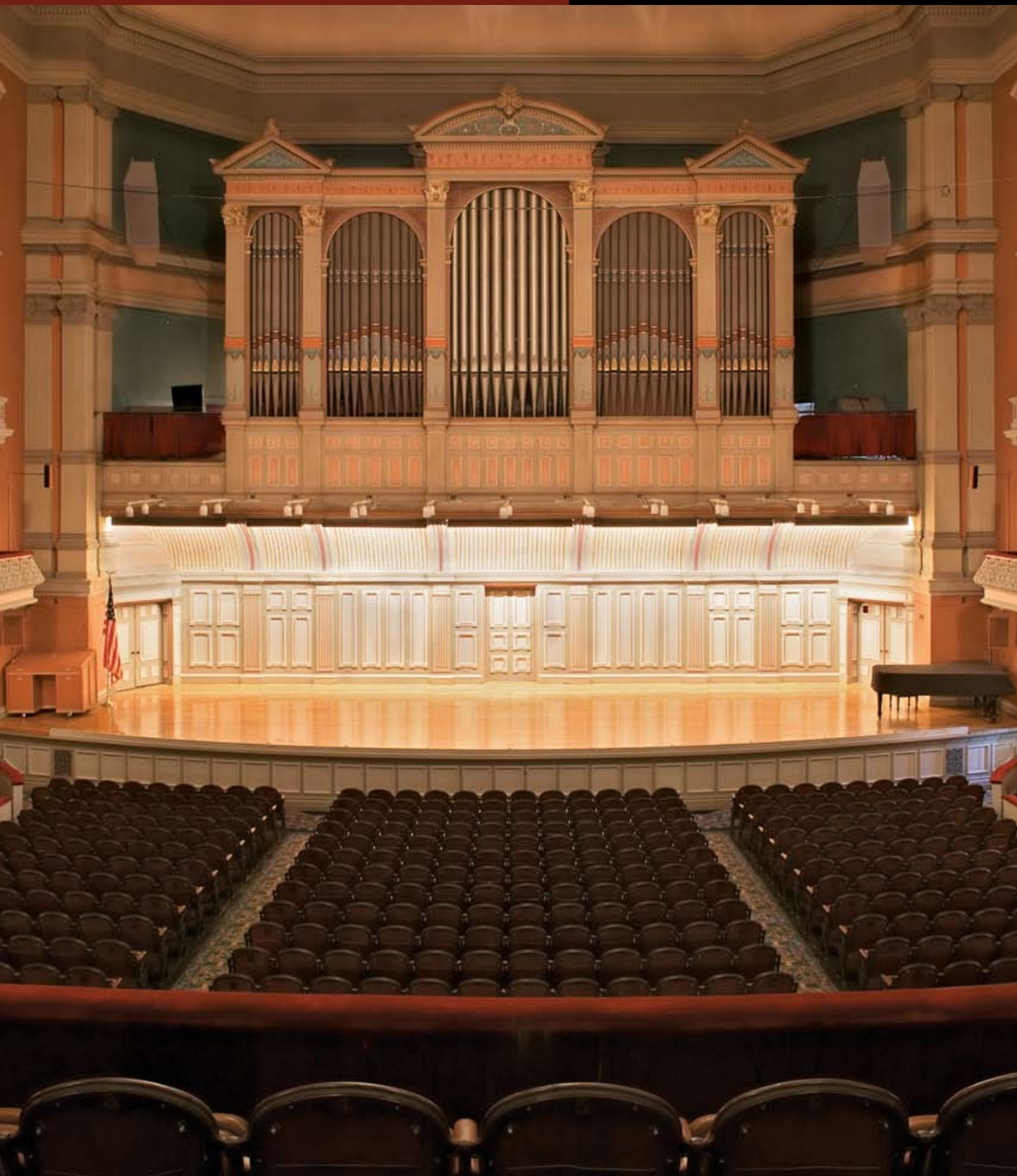


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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

Organ Historical Society
50th Anniversary
Celebration





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THE TRACKER

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WINTER 2006

by GREGORY CROWELL | **opinion**

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Cover: Troy Savings Bank Music Hall — the only major nineteenth-century American concert hall still housing a completely intact organ — will be heard Friday evening at the 2006 convention.

PHOTO by VICTOR HOYT

All Good Things

Two musicians, commenting across more than two centuries, described very different musical societies:

Chromatic and enharmonic music was reserved for a purpose different from that of diatonic music. [Diatonic music] was sung for the benefit of common ears at public festivals or places where the community was gathered. [Enharmonic and chromatic] music was used for the benefit of cultured ears at private entertainments. . . .

Nicola Vicentino¹

There are passages here and there from which the connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.

Wolfgang Amadeus Mozart²

For Mozart, enlightenment was equal partner to ignorant bliss; for Vicentino, the two hardly knew each other. In both cases, everyone was happy.

In the nineteenth century, Eugene Thayer fought diligently to raise the level of commitment and competence among church organists in America by supplying them with theoretical instruction, employment advice, and useful musical repertoire.³ The organist was first to aspire to be a church musician, since, as Thayer nobly noted, “To be a great Church Organist is to be the greatest an Organ-player can be.”⁴ The vocation of concert organist was certainly prized, of course, and though the music Thayer advocated for the concert hall was technically more demanding on the player, his concern for presenting the best repertoire in a receptive, often illuminating context betrays a concern to integrate the accessible with the sophisticated without compromising the integrity of the whole. He made his point by designing programs that were relatively short, and that juxtaposed organ music with vocal selections for variety and illumination—Handel and Haydn as vocal bookends for Bach and Schumann. His advocacy of transcriptions of orchestral repertoire was clearly restricted only to those works that made the organ itself sound effective.⁵ Thayer was able to reconcile his two callings as edifier and entertainer with evident ease.

Things are much more difficult today. Mozart’s continued popularity notwithstanding, classical music is all too often branded as the soundtrack of the privileged, requiring special funds, special knowledge, and even special attire for participation and appreciation. Likewise, music for entertainment is often seen as being no more than insouciant diversion, as if musical lightness itself were a quality that set notes adrift into frothy oblivion. Vicentino’s discrimination and Mozart’s integration have been replaced by a cultural stand-off with victims on both sides. Gone are the days when Saturday afternoon

1 Nicola Vicentino, *L’antica musica ridotta alla moderna prattica* (Rome: A Barre, 1555), 94. Translation by the author.

2 Quoted in Simon P. Keefe, “The Concertos in Aesthetic and Stylistic Context,” in *The Cambridge Companion to Mozart*, ed. Simon Keefe (Cambridge: Cambridge University Press, 2003), 78.

3 Eugene Thayer, *The Organists’ Journal & Review Devoted to Organ Music for Church Service with Occasional Pieces for the Concert Room*, facsimile ed., with intro. by Allison Alcorn-Oppedahl (Richmond: OHS Press, 2004).

4 Thayer, *Journal & Review*, 3.

5 Ibid.

radio broadcasts featured a ball game followed by an opera, and no expectation that the audience would change with the programming. The current situation is summed up well in the words of an important living composer:

As I have said many times, there has been an attempt, largely successful, to confuse what you might call art and what you might call entertainment. I think there's a very simple distinction, and it doesn't diminish entertainment in any way, because we all want it and we all enjoy it. Entertainment is that which you receive without effort. Art is something where you must make some effort, and you get more than you had before.⁶

It is as if entertainment demands passivity, while art requires extra vitamins.

A statement such as Wuorinen's would, I feel, only be made today in reference to music. Few would claim that the effortless visual pleasure derived by anyone from, say, a painting by Monet or Vermeer, is not equally restorative and inspiring to the learned as to the unlearned, even if these states are achieved by


⁶ Charles Wuorinen, as quoted in "Schoenberg, Bach and Us: Two Composers and a Conductor Discuss Tonality, Innovation and How to Tell Art from Entertainment," *New York Times*, 27 April 2005, sec. 2.

differing means. Have our own musical categorizations erected barriers to the many levels on which a musical work can be accessed and enjoyed? Has Bach become something that is good for us, rather than something that is simply good?

The organ, having for so long suffered from lack of attention from other musicians because of its association with the church, now languishes from its frequent exclusion from church, having been culturally pink-slipped into silence by many congregations. Its emblematic status as Instrument of High Art has arguably condemned it to neglect in these places. The Organ Historical Society guards against this situation, of course, in the rich diversity of the instruments and repertoire we study, enjoy, and preserve. But the organ's stultification will not really be staid off, even for us, until we understand that whatever cultural baggage we might still carry affects how we both present and receive the music in our lives. Mozart congratulated himself on his ability to reach all of his listeners without compromising quality. Eugene Thayer simply advised:

Seek good, and all things good will seek you.⁷

⁷ Thayer, *Journal & Review*, 25.



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Errata and Addenda to the List of G-Compass Organs in North America

The following organs should be added to the list given in John Speller's article "A Short History and Checklist of G-Compass Organs in North America," *The Tracker* 49, no. 3 (Fall 2005): 30–35:

1803 J. Gerl, Opus 17, 1/3, available for sale (2005), New Haven, Connecticut

1799 Henry Pratt, 1/5, Conant Public Library, Winchester, New Hampshire

ca. 1830 Anonymous, 1/4, Saint John the Evangelist Church, Dunbarton, New Hampshire

ca. 1830 E. & G.G. Hook, 1/7, St. Mark's Episcopal Church, Huntersville, North Carolina

One instrument listed as having G-compass in Dr. Speller's article is in fact a C-compass instrument. Delete the following from the list:

ca. 1850 Augustus Backus, 1/3, Christ Church, Episcopal, Duanesburg, New York

Errata

p.14, column 1, line 4: replace "forty-two" with "fifty-eight."

Membership In Action! *A Greeting and a Request*

I would like to introduce myself and to thank you for the opportunity of serving you. My name is Dennis Northway, and I have been asked to serve as your New Membership Committee chairperson. In each issue of *The Tracker*, we will talk about ways to reach out to other interested individuals and invite them to join the Organ Historical Society. Membership in the Society and the general growth and health of the OHS are in the interest of, and thus also the responsibility of, each OHS member. Therefore, I would like to solicit your assistance in what will be a very exciting project.

In celebration of the fiftieth anniversary of the OHS, I have written an informational newspaper

article describing the organization and its history, and inviting people to join as new members. This article will be sent out to newspapers across the country. The "hook" will be the inclusion of specific local information and a photo. You, the national membership, are invited to send me a black-and-white photograph (in jpeg format) of a local interesting historic instrument, supplying information about the organ's location, age, builder, significance in the community, and whatever else you feel is pertinent. I would also like you to provide me with the names and contact information of newspapers in your area. Your photograph and information will be mailed along with my article to the newspapers, including

large and small papers in cities, suburbs, and rural areas around the country. I will acknowledge your kind assistance in this project in my "Membership Development" page in *The Tracker*. Please e-mail the photograph and local information to denden1958@runbox.com. If you prefer, you may also send photographs and information to me at this address:

Dennis Northway
2501 West Lunt
Chicago, IL 60645

Your photograph will be scanned and returned to you.

Thank you very much,
Dennis Northway
Chair, New Membership Committee

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The Grants. The Organ Historical Society is pleased to accept applications for its Alan Laufman Research Grants for 2006. Research grants of up to \$1,500 in memory of Alan Laufman, a former President of the Society, are authorized by the National Council of the Society and administered by a standing committee of the Publications Governing Board. These grants are awarded for research projects related to the organ in the broadest sense — the instrument's builders, construction, history, styles, repertoire, performance practices, and composers. Grants may be used to pay for travel, housing, and other expenses.

Application Requirements. The Society encourages all interested persons to apply, regardless of age, educational background, and nationality. There is no application form. Applicants should submit (a) a cover letter, (b) a curriculum vitae, and (c) a proposal. At a minimum, the cover letter should contain the applicant's name, address, phone number, and e-mail address. The curriculum vitae will summarize the applicant's educational background, training, and experience relevant to the proposed project, and it should include a list of any publications. The proposal, not to exceed 1,000 words, will contain at least the following information: (i) a description

of the research project, including a statement of objectives, a plan for conducting the research, a description of phases of the research already completed or in progress, and an estimate of the time required to complete the project; (ii) a list of anticipated expenses to be funded by the grant (up to \$1,500); (iii) whether the applicant would accept a grant if less than the requested amount is awarded; and (iv) a list of other organizations to which the applicant has applied or expects to apply for grants to fund the research project and amounts awarded or requested.

Applications must be sent by mail; applications sent by fax or e-mail will not be accepted. Applications must be postmarked by April 15, 2006, and awards will be announced in early May, 2006. Alan Laufman Research Grants will not exceed a total of \$1,500 in any year. Within that limit the grant committee determines the specific amount of each award and the number of recipients. The grant committee may elect to withhold awards if satisfactory applications are not received. In evaluating an application, the grant committee considers the merits of the proposed project and the qualifications of the applicant to undertake it. A grantee may receive successive awards for a single re-

search project of large scope, provided that sufficient progress is demonstrated. Likewise, a grantee may apply for successive grants to fund new research projects. Grant recipients are expected to expend their awards within eighteen months of receipt.

It is expected that an applicant's research will result in a manuscript suitable for publication. Each recipient of an Alan Laufman Research Grant is requested to submit a brief report after the research funded by the grant is complete, whether or not the manuscript is finished. Once the manuscript is completed, the recipient is expected to submit it to the Society's Publications Governing Board to be reviewed following standard procedures for possible publication in *The Tracker* or by the OHS Press. Submitting an application constitutes an applicant's agreement to this condition.

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A Passion for the Organ: *William T. Van Pelt Retires as OHS Executive Director*

by ALLISON ALCORN-OPPEDAHL



After twenty-three years as the Executive Director of the Organ Historical Society, William T. Van Pelt has resigned his position, wishing to focus his energies in a different direction. Certainly, when one thinks of Bill Van Pelt, energy is one of the first words that come to mind, an energy and drive that Jonathan Ambrosino, past OHS president and *Organ Handbook* editor, notes took the OHS from a “grassroots effort into a fully-fledged professional organization.”

Throughout his years of involvement with the OHS, Van Pelt brought to fruition the E. Power Biggs Fellowship; participated in the removal and relocation of Hook Opus 576 of 1871, which was built for St. Alphonsus Church in New York; conceived of and operated the OHS catalog; published approximately one book per year, most under his direct supervision; improved the appearance of *The Tracker*, including the first use of full color; prepared seventy-four *Tracker* issues for press (vol. 27, no. 1, 1983, through vol. 45, no. 2, 2001); raised the membership from fewer than one thousand in 1976 to more than 3,000 by the mid-1980s, and approximately 4,000 by the mid-1990s; established the financial stability through which the OHS and its programs flourished and gave rise

to the OHS American Organ Archives; created the OHS Endowment and secured the first gift that made it a reality; defended the historic designation of the organ at the Church of the Immaculate Conception in Boston, perhaps preventing destruction of the organ; fostered a symbiotic relationship with the *Pipedreams* radio program; created a system for financial accountability in OHS operations, particularly with regard to conventions; improved and centralized the OHS Convention registration process; improved the organization and quality of OHS conventions while leaving most of the preparation in the hands of local committees; photographed most of the OHS convention organs for *The Tracker* and for *The Organ Handbook* for twenty-six conventions from 1978 to 2005; and worked with eleven OHS presidents and scores of councilors.

The list is impressive, perhaps especially for someone who considers himself to be a “musical illiterate” (though one wonders if such a list, accompanied by Van Pelt’s passion for and knowledge of music, might encourage consideration of a slightly broader definition of musical literacy). Van Pelt was raised in an Episcopal church, and he has commented that the service back then was based on par-

ticularly “good music accompanied by organ,” and that he was always fascinated by the organ. He was an acolyte—up there at the “business end of the church, dressed up in vestments.” The console was at the front of the church, and the church had perfect acoustics for the organ. “The organ was thrilling to me—always—even as a little kid,” recalled Van Pelt, “I was just enthralled by listening to the organ, and its sound was always a fascination. I loved going to church and hearing those sounds, particularly that organ.”

