction set forth in this agreement, shall be added to the purchase price herein above set forth, and paid by the Purchaser.

4 It is understood and agreed that the materials and labor entering into the organ hereinabove constructed for are to be procured by the Builder in the State of Massachusetts, and said organ is to be constructed by the Builder in the State of Massachusetts from which State it is to be transported in interstate commerce to the State of NEW YORK where it is to be installed by the Builder as hereinabove set forth.

5 The Purchaser agrees that when the Builder is ready to proceed with the installation of the organ, the Purchaser will keep the building at a suitable temperature as required by the Builder and provide and allow the use of suitable electric current for some regulation, tuning, testing and lighting; the he shall provide a condition of quiet within the building for the proper tone regulation of the organ, and that he shall hold the Builder harmless from interference with its workmen during the installation. The Purchaser further agrees to assume all risk of damage to the organ by fire, lightning, water, tornado, or otherwise while contained in the said building and to insure the same in good reliable companies for the benefit of the parties hereto as their interests may appear.

6 If the building is not in proper condition for the organ to be erected when the organ is ready for shipment and it becomes necessary to place the organ in storage to be held until the building is ready for installation, the Purchaser agrees to pay the cost of such storage, or to arrange for such storage in a proper place at his own expense, provided of course that the organ builder does not complete said organ at the factory before the proper time for shipment, in accordance with contract date of completion.

7 It is mutually agreed that, in view of the fact that the presence of rubbish and dust, especially from plaster, and of noise or disturbance caused by workmen, when an organ is being erected causes not only immediate but future troubles in the functioning of any organ, the building in which the organ herein referred to is to be erected shall not be considered ready for the erection of said organ until the organ chambers and the adjacent parts of the building are entirely free from rubbish and dust. In other words, it is understood that the organ erection shall not be started until any other workmen liable to create rubbish, dust or disturbance shall be out of the way entirely, and furthermore, if after the organ erection men once start their work, they are interrupted by other workmen creating rubbish and dust, or making any disturbance, the losses in time and expense caused by the lack of proper conditions for organ erection and tuning, shall be paid by the Purchaser in addition to the contract price herein mentioned.

8 The Purchaser agrees to inform the Builder as to where the organ and console are to be located, and the dimensions of the spaces to be occupied before the plans or construction of the organ are begun. After these dimensions have been so determined the Purchaser shall not permit any changes to be made in the dimensions of the organ spaces nor the installation of any obstructions such as pipes, beams, posts, etc., and shall reimburse the Builder for additional cost due to such changes or obstructions.

9 The Purchaser, in consideration of the agreement herein of the Builder, hereby requests the Builder to construct and erect said organ and agrees to purchase the same and to pay therefor the sum o TWENTY-FIVE THOUSAND ($25,000) DOLLARS as follows:—

When the contract is signed, twenty-five (25%) per cent. of the total contract price amounting to $6250

When the principal portion of said organ is manufactured ready to assemble in the factory of the Builder, twenty-five (25%) per cent. of the total contract price amounting to $6250

Upon the delivery at the above named building of the principal portion of said organ, twenty-five (25%) per cent. of the total contract price amounting to $6250

Upon the erection of said organ complete, in accordance herewith, the Purchaser agreeing to examine said organ immediately in the presence of a representative of the Builder, the balance of said contract price, to wit, the sum of $6250

provided, however, that when said organ is ready for erection, and completion is held up by the inability for any reason of the Purchaser to have the installation proceed, all payments are due up to ninety (90%) per cent. of the contract price.

10 Final payment is, in any event, immediately due upon use of the organ in service or in other public manner. Interest to be paid at the rate of six (6) per centum per annum from the date of such use upon any balance remaining unpaid upon the expiration of thirty (30) days.

11 Final payment shall not be withheld on account of minor adjustments for which the Builder is liable under its warranty.

12 It is mutually agreed that the title to and ownership of said organ shall be and remain in the Builder until the contract price as heretofore stated and all promissory notes or other evidences of indebtedness and renewals thereof have been fully paid with interest at the current rate upon any amount not paid when due, and that only upon such payment shall said organ become the property of the Purchaser. If the Purchaser shall fail to make the payments as herein provided, or to pay any notes given when due, and such default shall continue for thirty (30) days, the Builder upon written notice to the Purchaser may forthwith take and repossess said organ, and after sale of said organ the Builder shall apply the proceeds of said sale upon the payments due hereunder and shall account to the Purchaser for any balance of said proceeds.

13 It is understood and agreed that the delivery and acceptance of promissory notes or other evidences of indebtedness shall not be considered payment until the full amount of the same and of any renewals thereof shall have been paid in full with interest.

14 All verbal agreements and understandings are merged in this contract and the specifications and details of construction attached hereto which comprise the entire contract, and no change, alteration or modification made verbally or in any other way, will be binding upon the Builder, unless the same be made in writing signed by an executive officer of the said Builder.

15 In witness whereof, the parties hereto have hereunto set their hands and seals this 8th day of DECEMBER 1936

AEOLIAN-SKINNER ORGAN COMPANY, INC.

Witness Harold Gleason

By W. E. Zeuch Vice Pres.

THE UNIVERSITY OF ROCHESTER (Purchaser)

Witness R. A. Mauer

By Raymond L. Thompson Treasurer.

This and subsequent pages: original contract for the Strong Auditorium organ

letter to Rhees in 1936, Mrs. Strong told him, "I do not feel that I could possibly add more than $25,000 to the amount I have already put in it." There is no evidence of the school's seeking to raise more funds, and Mrs. Strong's mention in the same letter of "Skinner's price" suggests that Aeolian-Skinner quoted this price to match the donated amount. Regardless, the price was still far below that which would have been expected for an organ of that size in 1936. By comparison, the Skinner in Kilbourn Hall at the Eastman School, installed fifteen years earlier, was of comparable size, and most likely cost close to $50,000. In a letter to Harold Gleason of 4 May 1937, Aeolian-Skinner treasurer George Caitlin wrote of a dispute of a few hundred dollars in freight charges, adding, "If the price at which the organ was figured was such as to enable us to make any profit, we would not say a word about this freight, but unfortunately for us that is not the case." These facts suggest that Aeolian-Skinner wanted the contract badly enough that they were willing to sustain a substantial loss.

The stoplist in the contract called for another in the series of radical new Aeolian-Skinner organs. Gleason described the design in *The Campus,* the university's student newspaper, on 19 February 1937: "It is of the newest design and most complete construction." Another article on 30 April quoted Gleason as saying, "This organ realizes an ideal in modern organ construction in that it restores the clarity, richness, and grandeur of the Baroque organ of the 17th and 18th centuries, and combines with these qualities the tonal resources of the best modern instrument."

As originally designed, the organ had essentially four manual divisions (Choir, Great, Swell, Rück-Positiv); the Solo Organ was to have but one stop, a Trompette Harmonique, enclosed in the Choir. From the contract, it is not clear on which manual the Rück-Positiv division made its home. According to the contract specifications, it was to be duplexed to the Great. However,

Organ Architects and Builders

Church Residence Auditorium University

Skinner Organs Æolian Organs

Boston, Mass., December 2, 1936
12-2-36-11

SPECIFICATION OF AN ORGAN PREPARED FOR

UNIVERSITY OF ROCHESTER,
Rochester, N. Y.

GREAT ORGAN	PIPES
16' Violone	61
8' Principal	61
8' Diapason	61
8' Hohl Flute	61
4' Principal	61
4' Flute Harmonique	61
2 2/3' Quint	61
2' Super Octave	61
2 2/3' Full Mixture (IV Rks.)	244
2' Fourniture (IV Rks.)	244
1' Cymbel (III Rks,)	185
Chimes (in Choir Box)	
SWELL ORGAN	
16' Quintaton	73
8' Geigen	73
8' Stopped Diapason	73
8' Flute Harmonique	73
8' Viole da Gambe	73
8' Viole Celeste	73
4' Octave Geigen	73
4' Flute Triangulaire	73
4' Violina	73

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SWELL ORGAN - (Cont'd.)	PIPES
2' Flautino	61
2 2/3' Full Mixture (IV Rks.)	244
1' Plein Jeu (IV Rks.)	244
16' Bombarde	73
8' Trompette	73
4' Clairon	73
8' Oboe	73
Tremolo	
CHOIR-ORGAN	
16' Dulciana	73
8' Viola	73
8' Orchestral Flute	73
8' Dolcan	73
8' Dolcan Celeste	61
4' Zauber Flöte	73
2' Piccolo	61
8' Clarinet	73
8' Orchestral Oboe	73
Chimes - 25	
Tremolo	
RUCK-POSITIV ORGAN - (Duplexed to Great)	
8' Koppel Flöte	61
8' Quintade	61
8' Gemshorn	61
4' Principal	61
4' Nachthorn	61
2 2/3' Nasat	61

in the coupler listing, there were four couplers (Rück-Positiv to Great, Choir, Swell; Rück-Positiv on Solo) controlling the division. In addition, what appears to be a key-cheek switch was included on the Choir: Choir on/Rück-Positiv off; Rück-Positiv on/Choir off; Both on. Gleason handwrote a duplicate switch for the Great manual and made several additional handwritten addenda to the contract, including Swell to Solo and Great to Solo couplers. Skinner had not provided any divisional pistons for the fourth manual, and Gleason added eleven pistons (0–10): "Solo (For Ch. Rück Pos)." In addition, he added three ventils similar to those he designed for the Kilbourn Hall Skinner in 1920.

Again, there is little documentation about the organ's installation, but the *Campus* article of 30 April 1937 mentioned that "installation was begun last January." It is also not clear when several major changes were made to the specifications. The specifications printed in *The Diapason* on 1 October 1937, which correspond to the final installation, show several differences to those in the signed contract. For example, in the contract specifications, the Great flute chorus lacked the 2' Blockflöte, which was ultimately installed. The 8' Gemshorn was also a later addition. The Swell, too, was altered: the original 8' Stopped Diapason was changed to an 8' Stopped Flute, and the 8' Flûte Harmonique was deleted altogether. The names of the 8' Geigen, 4' Octave, 2' Geigen Flautino, 16' Bombarde, and 8' Trompette were changed to Geigen Principal, Octave, Flageolet, Double Trumpet, and Trumpet, respectively; the latter change is significant, as it may reflect the switch from reeds with modified Cavaillé-Coll-type shallots to those of English design, as were installed.

Two ranks were added and one deleted from the Choir. True to his scheme of color mutations in the Choir of the Kilbourn Hall instrument, Gleason added a Nazard and Tierce to the division, and the 8' Orchestral Oboe was moved to the Solo. The Rück-Positiv (Harrison's largest to date)

-5-

RUCK-POSITIV ORGAN (Cont'd.) (Duplexed to Great)	PIPES
1' Block Flote	61
1 3/5' Terz	61
	61
1 1/3' Larigot	61
1' Sifflote	244
1 1/3' Scharf (IV Rks.)	183
1/2' Zimbel (III Rks.)	61
8' Krumhorn	
SOLO ORGAN	
8' Trompette Harmonique (In Choir Box)	61
PEDAL ORGAN	
16' Principal	32
16' Contra Basse	32
16' Violone (Great)	
16' Flute Conique	32
16' Quintaton (Swell)	
16' Dulciana (Choir)	
8' Principal	32
8' Flute Ouverte	32
8' Cello (from Great 16' Violone)	
8' Quintaton (Swell)	
8' Dulciana (Choir)	
4' Super Octave	32
4' Nachthorn	32
2' Block Flote	32
3 1/5' Mixture (III Rks.)	96
1 1/5' Fourniture (II Rks.)	64
16' Bombarde	32
8' First Trompette	12
8' Second Trompette	32
4' Clairon	12
Chimes (Choir)	

-4-

COUPLERS

Swell to Great)
Choir to Great)
Solo to Great)
Ruck-Positiv to Great)
Ruck-Positiv to Swell)
Ruck-Positiv to Choir) Unison
Swell to Choir)
Solo to Choir)
Choir to Swell) Swell to Solo
Choir on Solo)
Ruck-Positiv on Solo) Great to Solo

Swell to Swell 4')
Swell to Swell 16')
Swell to Great 4')
Swell to Great 16')
Choir to Great 4')
Choir to Great 16')
Swell to Choir 4')
Swell to Choir 16') Octave
Choir to Choir 4')
Choir to Choir 16')
Solo to Solo 4')
Solo to Solo 16')
Solo to Great 4')
Solo to Great 16')

Great to Pedal)
Swell to Pedal)
Choir to Pedal)
Solo to Pedal)
Ruck-Positiv to Pedal) Pedal
Swell to Pedal 4')
Choir to Pedal 4')
Solo to Pedal 4')

Choir on Ruck-Positiv Off
Ruck-Positiv on Choir Off
Both On

Great ON Rück-Positiv off.
Ruck-Pos ON Great Off.
Both on

COMBINATIONS - Adjustable at the console and visibly operating the draw stop knobs.

Solo (For Ch. Rück Pos) A - 0 - 1 2 3 4 5 6 7 8 9 10
GREAT B - 0 - 1,2,3,4,5,6,7,8,9,10,0
SWELL C - 0 - 1,2,3,4,5,6,7,8,9,10,0
CHOIR & RUCK-POSITIV D - 1,2,3,4,5,6,7,8,9,10,0
PEDAL - 1,2,3,4,5,6,7,8,9,10 (toe studs)
GENERAL - 1,2,3,4,5,6,7,8,9,10 - 7,8,9,10 duplicated by toe studs

1 coupler combination piston under each manual (Left of Manual 0) A.B.C.D
General Cancel
16' Manual stops Off 16' Couplers off. (Manuals, Cresc. Ped, SFZ.)
Pedal combinations to Great pistons
Pedal combinations to Swell pistons
" " " Choir "
" " " Solo " (Ch. Rück-Pos)

lost one rank, the 8' Gemshorn, to the Great. The single-stop Solo division was augmented by the Orchestral Oboe and a 4' Clarion, all on seven-inch wind pressure. With its increased size, the Solo chest was moved out of the Choir box and placed in its own box under the Choir in the right chamber. A separate expression engine was installed to drive its shutters, still controlled by the Choir expression shoe.

The Pedal organ, which borrowed one 16' and one 8' stop from each manual division save the Rück-Positiv, remained mostly unchanged except for the nomenclature of some stops: the unit reed of 16' Bombarde and 8' First Trompette was anglicized to Trombone and Trumpet, and the 8' Principal was changed to 8' Octave. Perhaps the most interesting modification, however, was the change of the independent 8' Second Trompette to an 8' Bassoon. This narrow-scaled stop with inverted, conical resonators of zinc was a feature not included on any other American Classic organ built by Harrison. Without proper documentation and further research, its intended purpose can only be presumed.

On the Rück-Positiv, Harrison's third Krummhorn stood out as an unusual stop for its day. Unlike later Aeolian-Skinner Krummhorns, which are narrow-scaled cylindrical stops of pipe metal, the resonators are of brass, with large spotted-metal bells.

The four-manual console differed somewhat from the contract specifications, as well as from the changes and addenda Gleason made to the contract. The divisions were laid out as was to be expected, with the drawknobs for the Rück-Positiv under the Solo division on the right jamb. Controls and mechanicals were numerous, reflecting Gleason's hand in the design. To the left of the eleven divisional pistons under each manual was a coupler divisional piston, labeled with letters, as in the Kilbourn instrument. To the right of the manual divisional pistons were reversible coupler pistons to bring the Rück-Positiv onto each manual.

Differing from the handwritten instructions in the contract, the fourth manual did not have eleven divisional pistons controlling the Solo and Rück-Positiv.

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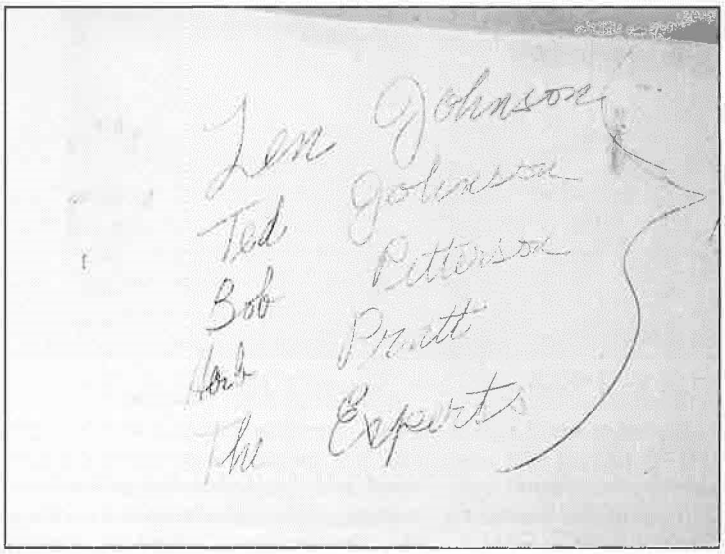
MECHANICALS

All ~~intermanual and~~ manual to Pedal unison couplers to be controlled by reversibles. Solo to Ped
Swell Expression Pedal Sw to Ped
Solo and Choir Expression Pedal Gt. to Ped
Crescendo
Sforzando - duplicated by piston Ch to Ped.



Rob Kerner

Names of installation crew inscribed in chamber, dated April 1937

DETAILS OF CONSTRUCTION

The builder warrants the action and construction in every particular, and agrees to make good any defects in materials and workmanship which may appear within five years.

Action to be electro pneumatic.

Casing of console to be of native oak, or of any other native wood of equal value; of simple design to harmonize with the period of the architecture of the building.

An organist's adjustable bench of same material as console casing.

All basses of the larger winded stops on separate chests.

The organ builder is to furnish and install an electric blowing plant, consisting of a motor, blower, remote control self-starter where necessary, and generator for action current, all of ample size to meet any legitimate demand which may be made thereon by the instrument, according to the specifications.

~~The purchaser shall furnish a suitable foundation for the motor and blower, connect the motor and starting switch with the power current, install wiring from the console to the self-starter and connect same; do all cutting of floors, partitions, etc., and the running of conduits where required and wind conductors from the blower to the console and all organ chambers which may be necessary; and shall prepare the organ chamber in accordance with plans which shall be furnished by the organ builder.~~

The organ is to be erected in the building, tone regulated, tuned and left ready for use. Freight and cartage to be paid by purchaser.

No organ case or front display pipe work is included.

The organ builder will furnish and install all the windtrunking.

The purchaser agrees to connect motor and starting switch with power current, install wiring and connect same; do all cutting of floors, partitions, etc., and running of conduits where required, including lights for console and organ chambers - for which the organ builder agrees to pay the purchaser a sum not to exceed $200.00.

It is understood that the price of the organ is to include everything necessary for the installation and that any additional charges will be met by the builder.

The organ to be ready for acceptance by Mr. Harold Gleeson not later than May 15, 1937.

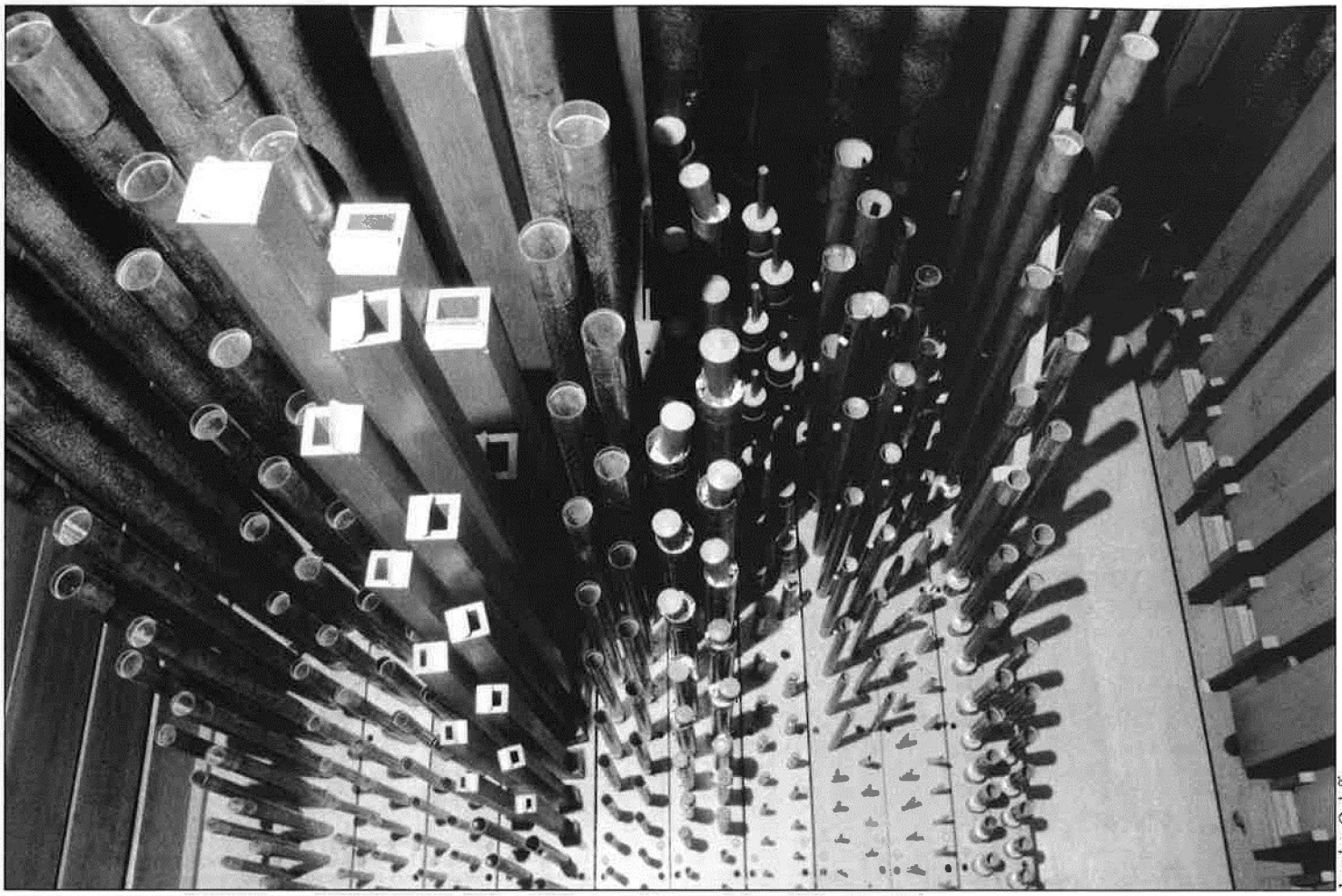
The completed organ to be satisfactory to Mr. Harold Gleason.

Instead, three Solo divisionals were installed (0–2) left of center on the keyslip. Five pistons for the Rück-Positiv (0–4) were placed to the very right of the keyslip. The Rück-Positiv divisionals were also duplicated in the same position under the Choir manual. Keycheek switches on the Great and Choir manuals duplexed the Rück-Positiv divisionals to the manual divisionals, and Rück-Positiv to Pedal reversible coupler pistons were installed on the Great and Choir manuals, to the left of the Great/Choir to Pedal pistons. The three ventil pistons (16' manuals Stops off, 16' Couplers off, and 16' Pedal Stops off) were located at the left of the Solo keyslip, and were duplicated on toe pedals. With ten general and fifty-five total divisional pistons controlled by a capture combination system, there was no room in the console for the complex machine needed to set and store combinations, and thus the capture machine was placed in the blower room.

The organ was first heard in public on 6 June 1937 during the university's baccalaureate service, which was held in the auditorium. President Emeritus Rhees and Mrs. Strong were both present, and Dr. Rhees formally dedicated the organ, after which Harold Gleason gave a brief recital.

Of the completed building Rhees remarked, "It is now given its crown of beauty and usefulness in the noble organ which we here dedicate." Turning to Mrs. Strong, he expressed his and the university's appreciation for her generosity, saying, "Now we welcome you here to express our grateful and lasting appreciation of this crowning gift you have made in memory of your illustrious husband. Whenever, as now, your organ's strains reveal its quality for beautiful and uplifting harmonies, the music will be our song of perpetual appreciation of you two bearers of the name which is cut in the stone over the entrance to this building."

The following October, the organ was officially opened to the public with a weekly recital series featuring some of the period's most illustrious names in organ performance. Marcel Dupré gave the opening recital on 10 October. *The Campus* buzzed with excitement, running two front-page stories on the artist and



Choir 16' Dulciana, 8' Viola, 8' Dolcan, 8' Orchestral Flute, 8' Dolcan Celeste, 4' Zauberflöte, 2⅔' Nazard, 2' Piccolo, 1⅗' Tierce, 8' Clarinet

his planned program. On the Friday before Dupré's recital, the paper printed his program:

Fantasy and Fugue in G minor	Bach
Concerto in B flat	Handel
Fantasy in F minor	Mozart
Comes Autumn Times	Sowerby
Rhapsody on a Breton Canticle	Saint-Saëns
Allegro and Fugue from Third Sonata	Mendelssohn
Introduction and Passacaglia	Reger
Up the Saguenay	Alexander Russell
Husette	Ibert
Angelus	Dupré
Prelude and Fugue	Dupré
Variations and Improvisations on a submitted theme	

Harold Gleason, Robert Hufstader of Princeton University (a student of Dupré's), and Catherine Crozier were among the initial artists to perform, and the October 1937 issue of *The Diapason* announced that "the organ will be used for weekly public recitals to be arranged under the direction of Mr. Gleason, who will play many of the recitals and engage outside artists."

For all its pioneering features and what must be assumed to have been meticulous tonal finishing by Harrison, the organ never performed well in the space, largely due to the room's unfortunate acoustics. Unlike its other early American Classic brothers, the Strong organ was built in an almost acoustically dead room. Eastman organ professor emeritus David Craighead remarked that even when the organ was in perfect playing condition, the sound in the room was never quite satisfactory.[3] To begin with, the room was small. Roughly one hundred feet long by forty feet wide by thirty feet high, there was little space for sound to develop. The decorative treatments reduced reverberation even further: the floors were carpeted, the seats cushioned, and the windows framed by heavy curtains. Acoustic tiles hung on the ceiling, absorbing even more sound. Even when empty, the hall had less than a second of reverberation. In addition, the placement of the chambers resulted in what Craighead described as a "ping-pong effect."

The 1928 construction of the auditorium had anticipated the organ console to be installed on a lift in the center of the orchestra pit, in the same manner as the console Gleason had designed sixteen years earlier for Kilbourn Hall. The Otis Company and the Graves Elevator Company of Rochester tendered bids for the job in December 1928, with Otis quoting a price of $2,600, and Graves quoting $1,558. When it was announced that the organ would not be installed due to financial reasons, the university decided to omit the elevator from the construction, although the elevator shaft was built nevertheless. Eight years later, when the organ contract was indeed signed, the parties discussed the installation of a lift in the

existing shaft. The contract was signed with the expectation that the university would "investigate the advisability of providing an elevator for the organ console."

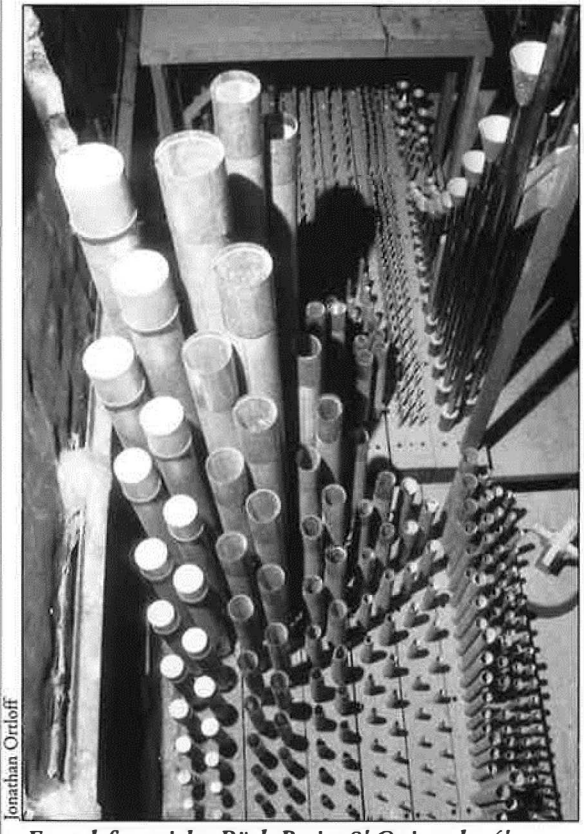
In a letter dated 29 March 1937 to Aeolian-Skinner vice president William Zeuch, university treasurer Raymond Thompson wrote in reference to the contract signing, "At that time you stated that if the elevator was not provided, that the console could be installed in such a manner as to permit the installation of the elevator at some later time, if we found it to be advisable," referring to the installation of additional lengths of cable to the console to permit it to ride on a lift. The final decision was made not to install an elevator, and Thompson explained, "After investigating the advisability of installing the elevator, we have come to the conclusion that indicated conditions governing the use of the organ are such that we will not provide the elevator at this time." Thompson instructed Zeuch to include the aforementioned extra cable "at no additional cost to us," leaving the possibility for a future lift installation. The console was thus placed on a platform built several feet below the top of the shaft. While a seemingly minor detail of the installation, the decision not to install an elevator would contribute to the organ's eventual demise.

Despite the several drawbacks to the installation, the organ was used quite extensively in the years following its installation for solo concerts, orchestral performances, choral accompanying, and for ceremonies such as the baccalaureate service at which it was first heard. Eventually, however, changing tastes in the music department and the general decline in the popularity of organ music insured that the Strong organ was used less and less. By the 1970s the organ was still in acceptable operating condition, but was rarely used. According to Robert Kerner, organ maintenance technician for Eastman, "In 1977, the Berkshire Organ Company conducted a report on the condition of the organ, and submitted a proposal to completely clean, re-leather, repair, re-regulate, and tune the whole organ, including the console and remote capture machine, for $33,000."[4] Due to financial reasons and lack of interest in the organ, the restoration never happened. With the decline of the organ's use and the lack of an elevator to move the console out of the way when the pit was needed for other uses, the decision was made in the late 1980s to lower the console to the bottom of the elevator shaft, which was accomplished with a block and tackle. A permanent platform was built over the top of the shaft.

As late as 1992 the university was still considering restoration, and Kerner completed another survey of the organ in which he inspected the entire instrument, reporting to the music department on its condition. The Kerner survey was extensive and reported that the organ was still in fairly good condition. Most of the leather was still intact and in good shape. The console showed less-than-normal wear. There was some vandalism and damage in the pipe chambers: a single pipe from four ranks in the Choir chamber was missing, as were about a dozen mixture pipes from the lower Great chest. Due to failed or faulty racking, some pipes in the Solo division had bent resonators at their base. One of the resonators of the Pedal Trumpet, while still intact, had broken off. In the left chamber, many of the offset pipes had come loose from their racks, and were mildly damaged. One pipe from the Great Gemshorn offset was damaged beyond repair. Kerner estimated the price for returning the organ to playable condition, saying, "somewhere between $15,000 and $25,000 would see the Strong pipe organ in useable form." Once again, however, no action was taken, and in the ensuing years the organ fell into even worse disrepair.

In 1998 a renovation of the basement of the building, as well as of the stage of the lower auditorium under the main hall resulted in the reconfiguration of the basement rooms under the main auditorium's stage. In the area requiring remodeling was the blower room containing the blower, static reservoirs, the remote capture machine, as well as the bottom of the console elevator shaft. The decision was made to remove the console, blower, static reservoirs, and capture machine to make way for the new space, effectively spelling the end of the organ's life. Kerner was called in to remove the components. The two pairs of high- and low-pressure metal windtrunks from the blower room to each chamber were cut, their openings filled in with cement. The contents of the blower room were carefully removed and placed in storage. To remove the console, contractors tore out a wall of the elevator shaft, allowing Kerner to remove it through the service entrance in the basement. With the pass of a reciprocating saw through the cable, the console was free to be removed to storage, still in nearly new condition due to sparse use during the previous three decades.