When Van Pelt was seventeen, the church got a new organ (*sans* organ committee). “Before you knew it, the old organ was coming out and nobody knew what was going on,” Van Pelt related. “Finally, I was told that one of the priests had decided the organ was too big, too difficult to maintain, and they’d gotten a consultant from Charlottesville.” The church discarded Van Pelt’s beloved thirty-five-rank Harry Hall organ that was full of Hook and Hastings pipes from the church’s previous instrument. The new organ, a seventeen-rank instrument by Hillgreen, Lane & Co., was a mixed blessing for Van Pelt. He found the sound of the instrument itself to be unappealing, but, in the end, it afforded him his first hands-on experience with

an organ, and so it became a part of a revelation that led him into this love affair with the organ. The Hillgreen, Lane & Co. installer had hired someone off the street to help with the installation, and that person was fired for supposedly bumping into some façade pipes and damaging them. Van Pelt was the replacement. “You can’t imagine how delighted I was,” he said. “This was my first work on an organ, and I got to understand how they operated and worked.... It was a double-edged sword when I realized I didn’t like it as much as the old one. I was very proud of having worked on it, but it was not as satisfying to listen to.”

Van Pelt’s next significant organ encounter came several years after his graduation from Virginia Commonwealth University with a degree in journalism. Then employed by his alma mater as Information Director for VCU’s medical campus, he took on what would become just the first of many crusades to save historic organs. With the sparkle in his eye so typical of Van Pelt when he is “talking organs,” he tells the complicated story of finding a Skinner organ in Richmond’s Monumental Church, housed inside an Erben case, the original Erben soon found built into the walls of another Richmond church. The Erben interior and exterior were reunited, and a new case was built for the Skinner by OHS member Bryan Dyker. Through Dyker, Van Pelt contacted Alan Laufman to glean information with which to make historically-sound decisions about the Skinner, and thus the connection with the OHS was made sometime in 1976.

By April 1977, President Laufman was writing to National Council:

One of the people I approached [about the position of Circulation Director for *The Tracker* is] a new member of the Society, [and he] indicated a real interest in the assignment, but felt that he would be more comfortable with a different title and a somewhat altered job description, one which would include some of the responsibilities of a circulation manager, but which would also in-

volve more extensive responsibilities. He suggested the title “Director of Public Relations” and proposed a number of areas which he might cover, all of which might well lead to greater public awareness of OHS and a consequent increase in membership and circulation of *The Tracker*.

Earlier this month I traveled to Virginia and met with this man, William T. Van Pelt, and spent some time with him discussing the nature of the position and its possibilities. I was impressed with his quick grasp of problems, with his organizational ability, and with his obvious competence.

This memo, then, will inform you of the appointment of William T. Van Pelt as Director of Public Relations of the Organ Historical Society. He will be working closely with me for the next several months.... He has many excellent ideas about newspaper and other media publicity, and will be happy to help any of you who have projects which need promotion.

Van Pelt went right to work, directing his efforts toward publicity for the 1977 convention, even though he had yet to attend an OHS convention himself. “I used TV spots and photos sent to newspapers to advertise the convention. That publicity got membership up to 1,000 [from about 600]... suddenly organ people were reading about OHS everywhere they looked, and multiple exposures set them up to join when they had an opportunity. I just did what was safe, but saw huge results for that time.” His observations at the convention were enlightening, and Van Pelt began to concentrate on financial accounting practices for conventions. He notes that finances tended to run through members’ personal checkbooks, and it might be two or three years before an accounting of expenses would be tendered. Additionally, there was no control over permissible and reimbursable expenses, and when a convention chair submitted a bill for tableware (apparently necessary for entertaining National Council prior to the convention), Van Pelt and Laufman together were able to present National Council with more substantial evidence

of the need to set policy and procedure in matters of financial accounting.¹

The other convention issue that loomed large for Van Pelt following the Detroit convention was registration. “Alan [Laufman] and Ed Boadway’s experience was primarily with private school registration,” Van Pelt said. “They used these mimeographed sheets asking how many towels you wanted, and you had to register for each meal, for the bus on this day or not on this day—it was unbelievably complex, mailed in an envelope—all of these pages—with *The Tracker*. And then they wondered why they didn’t get better registration. We worked toward unifying and centralizing, supervising on a national basis, and having consistency from year to year.”

In more recent years, Van Pelt’s negotiating skills have been widely admired and deeply appreciated by convention chairs. Stephen Schnurr, chair of the 2002 Chicago convention, remarked,

While the Society has employed a hotel broker, Bill would still take a standard contract, go over each detail with a fine-toothed comb, and always find those extra details that would need to be uniquely crafted to ensure the best benefit of the Society. Of course, this was not limited simply to the written contract signed years in advance of a convention: it would also apply to ongoing details in the days preceding a convention and, indeed, during the

1 This was not the first time such a policy and procedure had been contemplated or even attempted. As early as 1963, an OHS officer wrote, “I must be very frank and say that I disapprove highly of this entire matter of making rules and demanding hair-splitting accounts of officers, especially when this does not appear to apply to all officers equally. There are only two fair and agreeable approaches to this as I see it. One (to me by far the most desirable) is to re-establish mutual trust and confidence among the officers, which as I see it is now seriously lacking, and require only a general accounting of their activities and expenditures. The other, certainly less desirable from the standpoint of harmony, is to demand detailed accountings from all officers equally, including the President. This is not done presently, and if there is any discord at the moment (which it would be idiotic to deny) this is without question one of the roots of it.”

event itself. His accumulated experience was most helpful in working out on-the-spot details.

In fact, it was the possibility for using this myriad of diverse talents that he had accumulated over time that attracted Van Pelt to the Executive Director's job. "I could use everything I knew how to do," he pointed out. "I'd be no competition for musicians, I had organizational skills and the energy and the technique of promotion, perhaps innate, that just led me to do that."

OHS founder and past president Barbara Owen observed that no job description existed when the Society took the calculated risk of hiring its first full-time employee. "He created [the job description] as he went along and as the society grew," Owen said. "Bill has been 'Mr. OHS' for so long that we sometimes forget—or take for granted—his many contributions that have helped to shape the organization since it took the giant step of realizing that an Executive Director was needed, and hired Bill to do the job."

Hiring an Executive Director was not without its controversies, however, and in the beginning not all society members were convinced a full-time employee was the wisest course of action. According to Van Pelt, because of focused membership and fund-raising activities, OHS ended fiscal year 1982 with a surplus of \$32,000—an unprecedented amount of money for an organization that had spent years simply taking donations to help defray the expense of mimeographing a stapled newsletter (*The Tracker*), as well as visiting convention organs by driving in caravans of cars or, in great extravagance, piling onto a school bus.² A number of people wanted to construct a building to house the OHS archives, at that point

not much more extensive than several metal file cabinets and a few boxes. "If we had spent it that way," commented Van Pelt, "that would have been the end of the money, not bringing in any more [money] or advance things."

In fact, the idea of an Executive Director had been bandied about for several years already. In a letter dated 30 May 1980, Albert Robinson wrote then-President Culver Mowers, "OHS should have a salaried official (an 'executive director,' such as the AGO has) whose responsibilities could include (among others) the matter of manning the OHS telephone, the dissemination of information to officers and council members between meetings, the distribution of materials, the coordination of chapter activities and a closer contact with and between them." Of course, Robinson was, at that point, recommending himself for the job, but comment in response to the idea he posited indicates that this was not a new thought, but one that had received discussion previously.

Van Pelt, then still employed by VCU, said, "I took a significant cut in pay and did it. I felt like it was what I wanted to do with my life. It was exactly what fit me to a T.... I thought it was the right thing to do. I loved the people—even with their foibles." His recently-purchased house became the OHS headquarters, and when he took over the production of *The Tracker* (with vol. 27, no. 1) from Norma Cunningham and Donald Traser, his four-bedroom home suddenly filled with typesetting equipment. "Each issue, for about two weeks I'd be laying out *The Tracker* on one side of the bed and sleeping on the other side," he remembered, laughing. Printing technology was changing so rapidly in the 1980s and 1990s that Van Pelt counted three different methods used on *The Tracker*, plus "variations on each of those," and acknowledged that the visual appearance of the journal changed significantly "because of the ways I adapted to do it, always trying to get the most possible *Tracker* for the least possible money—to look the

best possible, and slick. I think, initially, people were quite impressed with the changes, and this helped us to get more members." Moreover, he believes that his creation of the "Organ Update" column was fundamental to "putting *The Tracker* on the map," because it connected the OHS with people in a way that had not happened before.

If he has any regrets, Van Pelt wonders if it might be that he never became editor of *The Tracker*, and that most of his tangible contributions to the journal were visual. For example, he began to insist on using photographs whenever possible, and worked to use those photographs "in a better way." He believes the situation improved when he was able to hire Jerry Morton as Managing Editor, further centralizing operations, although he is not certain that even this ever came "to the fullest fruition it could have." With Morton, Van Pelt felt he was able to do more recruitment of articles, and foster "better research, better originality in articles, [and] more imagination in finding subjects. I suggested quite a bit to editors, and most just ignored me, but that wasn't really what I was supposed to do, anyway." While Van Pelt was not in charge of editing, he agrees he looked at everything very carefully. "Not necessarily for grammar," he said, "that depended on what time I had, and sometimes I let it go. I looked more for matters of fact, which sometimes made *The Tracker* late and irritated some people."

As the OHS grew and the duties of the Executive Director became more involved, National Council relieved Van Pelt of the need to work with *The Tracker*, out-sourcing the production job instead. Any of the tensions to which Van Pelt alluded eventually died down, and, as Owen noted, "Yes, he sometimes caused controversy—that, too, is part of the unwritten job description, and may be expected by his successor, because it's never possible to please 'all the people, all the time.' But no one has ever questioned Bill's devotion to the organ in general, and the OHS in particular. Long after

2 Records do indicate that the financial growth had been increasing steadily over the previous years, however. For example, in the October 1972 Treasurer's Report, the treasurer wrote "If council would authorize [the] treasurer to spend \$100 or less for an adding machine to do OHS work, it would be greatly appreciated. OHS finances have got too large for [the] treasurer to count on his fingers."

any controversies are forgotten, that will, hopefully, be remembered.”

A self-avowed “control freak,” Van Pelt found it difficult to begin the process of hiring a staff, of which Jerry Morton was first, but he realized the society had reached a point of growth that necessitated a larger staff. However, a staff meant office space was required, and the OHS moved into its first office setting, the basement of a Richmond office building, in September 1985. “We rented the cheapest possible space we could find that was habitable,” Van Pelt said. The building may have been only marginally habitable, however, given the copy of a letter asking management to fix a crack in the window, because a car that had been left with engine running just outside the window caused the OHS staff to vacate the premises until the office cleared of exhaust and carbon monoxide. Then there was the water issue. A creek ran behind the building, and when it rained heavily, water would pour down the back steps and into the office. Van Pelt shrugs that they learned to put things up on risers and never lost anything significant. “At the rent we were paying, it was cheaper to pay for the few things we lost, than to find another place to rent,” he commented. Eventually came the proverbial straw—or rain storm—that broke the camel’s back, and headquarters moved two doors down the street to its present location. “And just in time,” Van Pelt said, “because tropical storm Gaston hit Richmond, and, while our new place stayed dry, the old place went under seven and a half feet of water.” Unfortunately for him personally, his private recording endeavor, Raven, had taken over the old OHS space, and Van Pelt lost about 10,000 CDs, as well as a great many of his excellent organ photographs, so many of which have taken pride of place in OHS publications.

Morton left OHS employ for a year, Tom Johnson was hired, and Morton returned when the OHS catalog was beginning to flourish, allowing Van Pelt to direct Johnson’s attention more to

the catalog operation. The office operated for quite some time with a staff of three, but when Kristin Farmer became OHS president, she urged Van Pelt to hire a secretary, something of a “do-everything” person. “Now we’ve got two guys filling orders,” Van Pelt said, “Tom, me, and a guy up front answering the phone, taking some orders, and helping with computer stuff.” This catalog operation evolved gradually under Van Pelt’s direction, though what led to its eventual birth were the convention recordings, which were officially begun in 1961 by F. Robert Roche. The convention recordings and back issues of *The Tracker* and *The Organ Handbook* were the sum total of the early catalog. Stock was stored at Ray and Ruth Brunner’s home in Pennsylvania, and when orders were called in to Richmond, Van Pelt would send the information on to the Brunners to fill and ship. He added some Dutch recordings to the stock, which sold very well, and so the OHS began to carry records produced independently by Scott Kent, then the OHS convention recording engineer. The demand became too great for volunteers, and, when Johnson was hired, the stock was moved to Richmond.

In 1985 the OHS published its first book, Dorothy Holden’s *The Life and Work of E.M. Skinner*. Added to the records, then, “that put us in the position of being [actual] vendors,” Van Pelt said, “and the door was open.” The next publication, also in 1985, was a facsimile edition of the 1904 St. Louis World’s Fair booklet, *The Forty Programs* of Alexandre Guilmant. This was followed in 1987 by another facsimile, *American Church Organ Voluntaries* of H.S. Cutler and A.N. Johnson, with an important historical introduction by Jacklin Bolton Stopp and a foreword by Stephen Pinel. “The real coup in 1987,” said Van Pelt, “was publishing *The Aging of Organ Leather* by Harley Piltingsrud and Jean Tancous. It was published simultaneously in the *Journal of Leather Chemistry*, and as a soft-bound book by the OHS, though ours was more extensive. These were real sci-

entists writing about the organ. This was really something for [as some people called us] the ‘junk organ movement.’” Van Pelt mailed free copies of the book to members of the American Pipe Organ Builders Association (APOBA), and he believes that this publication “put feathers in our cap, and gained us membership from AIO [American Institute of Organbuilders] and APOBA. We’d come up with a distinguished method of solving their biggest problem.”

Facsimile and monograph publication continued, and, along with the ever-expanding range of recordings and back-issues of *The Tracker* and *The Organ Handbook*, Van Pelt added sheet music to the catalog’s offerings in the early 1990s. “So the main thing that made the catalog grow was that we developed all this stuff and had to sell it, and the other things—sheet music, CDs and such—were all just corollary,” he explained. He is quick to emphasize that one cannot look at the catalog as a for-profit store, because it is intended only to support what the OHS does and what it stands for. “So it’s a balancing act between things that sell and things that really need to be there, even if they’re not going to sell a lot just because, as the Organ Historical Society, they need to be there,” he stressed. “Of course, if they don’t sell at all, [we’re] not doing anyone a service by keeping them there, but we have a pretty good track record on that score.”

Another of Van Pelt’s goals when he began his position as Executive Director was to see the growth of the Archives. Indeed, in October 1984, still very early in his tenure as Executive Director, National Council appointed Stephen L. Pinel as archivist, and the archival material was moved from Ohio Wesleyan University to Westminster Choir College in Princeton, New Jersey. James Wallmann, secretary of the American Organ Archives Governing Board, noted,

Through Bill, the Society came from relative obscurity to the well-known international organization it is today. As the Society has risen in promi-

nence, so have the Archives. Through Bill's hard work, the Society has been able to support more programs, foremost among them the Archives. Of course, one of the core functions of the Archives is to document the American organ, a passion that Bill shares. The current strength of the Archives is certainly a tribute to the efforts of Bill Van Pelt.

Ambrosino concurred, noting that the income generated through Van Pelt's efforts "funded Society programs at previously undreamt-of levels. Perhaps the most significant byproduct of this effort was the growth of our Archives into a collection unrivalled in the world."

More philosophically, many OHS members credit Van Pelt with being a crucial voice in expanding the society's horizons in terms of what organs are considered either worthy or historic. OHS President Michael Friesen, for example, said, "His contributions were valuable in helping the OHS to become a larger organization that also became necessarily more inclusive of the wide range of issues of what organ history and what an historic organ should be." Van Pelt

ran the first photograph of an electro-pneumatic organ on *The Tracker* cover in 1986 (vol. 30, no. 2), the E.M. Skinner in Evanston, Illinois, which was included as an item in the "Organ Update" column. "And the walls did not come tumbling down," Van Pelt said,

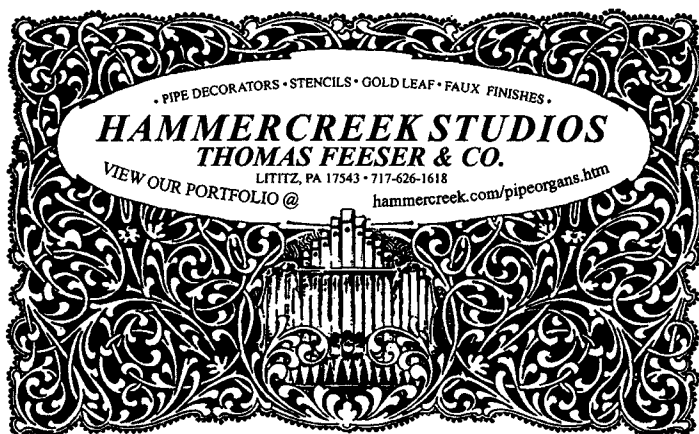
but early OHS members would have considered a Skinner junk. Not just passively, but they were passionately negatively disposed. Nowadays, the same members might say differently, but in that day and time, they felt there was nothing wrong with saying it was junk and it was a destroyer of organ music. And, you know, they're all right. And yet, there it is, a wonderful piece of organ history, worthy of study for what it did do, and what it still can do.

Van Pelt brought the Organ Historical Society forward into the twenty-first century, and he leaves now, still with hopes for the society's future. Van Pelt said, "What I'd really like to see is a concerted effort at fund raising for the endowment, a cogent program for publications, an improved presence in the area of organ preservation, and practical

guidelines for conservation and restoration based on the proven and very well-considered existing guidelines." Laurence Libin, OHS vice president, summarized well:

Bill Van Pelt deserves the enduring gratitude of OHS members for his extraordinary dedication to the goals of the Society. Bill's tenacious efforts and vision have helped shape the OHS for a generation; now, with a fresh sense of purpose...our elected officers and councilors will work hard to maintain the Society's financial stability while increasing individual members' benefits and participation.... The success of our new publications program, our outreach activities, and the growth of our world-class American Organ Archives will depend equally on the commitment and cooperation of all our supportive members. As we thank Bill Van Pelt for his tireless service, we look forward optimistically to an even more vigorous half-century ahead.

Allison Alcorn-Oppedahl is Associate Professor of Music at Trinity College in Deerfield, Illinois, and OHS Councilor for Publications.



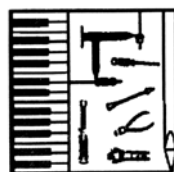
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Coming Home

THE FIFTIETH
ANNIVERSARY
CONVENTION

of the
ORGAN
HISTORICAL
SOCIETY

SARATOGA
SPRINGS
NEW YORK
25 to 30 JUNE 2006

by Stephen L. Pinel
General Chairman

PHOTOS *by* VICTOR HOYT



EACH MORNING OF CONVENTION 2006, Society members are urged to rise sharply at 6:30 a.m., take a glass of ice, and proceed downstairs out the back of the hotel, walking briskly toward the end of the parking lot. Across the street from the Old Bryan Inn, descend a flight of fifty-eight stairs through the thicket and into a clearing.

Directly in front of you is the High Rock Spring, which is protected from the elements by a Victorian pavilion. Almost two and a half centuries ago, Sir William Johnson, Superintendent of Indian Affairs in North America, visited this very spot in 1771. In poor health, he was affectionately transported through the wilderness by the Iroquois Indians to the “Medicine Spring of the Great Spirit” to facilitate his cure. Now fill the cup from the spigot, momentarily pausing to allow the natural carbonation to bubble up against the sides of the glass, and, slowly, take the waters....

While novices to the springs initially grimace at the strong flavor of the minerals, if you follow this regimen daily, by the end of the convention you will be filled with extraordinary vigor and a youthful vitality. Taste the other spring waters as well—the old Congress, Columbian, and Deer Park Springs in the park, the Hathorn No. 1 at the corner of Putnam and Spring Streets, known as a digestive curative, and the Old Red Spring on Excelsior Avenue, with its high iron content, said to heal skin disorders. You will be joining a two-and-a-half-century ritual of physical renewal that has made Saratoga Springs one of the

most sought-after places of summer resort in the world. Many American icons drank these precious waters: George Washington, Philip Schuyler, Alexander Hamilton, Ulysses S. Grant, Diamond Jim Brady, Lillian Russell, Edgar Allen Poe, and Cornelius Vanderbilt. Even George Jardine—the famous New York organ-builder—took these waters in 1842.

Obviously, Saratoga Springs is more than salubrious springs. Founded by Gideon Putnam (1764–1812) in 1800, Saratoga Springs by the mid-nineteenth century had become a burgeoning urban community. Enormous Victorian hotels—especially the Adelphi (still in operation), Clarendon, Grand Union, Union Hall, and United States hotels—lined Broadway with block-long piazzas, and boasted hundreds of guest rooms, oversized ballrooms, and exquisite food. America’s most famous nineteenth-century bands and orchestras entertained summer guests daily after their morning spa treatments. Once Canfield Casino opened in 1870, John Morrissey (d. 1878) began a gambling operation that continued well into the twentieth century before government agents shut it down. Horse racing at *The Track* had its origins during the Civil War, and continues today as one of the

area's great pastimes. Saratoga Lake brings swimmers, campers and boating to the area, and nearby Mount McGregor provides opportunities for hiking and climbing. Today, Saratoga Springs is known for the Performing Arts Center—the summer home of the New York City Ballet and the Philadelphia Orchestra. Saratoga Springs literally comes to life after dark, with wonderful dining and exciting nightlife. Thousands of visitors promenade up and down Broadway, join friends in eateries and local pubs for libations, and relish in the delights of warm summer evenings. Saratoga Springs, one of New York State's greatest travel destinations, is the headquarters for the 2006 OHS convention.

Welcome members, friends, and colleagues to the fiftieth anniversary of the Organ Historical Society! On 27 June 1956, in the choir room of St. Bartholomew's Church in New York City, †Dorothy Ballinger, †Homer Blanchard, †Robert Clawson, †Horace Douglass, †Donald R.M. Paterson, †Albert Robinson, †Charlene and †Kenneth Simmons, Randall Wagner, and Barbara Owen—disparate folks connected only by their seminal interest in antique American organs—met to determine whether there was enough interest to form an organization. Later that day, the small troop toured a series of churches. After knocking on one rectory door, the housekeeper inquired “Who may I say is calling?” Dr. Blanchard piped up, and without a moment's hesitation asserted: “The Organ Historical Society!” Albie Robinson volunteered to mimeograph a newsletter, and, with these humble beginnings, the Society was up and running. During our convention, the actual golden anniversary falls on Tuesday 27 June, but we'll wait until Friday afternoon and evening for the real party—a formal banquet at the magnificent Hall of Springs, and the re-opening of the three-manual, 1882 J.H. & C.S. Odell organ in the Troy Savings Bank Music Hall.

Anniversaries are a time to pause, look back with thanks, acknowledge the graces of the present, strive to make things better tomorrow, and look to the future with hope. Obviously, much work for our Society remains. Choosing the theme *Coming Home*, the 2006 Convention Committee has put together an extraordinary conference, unique for its number of unaltered (or nearly unaltered) organs. Our best North American makers are represented by pristine examples of the work of Aeolian-Skinner, Augustus Backus, Giles Beach, Casavant Frères Limitée, Davis & Ferris, E. & G.G. Hook, Hook & Hastings, Hutchings-Votey, Geo. Jardine & Son, J.H. & C.S. Odell, Johnson & Son, Ernest M. Skinner, and Woodberry & Harris. We will savor a silent movie accompanied by a Wurlitzer in a restored 1920s



vaudeville theatre. And, if current plans come to fruition, we will hear two wonderful programs with orchestra. In addition to splendid instruments, some of America's leading performers are on the roster, including Diane Meredith Belcher, Antonius Bittmann, R. Jelani Eddington, Joan Lippincott, Christopher Marks, Thomas Murray, Dana Robinson, Paul Tegels, and Tom Trenney. Add to this delectable smorgasbord the delicious regional food and a memorable dinner cruise on Lake George—reputed to be the most beautiful lake in North America—as well as the awe-inspiring scenery of rural New York and Vermont. The 2006 convention will provide an opportunity to re-acquaint ourselves with colleagues, forge new friendships, and enjoy a *tour-de-force* program of integrity, featuring the best of our domestic organ landscape.

The Saratoga Hotel & Conference Center on North Broadway will serve as home. Renovated during the fall of 2005, this comfortable facility will be in perfect order when we arrive. Within easy walking distance of excellent restaurants, pubs, and shopping, the hotel is easily accessible by bus, train, or car, and there is plenty of free parking. A shuttle will connect you with the Albany International Airport, but advanced reservations will be necessary; check the registration brochure for updated information. The conference schedule, which runs

Page 13: The former Cornwallville Methodist Episcopal Church on the grounds of the Farmer's Museum, New York State Historical Association, Cooperstown, New York. **Opposite:** Mount Equinox in Southwestern Vermont as seen from Route 315 east of Rupert. **Above:** The 1849 Giles Beach organ at the Farmer's Museum will be demonstrated by Professor Eugene Roan of Westminster Choir College, and assisted by John Burkhalter, flute. **Photo credit:** Stephen L. Pinel



from late Sunday afternoon (25 June) to Friday evening (30 June), means that church musicians can attend the convention without missing Sunday morning, and no one who works a Monday-to-Friday job will have to take more than a week's vacation. Keeping in mind that convention-goers dislike being held captive for long days, the committee has scheduled a return to the hotel each afternoon except Monday, allowing time to freshen or rest before dinner. Those wishing to opt out of a day (or an evening) will have the opportunity. Please note one other difference this year: the convention has been shortened to five days and an evening; this will reduce costs, with fewer meals, fewer days in the hotel, and fewer days on buses.

During the past half century, the Organ Historical Society has had an impact on the organ culture of this country and others. The British Institute of Organ Studies and the Organ Historical Trust of Australia—two of our sister organizations abroad—are in many ways modeled on the foundations we established during this past half century. To our credit, most in the profession do not view an old organ now the way they did in 1956. There is a renewed appreciation, a wider understanding, and a seminal respect for organs in different styles. There is no “Golden Age of the Organ,” as E. Power Biggs once proclaimed. There have been beautiful instruments made by conscientious and artistic craftsmen in every period, and one good Hook is not better than one good Skinner, any more than mechanical action is better than electric or tubular pneumatic actions; each is good for the music it serves. The Organ Historical Society has played a part in generating this larger, broader, and better understanding of the instrument in all its variety. These are great reasons to gather in Saratoga Springs as a Society, to rejoin our hands in solidarity, and to gaze boldly and proudly into the future. 2006—our Golden Anniversary year—is a time to celebrate this Society, and celebrate we shall!

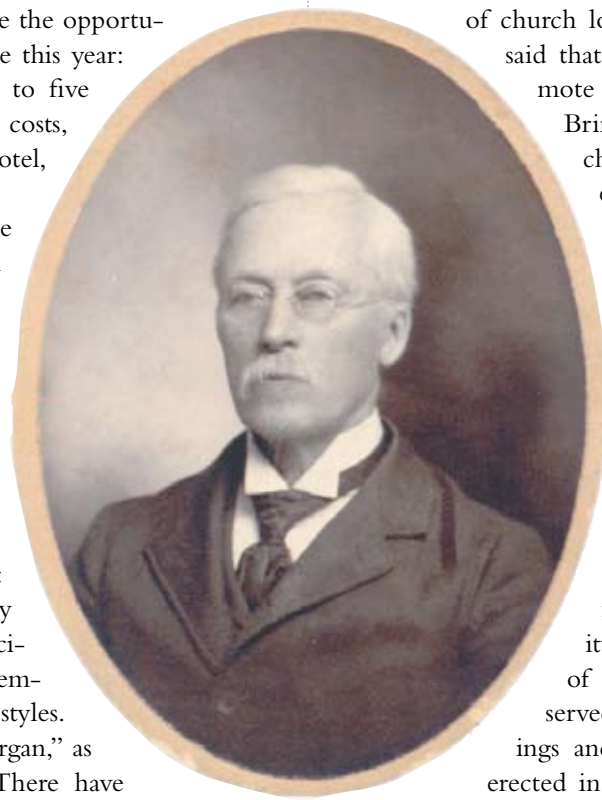
SUNDAY

The conference kicks off with a presentation by Barbara Owen—one of our founders, and the Society's first president. Speaking at the hotel, she will reminisce about the early days of the OHS for those of us too young to remember. After a short ride, we will begin with a country barbeque on the original grounds of the Round Lake Camp Meeting Association. The caterers, Brook's House of Bar-B-Q of Oneonta, New York, are nationally renown for their succulent chicken. For

those preferring alternate fare, there will be choices, including salads, pasta, rolls, and juicy watermelon for dessert. Throughout dinner, the Round Lake United Methodist Church (two blocks away) will welcome OHS members at an open key-desk. Installed in March 1907, this two-manual J.W. Steere & Son tracker organ is unaltered except for the addition of an electric blower in 1932. Partially funded by Andrew Carnegie (1835–1919), this organ is accompanied by an amusing bit of church lore. When first approached, Carnegie

said that Round Lake was too small and remote a hamlet to consider for a grant. Mrs. Brink, a stalwart Methodist and longtime church member, wrote a strongly worded letter back to Carnegie saying that “people in small villages like good music, too.” Immediately, the generous philanthropist sent Mrs. Brink a check for \$600, just under half the cost of the \$1300 organ, which was first used on Sunday morning 7 April 1907.

Round Lake was established in 1868 by Joseph Hillman (1823–90), an insurance broker and prominent Methodist churchman, who bought forty acres of property in the vicinity for religious purposes. Until the end of the nineteenth century, the grounds served primarily for Methodist camp meetings and revivals. The Auditorium structure, erected in 1876 (and enlarged for the Davis & Ferris organ in 1888), protected the faithful from the elements. There is no American organ anywhere that is more appropriate to initiate the Society's golden anniversary. The oldest large, nearly intact three-manual organ in the United States, this instrument was built in 1847 by a New York organ-building partnership known as Davis & Ferris (William H. Davis, 1816–88, and Richard M. Ferris, 1818–58). Ordered by the music committee of Calvary Episcopal Church in New York City, it was relocated in 1888 to the Round Lake Auditorium by Giles Beach (1826–1906), an organbuilder from Gloversville, New York, about whom you will hear much during this convention. While the instrument has had mechanical changes, virtually all of the sounding portions of the instrument (i.e.,



Opposite: The magnificent four-manual organ, Casavant Frères, Limitée, Opus 1420 (1931), at St. James' R.C. Church, Delaware Avenue, Albany, will be played on Tuesday evening by Diane Meredith Belcher, Professor of Organ at Westminster Choir College, Princeton, New Jersey. Above: Giles Beach (1826–1906). This original photograph is used through the courtesy of the Rev. Matthew B. Splittgerber, the Church Council, and the congregation of the Kingsboro Assembly of God, Gloversville, New York.



the wind system, chests, and pipework) are intact, providing us a “living” record of what a large urban organ of the time sounded like to its original listeners. The Davis & Ferris organ has many firsts in American organ history: the liberal use of zinc in its pipework; two enormous triple-rise reservoirs with inverted ribs; a Great chorus of doubled diapasons with two opens, two principals, and two mixtures; and a Swell box (with a hitch-down pedal!) with double-thick walls and four sets of shades. The firm was so proud of their use of zinc, that one stopknob is actually engraved “2nd Op. Diapason Zinc.” This very special organ and building have been tenderly cared for by Edna and the late Robert Van Duzee for nearly four decades, and in more recent times by Norman Walter. Both Edna and Norman (who have since married) have been longtime and influential Society members, and will warmly welcome the Society to Round Lake.

Romantic specialist Antonius Bittmann, who is originally from Germany, and The Mason Gross School of the Arts Chamber Orchestra under the baton of Mark Trautman, Music Director, will perform a program of nineteenth-century music, including the *Concerto in G Minor* by Josef Gabriel Rheinberger. For decades, the Auditorium and the Round Lake Festival Orchestra, directed by Glenn E. Soellner, has had a distinguished reputation for programming organ and orchestra repertoire. This instrument’s majestic sound merges perfectly with instruments, and Society members will have a firsthand opportunity to experience what all the fuss has been about. Following the concert, we will return to Saratoga Springs to visit the exhibits or enjoy an evening on the town.