In 1994 Dan Harrison (no relation to the organbuilder), a member of the university music faculty and himself an accomplished organist, wrote to Eastman organ professor David Higgs about the organ and the impending renovation of Strong Auditorium, saying, "If renovation of Strong happens, then I would want to make sure that the organ renovation is included. The fact that it is an early G. Donald Harrison and that it is [a] large and impressive instrument would be decisive, I think." According to Higgs, the university had no desire to keep the instrument in place at that time, citing the infrequent use they would have for it.[5] As plans for the renovation were laid out, Eastman expressed interest in taking possession of the instrument and moving the organ out of the building. While the professors of the organ department realized the historical significance of restoring the organ in place, they took into account the lack of access to Strong Auditorium by the university music department, as well as the limited availability of the instrument to Eastman organists. At that time, it was recommended that the organ be moved out of the auditorium to ensure its use. Higgs recounted this in a 2004 interview, saying, "We [the organ department] understood at that time that the hall was in constant



Jonathan Ortloff

From left to right: Rück-Positv 8' Quintade, 4' Nachthorn, 2⅔' Nasat, 2' Blockflöte, 1' Sifflöte, IV Scharf


Jonathan Ortloff

Damage to Pedal 16' Trombone

use, and that we would not be able to use the organ much for lessons and concerts. The university music department also informed us that they would have little use for the organ. While we understood the ideal situation of leaving it there, we realized that the organ would see just as little use as it had previously, and most likely would fall into disrepair again."

The organ department had found a new home for Opus 953 in Christ Episcopal Church, adjacent to the Eastman building in downtown Rochester. The organ department planned to construct a gallery across the back wall of the church on which to install the organ, placing the console on the main floor. On 26 June of that year Thomas LeBlanc, vice provost and dean of the faculty, wrote to Eastman director and dean James Undercofler, saying, "On behalf of the College [of Arts and Sciences], I am pleased to offer the Eastman School the organ 'as is.'" The letter made clear that Eastman would bear the costs of the removal, storage, restoration, and installation of the organ.

In preparation for the renovation of the auditorium in 1998, Eastman hired Schoenstein & Company Organbuilders to prepare a proposal for the removal, restoration, and installation of the Strong organ in Christ Church. Jack Bethards, president of Schoenstein, sent the proposed plan, along with budget estimates, to David Higgs on 19 March of that year. The outline for work to be done was detailed and extensive: an estimated total of 127 weeks would be needed to complete the project, with an estimated budget ranging from $800,000 to $1.8 million.

At that time, there was a discussion of making changes and tonal additions to the organ to suit the teaching requirements of the Eastman School. Bethards included a carefully-worded two-page section at the end of his report, outlining "the important issues, both artistic and political, in changing this organ." He noted the responsibility placed upon "anyone controlling the destiny of an organ designed by G. Donald Harrison," and remarked on tonal changes and modifications to the console and mechanical systems. On the subject of tonal changes and additions, he stressed the need for keeping the tonal design of the organ original, saying "Every bit of the existing tonal material should be preserved." The only exceptions to which he gave credence were "necessary changes due to the change in the acoustical environment." (Christ Church is substantially bigger than the auditorium, and has much greater reverberation.) Writing on tonal additions, Bethards made clear that "any addition would not in any way compromise the tonal balance or egress of the original material," and that additions "should be kept to the absolute minimum."

With regards to the console, Bethards again took a conservative but realistic approach, citing the ideal situation in keeping the console completely original. However, he said, "requirements for mobility or multiple [combination] memory may require changes." He offered three options, including retention of the electro-pneumatic combination action, replacing it with a modern electric action, and constructing an entirely new console, keeping the original as a second console. All three options, however, included removing the original capture machine and replacing it with a solid-state system. The original electro-pneumatic relay was also to be replaced with a solid-state system.

The Schoenstein figures, even without budgeting for additions, were far higher than Eastman had expected, and despite the significant progress made on the preparations for moving the organ to Christ Church, it soon became apparent that there would not be sufficient funds to complete the project. The renovation of the auditorium went forward as planned, and the organ remained in its chambers.

On a visit to the organ in 2004 Rob Kerner noted that the vandalism and general state of the pipework had worsened slightly since his last visit twelve years earlier. In the left chamber, which houses the Great, Swell and Pedal flues, most of the Great 8' Principal pipes on offset chests had fallen due to failed racking, and were leaning against other pipes. The top octave of the Great Fourniture (and slightly more of the two-rank Pedal Fourniture) was missing. Single pipes from several ranks were also missing, and many pipes that had come out of their rackboards were strewn about the floor. They were all promptly returned to their chests.

In the right chamber, the damage to the pipework was more extensive. Immediately upon entering the chamber, it was apparent that the Pedal Trombone unit was in poor condition. The top six pipes on the C side of the chest closest to the chamber door were badly damaged: resonators were broken off, bent, and dented. A pipe halfway down the C side had come out of its rackboard; the resonator had bent at the bottom and was leaning on the 16' Flute Conique, three feet away. Boots, resonators, and whole pipes lay on the floor next to the chest, and as many as could be were returned to their chest. The resonator of the C of the 8' Bassoon had been severed at the block, and was hanging on its hook. As in the other chamber, pipes were missing, most notably two from the Krummhorn and one from the Bassoon. In the Solo box, pipes also had fallen out of their racks, and some were missing. Several flue trebles of the 4' Clarion were damaged beyond repair. The Choir division was the only division to have escaped serious damage. The inside of the box was not just very clean, but quite pristine, save for the four missing pipes Kerner had noted in his previous survey.

This brings the story of Aeolian-Skinner Opus 953 to the present. The console, static reservoirs, and blower sit in safe storage in a Rochester warehouse. The pedalboard, bench, and console kneeboard lie in storage in the Eastman School building, along with the remote capture machine. It is not known when the organ was last heard. Generally, the organ is very dirty, as would be expected. The Choir and Swell boxes were designed to have their shutters close rather than open when the organ was turned off, a feature that has saved those two divisions from the blanket of dust that

covers the rest of the instrument. In the right chamber, chunks of plaster from construction fill some of the pipes.

While it may not be in ideal condition, the organ is certainly in a state to permit a thorough and historically accurate restoration. For the most part, a thorough cleaning would bring divisions back to like-new condition. Although the leather (save for several reservoir gussets) is in operational condition, a complete re-leathering of the instrument would be in order.

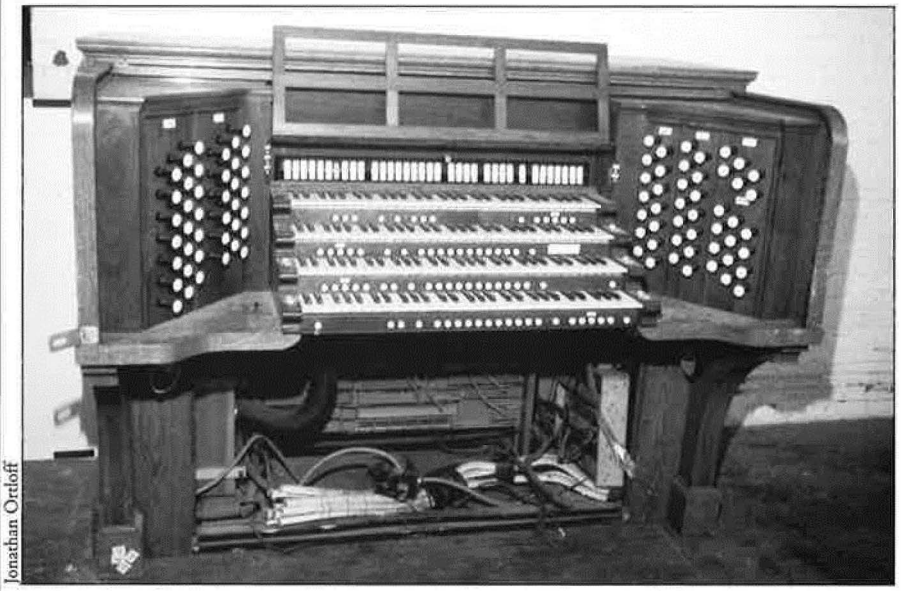
Presently, the Eastman organ department continues to express interest in the organ through the Eastman Rochester Organ Initiative (EROI). EROI's goal is to assemble an unparalleled collection of instruments in various historical styles at the school and in the Rochester area. In the Summer 2003 issue of *Resonance*, the newsletter of the Eastman organ department, plans for the Strong organ were mentioned, describing "the relocation and restoration of the completely original Aeolian-Skinner organ designed by G. Donald Harrison and Harold Gleason."

While Eastman has been more vocal, the university music department is not indifferent to the future of the organ. Dr. Kim Kowalke, chairman of the department (separate from the Eastman School) now realizes the importance and significance of the instrument, and does not rule out its restoration in its original hall. Despite the less-than-ideal acoustics, Kowalke says Strong would be an ideal performance and practice space. "The hall sits empty from morning till night most days. It's a better practice facility, use facility and concert facility for Eastman organists than moving it [to a church or other facility that sees considerable use]."[6]

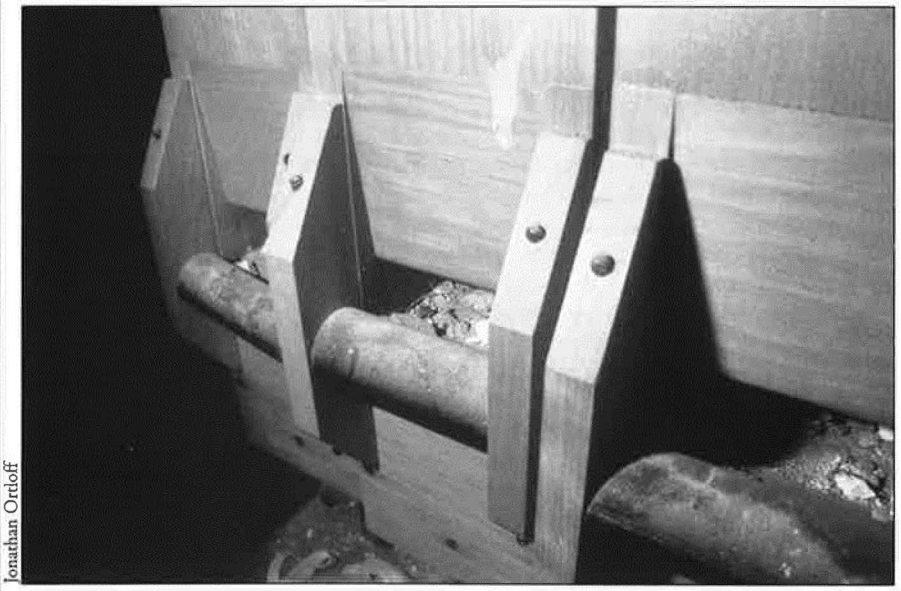
While he concedes that the university music department would have less use for the organ than would a professional music school such as Eastman, Kowalke says that the instrument would be open to Eastman students for practice, classes, and concerts, in addition to performances of orchestral and choral repertoire with university ensembles. Kowalke noted that a planned renovation of the building to convert it from a multi-use facility to a hall dedicated to music performance would provide the perfect opportunity to address the restoration of the organ, as well as to improve the acoustics. Without the dramatic productions taking place in the auditorium as they currently do, much more time would be available for using the organ. While a time frame has not been set, Kowalke mentioned the renovation would most likely be taking place within the next five years.

In February 2004 both the Eastman organ department and the university music department received information that makes the possibility of restoring the organ in place a real one. David Higgs, currently the chairman of the Eastman organ department, was unaware of the current schedule in Strong, and the large amount of time that would be available for student practice. He was also unaware of the impending renovation of the auditorium, and the university music department's desire to keep the organ in Strong. At the same time, Kim Kowalke was unaware of the importance of the organ and of the possibility of restoring it in its original home. As this article is being written, the two parties are coming together to discuss the growing possibility of restoring the organ in Strong Auditorium as part of the first phase of EROI.

The future of this important organ, while looking brighter than previously, still hangs somewhat in the balance. The article in *Resonance* makes the most important point about this organ: it is has survived essentially intact. Ironically, the principal benefit of its limited use is that no one ever became interested in altering it. Aside from issues of decay and destruction, the pipes exist today as Harrison left them in 1937. The chest and chamber layouts remain unchanged, and the acoustics of the hall, however problematic, have been changed



Jonathan Ortloff



Jonathan Ortloff

Above: Console in storage
Below: Damage to Pedal 16' Contre Bassse

Rob Kerner

Original blower room in Strong Auditorium basement with blower and remote combination machine

only in that the acoustic ceiling tiles have been removed. If the goal of EROI is to assemble historic instruments, leaving the organ in Strong Auditorium would not only agree with that goal, but would seem to be the perfect setting.

The author examined the organ in February 2004, and had the chance to hear how the organ reacted to the slightly-altered room. Due largely to a new ceiling without acoustic tiles, there was a clear reverberation of at least one-and-a-half to two seconds when pipes were blown by mouth. However, the heavy velvet drapes still hang on the windows, the seats are still cushioned, and the floors are still carpeted, leaving several possibilities for improvement.

It is true that there are more famous, more complete and more important organs in the Harrison American Classic oeuvre, but the organ world has in Rochester a single, virtually untouched relic from the beginning of the organ reform movement. The Groton organ, although having just undergone a restoration to turn back the clock on much-altered voicing, nevertheless remains altered from it original state. Jonathan Ambrosino, who worked on the Groton project, admits this, saying, "It's all conjectural, and at its best it gets back into the style without quite getting back to the original tone…the organ begins to sound far closer to something Harrison himself might recognize. But this is a third chapter in the organ's life, not a return to the first one." The organ in The Church of the Advent in Boston also exists in an altered state, its voicing changed and specification altered. The Saint Mark's organ was recently augmented with dozens of new pipe and digital ranks.

It is an unfortunate fact that most organs from this period lie in this condition. Yet among all the landmark early Harrison organs of the 1930s, Opus 953 in Rochester stands out as the only completely unaltered instrument in a list of dozens of phenomenal organs from the 1930 and 1940s. The closest any Harrison organ from that period comes to being completely original is the gallery organ of Opus 927 for Trinity Episcopal Church in New Haven, Connecticut, built in 1935. Even there, the Swell 8' and 4' chorus reeds were replaced by Aeolian-Skinner in 1948. The Rochester organ remains a valuable artifact from which much can be learned, including Harrison's thoughts on tonal matters in the early days of the organ reform movement without having to piece the picture together from unaltered portions of various extant organs. All the original components necessary for the Rochester organ to function exist, even though some have been removed. The instrument could be completely re-assembled with original equipment in its original room, turning back the clock seventy years.

The organ community has a fantastic and unique opportunity in Rochester. The

Continued on page 23

Aeolian-Skinner Opus 953, 1937

Strong Auditorium, University of Rochester, Rochester, New York

Specification taken from console

GREAT

Violone	16'
Principal	8'
Diapason	8'
Hohlflöte	8'
Gemshorn	8'
Octave	4'
Flute Harmonique	4'
Quint	2⅔'
Super Octave	2'
Blockflöte	2'
Full Mixture	IV
Fourniture	IV
Cymbel	III
Chimes	*from Choir*

Swell to Great
Choir to Great
Solo to Great
Rück-Positiv to Great
Swell to Great 16'
Swell to Great 4'
Choir to Great 16'
Choir to Great 4'
Solo to Great 16'
Solo to Great 4'

SWELL

Quintaton	16'
Geigen Principal	8'
Stopped Flute	8'
Viola da Gambe	8'
Viole Celeste	8'
Octave	4'
Flute Triangulaire	4'
Violina	4'
Nazard	2⅔'
Flageole	2'
Full Mixture	IV
Plein Jeu	IV
Double Trumpet	16'
Trumpet	8'
Clairon	4'
Oboe	8'
Tremolo	

Swell 16'
Swell 4'
Choir to Swell
Ruck-Pos[itiv] to Swell

CHOIR

Dulciana	16'
Viola	8'
Orchestral Flute	8'
Dolcan	8'
Dolcan Celeste	8'
Zauberflöte	4'
Nazard	2⅔'
Piccolo	2'
Tierce	1⅗'
Clarinet	8'
Chimes	
Tremolo	

Choir 16'
Choir 4'
Swell to Choir
Solo to Choir
Rück-Positiv to Choir
Swell to Choir 16'
Swell to Choir 4'

RUCK[*sic*]-POS[ITIV]

Koppelflöte	8'
Quintade	8'
Principal	4'
Nachthorn	4'
Nasat	2⅔'
Blockflöte	2'
Terz	1⅗'
Larigot	1⅓'
Sifflöte	1'
Scharf	IV
Zimbel	III
Krummhorn	8'

SOLO

Harmonic Trumpet	8'
Orchestral Oboe	8'
Clarion	4'
Tremolo	

Solo 16'
Solo 4'
Swell to Solo
Great to Solo
Choir to Solo
Ruck-Pos[itiv] on Solo
Swell to Solo 16'
Swell to Solo 4'
Choir to Solo 16'
Choir to Solo 4'

Jonathan Ordloff

PEDAL

Principal	16'
Contre Basse	16'
Violone	16'
	from Great
Flute Conique	16'
Quintaton	16'
	from Swell
Dulciana	16'
	from Choir
Octave	8'
Open Flute	8'
Violoncello	8'
	from Great Violone 16'
Quintaton	8'
	from Swell
Dulciana	8'
	from Choir
Super Octave	4'
Nachthorn	4'
Blockflöte	2'
Mixture	III
Fourniture	II
Trombone	16'
Trumpet	8'
Bassoon	8'
Clarion	4'
Chimes	*from Choir*

Great to Pedal
Swell to Pedal
Choir to Pedal
Solo to Pedal
Ruck-Pos[itiv] to Pedal
Great to Pedal 4'
Swell to Pedal 4'
Choir to Pedal 4'
Solo to Pedal 4'
Ruck-Pos[itiv] to Pedal 4'

The Disintegration of Heritage

BY JONATHAN AMBROSINO

Poor Ernest Skinner. Dying at ninety-four in 1960, he survived probably longer than an organbuilder should. As his style faded into disregard, numerous Skinner creations were either severely altered or replaced outright. The earliest completely unaltered four-manual Skinner dates from 1915, at the Unitarian Universalist Church of Our Fathers in Detroit—built fourteen years into the existence of Skinner's company and already well into the development of his middle mature period. Understanding Skinner's earliest work now requires stitching together bits of tonal and mechanical evidence, guessing at the result and motivation rather than listening to hard evidence. Poor Ernest Skinner. Poor us.