MONDAY

Monday morning takes us to New York State’s *Leatherstocking Region*, of James Fenimore Cooper fame. Traveling west along the New York State Thruway, conventioners will savor the rolling hills of the Mohawk Valley, with the river on our right. The valley is still dotted by dairy farms, and we will see plenty of cows, horses, deer, and, if we are lucky, a flock of wild turkeys. Slowly, these large game birds are gaining in numbers in the region after near extinction a generation or two ago. The Mohawk Valley was once a bastion of family-owned farms, but the area has now seen better days, as large-scaled agriculture has moved south and west. One cannot help but be charmed by the many scenic vistas of this lovely, unspoiled countryside, calling to mind a simpler and more basic lifestyle than many of us have today.

Opposite and Above: The façade and the keydesk of the 1847 Davis & Ferris organ at the Round Lake Auditorium. The instrument was moved to Round Lake in 1888 by Giles Beach. Antonius Bittmann, Music Director Mark Trautman, and the Mason Gross School of the Arts Chamber Orchestra will open the fiftieth-anniversary convention of the Society at Round Lake on Sunday evening.



Our first stop will be Richfield Springs. Known in the nineteenth century for its white sulfur springs, the village became a spa like Saratoga Springs, but on a much smaller scale. Dividing into two groups, half of us will first visit the handsome St. John’s Episcopal Church on Main Street (Route 20), home of a magnificent and unaltered two-manual Hook & Hastings organ, Opus 1331, installed in March 1887. The striking board-and-batten frame building houses an elegant Victorian interior with a number of Tiffany windows, and virtually all of its original appointments. Donald K. Fellows, Director of Music at St. Paul’s Roman Catholic Cathedral in Pittsburgh, Pennsylvania, will demonstrate this wonderful organ. Take note of the fantastic front pipes, which remain in nearly perfect condition after a hundred and twenty years. If you have a moment, step back through the narrow hall behind the sacristy into the parish’s equally impressive chapel. This





lovely building is cared for by the Rev. John D. Bartle and a small but fervent congregation.

The other half of us will head east on Main Street to the Church of Christ Uniting (originally First Presbyterian), where former E. Power Biggs Fellow Michael J. Diorio will demonstrate a two-manual Farrand & Votey organ, Opus 761, installed in August 1896. Michael, formerly the diocesan organist at Trinity Cathedral in Trenton, New Jersey, is currently serving Washington Memorial Chapel in Valley Forge, Pennsylvania. What is unique about this instrument is its case, which was designed by Louis Comfort Tiffany (1848–1933). The organ was ordered by Anita McCormick Blaine as a memorial to her deceased husband. James Blaine had been vice president of the Baltimore & Ohio Railroad; he died suddenly in 1892 as a relatively young man, and after they had been married only three years. Newspaper articles relate that it took twenty men, carving full-time for six months, to manufacture the matching cases at the front of the room. The color scheme on the church's walls—intense Indian red and Persian blue—was also part of the original Tiffany scheme. The Farrand & Votey organ originally cost \$5430, and was an early all-electric action instrument. As with many transitional actions, it later failed and was re-electrified during the 1940s, reputedly by William H. Barlow of Utica, New York.

Opposite: The two-manual organ, Farrand & Votey, Opus 761 (1896), at the Church of Christ Uniting, Richfield Springs, is housed in two marching cases designed by Louis Comfort Tiffany (1848–1933). This instrument will be demonstrated by 2004 E. Power Biggs Fellow Michael J. Diorio. **Above:** An 1850 painting, “Cooperstown from Three Mile Point” by Louis Remy Mignot (1831–1870) and Julius Gollman (d. 1898), is shown on a modern postcard.

In 2001, the surviving material of the 1896 instrument was preserved in a rebuild by longtime OHS member Sidney R. Chase, of Worcester, New York. Before leaving, note the matching Tiffany chancel furniture, also a gift of Mrs. Blaine. Dr. Charles Schoenlein, an OHS member and a pillar of the greater Richfield Springs community, will welcome us as the church's representative. Following our stops in Richfield, a short bus ride will take us to the picturesque village of Cooperstown.

After breaking into four groups, we will enjoy the sumptuous luncheon buffet at the Otesaga Hotel, tour the Farmer's Museum, and hear the one-manual Giles Beach organ in the former Cornwallville Methodist Church. Afternoon events will be self-guided. The 1921 Otesaga Hotel, with its colonnaded portico, is stationed at the southern tip of Otsego Lake. Lunch will be served in the grand ballroom. After lunch, take a moment to walk out on the back veranda of the hotel, and spend a few moments in a rocker. The beauty and serenity of this panoramic scene is exquisite. Walk (about three blocks) or take the bus to the Farmer's Museum and tour the collections. The New York State Historical Association (established in 1899) has gathered an impressive collection of original buildings from around the state, and re-erected them on the Association grounds. Museum staff dressed in period costume will answer questions and demonstrate everyday tasks of farming life in rural, nineteenth-century New York. You may wish to visit the gift shop for books, postcards, or other souvenirs of country life.

At some point in the afternoon, meander over to the former Cornwallville Methodist Episcopal Church, where Professor Eugene Roan, formerly of Westminster Choir College, and his longtime colleague John Burkhalter will play a short program of mid-nineteenth-century American church music.

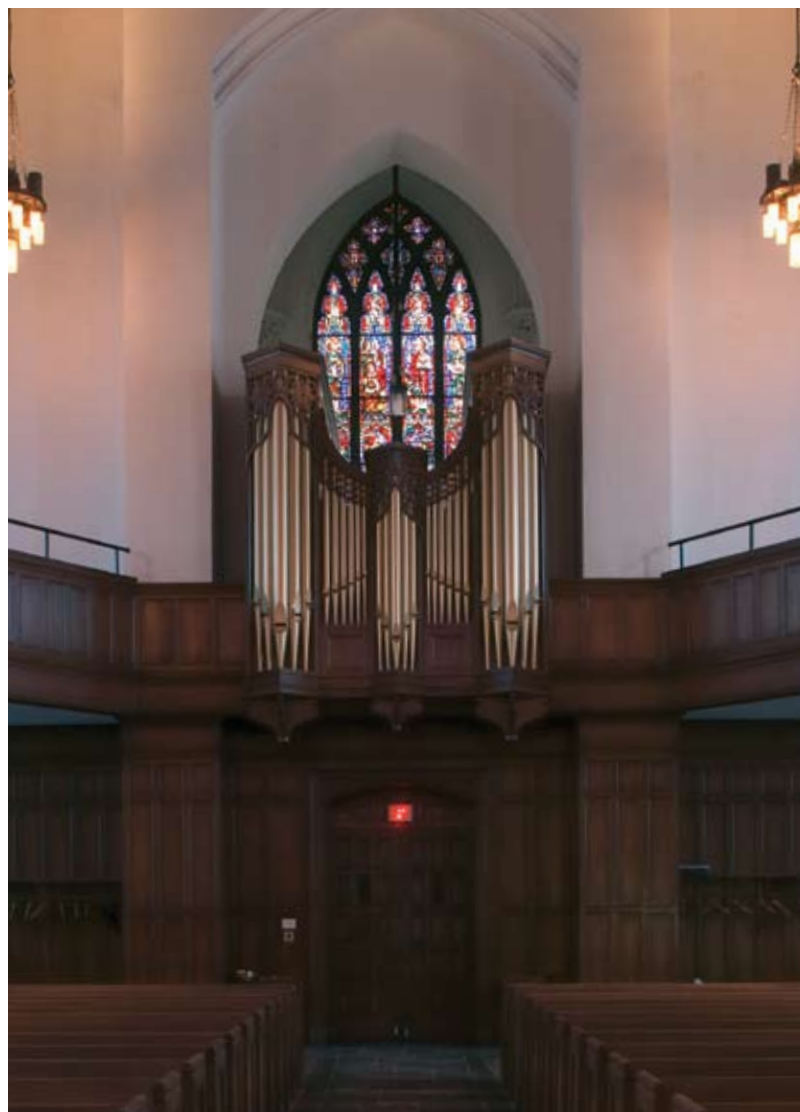


Built originally by Giles Beach in 1849 for Grace Episcopal Church in nearby Cherry Valley, the organ was lovingly restored in 1964 by Sid Chase. Besides its ingratiating allure, what makes this instrument salient is that it was probably Beach's first effort as an independent maker following his apprenticeship with Augustus Backus (1802–66) in Troy. The case is fashioned of butternut (a native Upstate New York wood often found in instruments of the region), and is in a vernacular style unlike anything built by Appleton, Erben, or the Hooks. Note the highly stylized end towers of the case, with their pointed pinnacles, which are reminiscent of the tower at the Kingsborough Presbyterian Church in Gloversville, New York, where Beach went to church as a youngster. Also notice the delightful acorn at the top of the central flat—a vernacular symbol of prosperity which replaced the ubiquitous bishop's mitre commonly found atop colonial instruments.

Some of you may wish to venture a bit farther than the Association grounds. A few blocks away, in Cooperstown center, is the National Baseball Hall of Fame and Museum, and across the street from the Farmer's Museum is the Fenimore Art Museum, which houses the largest collection of Hudson River School paintings in existence. Their holdings include numerous canvases by Frederic Edwin Church, Thomas Cole, and Asher Durand. All these repositories have wonderful collections worth visiting. The Association also maintains an excellent research library whose reading room is open to the public five days a week for a modest fee. OHS member Katie Boardman and Carla Eckler of the Association kindly made the arrangements for our visit.

Late in the afternoon, we'll travel to Albany, where we will have supper at the Crown Plaza Hotel. After eating, you can take the bus or walk six blocks west to the Cathedral of All Saints at 62 South Swan Street. When walking you will observe some of Albany's more splendid architectural specimens. Proceed up State Street and note St. Peter's Episcopal Church on your right. Designed by Richard M. Upjohn (1828–1903), the building was completed in 1860. The handsome State Capitol Building is straight ahead, and was designed by Henry Hobson Richardson (1838–86). On your right in the next block is Albany's City Hall, another Richardsonian creation. The tower houses a forty-nine-bell carillon installed in 1927 that is still played entirely by mechanical action. The Masonic Lodge, behind City Hall, holds two nineteenth-century organs. In their Ten Eyck Room is J.W. Steere & Son, Opus 415/6 (1896),

Opposite: The splendid three-manual neo-baroque organ, Casavant Frères, Limitée, Opus 2819 (1966), at St. Paul's Episcopal Church, Albany, will be played Tuesday morning by OHS National Secretary Stephen J. Schnurr. **Above:** A new Antiphonal case, designed by English organbuilder Stephen Bicknell, graces E.M. Skinner, Opus 780 (1930), at Westminster Presbyterian Church, Albany. Thomas Murray will play this wonderful four-manual organ for us on Tuesday morning.



and in the Weaver Room is Johnson & Son, Opus 442 (1875), both two-manual, mechanical-action organs. Continue walking up the right side of the Capitol Building. On your right is the enormous State Education Building, completed in 1913, and beyond the Capitol to the extreme left is the 1975 Empire State South Mall Complex. The two tall gothic towers of sandstone in the distance to the left belong to the Cathedral of the Immaculate Conception, which was designed by Charles Patrick Keely (1816–96) and consecrated in 1852. This building originally housed one of Erben's largest three-manual organs, completed in November 1852. Turn right on South Swan Street, and the Cathedral of All Saints is on your right.

The Episcopal Diocese of Albany was established in 1868; the primary Bishop was William Croswell Doane (1832–1913), who is still known today for the hymn text "Ancient of Days." An advocate of fine ecclesiastical music and a notorious high churchman, he was a man of great erudition. Doane was also very Catholic in his approach to diocesan organization, and saw the cathedral as the focal, spiritual, and ultimately phys-



ical center of his bishopric. When the time came to build a physical cathedral, Doane looked to the medieval examples in England and on the Continent for inspiration. After seeking proposals for two designs, the commission was awarded to Robert William Gibson (1854–1927), a relatively unknown Albany architect. Construction started in 1884, but the available funds were quickly spent. The building was completed to the triforium level, the clerestory continued in brick, and, ultimately, the roof was enclosed by timber in 1888. In 1902 J. Pierpont Morgan (1837–1913), a friend of the Bishop's, made a gift of \$200,000, and the chancel was completed and dedicated in 1904. Two western towers have never progressed beyond the foundation. At 260 feet long, All Saints was the first Anglican cathedral in the United States built on a scale comparable to that of the medieval structures of the Old World. Allen D. Carpenter, Administrative Assistant, and recent appointee Charles Burks, organist-choirmaster at the cathedral, will be our hosts.

The pro-cathedral (called the Foundry Chapel) originally had a two-manual organ built in 1881 by J.H. & C.S. Odell as their Opus 185. When the current Cathedral of All Saints was dedicated, the organ was enlarged to three manuals by adding a Solo division, and moved to the new building. Not voiced or intended for the space, it was never effective in the enormous church. In 1900, a contract was signed with the Austin Organ Company, and a new four-manual organ was erected under the supervision of Carlton Michell (1835–1921) in 1901. The organ had hardly been finished when it had to be dismantled for the completion of the chancel. Redesigned in 1904 under the direction of Robert Hope-Jones (1859–1914), who left Austin's employment before the organ was completed, the organ received a number of changes from its 1901 state, including reeds on twelve inches of pressure, a Willis-type pedalboard, and an added 32' Magnaton for increased power. A huge 32' Double Open Diapason of wood from the 1901 organ is still in use today. The instrument was revised again by Austin in 1927, and completely rebuilt under G. Donald Harrison (1889–1956) in the American Classic style in 1956, although the master builder did not live to see the completed instrument. In 1987 a new Antiphonal division was installed in the rear gallery by Austin Organs, Inc. The sound ranges from a mere whisper to a thunderous roar that is audible blocks away. We will be privileged to hear Dr. Joan Lippincott perform a varied program of large works. She is one of this country's great virtuosos, and, as former Head of the Organ Department at Westminster Choir College, she has taught two generations of loyal students. Following her concert, we will head back to Saratoga Springs.

Left: The three-manual Hutchings-Votey organ, Opus 1519 (1904), at the Church of St. John the Evangelist, Schenectady, will be demonstrated by 2006 Convention Committee member Alfred V. Fedak.

Opposite: The magnificent interior of this massive edifice, designed by architect Edward W. Loth of Troy, seats 2300 people.



TUESDAY

After breaking in two groups once more, we will return to Albany on Tuesday morning to hear two remarkable twentieth-century instruments: a three-manual organ designed by Lawrence Phelps (1923–99) of Casavant Frères, Limitée for St. Paul's, and the splendid four-manual organ by Ernest M. Skinner at Westminster Church. The location of present-day Albany was “discovered” by Henry Hudson, a Dutch explorer in search of the Northwest Passage to China, when he sailed the *Halve Maen* up river from Manhattan in 1609. Representatives of the Dutch West India Company established a trading post (i.e., Beverwyck) for Beaver pelts at what later became Albany in 1614, six years before the Pilgrims landed. Because of its central location, Albany replaced Kingston as the capital of New York State in 1797. The city's position on the Hudson River just south of the Mohawk made it an important transportation center. Robert Fulton (1765–1815) ran the first steamboat—the *Clermont*—from New York to Albany in 1807. In 1825 the Erie Canal opened, and in 1826 the Albany & Schenectady Railroad was granted a charter by the New York State Legislature. By the middle of the century, Albany was a major stop on the New York Central. Because of its wealth, the capital city had an illustrious organ history, reaching back to 1767, when David Tannenberg (1728–1804) built an organ for the German Reformed Church. During the nineteenth century most of the organs in Albany were built by Henry Erben, the Hooks, or William A. Johnson.