The funny thing is that few people extend the same sentiment to G. Donald Harrison—even though his best work has fared no better, and sometimes worse. Of Harrison's earliest quartet of collaborations with Ernest Skinner—the so-called "University" organs of Michigan, Princeton, Chicago, and Yale, dating from 1928–1929—only Yale survives. Being a rebuild and enlargement of a 1915 Steere (itself a considerable reconstruction of the original 1903 Hutchings), Yale is more a spectacular anomaly than a typical example. The next six years saw a development in Harrison's work so gradual yet sweeping, confident yet measured, that it carried advocate and critic alike in its wake. This fresh and utterly personal style (later termed "American Classic") exchanged the obvious heroism of the high romantic Skinner approach for lower wind pressures, well-developed chorus and mutation work, independent pedals and unenclosed positivs, and an overall goal of mildness, clarity and eclecticism. Listening to the Aeolian-Skinner for the Groton School chapel in Massachusetts, finished in November 1935 and embodying all the new ideas, it must have been hard to believe the same man played a vital role in the fashioning of the Yale Skinner, finished only six years previously.

Of Harrison's work between Yale and Groton, few instruments survive in anything like original condition. The 1930 Skinner organ Harrison oversaw for Saint Peter's, Morristown, New Jersey, is extant, as is the instrument for the University of Minnesota in Minneapolis, built in stages from 1932 to 1936. The three-manual organ for Johnson Chapel at Amherst College in Massachusetts also remains unaltered, but exists in such a disadvantageous location and cloying acoustic as to be more a curious document than a successful instrument. One of the earliest low-pressure organs, Trinity Church, New Haven (finished in June 1935), has its large gallery section intact, save for Aeolian-Skinner's 1948 replacement of the Swell Trumpet and Clarion (the originals ended up at Groton in 1950). But the most important instruments in this chain—Trinity College, Hartford (1931); Saint Mary the Virgin, New York City (1932); Harvard University (1933); Grace Cathedral, San Francisco (1934); All Saints, Worcester (1934); and Calvary Church in Memphis (1935)—are no longer available to us as authentic indications of how Harrison had hoped we might hear music upon them.

Of the organs from Groton forward, the news is better now than it was ten years ago. Some of the organs are closer to resembling their original states, although few can truly claim original condition status. Groton has been changed as much as any organ, at first by Harrison himself in collaboration with the School's famous organ-designing musician Edward B. "Ned" Gammons, and later by others. The most recent work, a collaboration of Foley-Baker Inc., Jeff Weiler, and the present author, completed in early 2003, attempted to rationalize the post-Harrison changes into a tonal framework that Harrison himself might actually recognize. Though guided by research and knowledge of unaltered instruments, this work cannot be called restoration, however: many of the most critical pipes, including the bulk of the Great and Positif choruses, were simply too altered to be "put back." Instead, one hears plausible approximation. Groton's famous sister organ at Boston's Church of the Advent (completed April 1936) underwent an equally comprehensive series of changes in 1964; some of it was recently reversed, but much more (notably the Great principal chorus) remains far from what Harrison might recognize.

The instruments following Groton and Advent have met their own fates. A 103-rank organ for Wellesley College, finished directly after the Church of the Advent, was harshly revised in the late 1960s, and so remains; although perhaps slightly buried and lacking a gracious acoustic, the instrument could be exquisite once again. Saint Mark's Philadelphia, a 104-rank organ of 1937, self-consciously mild in a church of sublime visual delicacy, was recently rebuilt by Cornel Zimmer. This project left the Harrison material essentially untouched but added dozens of new ranks and a riotous array of digital voices, some vexingly veiled behind attractive new gallery casework. The organ plays from its third console. Plymouth Church of the Pilgrims in Brooklyn Heights (1937), a more conservative four-manual with a Solo instead of a Positiv, was carefully restored a decade ago by Nelson Barden Associates, reversing tonal changes and additions; this organ is also on its third console. Harrison's 1939 Columbia University instrument underwent changes by Aeolian-Skinner in 1962, following the direction of Searle Wright. The tonal finisher on the job, Allen Kinzey, was scrupulous about preserving Harrison's masterful choruses, and the general character of the organ remains available, though with additions, electronic 32-foot registers and a new Turner console. The organ at Sage Chapel, Cornell University (1940) has had four tonal changes, but is more or less intact, having always been cherished by long-time OHS member

Donald R.M. Paterson. Another large pre-War job, the 1941 organ for the University of Texas at Austin is being renovated and relocated by Schoenstein & Co. to a new church in Amarillo, Texas, gaining a few additions along the way—a happy fate for an organ many thought might languish toward disposal.

Some smaller organs have escaped without change. The Brooks School in North Andover, Massachusetts houses an idiosyncratic three-manual of twenty stops, designed by Edward Flint and completed in 1938. The organ was painstakingly restored a few years ago by the A. Thompson-Allen Co., retaining two additions by Andover that Aeolian-Skinner had prepared for: a Great 8-foot Principal and Swell Celeste. (Ironically, the original absence of such stops would have enshrined the instrument's renegade status.) Alas, this period's most influential organ—the "Germanic" Museum at Harvard, the little two-manual unenclosed instrument upon which E. Power Biggs began his famous series of broadcasts and recordings—was destroyed by fire in 1971.

It is still possible to visit many of these 1930s organs and hear the Harrison instrument within. Some have beautiful additions or elegant new consoles with all the modern conveniences. But is that good enough? Many of these organs have been subjected to work of very high quality, but with an artistic intent similar to that given to the historic Baroque and pre-Baroque German and Dutch organs by the first wave of "restorations" (more properly rebuilds) of the 1940s, '50s, and '60s: the best of intentions amidst all the limitations of that generation's understanding. Harrison's organs have an additional twist: he said we should be able to play all music on these organs, but how are we supposed to do so without more foundation tone, Great reeds and all the musical understanding of our time? It is a natural enough question with a thorny answer: his authenticity wasn't ours, and respecting his organs means viewing the music through his filter. Playing any historic organ takes both work and thought. A Harrison instrument is no different, with the added advantage that its creator was more in tune with much of the core organ literature we still play today. As with any stylized organ, careful listening and a patience to look beyond the obvious will provide answers to practically any registration issue. Historical concerns aside, the unchanged early Harrison organ produces a subtle, sophisticated and balanced type of music-making which, as the rebuilders have handily proven, is extremely easy to undo.

Still, understanding Harrison's fascinating early work is no different than for Skinner: it requires the same patching together of original this and that, and guessing at the result and motivation rather than listening to a continuous body of evidence. In that context, Aeolian-Skinner Op. 953 at Strong Auditorium remains the premier unaltered Harrison organ from the early mature period. It contains all of the features that characterize the Groton School and the Church of the Advent, plus a few more. The prospect of its sympathetic treatment, scrupulously not deleting, adding or changing one pipe, is not merely good news for lovers of Harrison organs. It offers an unprecedented opportunity for a post-1930 organ of tremendous significance to be subject to the latest standards of restoration and conservation. Lucky G. Donald Harrison!

Jonathan Ambrosino was President of the Organ Historical Society from 1999 to 2001 and a councilor from 1993 to 1999. In the past two years, he has been involved with tonal reconstruction work on heavily revised Aeolian-Skinner organs at Calvary Church, Memphis (Op.932, 1935), Groton School, Massachusetts (Op. 936, 1935) and Church of the Advent, Boston (Op. 940, 1936). He has acted widely as a consultant; present clients include Harvard Memorial Church, Saint John's Episcopal Cathedral (Denver), the University of Puerto Rico (San Juan), and the Washington National Cathedral.

Continued from page 20

decision on what to do with the organ is one that carries great weight and responsibility. Whoever makes the decision—whether a group of people or a single person—will have to consider what this organ means historically in its original home. Several considerations, including the acoustics of the room, the use for the organ if restored in that room, and finances will all play an important part in the decision-making process. With a planned renovation of Strong Auditorium pending in the near future, the possibility of restoring the organ as part of that renovation is real. If good use of the organ can be made in Strong Auditorium, the restoration of Æolian-Skinner's Opus 953 in place is certainly an opportunity to be seriously considered, especially as the American Classic organ becomes increasingly appreciated as an historic style of organbuilding. OHS

Jonathan Ortloff is a freshman double degree student at the University of Rochester and the Eastman School of Music, studying organ performance and engineering. Upon graduation he plans on becoming an organbuilder. Mr. Ortloff can be contacted at jortloff@alum.exeter.edu.

Special thanks to Jonathan Ambrosino, Rob Kerner, Kim Kowalke, David Higgs.

NOTES

1. Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975), 382.
2. All correspondence cited in this article is housed in the University of Rochester Archives.
3. Private communication.
4. Private communication.
5. Private communication.
6. Private communication.

Rob Kerner

Jonathan Ortloff in the organ in February 2004, looking at lower Great chest

Chest Layout of Aeolian-Skinner Opus 953, 1937
Strong Auditorium, University of Rochester, Rochester, New York

Ranks listed back to front
* Indicates stops on pitman chests with individual unit actions
? Indicates information that could not be verified at the time the organ was examined

CHEST NAME	TYPE	NOTES	WIND	RANKS		DERIVED STOPS		
Left Chamber								
- Pedal Principal	Offset EP	14	3 ¾"	16'	Principal	PD	16'	Principal
- Pedal Principal Extension	Offset EP	18	3 ¾"	16'	Principal	PD	16'	Principal
- Pedal Octave Offset	Offset EP	10	3 ¾"	8'	Octave	PD	8'	Octave
- Pedal Upperwork	Pitman EP	32	3 ¾"	8'	Octave (22)	PD	8'	Octave
				4'	Super Octave	PD	4'	Super Octave
				3 1/5'	Mixture I	PD	III	Mixture
				1 1/3'	Mixture II	PD	III	Mixture
				1'	Mixture III	PD	III	Mixture
				1 1/5'	Fourniture I	PD	II	Fourniture
				½'	Fourniture II	PD	II	Fourniture
- Lower Great	Pitman EP	61	3	16'	Violone (43)*	GT	16'	Violone
						PD	16'	Violone
						PD	8'	Violoncello
				8'	Diapason (49)	GT	8'	Diapason
				4'	Flute Harmonique	GT	4'	Flute Harmonique
				2 2/3'	Twelfth	GT	2 2/3'	Twelfth
				2'	Super Octave	GT	2'	Super Octave
				2'	Fourniture I	GT	IV	Fourniture
				1 1/3'	Fourniture II	GT	IV	Fourniture
				1'	Fourniture III	GT	IV	Fourniture
				2/3'	Fourniture IV	GT	IV	Fourniture
				1'	Cymbel I	GT	III	Cymbel
				2/3'	Cymbel II	GT	III	Cymbel
				½''	Cymbel III	GT	III	Cymbel
-Upper Great	Pitman EP	61	3"	8'	Principal (49)	GT	8'	Principal
				8'	Gemshorn (54)	GT	8'	Gemshorn
				8'	Hohlflöte (51)	GT	8'	Hohlflöte
				4'	Octave	GT	4'	Octave
				2'	Blockflöte	GT	2'	Blockflöte
				2 2/3'	Full Mixture I	GT	IV	Full Mixture
				2'	Full Mixture II	GT	IV	Full Mixture
				1 1/3'	Full Mixture II	GT	IV	Full Mixture
				1'	Full Mixture IV	GT	IV	Full Mixture
- Great Violone Offset I	Offset EP	8	3"	16'	Violone	GT	16'	Violone
						PD	16'	Violone
- Great Violone Offset II	Offset EP	10	3"	16'	Violone	GT	16'	Violone
						PD	16'	Violone
						PD	8'	Violoncello
- Great Diapason Offset	Offset EP	12	3"	8'	Diapason	GT	8'	Diapason
- Principal/Gemshorn Offset	Offset EP	20	3"	8'	Gemshorn (8)	GT	8'	Gemshorn
				8'	Principal (12)	GT	8'	Principal
- Great Hohlflöte Offset	Offset EP	10	3"	8'	Hohlflöte	GT	8'	Hohlflöte

Lower Swell

- Lower Swell Main	Pitman EP	73	3¾"	??	Plein Jeu IV	SW	IV	Plein Jeu
				??	Plein Jeu III	SW	IV	Plein Jeu
				??	Plein Jeu II	SW	IV	Plein Jeu
				??	Plein Jeu I	SW	IV	Plein Jeu
				2'	Full Mixture IV	SW	IV	Full Mixture
				??	Full Mixture III	SW	IV	Full Mixture
				??	Full Mixture II	SW	IV	Full Mixture
				2'	Full Mixture I	SW	IV	Full Mixture
				2'	Flageolet	SW	2'	Flageolet
				2⅔'	Nazard	SW	2⅔'	Nazard
				8'	Stopped Flute	SW	8'	Stopped Flute
- Lower Swell Reeds	Offset EP	73	6"	4'	Clarion	SW	4'	Clarion
				8'	Trumpet	SW	8'	Trumpet
- Quintaton/Principal Offset I	Offset EP	10	6"	16'	Quintaton (5)	SW	16'	Quintaton
						PD	16'	Quintaton
				8'	Geigen Principal (5)	SW	8'	Geigen Principal
- Quintaton/Principal Offset II	Offset EP	10	6"	16'	Quintaton (7)	SW	16'	Quintaton
						PD	16'	Quintaton
				8'	Geigen Principal (3)	SW	8'	Geigen Principal

Upper Swell

-Upper Swell Main	Pitman EP	73	6"	8'	Oboe	SW	8'	Oboe
				16'	Double Trumpet (69)	SW	16'	Double Trumpet
				4'	Violina	SW	4'	Violina
				4'	Flute Triangulaire	SW	4'	Flute Triangulaire
				8'	Viole Celeste	SW	8'	Viole Celeste
				8'	Geigen Principal	SW	8'	Geigen Principal
				8'	Viola da Gamba	SW	8'	Viola da Gamba
				16'	Quintaton* (61)	SW	16'	Quintaton
						PD	16'	Quintaton
						PD	8'	Quintaton
- Offset I	Offset EP		6"	8'	Viola da Gamba	SW	8'	Viola da Gamba
				8'	??			
		4		16'	Double Trumpet (c d#)	SW	16'	Double Trumpet
- Offset II	Offset EP	8	6"	8'	Stopped Flute (c g)	SW	8'	Stopped Flute

Right Chamber

- Left Rück-Positiv	Pitman EP	61	2½"	??	Scharf I	RP	IV	Scharf
				??	Scharf II	RP	IV	Scharf
				??	Scharf III	RP	IV	Scharf
				1⅓'	Scharf IV	RP	IV	Scharf
				1'	Sifflöte	RP	1'	Sifflöte
				2'	Blockflöte	RP	2'	Blockflöte
				2⅔'	Nazat	RP	2⅔'	Nazat
				4'	Nachthorn	RP	4'	Nachthorn
				8'	Quintade	RP	8'	Quintade
- Right Rück-Positiv	Pitman EP	61	2½"	8'	Krummhorn	RP	8'	Krummhorn
				??	Zimbel III	RP	III	Zimbel
				??	Zimbel II	RP	III	Zimbel
				??	Zimbel I	RP	III	Zimbel
				1⅓'	Larigot	RP	1⅓'	Larigot
				1⅗'	Terz	RP	1⅗'	Terz
				4'	Prinzipal	RP	4'	Prinzipal
				8'	Koppelflöte (53)	RP	8'	Koppelflöte
- Koppelflöte Offset	Offset EP	8	2½"	8'	Koppelflöte	RP	8'	Koppelflöte
- Pedal Upperwork	Pitman EP	32	3¾"	8'	Open Flute (24)	PD	8'	Open Flute
				4'	Nachthorn	PD	4'	Nachthorn
				8'	Bassoon	PD	8'	Bassoon

- Pedal Open Flute Offset	Offset EP	8	3¾"	8'	Open Flute	PD	8'	Open Flute
- Pedal Trombone Unit	Unit EP	56	5"	16'	Trombone	PD	16'	Trombone
						PD	8'	Trumpet
						PD	4'	Clarion
- Pedal Flute Conique	Offset EP	32	3¾"	16'	Flute Conique	PD	16'	Flute Conique
- Pedal Contre Basse I	Offset EP	17	3¾"	16'	Contre Basse (c-e^1)	PD	16'	Contre Basse
- Pedal Contre Basse II	Offset EP	15	3¾"	16'	Contre Basse (f^1-g^2)	PD	16'	Contre Basse
Solo								
-Solo Main	Pitman EP	73	7"	4'	Clarion	SO	4'	Clarion
				8'	Orchestral Oboe	SO	8'	Orchestral Oboe
				8'	Harmonic Trumpet	SO	8'	Harmonic Trumpet
- Choir Dulciana Offset I	Offset EP	8	3¾"	16'	Dulciana (c-g)	CH	16'	Dulciana
						PD	16?	Dulciana
- Choir Dulciana Offset II	Offset EP	4	3¾"	16'	Dulciana (g#-b)	CH	16'	Dulciana
						PD	16'	Dulciana
- Chimes		25			Chimes	CH		Chimes
						GT		Chimes
						PD		Chimes
Choir								
- Choir Main	Pitman EP	73	3¾"	8'	Clarinet	CH	8'	Clarinet
				1⅗'	Tierce (61)	CH	1⅗'	Tierce
				2'	Piccolo (61)	CH	2'	Piccolo
				2⅔'	Nazard (61)	CH	2⅔'	Nazard
				4'	Zauberflöte	CH	4'	Zauberflöte
				8'	Dolcan Celeste (61)	CH	8'	Dolcan Celeste
				8'	Orchestral Flute	CH	8'	Orchestral Flute
				8'	Dolcan	CH	8'	Dolcan
				8'	Viola	CH	8'	Viola
				16'	Dulciana* (61)	CH	16'	Dulciana
						PD	16'	Dulciana
						PD	8'	Dulciana
- Orchestral Flute Offset	Offset EP	12	3¾"	8'	Orchestral Flute	CH	8'	Orchestral Flute

21 Offset Electro-Pneumatic Chests
1 Unit Electro-Pneumatic Chest
10 Pitman Electro-Pneumatic Chests

32 Chests

Casparini in Rochester and Vilnius: A New Approach to Organ Restoration

BY JOEL SPEERSTRA

INDEPENDENCE AND THE AGE OF THE ENLIGHTENMENT

In August of 1991 Vilnius became the capital of the independent state of Lithuania for the first time since 1385. Apart from a few years of besieged self-rule directly following World War I, Lithuania had been occupied for nearly as long as the United States has been independent. In March of 1776 Adam Gottlob Casparini (1715–1788) built a splendid baroque organ in Vilnius's Church of the Holy Ghost, a Polish Dominican congregation located in the heart of the Lithuanian capital. This was during the rule of the last King of Lithuania, Stanislaus August Ponietowski (1764–1795), who was a passionate proponent of the ideals of the Enlightenment.

In October of 1776 the Polish-Lithuanian hero Tadeusz Kosciuszko (1746–1817) arrived in Philadelphia, where he was deeply moved by the text of the Declaration of Independence, became a friend of Thomas Jefferson, and eventually played a key role in George Washington's army during the War of Independence. One of the few well-trained military engineers in the American army, Kosciuszko is credited with winning the Battle of Saratoga, New York, which proved to be a turning point in the war. Meanwhile, the Polish-Lithuanian Commonwealth was invaded and partitioned three times, beginning in 1772, by Russia, Prussia, and Austria, until it was entirely occupied by 1795. After the second partition, Kosciuszko returned to Europe to lead a rebellion in an effort to liberate the Commonwealth. This quest ended unhappily for Kosciusko, who, after a time of internment, finished out his years in exile in Switzerland.

Now there is a new cooperation that reaffirms old alliances between upstate New York and the Lithuanian Commonwealth. The restoration of the Casparini organ is underway, a collaboration between the Eastman School of Music in Rochester, New York, the Göteborg Organ Art Center (GOArt) in Göteborg, Sweden, and the Ministry of Culture in Lithuania. The project has three distinct goals:

1. A thorough documentation of the 1776 Casparini organ in Vilnius (completed).
2. A thorough restoration of the Casparini organ in Vilnius (currently underway).
3. A replica of the Casparini organ for the Eastman School of Music (begun in January of this year). The instrument will be named the Craighead-Saunders organ, in honor of legendary Eastman organ professors David Craighead and Russell Saunders. It will be installed in Christ Church in Rochester, which is adjacent to the Eastman campus.[1]

ADAM GOTTLOB CASPARINI

Adam Gottlob Casparini was a member of one of the finest European organbuilding dynasties. Casparini's grandfather, who was a native of Silesia, took the name Eugenio Casparini during his long career in Italy. It was he who built the famous Sonnenorgel (so-called because of its decorative circles of Pedal mixture pipes in the facade) in the Church of Saints Peter and Paul in Görlitz in 1703. Adam Gottlob Casparini trained with Eugenio's son Adam Horatio (1676–1745) as well as with Heinrich Gottfried Trost (1681–1759). Adam Gottlob's uncle, Sigismund Casparini, held the post of court organbuilder in Königsberg until his death in 1741, when the post was taken over by Adam Gottlob. A.G. Casparini finished at least twenty-four organs in Königsberg and the Baltic region, but the bombing of Königsberg in World War II destroyed most of his instruments, leaving the Vilnius organ—the only complete example of his work to have survived—as an invaluable link to the Königsberg organ school and the Baltic musical past that has otherwise almost completely disappeared. Having survived Tsarist, Napoleonic, German Imperialist, German Fascist, and Soviet occupations of Vilnius, this most important instrument is currently undergoing its first thorough and careful restoration since its construction.

Vilnius Facade

THE CASPARINI ORGAN AND A PAN-EUROPEAN STYLE

The Casparini organ in the Holy Ghost Church has two manuals and pedal in a generously proportioned case that measures about thirty feet long, seven feet deep and thirty-six feet tall (including the standing angels on the Pedal towers). Behind the windchests for the upper manual there is even room for a workbench inside the case. The volume of the case likely creates a resonating chamber that supports the late baroque ideal of *gravitas* clearly represented in the disposition of the Pedal, with its low-lying color stops, including the 12' Bass, and the 8' and 6' Flaut & Quint Bass. The organ's specification is:

Claviatura Prima	
Bordun	16'
Principal	8'
Hohl Flaut	8'
Qvintathon	8'
Octava Principal	4'
Flaut Travers	4'
Qvinta	3'
Super Octava	2'
Flasch Flot	2'
Tertia	1 3/5'
Mixtura	V
Trompet	8'

Claviatura Seconda	
Principal Amalel	8'
Iula [Viola]	8'
Unda Maris	8'
Flaut Major	8'
Principal	4'
SpielFlet	4'
Flaut Minor	4'
Octava	2'
WaldFlöt	2'
Mixtura	IV
Vox Humana	8'
Vacant[2]	

Pedall [*sic*]	
Principal Bass	16'
Violon Bass	16'
Full Bass	12'
Octava Bass	8'
Flaut & Quint Bass	8', 6'
Super Octava Bass	4'
Posaun Bass	16'
Trompet Bass	8'

The pipework in general is quite well preserved, although it has undergone several stages of nicking during a late nineteenth- or early twentieth-century restoration/alteration, the goal of which was to give the organ a more romantic character.[3] The pitch was also lowered at some point by one half step to A = 440 Hz. Fortunately this was accomplished by rehanging the trackers at the keys one note to the left, rather than by changing the length of the pipes. The pipework is almost complete; apart from a few individual pipes, only the resonators of the 8' Trompet and the resonators, tongues, and shallots of the 8' Vox Humana are missing. In the Pedal, the 6' pipes of the Flaut & Quint Bass and the 4' Principal, which was made of wood, are missing. The pipework is generally very well made, showing

influences from the many regions where the Casparini family was active, and representing what organbuilder Munetaka Yokota has called "healthy European baroque pipemaking tradition at its best."

Casparini's instruments are excellent examples of the mid-eighteenth-century organ aesthetic that also developed in the circle around Johann Sebastian Bach and his sons. Several details point to the Central German tradition, and in particular to Trost, whose organ at Altenburg was played by Bach in the late 1730s. The specification displays typical features from Johann Sebastian Bach's region: a large number of eight-foot stops (including strings), the 8' Flaut Major and 4' Flaut Minor, and mutations like the 6' Quinta, which adds to the gravity of the Pedal disposition. Italian influences are also apparent, as can be seen in the Voce Humana-like undulating stop Unda Maris, and the relative scarcity of reed stops, perhaps displaying the influence of Eugenio Casparini's years in Italy and southern Germany. The specification of the organ is also similar to those of some Scandinavian and Dutch baroque organs, whose primary purpose was to support congregational singing; indeed, the Königsberg tradition was quite influential on late baroque organ builders in Scandinavia, including Pehr Schiörlin.

The organ facades of the Baltic region often contained playful, theatrical elements. For example, the 1701 Rhaneus organ in Ugale, Latvia, has a statue of an angel that mechanically raises one arm, and an imperial eagle that can flap its wings. Other organs have putti that mechanically play real timpani. The Vilnius organ is perhaps a more austere example of this tradition, although it does have a drum stop, as well as a glockenspiel of cast bronze bells hanging under a red painted canopy, directly behind a kneeling statue of David carrying a real harp. There is also a Zimbelstern whose hammers ring four tuned bronze bells placed in each of the organ's pointed towers.

WHY BUILD A COPY TO RESTORE THE ORIGINAL?

The building of copies of historical organs and the value of the resulting instruments has been widely and heatedly debated. The North German Organ Research Project at GOArt carried out between 1995 and 2000, however, did not result in a copy of a specific instrument by Arp Schnitger. The result was a new instrument built in Schnitger's vernacular, i.e., an instrument informed by a working knowledge of the methods that created the Schnitger instruments in the first place. The Vilnius organ presents a unique opportunity, in which the restoration of an historic instrument and the construction of its replica will proceed hand in hand to provide as complete a picture as possible of historical organbuilding techniques.

The successful model for faithful and responsible restorations as developed during the construction of the North German organ involves three stages: documentation, reconstruction, and restoration. In every step, the restoration process is supported by the knowledge that can only be gained by what can be called a process of reconstruction, as opposed to copying. Practical, hands-on experience with the materials and working methods of the old craftspeople forces one to think with the hands and not just the eyes. There is knowledge locked up in the old working processes that can never be understood by just looking at an old object. By gaining practical experience in building every part of an organ according to historical techniques, one can test methods and develop solutions that inform restoration decisions with a degree of authority, all before risking any damage to priceless, original material.

The restoration has already benefited from the reconstruction in the methods used to make the keyboards and the pedalboard. A further study will result in the reconstruction of the missing Vox Humana stop, which will be coordinated by GOArt. These endeavors are the product of a collaboration involving a number of scholars, organbuilders, craftspeople, scientists, and students from Lithuania, Sweden, and the United States, all engaged in an invaluable study of historical techniques and crafts. In the same way that the replica is necessary to secure the success of the restoration, the restoration process is absolutely necessary to guarantee the quality of the new organ for the Eastman School. The expert leadership for the Eastman project includes the working team at GOArt, the Lithuanian organbuilder Rimantas Gucas and his restoration team in Vilnius, and five American organbuilders, who comprise a reference group for the new organ. These American builders include Martin Pasi, Steve Dieck, Paul Fritts, Bruce Fowkes, and George Taylor.

The new organ is already being built in Göteborg and will be installed in Rochester in the fall of 2008. A conference was held in Vilnius in May of 2005 and featured a number of dignitaries (including the mayors of Vilnius, Rochester, and Göteborg), a seminar on recreating historical brass material for reed pipes, and fundraising concerts by Harald Vogel, Hans Davidsson, David Higgs, and William Porter. Funds for the restoration will be administered by The Vilnius Old Town Renewal Agency (OTRA), in coordination with GOArt.

For more information, or to inquire about making a donation to the restoration effort in Vilnius, please contact Paul Peeters at paul.peters@goart.musik.se. For more information about the Eastman Rochester Organ Initiative (EROI), or to inquire about making a donation to the Craighead-Saunders Organ, please contact Hans Davidsson at hdavidsson@esm.rochester.edu, or see http://www.rochester.edu/Eastman/EROI/. OHS

Joel Speerstra is a member of the GOArt staff, where he directs the clavichord research program. Widely known as an organist and clavichordist, he has taught on the faculties of the Eastman School of Music and Eastern Michigan University.

NOTES

1. The Eastman Rochester Organ Initiative (EROI) is a ten-year plan to assemble a collection of new and historic organs in Rochester, New York. Aside from the Casparini project, plans already in progress include the restoration of the ninety-two rank E.M. Skinner organ from 1921 in Eastman's Kilbourn Hall, and the restoration of a fifteen-stop Neapolitan organ from the 1770s, which is to be installed in the Fountain Court of the University of Rochester Memorial Art Gallery.
2. Possibly for Dulcian 16'.
3. The console was also changed to conform to nineteenth-century dimensions—the pedalboard, for example, was rebuilt and set farther into the organ case to facilitate the use of heels.