Aidan Cavanagh, the great Benedictine monk and post-conciliar liturgist wrote that “falsehood holds out against much in this world, but not against art!” The parable of the Skinner organ at Westminster Presbyterian Church is a classic example of this, as well as further confirmation of the Organ Historical Society's validity on our fiftieth birthday. The contract for this luxurious, four-manual organ was signed 6 March 1929, and the installation occurred the following January. By the 1970s (like all organs of its kind), it needed cleaning, re-leathering, and renovations. Rather than repairing it, the congregation voted to acquire a state-of-the-art electronic instrument. “Bach Lives—by Computer” and “Technology Goes to Church” were the headlines in the Albany newspapers, and the marvel was dedicated on 22 May 1977. Two intuitive members of the congregation, Thomas and Ann Older, agreed to relocate the Skinner organ to their home on Washington Park, where the instrument resided for twenty-five years. By 2001 the tone of the electronic was grim and the circuitry undependable. Like any aging electronic gadget (how many readers still have their 1977 television, *Selectric II* typewriter, or first computer?) the twenty-four-year-old instrument was failing, and the congregation was forced to take action. Dr. and Mrs. Older graciously offered to return the Skinner to Westminster Church, and, without much hesitation, their gift was warmly accepted with heartfelt thanks.

Austin Organs, Inc., rebuilt the instrument, adding an antiphonal organ (in a case designed by Stephen Bicknell), and two-term OHS Vice President and 2006 Convention Committee member Scot L. Huntington did the tonal finishing. The organ was opened in a concert by organist John Weaver. In this triumph of truth over fallacy, Thomas Murray, Yale University Organist and a favorite OHS performer for more than a score of years, has agreed to play for us. Alfred V. Fedak, another 2006 Convention Committee member, and his wife Susan will welcome OHS members to Westminster Church.

When the Nelson A. Rockefeller Empire State Plaza was erected during the 1960s and 1970s, St. Paul's congregation lost their nineteenth-century building to eminent domain. The parish owned a three-manual 1915 Hutchings-Votey organ, which had been rebuilt by Ernest M. Skinner & Son of



Methuen, Massachusetts, in 1940. The congregation of St. Paul's relocated to a new building, which was consecrated on 7 April 1966, on Hackett Boulevard. A history of the church relates that “The new church is a compromise between the contemporary and the traditional. Modern in exterior lines, it has a lofty nave, with windows in the sawtooth pattern of modern Coventry [Cathedral] in England, throwing light upon the altar.” The focal point of the building's interior (in addition to the Altar of Sacrifice) is the spectacular reredos, which con-

Above: The keydesk of the two-manual organ built by Giles Beach in 1857 for the Kingsboro Assembly of God, Gloversville. The organ will be played by former OHS National Council member Sebastian Glück.

tain ecclesiastical symbols reminiscent of medieval times. Designed by H. Lee Hirsche, Professor of Art at Williams College, the design and fabrication of the piece, which represents the twelve apostles, took two years. Some of the original stained-glass windows from the former building are in the narthex. The church has excellent acoustics, and is home to a fine music program directed by organist and choirmaster Steven Rosenberry.

"The contract with Casavant Frères, Limitée, for Opus 2819, a substantial three-manual organ in neo-baroque style, was signed on 27 November 1963. The organist at the time, Clarence A. Hollister, requested "that the organ should be scaled and voiced in accordance with true classic traditions, with as much chime, silver, coolness and fire as Casavant can produce." Hollister was "highly pleased with the sound of Mar-



cussen organs and wants very much for the instrument in St. Paul's to produce similar sounds." The organ was dedicated by Vernon De Tar on 25 April 1966. Dr. Stephen J. Schnurr, Music Director at St. Paul's Church in Valparaiso, Indiana, and two-term National Secretary of the Organ Historical Society, will play this superlative instrument for us.

About noon we will enjoy a box lunch at Peebles Island State Park, located in the middle of the Hudson River and opposite Waterford. The flow of the river changes direction here several times daily; even 150 miles north of New York Harbor, the Hudson River is still subject to the tides of the Atlantic Ocean. As the tide goes out, the river flows south, and when it comes in, it flows north. Walking across the

bridge toward Waterford, convention goers will inspect the first four locks of the original Erie Canal. Don't miss an opportunity to visit this important relic of American commerce and travel. The mercantile affluence facilitated by the Grand Canal made "Gotham" the most important city in the world, and gave New York the moniker "The Empire State." Many organs built by Erben, Hall & Labagh, Ferris, and others were sent to their destinations in New York, Ohio, Michigan, Indiana, Illinois, and the rest of the Western Reserve through these four locks.

Following lunch, we will venture to Cohoes, New York, the original home of the Cohoes mastodon, the Harmony Mills, and the Great Cataract on the Mohawk River. The annual meeting will be held at the United Church of Cohoes (originally First Dutch Reformed), a large brick building of Romanesque design erected in 1860. Peter Krasinski will demonstrate the three-manual 1866 Giles Beach organ in the rear gallery. Although electrified and lacking its original wind system, the case, chests, and most of the pipework are intact. This is the only remaining three-manual organ built by a nineteenth-century Upstate New York maker. We will return to Saratoga Springs in the late afternoon, and after we have had a chance to relax, we'll feast on prime rib at the hotel.

The evening event will take us south of Albany, to the magnificent Church of St. James on Delaware Avenue. Before entering the church, note the handsome neo-Dutch firehouse across the street, recalling the early days of Albany's settlement by the Dutch. The Parish of St. James was established in 1913 and expanded rapidly during the second decade of the twentieth century. The spectacular edifice, designed by McGinnes & Walsh of Boston, was begun in 1927, and dedicated on 11 May 1929. Built of "seamfaced granite, Indiana limestone, and Tennessee marble," the edifice has spectacular stained-glass windows designed by Charles J. Connick, with his characteristic emphasis on blue. With its eighty-five-foot ceiling and natural hard surfaces, the building has wonderful resonance.

The four-manual organ, Casavant Frères, Limitée, Opus 1420, is a first-class instrument by any standard. The organ was a gift to the church by several individuals in the parish, but, unfortunately, fate intervened. On 24 October 1929, "Black Thursday," the stock market tumbled, ushering in the Great Depression. By the time the organ was completed, the original donors were unable to pay for it. Father Edward A. Riley, the pastor at the time, who already had an enormous mortgage on the building, was left holding the bag. The Casavant Brothers were more than gracious; the final payment was not made until 25 September 1943! The organ was first heard on Easter Day 1931, and the formal dedication was played by Pietro Yon (1886–1943) on 31 May of that same year. Energetic young virtuoso Diane Meredith Belcher, a professor of organ at Westminster Choir College in Princeton, New Jersey, will play this outstanding instrument for us. Sister Patricia



Houlihan, CSJ, the organist of St. James, will be our host for the evening.

WEDNESDAY

After spending Monday evening and all day Tuesday in the Capital Region, Wednesday's excursion will take us north-east into rural Washington County and southwestern Vermont. In many ways, this day will recapture the flavor of OHS conventions during the 1960s—*Coming Home*—or, “those good old days,” as some older members still refer to them. We won't have yellow school buses with no air-conditioning or bathrooms, however, though these were much a part of early OHS conventions.

Washington County is an area so rich in historical organs that we could spend several days touring here and still not see everything. Schylerville has three organs—a one-manual 1869 Geo. Jardine & Son organ at St. Stephen's Episcopal, a two-manual, 1756 organ by Richard Bridge of London (much rebuilt) at the Methodist Church, and a two-manual 1888 Felgemaker organ, Opus 497, at the Dutch Reformed Church. Greenwich has a two-manual 1883 Hook & Hastings organ, Opus 1146, in the United Church, and the empty case of Steere & Turner, Opus 32 (1870) in Bottskill Baptist Church. In Cambridge, there is a two-manual 1895 Emmons Howard organ in Embury United Methodist Church. First Presbyterian of Argyle has a two-manual 1898 Felgemaker organ, Opus 670. All the churches of Salem have old organs in various states of preservation. The Methodist Church has a two-manual 1892 Steere & Turner organ, Opus 339; First Presbyterian has a two-manual 1900 Felgemaker, Opus 696; and Holy Cross Roman Catholic Church has a two-manual 1901 Jesse Woodberry & Co., Opus 198. Newman Methodist in Shushan has a one-manual 1881 Steere & Turner, Opus 154, built for Emmanuel Reformed Church in Castleton, New York, and moved to Shushan in September 1912. Just north, in Granville, is an early Jardine from the late 1840s, and south, in Hoosick, at All Saints' Church is a two-manual 1870 E. & G.G. Hook organ, Opus 522. Unfortunately, there isn't time to visit these instruments; they are, however, a wonderful part of our upstate organ heritage.

Washington County is largely agricultural, the churches are tiny, and none of these localities have changed much in the last century or more. Today, two of the more distinctive products of the area are maple syrup and snappy cheese. You will

***Above:** Christ Church, Duanesburg, funded by James Duane (1733–97), then the Mayor of New York City, was erected in 1793. **Left:** The circa 1850 organ by Augustus Backus (1802–66) in Christ Church will be demonstrated by Derek Nickels and OHS National Councilor Allison Alcorn-Oppedahl. **Opposite:** The handsome, two-manual organ, Johnson & Son, Opus 843 (1896), at the First Baptist Church, Manchester Center, Vermont, will be played by Professor Grant Moss of Smith College.*





***Above:** The keydesk of the three-manual Geo. Jardine & Son organ for St. Patrick's Roman Catholic Church, Watervliet, New York, will be played on Friday by Randy Bourne. **Opposite:** The vast interior of St. Patrick's, Watervliet, was designed by architect Edward W. Loth of Troy, and has a one-hundred-foot ceiling.*





enjoy some breathtaking scenery, especially between Rupert and Manchester, and The Equinox at the base of Mount Equinox is one of New England's more cherished places. Because the venues are small, we will be breaking into four groups, and even then some people may have to stand. Even the Equinox cannot feed the entire group at once. The committee solved these logistical problems by having the buses leave in two shifts an hour apart. The first group leaves early, but gets back sooner; the second group leaves later, returning later. There will still be time to freshen and dress before an evening on Lake George.

All venues on Wednesday will be in rotation. St. Paul's, Salem, is our first stop. This lovely brick and stone church was consecrated in 1860; the tower and transepts were added during the 1880s as part of a planned enlargement that was never completed. The organ has been described by the Rev. E.A. Boadway as "one of the most important surviving E. & G.G. Hook organs of the pre-Civil War period." The instrument was built as Opus 189 in 1855 for the First Parish Church, Dorchester, Massachusetts. Moved to Salem by William J. Stuart & Brother of Albany in 1890, it was first played in St. Paul's on 23 February of that year. The woodwork above the flats is delightfully decorated with fruit, flowers, and shields, and below each impost is an open panel so the pipes appear to stand on balustrades. The organ's full principal chorus and pungent reeds are impressive. Lovingly cared for in recent decades by Robert C. Newton and the Andover Organ Company, it will be fully restored during the spring of 2006 by A. David Moore & Company of North Pomfret, Vermont. Paul Tegels, a Dutch native and faculty member at Pacific Lutheran University in Tacoma, Washington, will demonstrate this organ. The Rev. Gary W. Kriss, Vicar, will welcome us to St. Paul's. As you leave the building, notice the charming little cherub window above the front door in the tower.

The itinerary continues with the United Presbyterian Church in Shushan, which houses a two-manual Woodberry & Harris organ, Opus 92, installed just before Christmas 1891. The tone of this lovely instrument is bold and fresh, and the organ is unaltered except for a modern wind system. Notice the elegant front pipes, stenciled in dark green, browns, and gold. Thomas Dressler of Albrightsville, Pennsylvania, and an OHS favorite in prior years, will play this lovely instrument for us. Edith Meikle, the organist of the church, will be our host.

Following lunch at the Equinox, we'll see two wonderful Johnson & Son organs in Vermont. First will be the United Methodist Church in Rupert. Both the building and the organ were a gift of Dr. Joseph Gould, a local physician who made



money selling medicinal extracts. The amazing church interior in what is called the Adirondack Mountain Style is of milled white ash, which was brought to Rupert by horse and wagon from the southern Lake George region. The opera-house-style folding seats, rather than pews, are unusual. The two-manual organ, Johnson & Son's Opus 629 (1884), has brilliantly stenciled front pipes and a noble, round tone. Except for a modern wind system, the organ is intact. A longtime OHS advocate and frequent convention recitalist, Robert Barney, will demonstrate this organ. Kevin Bishop, the organist at the church, will be on hand to answer questions.

Our final stop is First Baptist Church of Manchester Center. This lovely church houses a two-manual organ, Johnson & Son's Opus 843 (1896), at the back of the room. Originally built for the Union Church in Proctor, Vermont, it was relocated to

Left: The stunning two-manual organ built in 1865 by Giles Beach for the United Presbyterian Church, Schaghticoke, New York, will be played by Christopher Marks. Above: The recessed keydesk of the organ is fashioned of American black walnut.



Manchester in 1926 by members of the congregation. Restored by Robert C. Newton and the Andover Organ Company in 1974, the organ is known for its beautiful tone and majestic pipe stenciling. Dr. Grant Moss of Smith College in Northampton, Massachusetts, will play this lovely organ for us, and Jeffrey Linebeck, the church's organist, will be on hand to assist. Following our visit to these four instruments, we will return to the hotel in Saratoga Springs. Conventioneers will have time to freshen, grab a jacket, and take the bus to Lake George. *Le Lac du Sacrement* of the Lake George Steamboat Company is famous for its enjoyable dinner cruises. After returning to the hotel, we will enjoy another evening at the exhibits or on the town.

THURSDAY

On Thursday morning we will break into two groups; one will head to Gloversville and the Kingsboro Assembly of God, the other to Christ Church, Duaneburg. On this excursion, you will observe wonderful countryside west and south of Saratoga Springs. Of course, Gloversville is named for its glove makers. The 1875 *New York State Census* indicated that ninety percent of the working population of the city made their livelihood either as tanners or in a glove stitchery. Duaneburg was founded by James Duane (1733–97), a prominent lawyer, politico, and the first mayor of New York City (1784–89). He guided the young metropolis through reconstruction after the British occupation and surrender.

The Kingsboro Assembly of God (founded in 1793 as First Congregational Church, but known from 1853 to 1980 as First Presbyterian, after which it became the Assembly of God) was the Beach's family church. In 1826 Giles was baptized in the congregation's previous building, which stood across the street in the park, and, in 1851, he was married in the present stunning church, which was completed in 1838. The congregation had a small organ by the early 1840s (by an unknown maker), and after Giles completed his apprenticeship, he rebuilt the instrument. In November 1856 the congregation contracted with him for a larger organ, which was completed the following summer in what was likely his first two-manual instrument. The lowest pipe of the Fifteenth is inscribed: "CC 15th July 1857." Sebastian Glück, a respected organbuilder and skilled player, will demonstrate the instrument. Although not in great condition, the gentle, sweet tone of the organ is affirming and well worth

Above: The elegant two-manual organ, Johnson & Son, Opus 629 (1884), at the United Methodist Church, Rupert, Vermont, will be demonstrated by Robert Barney. **Left:** The keydesk of J.H. & C.S. Odell, Opus 190 (1882), at the Troy Savings Bank Music Hall sits on a small balcony to the left of the case. Organist Dana Robinson, Conductor Lafranco Marchelletti, and the Franciscan Chamber Orchestra will play the *Sinfonia Sacra* by Charles Marie Widor for us on the closing night of the convention. **Opposite:** Hook & Hastings, Opus 1331 (1887), at St. John's Episcopal Church, Richfield Springs, New York.





hearing. We are grateful to Sebastian for his efforts in making the organ playable, and to Pastor Matthew B. Splittgerber, the Church Council, and the congregation of the Kingsboro Assembly of God for their gracious reception.

The other group will head to Christ Church, Duaneburg. Completed in 1793, this is the oldest church building in The Episcopal Diocese of Albany. Astonishingly, it managed to escape renovations by the tractarians during the Victorian and Edwardian eras. The eighteenth-century box pews, galleries on three sides, hourglass pulpit, and almost all of the original clear window glass survive. The organ, which originally stood in the gallery, was built in Troy by Augustus Backus. He established a shop there in the mid-1840s with ex-Appleton and Hook men, and was active until about 1852. No evidence has yet surfaced to date this instrument accurately, but stylistic elements—particularly the C-compass keyboard—suggest either 1850 or 1851 as the date of construction. The fake-grained case is especially elegant, with its flame carvings, and the original nameplate, mounted on the impost, reads “A. Backus, Troy, N.Y.” Only two other Backus organs are known. Derek Nickels and Dr. Allison Alcorn-Oppedahl, violin, two well-known and active OHS members from the Chicago area, will play a short program for us. The priest in charge, Rev. Shaw Mudge, is an advocate of local history, and happy to have the OHS visit this beautiful and historic location.