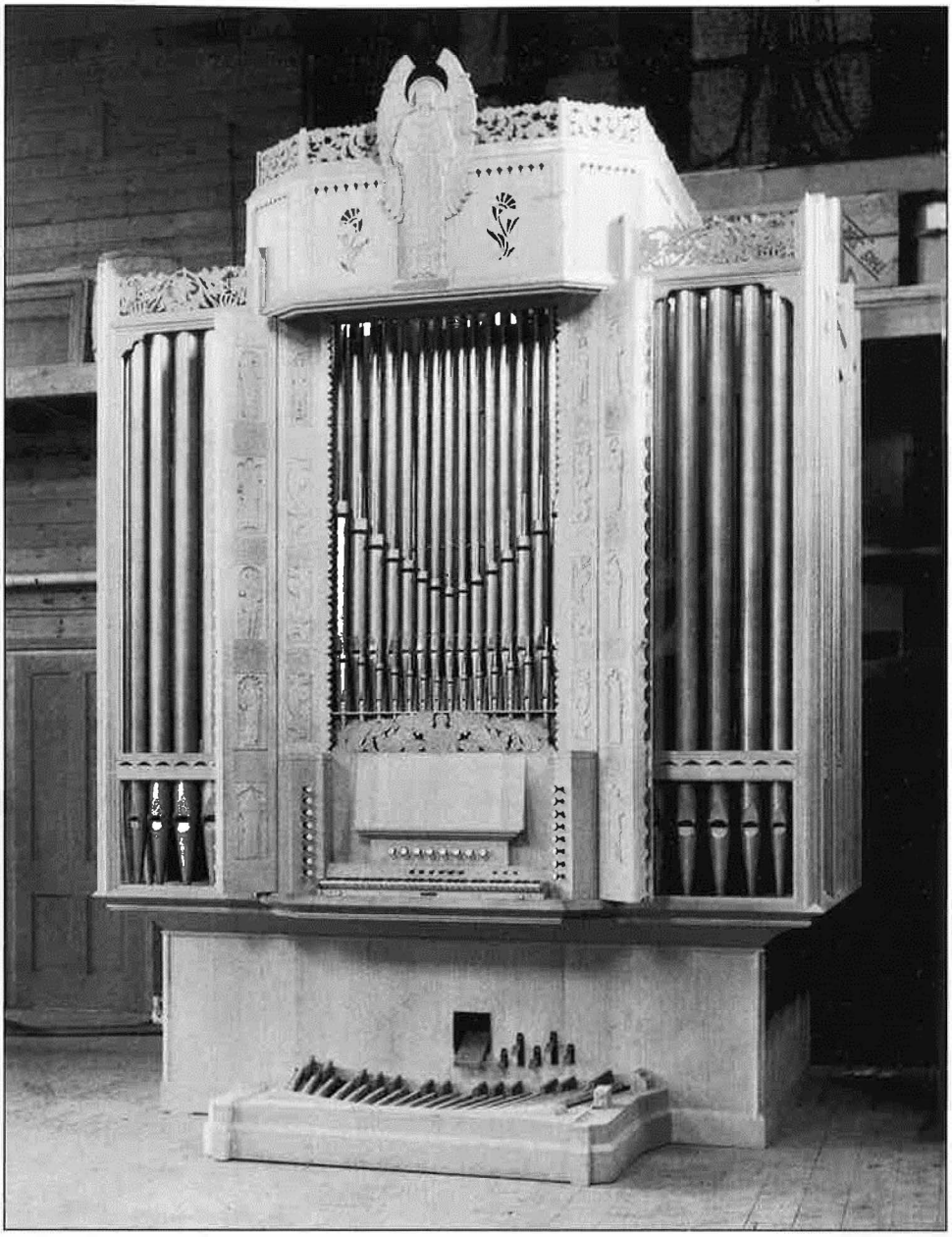
A Short History and Checklist of G-Compass Organs in North America

BY JOHN L. SPELLER

From around 1650 to 1850, standard organ keyboards in Britain and other English-speaking areas had GG rather than C as the lowest note. There were, in practice, several variations upon the design of the bass octaves of G-compass keyboards, depending on how many extra notes the purchasers of pipe organs were willing to fund. Some organs included all five notes from GG to low C: GG, GG#, AA, AA#, and BB. GG#, however, is a note that was very rarely called for, so many instruments—perhaps even the majority of them—omitted GG# and had only four extra notes: GG, AA, AA#, and BB. A third variation was known as the short-octave keyboard, and had only two extra notes: GG and AA, omitting low C#, which was hardly ever needed. On a short-octave keyboard there was one additional natural key for GG to the left of low C, but the key that would normally play low C# played AA instead. A good example of this in the United States is the 1761 John Snetzler organ in the Smithsonian Institution.[1] The fourth variation was a C-compass keyboard that had no extra keys, but included AA instead of the little-used low C#. An example of this is the anonymous organ dating from the first half of the seventeenth century now at St. Luke's Episcopal Church in Smithfield, Virginia.[2] These variations are not merely of academic interest: they can affect the performance practice of old English music to a surprising degree. For example, William Walond's *Trumpet Voluntary* Opus 2, No. 4 implies the use of a G-compass keyboard without a C#.[3] The first movement is an *adagio* for "The Diapasons" (i.e., Open and Stopped Diapasons together), composed very much in the style of Arcangelo Corelli. The first seven bars of this movement have octaves in the left hand, with the exception of bar four, where instead of an octave, there is just a tenor C# with no corresponding note an octave below. Yet this diminished seventh chord in bar four is the climax of the entire passage. There is a repeat in bar forty-three, where another low C# is similarly omitted on a diminished seventh chord. Why did Walond leave out a note on the chords he most wished to emphasize? The answer is simple. He was writing this piece for an organ with a short-octave keyboard on which there was no low C#. It is important to know this, because it follows that when playing Walond's *Trumpet Voluntary* on an organ that does have a low C#, the composer would surely have wished us to add the missing note.

For nearly two hundred years the G-compass was common and seldom challenged in the English-speaking world. In early nineteenth-century America even some German immigrant organbuilders used it; an example may have been the 1838 Mathias Schwab organ at the Old Cathedral in St. Louis, Missouri, which is described in a newspaper account as having facade pipes that were twenty-two feet long.[4] Around the beginning of the nineteenth century, however, Anglo-American organbuilding entered a period of rapid change and development. Initially people began to experiment with longer rather than shorter compasses. The organbuilder John Ward of York built a new instrument for York Minster in 1821–1823 that had keyboards going down to FF, while John Smith of Bristol (in collaboration with Dr. Edward Hodges) went even further and built several organs with keyboards down to sixteen-foot C.[5] In the 1820s and 1830s the sixteen-foot C compass became quite popular, and several other builders used it at least for the Great Organ, for example Joseph Booth at St. Peter's, Leeds (1838), and John Gray at Trinity College, Cambridge (1836). As late as 1847 the Henry Willis organ at Gloucester Cathedral, where S.S. Wesley was organist, was built with a Great Organ that extended down to sixteen-foot C. Chamber organs with C compass had been produced in England and America since the late eighteenth century.

While some were extending the compass of organ keyboards from GG down to FF and sixteen-foot C, others were moving in the opposite direction, i.e., toward the so-called German compass with eight-foot C as the lowest manual key. It was this movement that was ultimately to triumph. Since the lowest pipes in an organ are always the most expensive, the supporters of the German compass had economics on their side, if nothing else. They also had an ally in Felix Mendelssohn, the glittering star of the 1830s organ world and a close friend of Prince Albert and Queen Victoria. Mendelssohn and others who wanted to play the great organ works of Johann Sebastian Bach needed to have a pedalboard of twenty-seven notes from C to d^1, a quality found in few English organs at the time. Many English organs were devoid of pedals altogether, or they had an octave or so of truncated toe pedals, and playing most of the organ works of Bach on these instruments was quite out of the question. A proper German pedalboard became a must for organs in fashionable churches. There is no reason (apart from the expense, of course) why a German pedalboard could not have been made to run from GG up to at least d^1, but with the exception of Christ Church Spitalfields in London (1837), none of them seem to have done so.[6] In some cases, G-compass organs were built with C-compass pedalboards, and under the circumstances this might have been thought a sensible compromise. In many other cases, however, G-compass organs had pedalboards that ran from GG only up to tenor G, often not even extending that far. Nonetheless, the merits of the



Walter Holtkamp's experimental organ with G-compass manual keyboard, C-compass pedalboard, and divided stops, photographed in the Holtkamp shop in 1933

longer G-compass seem not to have mattered once German compass enthusiasts like the pugnacious Dr. Henry Gauntlett got the bit between their teeth. The G-compass was doomed, and from around 1850 most new organs in Britain and North America were built with the German C compass.

The last great exponent of the G-compass in Victorian England was Samuel Sebastian Wesley (1810–1876), although even he was forced to make compromises. Wesley is generally considered the inventor of the radiating and concave pedalboard, but none of these was ever built with a G-compass.[7] His own organ at Gloucester Cathedral as rebuilt by Willis in 1847 was very much a mongrel, with Great Organ to sixteen-foot C, Choir Organ to GG, and Swell Organ to eight-foot C. Wesley was the consultant for the celebrated 1855 Willis organ at St. George's Hall in Liverpool, where the compromise was to build G-compass manuals and C-compass pedals. Poor Dr. Wesley was ridiculed in the press for having the G compass at all. The organist Lyndon Smith wrote a particularly vicious attack on Wesley's Liverpool design in *The Mercury* in 1855, in which he claimed:

> I have the authority of the builder who had the management of the Leeds Parish Church organ at the time Dr. Wesley officiated there, to state that the dust on the half-dozen lowest keys on the GG manuals remained undisturbed for months, clearly proving that those parts of the keyboards were almost altogether in disuse as regards the fingers.[8]

The impact of this statement is perhaps diminished by the fact that "the half-dozen lowest keys" would have included low C, a key that Dr. Wesley must surely have used quite frequently. Nevertheless, the writing was on the wall for Wesley's G compass, and the Willis organ in St. George's Hall proved to be the last important G-compass organ built in England. A number of Wesley's own compositions, including the original version of the ever-popular *Choral Song*, do call for a G-compass organ. *Choral Song* has mostly been played in arrangements for C-compass organ, but one does lose some of the richness in the bass of the original by making the compromises necessary to fit it to the C compass.

It is tragic that in the interests of so-called modernization, organbuilders frequently converted G-compass organs to C-compass instruments, even when there was no particular reason for doing so. Thus it is most unfortunate that the Richard M. Ferris organ at the Round Lake Auditorium was converted from G compass to C compass in the late nineteenth century. Even as it exists, the Round Lake organ is a national treasure, but how much more so would it be if it had retained its original compass? It is thus very gratifying when an enlightened rebuilder has seen fit to retain the G compass. A good example of this is the 1837 Henry Erben organ at St. Paul's Episcopal Church, Woodville, Mississippi. This instrument was built as a single-manual G-compass organ, but when Henry Pilcher's sons of Louisville, Kentucky, added the Swell and Pedal organs in 1885, they wisely saw fit to retain the original G-compass Great. Former OHS President Roy Redman gave the instrument a sympathetic restoration in 1981.[9]

Great: GG, AA–f^3, 58 notes

Open Diapason (to C)	8'
	54 wood and metal
Stop'd Diapason	8'
	58 wood and metal
Dulciana	8'
	37 wood and metal
Principal	4'
	58 metal
Flute	4'
	37, from tenor F, metal
Fifteenth	2'
	58 metal
Cornet	III
	111, from tenor F, metal
Trumpet	8'
	37, from tenor F, metal

Swell: C–f³, 54 notes, enclosed

Stop'd Diapason	8' *54 wood*
Viol de Gamba	8' *42 wood*
Principal	4' *54 metal*
Flute	4' *54 wood and metal*
Fifteenth	2' *54 metal*

Pedal: C–g, 20 notes

Bourdon	16' *20 wood*

Manual Coupler (Swell to Great)
Great Machine Stop (withdraws all but the 8-foot flues and the 4-foot Flute)
Hitch-down swell ped
Tremolo (affects entire organ)

It will be noticed that in practice it was only necessary for a few of the stops on G-compass organs to run all the way to the bottom of the keyboard; stops like the Flute and Trumpet were often treated as solo stops and rarely required in the left hand, and usually extended down to only middle C or tenor G or F. Furthermore, it was common during the nineteenth century to have shared basses for the unison stops whatever the compass of the organ. In actuality, therefore, this G-compass organ only has twelve more pipes than it would have had if it had indeed been a C-compass organ.

In some cases there is a virtue in limiting the compass of some stops on a one-manual G-compass organ, since this can help to create some of the versatility of a two-manual organ. A charming example is the 1837 Henry Erben organ at St. John's Episcopal Church, Highgate Falls, Vermont.[10] This is a tiny instrument:

Manual: GG, AA–f³, 58 notes, enclosed

Stop'd Diapason	8' *58 wood*
Principal	4' *58 metal*
Trumpet (from c)	8' *30 metal*

Pedal: GG, AA–G#, 13 notes
Pull-down

Hitch-down swell pedal

The instrument would have been much more limited if it were not for the possibility of playing solos on the Trumpet on the top half of the keyboard, accompanied by the Stop'd Diapason in the left hand. For the same reason, the Great mixture on old English organs was often divided into Sesquialtra [*sic*] Bass and Cornet Treble, so that the top half of the stop (or in the case of Walond's Opus 2, No. 3, the bottom half of the stop[11]) might be used for solo purposes. Before around 1750, most English organs had a keyboard that divided at c¹/c#¹, but after 1750 the divide generally was between b and c¹. Examples of voluntaries designed for both positions of the break can be found. For example, among John Stanley's *Cornet Voluntaries*, Opus 6, No. 2, and Opus 7, Nos. 1 and 3 can be played on (and were doubtless intended for) a single-manual organ with the divide between b and c¹. Opus 6, No. 3 can be played on (and was doubtless intended for) a single-manual organ with the divide set at c¹ and c#¹. John Stanley was in much demand as a recitalist, and he must have tailored his compositions to the resources of the particular instruments at hand. It was the custom of the time to improvise during church services, so he

William T. Van Pelt

c. 1834 E. & G. G. Hook, Berkley Congregational Church, Berkley, Massachusetts

would not normally have had occasion to write down any compositions to play on his own organ at the Temple Church. An exception to this is Stanley's Opus 6, No. 4, which is clearly intended for the tenor F French Horn on the Swell of the Temple Church organ.

The majority of organs being built in North America today are eclectic instruments designed to play a wide repertoire, although a number of organs also continue to be built on historic principles, particularly in academic institutions. This situation is probably as it should be, although the fact that nearly all of the organs being built today are C-compass instruments means that there is quite a bit of the old English repertoire that cannot receive an authentic performance. For this reason it is desirable to know exactly where pre-1900 organs with non-C compasses are still to be found in North America. Unless indicated otherwise, all of the organs listed below have GG as their lowest manual key. Organs whose original G-compass has been subsequently altered have not been listed. Corrections or additions to this list are welcomed.[12]

Canada
1790 England & Son, 1/5, Cathedral of the Holy Trinity (Anglican), Quebec City, Quebec

California
c.1845 George Stevens, 1/6, Unitarian Universalist Church, Stockton

Connecticut
1823 Thomas Hall, 1/7, Trinity Episcopal Church, Milton
1827 Thomas Appleton, 2/17, Second Congregational Church (U.C.C.), Middle Haddam
c.1835 Henry Erben, 1/4, Wadsworth Athenaeum, Hartford
1836 Denis Smith, 1/4, Hampton Congregational Church (U.C.C.), Hampton
c.1840 Anonymous, 1/4, John Tarrant Hitchcock Museum, Riverton
1849 Simmons & McIntyre, 1/5, Christ Episcopal Church, Tashua

District of Columbia
1761 John Snetzler, 1/6, short octave, Smithsonian Institution
1811/13 Jacob Hilbus, 1/9, Smithsonian Institution
1844 Thomas Appleton, 1/8, Smithsonian Institution (currently in storage)

Florida
1777 Jonas Ley, 1/4, collection of Richard John, Coral Gables
1837 Hill & Davison, 1/5, Florida State University, Tallahasee

Georgia
1848 Henry Erben, 1/5, Grace-Calvary Episcopal Church, Clarksville

Illinois
1838 Henry Erben, 1/6, Grace Episcopal Church, Galena

Indiana
c.1845 Henry Erben, with later, anonymous modifications, 1/5, St. Patrick's Roman Catholic Church, Lagro

Maine
c.1835 Anonymous, 2/18, Congregational Church (U.C.C.), Calais
1847 E. & G.G. Hook, 1/9, Community Church (Universalist), Stockton Springs
1848 George Stevens, 2/20, First Congregational Church (U.C.C.), Belfast
1848 Henry Erben, 1/8, Turner Village Church, Turner
1849 George Stevens, 2/11, Alfred Congregational Church (U.C.C.), Alfred

Maryland
1819 by Jacob Hilbus (possibly using parts of a late eighteenth-century English organ), 1/6, F compass, St. John's Episcopal Church, Broad Creek

Massachusetts
1762 John Snetzler, 1/9, Congregational Church (U.C.C.), South Dennis
c.1800 George Astor, 1/3, F compass, Old State House, Boston
1804 William Gray, 1/10, Christ Episcopal Church, Cambridge
1827 George Hook, 1/7, Essex Institute, Salem
c.1830 Anonymous, attributed to Henry Pratt, 1/5, Meeting House, Old Sturbridge Village
c.1830 Anonymous, attributed to W. Goodrich, 2/10, St. Stephen's Catholic Church, Boston
1831 Thomas Appleton, 2/14 as enlarged by E. & G.G. Hook in 1858, United Methodist Church, Nantucket
1833 Franklin S. Whiting, 1/4, St. Paul's Episcopal Church, Otis
c.1834 E. & G.G. Hook, 1/13, Berkley Congregational Church, Berkley
1837 Peter Jewett, 1/7, Congregational Church, Granville
1840 Thomas Appleton, 2/19, Brooks Concert Hall, Holy Cross College, Worcester
1842 E. & G.G. Hook, 2/13, First Parish Unitarian-Universalist, Northfield
1846 E. & G.G. Hook, 2/12, private ownership, Methuen
1847 E. & G.G. Hook, 2/13, First Church of Christ, Sandwich
1847 E. & G.G. Hook, 1/7, Athol Historical Society, Athol
1847 George Stevens, 2/13, First Parish Unitarian Church, Shirley Center
1850 George Stevens, 2/15, St. James Catholic Church, West Groton
1852 George Stevens, 2/14, St. Andrew's Episcopal Church, New Bedford

Mississippi
1837 Henry Erben, rebuilt by Pilcher in 1885, 2/16, St. Paul's Episcopal Church, Woodville

New Hampshire
c.1830 Anonymous, 2/13, Congregational Church (U.C.C.), Orfordville
1838 Richard Pike Morss, 1/6, Seabrook Historical Society, Seabrook
1846 E. & G. G. Hook Opus 71, 1/9, South Parish Unitarian Church, Charlestown
1849 E. & G.G. Hook Opus 93, 2/24, Congregational Church (U.C.C.), Hinsdale

New Jersey
1839 Henry Erben, 1/4, St. Luke's Episcopal Church, Hope

New York
1772 Anonymous English, 1/5, Caroline Church, Setauket
c.1820 Thomas Hall, 1/5, Belle Skinner Hall, Vassar College, Poughkeepsie
1830 Thomas Appleton, 2/16, Metropolitan Museum of Art, New York[13]
1835 Henry Erben, 1/6, St. Paul's Episcopal Church, Mount Vernon
c.1840 Henry Erben, 3/12, Reformed Church, Katsbaan
c.1840 Anonymous, possibly Thomas Appleton, rebuilt in 1850 by E. & G.G. Hook, 2/21, St. Vincent de Paul Roman Catholic Church, Rosiere
1843 Thomas Appleton, 1/7, Reformed Church, Leeds
1844 Henry Erben (rebuild of an instrument by T. Hall), 2/13, Chinese Presbyterian Church, New York
1848 Augustus Backus, 1/3, Christ Episcopal Church, Duanesburg
c.1850 Augustus Backus, 1/7, St. Peter's Lutheran Church, Rhinebeck

North Carolina
1846 Henry Erben, 1/4, Christ Church, Elizabeth City

Ohio
1844 George Stevens, 2/24, Plymouth Church, Shaker Heights

Oregon
1843 George Jardine, 1/5, Holy Cross Lutheran Church, Portland

Pennsylvania
c.1789 Samuel Green, 1/4, Peter Hall, Moravian College, Bethlehem (on loan from the Metropolitan Museum of Art)

South Carolina
c.1820 James Jackson, 1/6, Presbyterian Church, Liberty Hill
1839 Thomas Appleton, 1/7, Chapel, St. Philip's Episcopal Church, Charleston
1845 Henry Erben, 2/14, Huguenot Church, Charleston

Utah
1844 Mirrlees, 1/4, St. Mark's Episcopal Cathedral, Salt Lake City

Vermont
1833 Henry Erben, 1/10, Grace Episcopal Church, Sheldon
1837 Henry Erben, 1/3, St. John's Episcopal Church, Highgate Falls
c.1840 Anonymous, possibly George Stevens, 2/14, Episcopal Church, Northfield

Virginia
c.1640 Anonymous, 1/4, C compass with AA in lieu of C#, St. Luke's Episcopal Church, Smithfield
c.1770 Anonymous, 1/6, Wren Chapel, William and Mary College, Williamsburg
1785 Samuel Green, 1/9, Bruton Parish Church, Williamsburg (unplayable, and presently in storage)
1837 Henry Erben, 1/8, Chapel, St. Paul's Episcopal Church, Richmond
1842 George Jardine, 1/5, Providence Presbyterian Church, Powhatan
c.1850 George Stevens, 1/8, St. Peter's Episcopal Church, Port Royal

Wisconsin
c.1825 Thomas Appleton, 1/3, private ownership, Green Bay

There have been some attempts to revive the G-compass organ, and it may come as a surprise to many that Walter Holtkamp, Sr., built new G-compass instruments three-quarters of a century ago. For the 1933 AGO Convention in Cleveland, Ohio, Holtkamp produced an experimental one-manual electro-pneumatic-action organ with a compass from GG to g^3 (sixty-one notes), with stops divided between b and c^1, and with a very striking art deco case.[14] Since quite a bit of the repertoire that can be played on a one-manual organ is old English music calling for a G-compass keyboard, there is a lot to be said for this type of instrument, and dividing the keyboard certainly adds considerably to the versatility of a small instrument such as this. Holtkamp also designed a number of G-compass positive organs, including the five-stop instrument with art deco case design from 1935 currently at the Cleveland Museum of Art.

In recent years there have been several new G-compass organs constructed in the United Kingdom and Canada. As long ago as 1968 Noel Mander built a G-compass organ for the Church of St. Michael Paternoster Royal in London. This church, which was designed by Christopher Wren, had been restored after extensive bomb damage in World War II, and it seemed appropriate to build the new organ in a historical style to match the early eighteenth-century church. More recently the English organbuilders William Drake and Goetze & Gwynn have constructed a number of G-compass instruments. The very elegant Drake organ in the Grosvenor Chapel, Mayfair, is probably the largest G-compass organ built since Willis's instrument in St. George's Hall of 1855. Some G-compass organs built in modern times include:

Canada
1986 Goetze & Gwinn, 1/10, St. Andrew's-Wesley Church, Vancouver, British Columbia

United Kingdom
1968 Noel Mander, 1/8, Church of St. Michael Paternoster Royal, London
1979 Noel Mander, 3/21, A compass, Pembroke College, Cambridge
1991 William Drake, 2/35, Grosvenor Chapel, Mayfair, London
1992 William Drake, 2/8, John Wellingham residence, Manaton, Devon
1994 William Drake, 2/8, Alfred Champniss residence, Harrow-on-the-Hill, Middlesex
1994 Goetze & Gwynn, 2/16, St. Lawrence Whitchurch, Edgware, Middlesex
1995 Goetze & Gwynn, 3/30, Great and Choir with C compass, St. Helen's Bishopsgate, London
1998 Goetze & Gwynn, 1/7, Handel House Museum, London
2003 Goetze & Gwynn, 1/6, Leeds University Music Department
2003 William Drake, 2/13, Trinity College of Music, Greenwich
2004 William Drake, 1/7, St. Mary Magdalene's Church, Boddington, Gloucestershire


Gregory H. Donley

1935 Walter Holtkamp, Sr., positiv organ in the Cleveland Museum of Art

2004 William Drake, 3/25, St. Paul's Church, Deptford, London

In light of the apparent interest in Britain and Canada, it is curious that, so far as I am aware, not a single G-compass organ appears to have been built in the United States since Holtkamp's instruments of the 1930s.[15]

Organ compasses have never been set in stone, and there is nothing sacrosanct about the sixty-one-note C-compass keyboard so prevalent today. In the 1920s Midmer-Losh experimented with some eighty-eight-note keyboards, and Emerson Richards (in collaboration with the same builders) used a seventy-three-note keyboard and a couple of eighty-five-note keyboards at Atlantic City. Perhaps the time has come to consider a limited revival of the G-compass organ, at least for small instruments. This would expand the repertoire that could be played on the instrument, particularly with regard to English and American organ music written before 1850. Furthermore, most hymns can be played down an octave on a G-compass instrument, adding greatly to the richness and versatility of sounds that can be produced by an organ of limited size. What is most important to remember, however, is that the surviving G-compass organs from before c.1850 are an important resource for the authentic performance of old English and American organ music, and the few that remain should be jealously preserved.

Dr. John Speller has worked as an organbuilder for James R. McFarland & Co., Columbia Organ Works, and Quimby Pipe Organs. He is a frequent contributor to The Tracker *and* The Diapason.

NOTES

1. See John T. Fesperman, *A Snetzler Organ of 1761* (Washington: Smithsonian Institution Press, 1970), 47.

2. Similarities between this instrument and an organ by Christianus Smith from 1643 have been noted, but a definite attribution cannot be made at this time. See Barbara Owen, "A 'Payer of Organs' and a 'Voyall,'" *The Tracker*, vol. 41, no. 2 (1997):4.

3. William Walond, *Ten Voluntaries for the Organ or Harpsichord Opus 2 (1758)*, ed. Greg Lewin (Wheaton Aston: Hawthorns Music, 2001), 11–14.

4. *Missouri Daily Republican*, 20 September 1838:1.

5. There had been precedents for this, such as St. Paul's Cathedral in London as early as 1696. See Nicholas Thistlethwaite, *The Making of the Victorian Organ* (Cambridge: Cambridge University Press, 1990), 95, 120.

6. Henry Cephas Lincoln's 1837 rebuild of the organ in Christ Church Spitalfields is thought to have had a pedalboard compass of GG to e^1, i.e., thirty-four notes. See Thistlethwaite, *Victorian Organ*, 99.

7. Erik Routley, *The Musical Wesleys* (London: Herbert Jenkins, 1968), 181.

8. Quoted in *The Musical Times*, September 1906:596, as cited in Paul Chappell, *Dr. S.S. Wesley 1810–1876: Portrait of a Victorian Musician* (Great Wakering: Mayhew-McCrimmon, 1977), 90.

9. Roy Redman, "The Organ at St. Paul's Church, Woodville, Mississippi," *The Tracker*, vol. 32, no. 4 (1988):28–29.

10. E.A. Boadway, "St. John's Episcopal Church, Highgate Falls, Vermont," *Boston Organ Club Newsletter* 9, no. 5 (May 1973): 6–7. See also Stephen L. Pinel, "The 1837 Henry Erben Organ at Highgate Falls, Vermont: A report of the OHS American Organ Archives," *The Tracker*, vol. 48, no. 2 (2004): 6–12.

11. Walond, *Ten Voluntaries*, 8–10. Walond does not give directions as the whether the Sesquialtera was to be used alone or in combination with other stops. This voluntary is possibly a unique example of a piece for Sesquialtera bass, and is reminiscent of the French *Tierce en taille* effect.

12. I am indebted to Barbara Owen and Gregory Crowell for their help in compiling this list.

13. The Appleton organ in the Metropolitan Museum of Art was converted to C compass in the nineteenth century, but Mann & Trupiano restored the G compass when the organ was relocated to the museum. The instrument is meticulously maintained and is situated in an excellent acoustical environment.

14. Jonathan Ambrosino, "Present Imperfect: A Perspective on the Past Century of American Organbuilding," *The Tracker*, vol. 42, no. 3 (1998):27.

15. Some continuo organs have been built with non-C compasses, however. For example, Schneider Pipe Organs, Inc., built its Opus 16 in 1986 with F [*sic*] as the lowest note.

obituaries

JANE FETHERLIN DOUGLASS died on 1 March 2005 in Dover, New Hampshire, following a brief illness. Loving wife, mother, grandmother, organist, harpsichordist, pianist, and skilled ensemble performer, she was born in Washington, Pennsylvania, and received the Bachelor of Music degree in organ from the Oberlin Conservatory in 1953. She taught piano in Oberlin and Durham-Chapel Hill, North Carolina, for over twenty-five years. Her expertise as a choral singer was developed under Robert Fountain in the Oberlin College Choir, and led to participation in numerous choirs and the Renaissance Singers at Stanford University.

The wife of Fenner Douglass, she will also be remembered as a valued assistant to her husband at the organ, both at the great Flentrop organ in the Duke Chapel, and in various cities in the United States and Europe. She was admired for her recent collaborative role in concerts introducing the new Taylor and Boody organ at Bower Chapel in Moorings Park, Naples, Florida. Because Fenner had broken some bones in a fall from that instrument, she herself took over as organist to illustrate his comments.

In addition to her musical talents, she excelled at sewing, needle work, cooking, and entertaining, and enjoyed taking long walks on the beaches of Cape Cod and Florida, as well as spending time with her grandchildren. She is survived by her husband of more than fifty-two years, her three children (Stephen Douglass, of Lake Forest, Illinois; Emily Pavlidis, of Lee, New Hampshire; and John Douglass, of Tucson, Arizona), and six grandchildren.

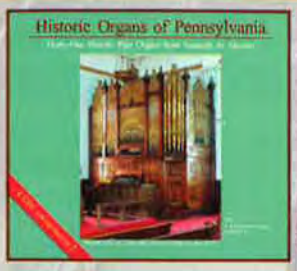
—David Boe

WALTER V. HAWKES died on 5 March 2005 at the age of eighty-nine, having been in failing health for some time. A native and descendant of one of the earliest settlers of Saugus, Massachusetts, he studied organ with George Faxon and E. Power Biggs at the Longy School in Cambridge, Massachusetts. It was during his tenure at the Union Church in Saugus that he met his wife of fifty-nine years, Beulah Kobel. Shortly after their marriage he moved with his family to Cleveland, where he worked for several years for the Holtkamp firm, eventually becoming foreman of the pipe shop, and also serving as organist of St. John's Episcopal Church. At Holtkamp's he met Charles Fisk, for whom he later worked as foreman and designer, after Fisk became a partner with Thomas Byers in the Andover Organ Company in Methuen, Massachusetts. Hawkes later spent several years as foreman for the Noack Organ Company of Georgetown, Massachusetts. During his time in Massachusetts he also served as the organist of churches in Methuen, Tewksbury, West Boxford, and Nashua, New Hampshire. Upon retiring he assisted his son Timothy, who had a small organ workshop next to the Hawkes's home in Merrimac, Massachusetts. He was a member of the AGO, the OHS, and the Albert Schweitzer Fellowship. In addition to his wife, Beulah, he is survived by his sons Timothy and Adam, his daughter Lydia, three grandchildren, and two great-grandchildren.