Following a box lunch, we will head to Schenectady. This urban center developed quickly in the nineteenth century because the Erie Canal flowed through the city center, and by the 1850s it was a major stop for the New York Central line. Train engines were actually built in Schenectady at the American Locomotive Works, and by the dawn of the twentieth century the city was renowned for the General Electric Company. That firm played a role in the construction of the Church of St. John the Evangelist. Just as public electricity was taking hold in urban centers across the country, St. John’s was completed in 1904. Electric lights were an important part of the design, just as gasoliers had been thirty and forty years earlier. This majestic ecclesiastical edifice, with a one-hundred-and-thirty foot ceiling, has recently been painstakingly restored by the congregation. It seats twenty-three hundred people, and the magnificent interior, pews, and stained-glass windows are

Left: The two-manual organ built in 1857 by Giles Beach at the Kingsboro Assembly of God, Gloversville, New York. Giles Beach was baptized in the former meeting house of the congregation—then the Kingsboro Presbyterian Church—and married in the current building in 1851.

Above: The 1866 three-manual organ built by Giles Beach for the United Church of Cohoes is the only surviving organ of its size by an Upstate New York maker. Peter Krasinski will demonstrate this instrument for us on Tuesday afternoon. Photo credit: Stephen L. Pinel. **Right:** The stately two-manual organ, Woodberry & Harris, Opus 92 (1891), at the United Presbyterian Church of Shushan, will be played by Thomas Dressler.





intact. In the tower is a 1925 chime of twenty-five tubes made by Deagen, as well as a bell cast in 1997.

The organ, Hutchings-Votey Opus 1519, was dedicated on 12 January 1904, by Belgian organist Auguste Wiegand (1849–1904). Felix Alexandre Guilment (1837–1911) played the instrument on his final American tour later that year. Still on its original windchests, this organ is a miracle survival of an early, all electric-action instrument. A new console was installed during the 1940s, but this three-manual instrument is largely intact in its 1904 state. The individual voices are of impeccable quality, and the cumulative effect of this instrument in the enormous space is aesthetically pleasing. The survival of this important organ is surely due to the dedication and hard work of its curator, Richard Campagnoni of Scotia, New York. Al Fedak will demonstrate the instrument for us.

The middle of the afternoon will find us at Proctor's Theatre on State Street. Opened on 27 December 1926, the building was intended for vaudeville, but as tastes changed, so did the programming. Today, Proctor's is at the center of the arts in Schenectady County, and it presents an extensive line-up of movies, dance, opera, and shows of all kinds, including Broadway. A trend-setting moment occurred on 22 May 1930, when an orchestra in the theatre was led by the image of a conductor projected on a seven-foot screen channeled in from General Electric, three miles away. This was the first public demonstration of television. During its heyday in the 1930s and 1940s, Proctor's hosted the foremost names of the Big Band Era—Cab Calloway, Duke Ellington, and Benny Goodman, and renowned comedians Bob Hope and Red Skelton did regular appearances at Proctor's.

The three-manual Wurlitzer organ, warmly known as “Goldie,” was not heard until the day after the theatre opened. Costing some \$50,000, the *Union Star* said on 27 December 1927, “This organ is one of the largest outside New York City and will be

used for broadcasting as well as for furnishing music for the orchestra. The organist is Stephen E. Boisclair, widely known for his broadcasting.” We will enjoy a silent movie accompanied by the organ on our visit, and we will hear a demonstration on the instrument by R. Jelani Eddington, ATOS Theatre Organist of the Year for 2001. Goldie is currently looked after by a dedicated chapter of the American Theatre Organ Society.

After returning to Saratoga Springs, conventioners will have a few minutes to freshen and dress for the fiftieth-anniversary cocktail party at Canfield Casino. Located in Congress Park (an easy, five-block walk from the hotel), the gaming hall was built in 1870 at the height of Victorian extravagance, and it retains most of its original appointments. John Morrissey, the original proprietor, had a career as a prizefighter before settling in Saratoga Springs. He was also a state senator and a United States Congressman later in life. During the decades after the casino opened, some of the highest gambling stakes in the world were waged within its walls. On one summer day in 1902, John W. “Bet-a-Million” Gates lost \$400,000 at the race track during the afternoon, and that evening another \$500,000 gaming on the casino's second floor. Other famous Americans joined the fun, including Cornelius Vanderbilt, J. Pierpont Morgan, and members of the Whitney Family. The building is a spectacular architectural example: the bay window and other stained glass are by Tiffany, and the casino's dining room has glass ceiling panels. Following cocktails and *hors d'oeuvres*, conventioners will have dinner on your own in any of Saratoga's dozens of restaurants. The choices include steak, seafood, and other domestic standards, as well as a number of hyphenated-American establishments that offer ethnic selections.

That evening, Dr. Kelvin Hastie, a long-time OHS member and currently the National Secretary of the Organ Historical Trust of Australia, will present a lecture on Australia's historic organs. Featured in his presentation will be an introduction to the fabulous Sydney Town Hall organ—a five-manual, tubular-pneumatic instrument built by William Hill & Son in 1890, and which is perfectly preserved, including its original playing action! Most historians agree that more nineteenth-century British organs are preserved in Australia than in England, and since these builders influenced the makers here, this presentation will be rewarding to those who choose to attend it. Following the presentation, enjoy the remainder of the evening by walking down Broadway, or trying the spirits in a local pub.

FRIDAY

Friday morning will open at the hotel with a paper presented by James L. Wallmann. A corporate lawyer with Hanson Building

Above: Conventioners will enjoy cocktails and dinner aboard the steamboat Le Lac du Sacrement as she sails on Lake George on Wednesday evening. Opposite: The handsome tower of St. John's Episcopal Church, Richfield Springs, New York.





Materials America in San Francisco, he has been a member of the Governing Board of the American Organ Archives for many years, and is likely the world's authority on organ books. He will speak about the Society, and speculate on the challenges ahead for us. Next, we will venture to St. Patrick's Roman Catholic Church in Watervliet. This splendid brick building was erected in 1890 as a copy of the Basilica of Our Lady, in Lourdes, France. The vaulted ceiling is 100 feet above the floor, and as soon as you enter the loggia outside the front doors of the church, you will gain an immediate perspective on just how huge this mammoth edifice is. The architect was Edward Loth of Troy, who made several trips to Lourdes to study his model. In the tower hangs the largest bell the Meneely Company of West Troy had cast to that date. Weighing 11,000 pounds and of seventy-seven percent copper and twenty-three percent block tin, the 1908 bell cost \$2,500, and rings an international pitch of B^b, bass clef.

The three-manual organ in the rear gallery was built by Geo. Jardine & Son, and was dedicated on 11 December 1890 in a recital featuring Edward G. Jardine. Clearly the rebuild of a much older instrument, Scot L. Huntington and Jonathan Ambrosino found the date 1867 and "Troy" on much of the pipework, but where the organ was previously is not known. The tone, while somewhat gentle in the huge space, is nonetheless beautiful. Randy Bourne, long-time Society member and a frequent OHS recitalist, will demonstrate the instrument. Thanks are extended to Father Edward Deimeke for placing this instrument at our disposal.

Lunch will consist of a summer cookout at the Spa State Park, just south of Saratoga Springs on Route 9. Giffie's of Clifton Park is known for their tasty burgers and hot dogs, but there will also be salads and plenty of other summer fare. There are a number of mineral springs in the park—the Spouting Geyser is perhaps the most famous—so lose the sodapop and take the opportunity to savor some of these youth-inducing waters.

After lunch we will break into groups and travel to Schaghticoke and Mechanicville. Schaghticoke, on the Hoo-sic River, is named after a local Indian tribe, and during the nineteenth century it was this country's primary producer of gunpowder. At the United Presbyterian Church, we will hear the best surviving example of Giles Beach's work. Built and installed in September 1865, this splendid two-manual organ, with its handsome tall case of black walnut, was impeccably restored in 1968 by OHS member Richard Hamar. The opening recital, played that year by Barbara Owen, made such an impression on the church people, that they still remember (and talk about) her to this day. The organ shows many Boston characteristics in its construction, and is an amazing survival of a fine New York State organ. We'll be treated to a program by Dr. Christopher Marks of Syracuse University, and among his selections is a commission written for the fiftieth anniversary of the Society by Al Fedak. Claudia Lee, clerk of the congregation, will be our host.

At the United Methodist Church of Mechanicville, we will hear Tom Trenney on an unaltered three-manual or-



***Opposite:** Breath-taking case details of J.H. & C.S. Odell, Opus 190 (1882), in the Troy Savings Bank Music Hall.*

***Above:** The grand interior of the hall.*





gan by the Skinner Organ Company, Opus 770. Installed as a memorial to Edward H. and Arthur L. Strang, the organ was dedicated at a service on 12 January 1930. Typical for Mr. Skinner, the quality of the individual voices is exceptional, and the total ensemble is wonderfully satisfying. The organ received some renovations by Leonard A. Carlson during the 1970s, but with no changes. Particularly comely are the two Echo stops, the Fern Flöte and Vox Humana, at the rear of the sanctuary. Also take note of the handsome stained-glass window. Known as the Howland Memorial Window, it was made and designed by Charles J. Connick of Boston; architects usually refer to it as “Connick Blue.” Dr. Alan C. Rhodes, the pastor, will welcome us. Following these recitals, we will return to Saratoga Springs, and conventioners will have time to dress before dinner.

Opposite: The chancel of the Anglo-Catholic Cathedral of All Saints, Albany, is shown with an organ built by the Austin Company in 1904, and rebuilt by Aeolian-Skinner in 1956. Joan Lippincott, former Head of the Organ Department at Westminster Choir College, Princeton, New Jersey, will play for us on Monday evening. **Above:** Proctor's Theatre, Schenectady, was built for Vaudeville in 1926 by Frederick F. Proctor. The Wurlitzer, affectionately known as “Goldie,” will be played by organist R. Jelani Eddington.

A cash bar at the Hall of Springs will begin the festivities of our anniversary. Staggered buses will run between the Hall and the hotel for those needing additional time to dress. Please note that appropriate attire is expected for this event (blue jeans or overalls are not appropriate!). Suits, white shirts and ties for the gentlemen, and evening gowns for the ladies are requested. The formal banquet will consist of a toast by Barbara Owen, followed by a sumptuous formal banquet accompanied by New York State wines. Following remarks by the president, we will proceed to the Troy Savings Bank Music Hall for the closing concert.

The *pièce de résistance* of the Society's gala, the “resurrection” of the Troy Music Hall organ after generations of silence, is a credit to the forethought, dedication, energy, and hard work of Scot L. Huntington and a group of very generous American organbuilders and a legion of enthusiastic volunteers from the local community. Many of you remember Scot's work on the E. & G.G. Hook organ, Opus 160 (1854), at the Church of St. Thomas Aquinas in Jamaica Plain, Massachusetts, for the 2000 OHS convention. That was a triumph for the Society, because we had the privilege of hearing a significant organ that had not been in playing condition for generations. This program at the Troy Music Hall will be no less of an event, and it will feature Dr. Dana



Robinson, one of the great American organists of his generation, and the Franciscan Chamber Orchestra lead by music director Lanfranco Marcelletti. The program has become a reality through the generosity of many people, including Scot, Dana, Laura C. Kratt (Executive Director of the Music Hall), Leslie Cheu of the Music Hall Foundation, Ann-Marie Barker Schwartz (Manager of the Franciscan Chamber Orchestra), Lanfranco, and Siena College, all of whom will contribute markedly to its success. This very special evening will represent the Organ Historical Society at its best, and it will be a fitting conclusion to our Golden Anniversary celebration. In our age of downsizing and minimalism—all characteristics of an anti-intellectual, anti-cultural, anti-organ, and ultimately, anti-Organ Historical Society culture, the fact that these diverse individuals and organizations can work so well together is an indication that not everyone endorses the pan-commercialism so prevalent in American society today. Your participation on this special evening, even if the organ is not functioning to its full potential, will be an extraordinary privilege.

Music Hall, as it was known in the nineteenth century, was a cultural gift to the people of the city by the Board of Directors of the Troy Savings Bank in gratitude for their liberal patronage. The magnificent structure designed by New York architect George B. Post is in the Italian Renaissance style. The first floor houses the bank's offices; the upper five floors comprise the Music Hall. Begun in 1871, the building was dedicated on 19 April 1875, with Theodore Thomas (1835–1905) leading

the Thomas Orchestra. The building has always been revered for its outstanding acoustics, a fact usually attributed to the placement of the organ over the stage—apparently the scalloped shape of the organ floor focuses and projects any sound made beneath it, acting as an acoustical shell. By any standard, the Troy Music Hall is a fabulous venue, reminiscent of America's gilded age—a time when the country was enjoying unprecedented expansion in commerce, transportation, and manufacturing. The cost of the building, some \$435,000, was a staggering amount for the time. Along with Mechanics Hall in Worcester, Massachusetts, the Troy Music Hall is one of only two major nineteenth-century American concert halls with a period organ. What is different in Troy is that, while the 1864 E. & G.G. Hook instrument at Mechanics Hall is partly a reconstruction, the Troy organ is completely intact and fully restorable.

The three-manual instrument was built by J.H. & C.S. Odell, Opus 190 (1882), for the Fifth Avenue residence of William E. Belden, a notorious New York financier. Covertly working with Jay Gould and the infamous Jim Fisk, the three men artificially inflated the price of gold in September 1869, causing the stock market to crash. After thousands of Americans lost their life savings on what later became known as “Black Friday,” Belden, because of his involvement in the affair, was permanently banned from the Stock Exchange. This crude man had on-going legal problems with family, mistresses, and business associates, and squandered much of his later life as a defendant in New York's court system. Bankrupt by 1889, he was forced to sell the Odell, and, in 1893, he also lost his Fifth Avenue mansion. Good and evil make strange bedfellows—Belden's unprincipled behavior became Troy's and, ironically, our gain, when the bank's board acquired the organ. Had it remained on Fifth Avenue until 1893, it undoubtedly would have been seized by creditors.

The instrument was installed in the hall by the original makers in October 1890. Apparently the builders were concerned that the small scales of the pipework would be insufficient, despite the organ's ideal location high and centered over the stage. A number of alterations were made to increase its sound. The Great was enlarged from its 1882 state by the addition of a four-rank Clarion Mixture, a new (or re-voiced) Principal, Twelfth, and Fifteenth, and a new 16' Double Open Diapason (with open metal pipes all the way to the lowest note) was mounted in the center of the case. In the Pedal, a new 16' Double Open Diapason of wood was supplied, and the wind pressure for the 16' Trombone was increased from 4" to 6", ostensibly to match the 8' Solo Tuba (which was al-

Above: This idyllic grouping in Cooperstown is a reminder of the agrarian way of life that was, until 1984, the lifeblood of the region.

ways on 6"). A further proposal by the Odell Brothers to add a 32' Subbass and a 10 $\frac{2}{3}$ ' Quint to the Pedal was rejected by the bank's board as too expensive, but would have added immeasurably to the instrument's total sound. Finally, a new and shallow case was built, and it was elegantly painted by Trojan Howard S. Dickson. The organ was inaugurated by Samuel P. Warren (1841–1915) of New York on 5 November 1890 before a capacity audience.

With a headline of "The Organ's Salutation!" an anonymous critic in the 6 November 1890 issue of the *Troy Daily Times* wrote: "Last night marked the beginning of a new musical epoch in the musical history of this city. It was also an event in the history of Troy's leading amusement-place. The grand organ which has been placed in Music Hall through the generosity of the management of the Savings Bank and the enterprise and supervision of some of Troy's best musicians, was formally inaugurated. The verdict of the large and appreciative audience that assembled was that the organ completed the desirable accessories of a music hall and was a noble addition to the musical resources of this city. Before the organ spoke for itself, it beamed a pleasant smile upon those who had come to hear its tones." For three decades afterwards, the organ was at the musical forefront of the city. Organ concerts were frequent, and even Alexandre Guilmant played the instrument in recital on one of his American tours.