The OHS Catalog

Books, Sheet Music, Videos, & CDs supporting Education, Research, & Preservation

Historic Organs of Pennsylvania



PENNSYLVANIA'S UNIQUE culture gave rise to the first organs built in America by professional organbuilders, and also America's first native-trained organbuilder, David Tannenberg, all in the 18th century. As cultures merged in the 19th century, the characteristics of Pennsylvania organs blended with other styles, rendering very interesting organs. The process continued in the first half of the 20th century, rendering organs by Skinner and Casavant that met the musical expectations of the Pennsylvania culture. This set samples almost all of the organs OHS members heard during the 2003 OHS convention, and includes the entirely unique 1931 Steinmeyer organ as played magnificently by Ken Cowan. **4-CD set and large CD booklet, OHS-03, $29.95**

GEORG BÖHM 1661–1737: Capriccio in D
OLIVER SHAW 1799–1848: Trip to Pawtuckel, Rondo, Bristol March
Thomas Dressler, organist
ca. 1780 Tannenberg, Moravian Historical Museum, Nazareth

JOHANN PACHELBEL 1653–1706: *Allein Gott in der Höh*
PACHELBEL: Fugue and Chorale on *Allein Gott*
James S. Darling, organist
1787 Tannenberg, Single Brothers' House, Lititz

HENRY PURCELL 1659–1695: Voluntary in G
JOHANN BERANEK 1813–1875: Fuga a4 überden Namen BACH
Robert Barney, organist
1793 Tannenberg, Single Brothers' House, Lititz

MICHAEL BENTZ 1789–1858: *Herz nach dirgewacht*
WILLIAM WALTON 1902–1983: Elegy
Gerald E. Mummert, organist
1804 Tannenberg, York County Historical Society Museum, York

JAN P. SWEELINCK 1562–1621: Toccata in C
JAMES WOODMAN b. 1957: Variations on *Fairest Lord Jesus*
Mark Brombaugh, organist
1805 Doll, Peace Church, Camp Hill

BENJAMIN CARR 1768–1831: Voluntary for Organ: Fugue
LouCarol Fix, organist
ca. 1789 Green, Peter Hall at Moravian College, Bethlehem

W. A. MOZART 1756–1791: Andante, K. 616
Justin Hartz, organist
ca. 1850 Davis/1989 Brunner, St. James Pres., Mechanicsburg

ANTONIO VALENTE 1520–82: La Romanesca con 5 mutanze
WalterKrueger, organist
1862 Kantner, Christ Little Tulpehocken U.C.C., Bernville

ARTHUR BIRD 1856–1923: Improvisato, op. 37, no. 6
MaryAnn Crugher Balduf, organist
ca. 1865 Marklove, Botschaft Lutheran, Mount Pleasant Mills

ARTHUR FOOTE 1853–1937: Canzonella, op. 71, no. 4
J. K. PAINE 1839–1906: Concert Var. on the Austrian Hymn
Ann MarieRigler, organist
1868 Dümer, St. John's U.C.C., Boalsburg

GUILMANT 1837–1911: Marche sur un Thème de Haendel
NIELS GADE 1817–1890: Tre Tonstykker: Moderato, op. 22, no. 1
Bruce Stevens, organist
1888 Miller, Salem Lutheran, Lebanon

J. F. GREISS 18thC.: *Wer nur den lieben Gott lässt walten*
CÉSAR FRANCK 1822-1890: Andantino in E minor
John Charles Schucker, organist
1872 Dieffenbach, Salem U.C.C., Bethel

RACHEL ARCHIBALD b. 1911: The Nines
STEFAN SURZYŃSKI 1855–1919: Polish Carol: Pospieszcie pasterszki do stajenki
THOMAS P. RYDER 1836–1887: The Thunder Storm
Lois Regestein, organist
1891 Dieffenbach, Friedens Church, Sharlesville

CALVIN HAMPTON 1938–84: Prelude on *America, the Beautiful*
EDVARD GRIEG 1843–1907: Sidste Vaar
THEODORE DUBOIS 1837–1924: Toccata in G
David Dahl, organist
ca. 1892 Steere, St. John's Episcopal, Bellefonte

FRIEDRICH WILHELM MARPURG 1718–1795: Ein feste Burg
CHARLES ZEUNER 1795–1857: Fuga a 3 Voce
LOUIS KEYER 19th century: Open Diapason March
Richard Hohnen, organist
ca. 1870s Bohler (tracker), Old Bellefonte Presbyterian Church, Danville

ZSOLT GARDONYI b. 1946: Mozart Changes
Sally Cherrington-Beggs, organist
1892 Bohler, North Heidelberg U.C.C., Robesonia

PIETRO YON 1886–1943: Humoresque *L'organo primitivo*
VINCENT D'INDY 1851–1931: Prelude in E-flat Minor
Thomas Lee Bailey, organist
1893 Bohler, St. Paul's U.C.C., New Schaefferstown

JOSEPH DAYNES 1902–1987: As the Dew from Heaven Distilling
GUILMANT 1837–1911: Sonata No. 5: Recitativo; Choral et Fugue
Karl Moyer, organist
1891 Barckhoff, St. Joseph R.C., Lancaster

EVERETT TITCOMB 1884–1968: Suite in E Major
HUGH McAMIS 1899–1942: Dreams
HARRY ROWE SHELLEY 1858–1947: Fanfare d'Orgue
LorenzMaycher, organist
1928 Skinner, Salem Lutheran, Lebanon

ROBERT SCHUMANN 1810–1856: Canonic Study in A-flat Major
KOLA OWOLABI b. 1977: O Give Thanks to the Lord for He Is Good
Kola Owolabi, organist
1902 Hook & Haslings, Trinity United Methodist, Bellefonte

SETH BINGHAM 1882–1972: Hymn Prelude on *Bethany*, op. 38, no. 7
DAN MILLER b. 1954: Count Your Blessings
Michael T. Brill, organist
1892 Felgemaker, St. Paul's-Emmanuel United Methodist, Danville

HYMN: All My Help on God Is Founded (Author Unknown)
Bruce Conner, organist
1882 Hook & Haslings, Mahoning Presbyterian, Danville

LANGLAIS 1907-91: Pastoral Prelude & Interlude 3 *CharacteristicPieces*
Vaughan Watson, organist
1900 Hook & Hastings, Conewago Chapel, Hanover

ABRAHAM RITTER 1792–1860: Voluntary on a Moravian Hymn
GORDON BALCH NEVIN 1892–1943: Will o' the Wisp (Scherzo-Toccatina)
Agnes Armstrong, organist
1904 Hook-Hastings, Linden Hall School, Lititz

FRANK FERKO b. 1950: Chorale Variations on *Leoni*
Susan Hegberg, organist
1904 Möller, St. Peter's Lutheran & U.C.C., Freeburg

ARTHUR FOOTE 1853–1937: Noctume, op. 50, no. 6
PERCY FLETCHER 1879–1932: Festival Toccata
James D. Hildreth, organist
1909 Hook-Hastings, St. John the Baptist R.C., New Freedom

MAURICE DURUFLÉ 1902-1986: Prélude sur l'Introit de l'Epiphanie
CRAIG PHILLIPS b. 1961: Fantasy: Tora Song *Yisrael Vioraita*
Eric Wm. Suter, organist
1902 Lane, St. Paul the Apostle R.C., Annville

RACHMANINOV 1873–1943: Prelude in G Minor (trans. G. Federlein)
GLANDORF: Symphonic improvisation on *The Star Spangled Banner*
Matthew Glandorf, organist
1933 Aeolian-Skinner, Hershey Community Theatre, Hershey

JOHN IRELAND 1879–1962: Miniature Suite for Organ
MYWI: Who's He in Yonder Stall? What's He
Scott F. Foppiano, organist
1926 Casavant, Covenant United Methodist, Lancaster

DAVID N. JOHNSON 1922–1987: Trumpet Tune in D Major
PADRE GIOVANNI BATTISTA MARTINI 1706–1784: Gavotta (arr. Guilmant)
Peter Stolzfus, organist
1930 Skinner, Otterbein United Methodist, Lancaster

J. S. BACH 1685–1750: Chromatische Fantasie und Fuge (trans. Reger)
SIGFRIED KARG-ELERT 1877–1933: Valse Mignon
REGER 1873–1916: *Halleluja! Gott zu loben*, op. 52, no. 3
Ken Cowan, organist

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WIDOR: Adagio & Toccata, Symphony 5
BACH: Now Thank We All Our God; Come Sweet Death, Sheep May Safely Graze, Toccata & Fugue in d, BWV 565

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American Organ Music Samuel John Swartz (1947-1994) recorded the fine 1928 E. M. Skinner 4-64 at Immanuel Presbyterian Church in Los Angeles in 1986 for a famous LP from Motette. The Skinner and the late Dr. Swartz can be heard on either a superior DVD-Audio disc (must be played on a DVD-Audio compatible player) or on a conventional CD. **Motette conventional CD-10901 $14.98, or *DVD-Audio* MOT-10903 $14.98**

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Organs by Patrick J. Murphy & Associates

CD 1 *Fanfares and Fantasies*
WESLEY PARROTT, ORGANIST
St. Mary's Cathedral Road (Episcopal), Philadelphia, Op. 28, 1999
HEWITT-JONES: Fanfare **MOZART:** Adagio, Allegro, Adagio, K. 594
LLOYD WEBBER: Solemn Procession **SOWERBY:** Fantasy for Flute Stops
ARTHUR WILLS: Fanfare **LISZT:** Fantasie & Fuge *Ad nos*

CD 2 *Hymns, Dances, and Improvisations*
MATTHEW GLANDORF, ORGANIST
Colts Neck (NJ) Reformed Church, Op. 39, 2003
RACHMANINOV: Prelude in g, op. 23/5; Prelude in c-sharp, op. 3/2 **HOWELLS:** Three Psalm Preludes, Set 2
GLANDORF: Improvised Preludes on *Sometimes I Feel Like a Motherless Child* and *Ride On, King Jesus*
St. Mark's Lutheran Church, Pennsburg, Penn., Op. 36, 2000
BARTOK: Rumanian Folk Dances **BACH:** Passacaglia & Fugue in c BWV 582
GLANDORF: Five improvised Character Dances

The Philadelphia Organbuilder Patrick J. Murphy presents two CDs to showcase three organs built by his firm and to showcase Philadelphia's fine organists, Matthew Glandorf and Wesley Parrrott. Murphy, a native of the Philadelphia area, was one of three recipients of the first OHS E. Power Biggs Fellowship in 1978 while he was in high school. He took a degree in organ performance from Ohio Wesleyan University and apprenticed in organbuilding, founding his firm in 1987. The three organs are of moderate size, in differing acoustics, and feature a combination of new pipes and recycled old pipes. The playing is superb. *2-CDs for the Price of One* **Raven OAR-780 $14.98**

NEW! *Volume 2* John Brock Plays 3 Organs

Tennessee Organ Tour

ALAIN: Litanies; Deuxième Fantaisie; Postlude pour l'Office de complies
FRANCK: Final, op. 21 **SAINT-SAËNS:** Rhapsodie no. 1, op. 7
PAINE: Fantasy on *A Mighty Fortress* **RINCK:** Concerto in F, Rondo mvt.
BÖHM: Praeludium in d **HANFF:** 3 Chorale Preludes **BACH:** Partita *O Gott, du frommer Gott*

Tennessee Organ Tour, Vol. 2 John Brock plays organs by two Tennessee organbuilders: B. Rule & Co. (a rebuilt Pilcher tracker at Tennessee Valley Unitarian Universalist Church, Knoxville) and Richards, Fowkes & Co. (Westminster Presbyterian, Knoxville), as well as the Lincoln, Nebraska, builder Bedient Pipe Organ Co. (Idlewild Presbyterian, Memphis). The organs contrast greatly: the sumptuous tones of the turn-of-the- 20th-century Pilcher were extended in the rebuild; the richness of the beautifully voiced new organ in essentially German style by Richards, Fowkes speaks the language of the repertoire selected by Brock; and the vastly symphonic French pallette of the Bedient present the French works to perfection. **Raven OAR-770 $14.98**

NEW! At the Holtkamp, Syracuse University

Discoveries: Christopher Marks

DAVID N. JOHNSON: Fugue à la Gigue **BACH:** *Jesus Christus, unser Heiland* BWV 688; Prelude & Fugue in G BWV 550 **TUNDER:** *In dich hab ich gehoffet, Herr* **NICOLAS SCHERZINGER:** Five Pieces for Solo Organ
JOSEPH AHRENS: Veni Creator Spiritus **DUPRÉ:** Suite Bretonne, op. 21
SOWERBY: Passacaglia from Symphony for Organ

Discoveries Christopher Marks, Syracuse Univeristy Organist, presents lesser-known and new works on the famous 1950 Holtkamp 3-73 incorporating much of the previous Roosevelt. David Johnson, Syracuse University Organist 1967-69, captures the spirit of his prodigious improvisatory skills in the *Fugue à la Gigue*. Scherzinger composed five short works for a concert series at Syracuse, where he is on the faculty. Pleasantly unusual, each uses the instrument in a different way. Ahrens (1904-1999), composed this charming set of variations on the Pentecost hymn in 1947 with clear grounding in Gregorian chant. **Raven OAR-790 $14.98**

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MADER FUND GRANTS

The Ruth and Clarence Mader Memorial Scholarship Fund is pleased to announce that Jonathan B. Hall and Scott M. Hyslop have been selected to receive research grants in 2005. Mader Fund grants range from $200 to $1000, and preference is given to projects leading to publications related to organs or organ music.

Both 2005 grants were awarded to assist in the completion of studies that are in advanced stages of preparation. Dr. Hall is completing a comprehensive biography of Calvin Hampton, and Scott Hyslop is preparing a book and compact disc on the life and work of Paul Manz.

Information about Ruth and Clarence Mader Memorial Scholarship Fund research grants may be obtained from the website www.maderfund.com, or from Dr. Orpha Ochse, Research Project Chair, 900 E. Harrison Ave., #C-38, Pomona, CA 91767 (e-mail address: ocochse@worldnet.att.net).

OHS National Council, photographed in March 2004. Back row, left to right: David Dahl, James Johnston, Stephen Schnurr, Allison Alcorn-Oppedahl. Front row, left to right: Paul R. Marchesano, Sebastian Glück, William T. Van Pelt, Scot Huntington, Rachelen Lien, Michael Friesen, David M. Barnett

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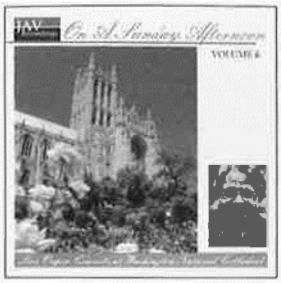

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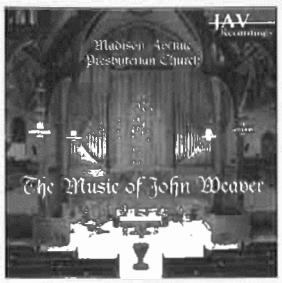

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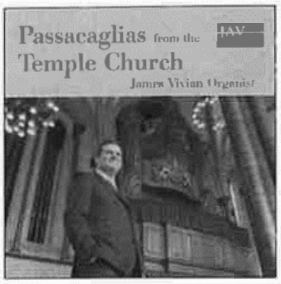

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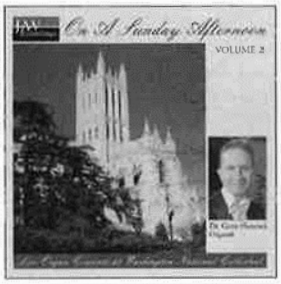

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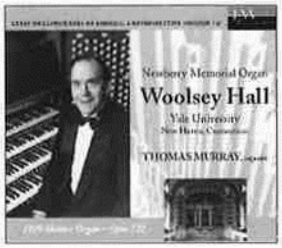

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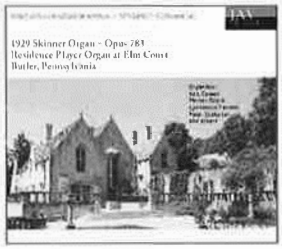

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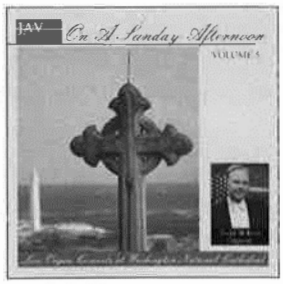

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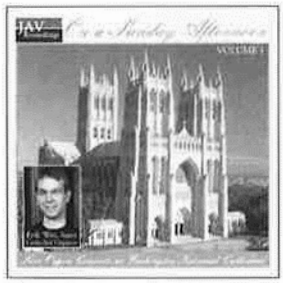

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Bryn Mawr (USA) Presbyterian Church

2005

Grand Orgue I.		**C – c4**
Montre		16'
Bourdon		16'
Montre		8'
Gambe		8'
Flûte harm.		8'
Bourdon		8'
Prestant		4'
Flûte		4'
Quinte		2 2/3'
Doublette		2'
Fourniture	IV-V	2 2/3'
Cymbale	V	1'
Cornet	V	8'
Bombarde		16'
Trompette		8'
Clairon		4'

Positif (expr.)	**II.**	**C – c4**
Bourdon		16'
Montre		8'
Salicional		8'
Unda maris		8'
Bourdon		8'
Prestant		4'
Flûte a chem.		4'
Nazard		2 2/3'
Quarte de N.		2'
Tierce		1 3/5'
Larigot		1 1/3'
Piccolo		1'
Plein Jeu	IV-V	1 1/3'
C di Bassetto		16'
Trompette		8'
Cromorne		8'
Tremblant		

Récit	**III.**	**C – c4**
Quintaton		16'
Gambe		8'
Voix celeste		8'
Flûte		8'
Cor de Nuit		8'
Principal		4'
Flûte oct.		4'
Nazard		2 2/3'
Octavin		2'
Cornet	V	8'
Plein Jeu	V	1 1/3'
Bombarde		16'
Trompette		8'
Hautbois		8'
Voix humaine		8'
Clairon		4'
Trémolo		

Pédale	**C - g1**
Soubasse	32'
Contrebasse	16'
Soubasse	16'
Quinte	10 2/3'
Violoncelle	8'
Flûte	8'
Flûte	4'
Contrebomb	32'
Bombarde	16'
Basson	16'
Trompette	8'

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