In December 1924 the original Ross Water Engine and blowing apparatus (Troy-made, of course) were replaced with an electric Kinetic Blower by Arthur D. Beach (the son of Giles Beach), then a resident of the city. The Solo Tuba and Pedal Trombone were both voiced on 6" of pressure, but the Kinetic was only capable of producing a maximum of 4", so the two loudest stops in the organ were dramatically underwinded. At some point in the twentieth century (perhaps in 1924) the high-pressure reservoir and wind trunks were bypassed, although they remain, disconnected, inside the organ. By the 1960s, the leather of the main reservoir was in trouble, and thus this organ has really never been playable in living memory. Attempts were made by Scott Cantrell and others to use the organ during the 1979 Region II Convention of the American Guild of Organists, but those efforts failed to make the organ usable.

The primary reason the Organ Historical Society sponsors annual conventions is so our members can gather annually to hear instruments we might not experience otherwise. In recent generations, the Music Hall organ has been frequently talked about by organists, often in nearly mythological terms, and sometimes even garnering farcical legends like the "reeds were made in Paris by Aristide Cavaillé-Coll!" Happily, the organ is one hundred percent New York made. So what does the organ in the Troy Savings Bank Music Hall sound like? Well, to answer that question honestly, no one knows quite yet. You'll have to register for the convention to find out.

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In many different ways, 1956 was a landmark year for organists and organbuilders in the United States. The formation of the Organ Historical Society was one important event, of course, but other activities and notable instruments lent an auspicious air to the year as well. 1956 saw the death of G. Donald Harrison, for example, signaling the end of an era. At the same time, new instruments by Walter Holtkamp, Sr. and by Charles Fisk at Andover were fore-runners of trends that would come to dominate organbuilding within the decade. Finally, several tracker organs were imported from Europe, and groundbreaking new trackers were built by American builders that year, marking even greater changes in the industry. In this, the first volume of *The Tracker* in our fiftieth anniversary year, it is appropriate that we take the time to consider some of those instruments celebrating the same anniversary.

G. Donald Harrison's iconic position in the history of the organ in the United States lends significance to two specific instruments of 1956. The first is the **Aeolian-Skinner** revision of the 1929 E.M. Skinner at Saint Thomas Church in Manhattan, where the work was being done under his personal supervision when he suffered his fatal heart attack. Though the organ was considered by many to be Harrison's masterpiece, its subsequent fifty years of existence have not allowed it to remain unchanged. In the 1960s, damage from falling plaster and water required mechanical repairs that soon evolved into a rebuild, including the replacement of some chests, reeds, and mixtures. After that work was completed in 1969, the organ endured fewer than two decades before further changes to its mechanical and tonal character were completed by Mann and Trupiano. As has happened with many other electro-pneumatics, this particular organ has evolved to meet both changing requirements within the broader field of church music and

the perceived needs of a changing roster of musicians.¹

The other 1956 instrument associated with Harrison has survived with fewer changes since its installation, but even then, it was not the organ he envisioned. On a 1955 visit to the Auditorium of the Reorganized Church of Jesus Christ of Latter Day Saints (The Community of Christ) in Independence, Missouri, Harrison discovered a mammoth room with five seconds of reverberation, and after consultations with Harold Gleason, a plan was drawn up for an organ. A contract was signed in March of 1956, but after Harrison's death in June of that year, some changes to the original specifications were made before construction began. When Aeolian-Skinner delivered the organ in 1959, they discovered a room with only one second of reverberation, a greatly changed acoustic that not even the notable floating "clouds" could combat. Several problems had to be resolved during and after the installation before the organ was accepted and dedicated in 1960. Later, during the twenty-five-year period ending in 1993, radio broadcasts by Dr. John Obetz of "The Auditorium Organ" made this one of the most widely heard instruments in the country. Some tonal and mechanical changes to the organ have been made both by John Hendricksen and Quimby Pipe Organs, but their goal has been to allow the essential character of the original to dominate its sound.²

In 1956, the **Holtkamp Organ Company** installed an organ in Corpus Christi Church (Roman Catholic), their first instrument in Manhattan, and the

start of their expansion into that region. Although the pipes were indeed visible, they were installed in existing chambers, so that the type of display we usually associate with Walter Holtkamp, Sr. is not present. Another 1956 Holtkamp, built for University Christian Church (now First Christian Church) of Des Moines, Iowa, is of interest for several reasons. When it was installed, it incorporated several ranks of pipes from the Kilgen that had been in the church previously, a practice that was not followed by Holtkamp in many of his later instruments at all. At the time the organist was Russell Saunders, and both his interest in and support of Holtkamp's work was influential in many situations. Current company President Christopher Holtkamp reports the recent addition of seven stops to the Swell, a change made at the request of Carl Staplin, successor to Saunders and another influential organist in his own right.

Another electro-pneumatic organ deserves attention for its association with another notable builder, Charles Fisk. **Andover Organ Co.** Opus 24, in the First Congregational Church of Williamstown, Massachusetts, was installed in 1956 in the case of an organ originally built by the Hall Organ Co., and it is considered to be the first organ built under Fisk's influence. The original Hall console, retained in 1956, was replaced in 1967, and more recently solid-state switching was added, particularly to make the Fagotto from the Swell playable on the Great at both 8' and 4' pitches.³

Though there were other builders of electro-pneumatic and electro-mechanical instruments working in 1956, it would be impossible to mention all of them in this survey. Many of these organs remain in use in their original state in churches, schools, and residences, but many others have been relocated, rebuilt, enlarged, "modernized," or replaced. One example, a notable three-manual organ built

1 Specifications of the organ from its installation by E.M. Skinner through its state in 2005 can be found on the web site of the New York City Chapter of the American Guild of Organists: <http://www.nycago.org>.

2 Michael Quimby, whose firm has cared for the Auditorium organ since 1983, provided a summary list of changes that have been made to the instrument. That list is now available through the OHS Pipe Organ Database: <http://www.organsociety.org>.

3 Details from the OHS Pipe Organ Database.

in 1956 by the **Reuter Organ Company** for Dauphin Way Methodist Church in Mobile, Alabama, has been in use unchanged since its installation, but will be removed by Quimby in June 2006. It will be replaced by a new organ that will incorporate some thirty-four ranks from the original Reuter. The three-manual organ that the **Schantz Organ Company** built for St.-Mary's-on-the-Highland Episcopal Church in Birmingham, Alabama, in 1956 was relocated by Peebles-Herzog, Inc., in 2002 and installed in Northwest Christian Church (Disciples of Christ) in Upper Arlington, Ohio. Schantz rebuilt the chests to admit more wind to the pipes, Peebles-Herzog re-voiced the flues, and A.R. Schopp's Sons, Inc., refurbished the reeds. With the replacement of the original Krummhorn by a vintage Clarinet, the organ is poised for an additional fifty years of service in its new location. The organ in the Williamsburg Presbyterian Church, Kingstree, South Carolina was built by **M.P. Möller** in 1956, and, until recently, had been changed very little. A new console was installed in 1999, and the organ was removed for a rebuild by John Dower in June 2005. New chests will be provided for an exposed Great, re-using some of the old stops and adding a new principal chorus. The old Great chest will then be used for a second Swell division, using some of the original Great ranks, a new Spitzflöte, and a new Oboe.⁴

With the first modern tracker organ brought to this country from Europe in 1950, Josef von Glatter-Götz set wheels in motion that have been turning ever since. Further demonstrations by him of instruments by **Rieger Orgelbau** at the National AGO Convention in Minneapolis, Minnesota, in 1955 had the effect of increasing interest in these instruments. By 1956, we can see the result of this in

the presence of no fewer than twenty-six Rieger organs in schools, churches, and residences throughout the country.⁵

Another result of exposure to European tracker organs can be seen in a 1955 letter from Father Harold Pavelis of St. Mary's Cathedral in Saint Cloud, Minnesota. In soliciting bids from both American and European builders, he says in part:

When organs imitate orchestral instruments; when theatrical stops are preferred to true organ tones; when pipework is bottled up in chambers; when large scales, consuming space and producing muddy tones, are selected; when a multiplicity of stop tablets covers up a paucity of pipework; when the console is cluttered up with gadgets; when all these superfluous features are found in an organ, not only is the resulting design tasteless [*sic*] and an abomination in the church, but these very things conspire to push the price far beyond what the average church could or should pay.⁶

In 1956 St. Mary's received a one-manual organ built by **Rudolf von Beckerath**, an organ that was certainly not an "abomination," and that had none of the characteristics enumerated by Fr. Pavelis. That organ is now in the gallery, having been moved there from the main floor in 1958. Eileen Farrell, musician and liturgist at the cathedral, reports that it is regularly used both alone and in combination with voices and instruments. Local builder Kevin C. Marrin, curator of the Beckerath, pursued a French orientation for the chancel organ as a complement to it, and the Beckerath's future use by the musicians of the cathedral as well as by visiting performers seems assured.

A second Beckerath arrived in 1956, this one delivered to Cleveland, and

installation of the four-manual, forty-four-stop organ in Trinity Evangelical Lutheran Church was completed in the spring of the following year. Final voicing was done by Beckerath himself, following the completion of the installation in February 1957. Because of its size, its tonal conception, and its construction, the Trinity Beckerath occupies a unique place in the history of the modern tracker organ in America. It has been and continues to be a monument to its creator and to the foresight of the institution in which it is located.

Though two earlier organs by **Flentrop Orgelbouw** had been delivered, one in 1954 and one in 1955,⁷ it is the third, delivered in 1956, that has had a particularly interesting life. It was used first in a temporary installation in the Busch-Reisinger Museum of Harvard University in Cambridge, Massachusetts, where it stood in a side gallery and served as a demonstration of the tonal and mechanical qualities of the larger Flentrop that was to be installed in 1958.⁸ After its service in Cambridge, the organ was moved to Oberlin Conservatory, in Oberlin, Ohio. The organ is still in use at the Conservatory, where it is now to be found at the front of Fairchild Chapel, opposite the gallery that contains Brombaugh's Opus 25, built in 1981. According to David Boe, the Flentrop is still going strong and holding up well after fifty years of use in the demanding Conservatory environment.

From our standpoint fifty years later, the number of European tracker organs installed by 1956 seems small, but the number of post-WWII trackers by American builders at the same time is even smaller. In fact, by the time the

⁴ Details described in this paragraph were provided in telephone October 2005 conversations with the firms making the revisions to these organs. More complete information can be found in the OHS Pipe Organ Database.

⁵ The number is derived from "Part Three: Opus Lists of European Organbuilders" in Uwe Pape, *The Tracker Revival in America* (Berlin: Pape Verlag, [1977]), 121–23.

⁶ The letter, dated 22 April 1955, is in the archives of St. Mary's Cathedral, and is quoted here with the kind permission of Fr. Steve Binsfield, Rector of St. Mary's Cathedral.

⁷ According to the opus list in Pape's *Tracker Revival*, the first Flentrop went to University Presbyterian Church in San Antonio, Texas, the second to the residence of Dr. Erbaugh in Philadelphia, Pennsylvania. See Pape, *Tracker Revival*, 112.

⁸ E. Power Biggs, "The Organs in the Germanic Museum of Cambridge, Massachusetts," in Pape, *Tracker Revival*, 13.

OHS was founded, there were only three such “modern” organs in the country.

Rubin Frels and Hermann Schlicker each built a tracker organ in 1953 and 1955, respectively. Then, in 1956 **Otto Hofmann** built an organ for Matthews Memorial Presbyterian Church of Albany, Texas, a noteworthy instrument from several standpoints. The organ used the manual chests and keyboards from a 1910 Hinners, much in the spirit of another Hofmann organ of that year, the rebuild of a 1901 Hook & Hastings organ for the First Cumberland Presbyterian Church of Austin, Texas. The Albany organ, however, incorporated new pipes and a pedalchest built by Flentrop, all installed in a free-standing case designed by Joseph E. Blanton.⁹ It has been, and continues to be de-

scribed with pride by the church as “the first modern tracker organ in the United States to be installed in a contemporary case.”¹⁰ In 1985 George Bozeman revised the winding system and added three stops. Modification of the case to accommodate the additions was done by Blanton and Ted Blankenship, Jr., in such a way that the integrity of the original design was retained. Ross King, who worked with Otto Hofmann for three years, has recently completed some heavy maintenance work and some repairs to sagging

languids of the larger display pipes.¹¹ Trey Little, the current pastor, reports that the organ not only remains an important part of the congregation’s worship experience, it has also become a point of pride for the whole community.

These organs “of an age” with the Organ Historical Society reveal different attitudes toward both the building of new instruments and the preservation of old ones, and some of these attitudes contributed to our birth. From the evidence we find in recent issues of *The Tracker, Choir and Organ*, and *The American Organist*, the influence of the Society is strong. We rightfully take pride in our endeavor to preserve the best of our history, and from the evidence presented here, it is safe to conclude that the OHS will continue to evolve, grow, and persevere, as have the organs whose history we preserve.

⁹ The genesis of this organ was described in Roy Redman, “The Revival of Tracker Organ Building in Texas,” in Pape, *Tracker Revival*, 26–29. Photographs of the organ and its installation figure prominently in Joseph E. Blanton, *The Organ in Church Design* (Albany, Texas:

The Venture Press, 1957). That the connection between the Albany organ and Flentrop goes beyond the pipes and pedalchest can be seen in the photograph of Flentrop’s 1950 organ for the Reformed Church of Groenlo, The Netherlands, in Blanton, *Church Design*, 401. The debt is acknowledged by Blanton on page 425.

¹⁰ “The Caroline Spears Matthews Memorial Organ,” a brochure published by Matthews Memorial Church, Albany, Texas, contains this statement, a restatement Blanton’s original: “... the first permanent installation of a tracker-action organ in a contemporary case in America.” See Blanton, *Church Design*, 423.

¹¹ Details of this instrument can be found in the OHS Pipe Organ Database.

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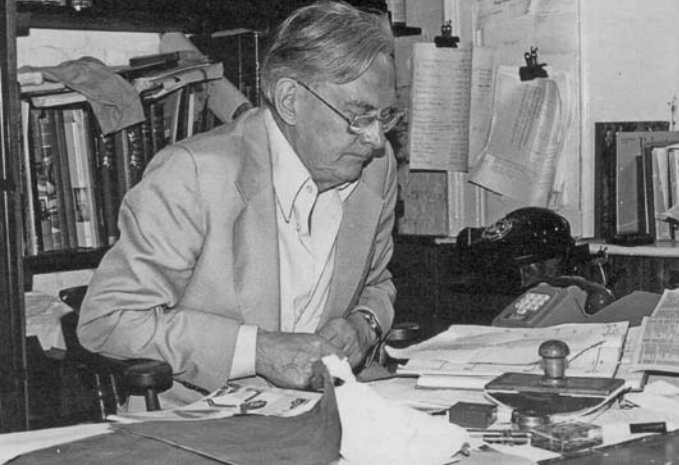


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Noel Mander, MBE, FSA, died on 18 September 2005, at the age of ninety-three. Mander was born on 19 May 1912 in Crouch, near Wrotham, and brought up in Brockley in South London, later moving to East Sheen. Having left school (which he hated), he went to work for the publishers A&C Black, the family having been involved in publishing. The office work did not suit him, however, and through his uncle, Frederick Pike, he met Ivor Davis, who had worked for the organbuilders Hill, Norman, & Beard. Mander worked with Davis for a while before starting on his own account in 1936, the first organ being that at St. Peter's Bethnal Green (opposite St. Peter's School), which years later was to become the organ workshop. At that time he did not have a workshop, however, but he was allowed to rent a part of Christ Church, Jamaica Street, Stepney, where he also worked on the church's organ. Unfortunately, the church, the organ he was working on, and all of his equipment were lost in the first air raid on East London 1940. Having been a volunteer fireman in the Auxiliary Fire Service, he soon joined the Royal Artillery, seeing service in North Africa and Italy. During periods of relative inactivity he worked on a number of instruments, and managed to get the organ in Algiers Cathedral playing after many years of silence. For this effort he was awarded a fine bottle of cognac. Having been invalided out of active service in Italy, he joined the Army Welfare Service, and during his convalescence he repaired a seventeenth-century organ in Trani. After the war he thought about emigrating to South Africa to work with Cooper,

Gill, & Thompkins, but he was persuaded to stay in London, where he assisted the London Diocese in putting organs in bomb-damaged churches in working order. He set up a workshop in an old butcher's shop in Collier Street before moving into the old buildings of St. Peter's School in Bethnal Green (where the firm remains to this day) in 1946. In 1947 he married Enid Watson, with whom he had five children; the family lived over the workshop in Bethnal Green. Most of his early work revolved around the rebuilding of organs, many of which survive. He had started to make a name for himself in organbuilding circles, however, and quite a few of the employees of the more established organbuilding firms in London eventually came to join him.

He always had an affection for historic instruments, and he restored a number of antique chamber organs, setting new standards for the time with his sympathetic restorations. Of particular note was the restoration of the seventeenth-century organ at Adlington Hall in Cheshire in 1958/9. The organ had been in a completely desolate state, and other organbuilders who had been asked to restore the instrument said it could not be done. The organ had not been playable for perhaps a century, and the damage was extensive, in part because somebody had fallen onto the pipework from a trap door above the organ. With painstaking care, however, Mander was able to restore the organ, and it remains one of the most important early organs in England.

In the 1960s Mander became aware that interest was growing in tracker-action organs in the rest of Europe, and

this encouraged him to investigate this form of action himself, initially in the restoration of instruments (which otherwise might have been electrified), and, later, in his own new organs. Ultimately, he built a number of such instruments, some of which were exported to places such as Bermuda, and the Sir Winston Churchill Memorial Foundation in Fulton, Missouri.

Having been involved with the rebuilding of a number of large organs, he was awarded the contract to rebuild the organ in St. Paul's Cathedral in London during the 1970s. This project, which lasted almost five years, was perhaps his greatest pride, and it was completed just in time for the Queen's Silver Jubilee celebrations at St. Paul's. In 1978 H.M. Queen Elizabeth made him a Member of the Order of the British Empire (MBE). He retired in 1983, although he retained an interest in what the firm was doing right to the end.

Noel Mander's interests were by no means restricted to organs. He was a keen historian and an avid bookworm. He was a Fellow of the Society of Antiquaries, and very active in the Council of Christians and Jews for many years. He became a popular member of the Earl Soham Community in Suffolk, to where he retired in 1983. He was also the British representative for the Sir Winston Churchill Foundation in Fulton, Missouri, and he secured a number of significant pieces of antique furniture for the rebuilt Christopher Wren church there, culminating in the last year of his life in the acquisition of a fine eighteenth-century pulpit.

His passing is without doubt the end of an era.

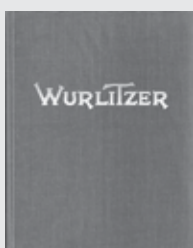
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Minutes of the National Council Meeting

Monday and Tuesday, July 11 and 12, 2005

Pilgrim Room, Radisson Hotel, Brockton, Massachusetts

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

Call to Order: The meeting of the National Council of the Organ Historical Society was called to order by Vice-President Scot Huntington on Monday, July 11, 2005, at 1:17 p.m., in the Pilgrim Room of the Radisson Hotel, Brockton, Massachusetts. A quorum of Council members was established. Present: Scot Huntington (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, David Dahl, Sebastian Glück, James Johnston, Rachelen Lien, Paul Marchesano, William Van Pelt (Executive Director), and David Barnett (Treasurer). Also present: Stephen Pinel (Archivist), Laurence Libin, and Benjie Branson. Absent: Michael Friesen (President).

Approval of Minutes: Moved – Marchesano; second – Johnston, to approve minutes of the Richmond, Virginia, meeting, held March 4–5, 2005, as circulated by the Secretary and to be published in accordance with Robert's Rules of Order. Motion passed unanimously.

REPORTS

Executive Director: William Van Pelt. The Executive Director presented a written report. Mailing of *The Tracker* to the membership totaled 3,325 for volume 49, number

1.739 members had not renewed as of March 22. The membership brochure was reprinted with 4,415 mailed to prospective new members. 2005 Convention registration, as of this date, numbers approximately 261 persons, with about 250 people maximum on a single day. An Annual Giving Fund solicitation has been mailed, with a cover letter by Councilor Alcorn-Oppedahl. A Society Catalogue Supplement was mailed in June. Extensive discussion took place regarding Society display presence at the 2006 National Convention of the American Guild of Organists in Chicago, Illinois.

Treasurer: David Barnett. A written report was submitted by the Treasurer. Memberships totaled 3,546 as of June 30, 2005, a decrease of 215 members (5.7%) from this time last year. Since the March meeting of the Council, \$12,712 in advertising in *The Tracker* has been sold, a large increase over this time last year. Catalogue sales are 2.9% behind those this time last year. Total gifts to date are \$69,928.40, 175% over this time last year. A \$10,000 gift has been made to the E. Power Biggs Fellowship. There were also increased gifts to the Archives, Convention, and Symposium.

President's Report: Michael Friesen. The President presented a written report in advance of the meeting regarding his various activities with committees and governing

boards of the Society, as well as his cooperative efforts with various organizations within the American Guild of Organists.

Vice-President's Report: Scot Huntington. The Vice-President presented a written report, much of which detailed his work with the Publications Governing Board.

COUNCILORS' REPORTS

Archives: Allison Alcorn-Oppedahl. Councilor Alcorn-Oppedahl presented a written report. The Archivist was on hand to answer questions about acquisition of the Henry Karl Baker collection. The 2005 Symposium has occurred with good reviews. Initial plans for a 2007 Symposium are under formation, to take place in Rochester, New York, with Laurence Libin and Hans Davidsson as co-chairs, in cooperation with Eastman Rochester Organ Initiative. Discussion led to agreement that symposia occurring under the auspices of a particular program of the Society, such as symposium activity would be reported through the councilor for that area. General Society-sponsored symposia would report to the Councilor for Education.

Conventions: David Dahl. A written report was submitted by Councilor Dahl. Brief updates on Conventions from 2005 through 2008 were provided. Stephen Pinel led brief discussion regarding the

2006 Convention in Saratoga Springs, New York. The Vice-President reported on possible restorative repairs to the Odell organ in the Troy Music Hall of Troy, New York. The 2008 Seattle/Tacoma Convention Committee is focusing on headquarters location.

Education: Paul Marchesano. A written report was submitted by Councilor Marchesano. Three E. Power Biggs Fellowships have been awarded for the 2005 National Convention: Bradley Altoff of Minnesota, Christopher Deibert of New Jersey, and Rachel Tissue of Michigan. Seven Historic Organ Citations have been awarded since the March meeting of the National Council. In May 2005, a searchable database of organs with Citations has been available online. The online version of the OHS Pipe Organ Database was premiered in May by Jim Cook, Database Committee Co-Chair, at the Society's symposium. A page on the Society's website is being prepared to include a complete list of Historic Organ Recitals, with targeted completion for autumn.

Finance and Development: James Johnston. Councilor Johnston submitted a written report, covered below.

Organizational Concerns: Rachelen Lien. Councilor Lien presented a written report. The Councilor produced a mailing to Chapters regarding their present status and activities.

The Membership Committee plans to meet this summer to implement some ideas for increasing membership. Two Councilors (Dahl and Marchesano) have conducted interviews with staff members at the Richmond headquarters on behalf of the Restructuring Committee since the last meeting of Council.

Research and Publications: Sebastian Glück. A written report was provided by Councilor Glück. Additional reports were received from Scot Huntington, Chair of the Publications Governing Board, and Gregory Crowell, Director of Publications. The Vice-President presented to the Council the Festschrift in honor of Barbara Owen, published one year ahead of schedule. The history of the Society is in progress by Councilor Alcorn-Oppedahl. Authors are being engaged for the 50th Anniversary issue of *The Tracker*.

Moved: Johnston; second – Glück, that Orpha Ochse be appointed Chair of the Alan Laufman Grant Committee. Motion passed unanimously.

The meeting adjourned for the day at 4:58 p.m.

The meeting reconvened on Tuesday, July 12, at 9:12 a.m. Present: Michael Friesen (President), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, David Dahl, Sebastian Glück (arrived 9:21 a.m.) James Johnston, Rachelen Lien, Paul Marchesano, William Van Pelt (Executive Director), and David Barnett (Treasurer). Also present: Richard Walker, James Stark, and Joseph McCabe (each for part of the morning).

Mr. Walker and Mr. Stark of the Endowment Fund Governing Board were introduced by Councilor Johnston to present a report on the Endowment

Fund. Assets under management by the Endowment Fund Governing Board totaled \$276,788.81 on June 30, 2005, an increase from \$246,506.13, the amount on June 30, 2004.

OLD BUSINESS

Ten-Year Plan: Huntington. There was no report.

Guidelines for Restoration: Huntington. Further documentation (from the American Theatre Organ Society) has been sent to the Committee for their review and discussion.

Fiftieth Anniversary Endowment Fund: Johnston. There was no report.

Archives Operating Procedures: Alcorn-Oppedahl.

Moved: Alcorn-Oppedahl; second – Huntington, that National Council accept the Archives Operating Procedures as submitted by the Archives Governing Board.

Moved: Marchesano; second – Schnurr, that the motion be tabled until the October meeting of Council. Motion to table passed unanimously.

Employee Policy Manual: Lien. There was no report.

Executive Director's Contract: Marchesano. There was no report.

Multimedia Program: Marchesano. There was no report.

Membership Survey: Marchesano. There was no report.

NEW BUSINESS

Moved: Dahl; second – Schnurr, that National Council accept a proposal for a 2009 National Convention in the Cleveland, Ohio, region, to be

chaired by Joseph M. McCabe. Motion passed unanimously.

Moved: Johnston; second – Marchesano, that National Council authorize Endowment Fund Advisory Board Advisor James Stark to have online access to the Endowment Fund accounts for the purpose of preparing reports for the Advisory Board and the National Council. This authorization to remain in effect until changed by National Council or until the end of said Advisor's term on the Endowment Fund Advisory Board. This, however, does not authorize said Advisor to effect trades or transfers within or between accounts. Motion passed unanimously.

Moved: Marchesano; second – Johnston, that National Council allocate funds available annually for the E. Power Biggs Fellowship as follows: 40% of previous year gifts, plus 60% of interest on the fund, plus or minus carryover from the previous year shall be made available for the current year's fellowship(s). Motion passed unanimously.

Moved: Marchesano; second – Johnston, that National Council make special allocation of E. Power Biggs Fellowship gifts for the Fiscal Year 2004–2005: \$3,000 shall be made available for 2005–2006 in addition to the regular interest income of the established formula; the balance of the gifts received in 2004–2005 shall be deposited to the principal of the E. Power Biggs Fellowship Fund. Motion passed unanimously.

Resolved: Marchesano; second – Huntington, that National Council expresses its gratitude to the Rice family for their generous gift in memory of Clark Rice and for facilitating additional memorial gifts to the E. Power Biggs Fellowship

Fund. Resolution passed unanimously.

Moved: Huntington; second – Alcorn-Oppedahl, that charter member Randall E. Wagner be named an Honorary Member of the Society, subject to approval of the membership at the 2005 Annual Meeting. Motion passed unanimously.

Further discussion occurred regarding Society presence at the 2006 Chicago Convention of the American Guild of Organists.

Moved: Dahl; second – Johnston, that the Organ Historical Society rent two exhibit booths at the 2006 National Convention of the American Guild of Organists in Chicago for display purposes. Motion passed unanimously.

The meeting recessed for luncheon at 12:36 p.m. The meeting reconvened at 2:18 p.m.

Moved: Marchesano; second – Dahl, that National Council establish a group health insurance program for employees of the Organ Historical Society, as follows: 1) the plan is available to employees who have worked for a period of thirty days on a schedule established by the employer and who are anticipated by the employer to work at least 32 hours per week in forty weeks per year; 2) employees must be informed of the plan at the time of employment and must opt into the plan within the first 30 days of employment or at times thereafter as established by the administrator of the plan and/or the terms of the contract of the insurance provider; 3) employees who are anticipated by the employer to work 32 hours or more per week in 40 weeks per year will participate in the cost of the plan by a payroll deduction of 20% of

the per person cost of the plan; 4) OHS will bear 80% of the cost of the plan not to exceed \$6,359 in the first year for three employees; 5) salaried employees who currently participate in the OHS existing health insurance plan will continue health insurance coverage in that plan; 6) the Executive Director is authorized to negotiate and execute a contract for coverage within the parameters established by this motion. Motion passed unanimously.

Moved: Marchesano; second – Dahl, that National Council increase regular dues to \$57.00, 25 or under dues to \$20.00, and over 65/second-in-household dues to \$45.00. The Executive Director will adjust appropriately the remaining categories. Motion passed unanimously.

Moved: Johnston, second – Marchesano, that National Council adopt a balanced budget with income and expenses of \$1,364,607.00 for the fiscal year 2005–2006. Motion passed unanimously.

The meeting recessed at 5:59 p.m. The meeting reconvened at 10:44 p.m.

Moved: Marchesano; second – Johnston, that National Council establish a group disability insurance program for employees of the Organ Historical Society, as follows: 1) the plan is available to employees who have worked for a period of thirty days on a schedule established by the employer and who are anticipated by the employer to work at least 32 hours per week in forty weeks per year; 2) employees must be informed of the plan at the time of employment and must opt into the plan within the first 30 days of employment or at times

thereafter as established by the administrator of the plan and/or the terms of the contract of the insurance provider; 3) employees who are anticipated by the employer to work 32 hours or more per week in 40 weeks per year will participate in the cost of the plan by a payroll deduction of 20% of the per person cost of the plan; 4) OHS will bear 80% of the cost of the plan not to exceed \$1,646 in the first year for five employees; 5) the Executive Director is authorized to negotiate and execute a contract for coverage within the parameters established by this motion. Motion passed unanimously.

Moved: Marchesano; second – Glück, that National Council establish a group dental insurance program for employees of the Organ Historical Society, as follows: 1) the plan is available to employees who have worked for a period of thirty days on a schedule established by the employer and who are anticipated by the employer to work at least 32 hours per week in forty weeks per year; 2) employees must be informed of the plan at the time of employment and must opt into the plan within the first 30 days of employment or at times thereafter as established by the administrator of the plan and/or the terms of the contract of the insurance provider; 3) employees who are anticipated by the employer to work 32 hours or more per week in 40 weeks per year may participate in the cost of the plan by a payroll deduction of 100% of the per person cost of the plan; 4) the Executive Director is authorized to negotiate and execute a contract for coverage within

the parameters established by this motion. Motion passed unanimously.

Moved: Glück; second – Schnurr, that National Council authorize the creation of a prize program for excellence in the field of published book-length and article-length research on the pipe organ. This prize will be administered by a committee under the supervision of the Councilor for Research and Publications, who will report to the National Council. The book prize will be called the John Ogasapian Prize, with the first award to be made in 2006. The name of the article prize is to be determined. A committee of five is to be formed with the Councilor for Research and Publications as Chair. The Councilor for Research and Publications will bring names to the October meeting of the Council for formation of said committee. Motion passed unanimously.

Moved: Huntington; second – Glück, that the Organ Historical Society create a premium membership category at the \$2,500 level with a super-premium incentive, and that premium incentives be attached to the second- and third-highest membership categories. Said premiums to be recommended by the Membership Committee and to be presented to Council at its October meeting. Motion passed unanimously.

Moved: Huntington; second – Marchesano, that the Organ Historical Society publish a minimum of two catalogues within the next twelve months, one mailed not later than October 1, 2005, and another mailed not later than April 1, 2006. Motion passed unanimously.

Moved: Marchesano; second – Johnston, that National Council direct the Membership Committee to recommend a membership development campaign to be reported to Council by its October 2005 meeting for implementation in 2006. Motion passed unanimously.

UPCOMING MEETINGS

Friday and Saturday, October 14–15, 2005, in Rochester, New York.

ADJOURNMENT

Moved: Marchesano; second – Huntington, to adjourn. Motion passed unanimously. Meeting adjourned at 11:58 p.m.

– Respectfully submitted,
Stephen Schnurr, Secretary.

– Approved, Friday, October 14,
2005, in Rochester, New York.

On 10 October 2005, William T. Van Pelt tendered his resignation, effective 31 December. Bill indicated that he could no longer serve the Organ Historical Society in the role of Executive Director as the position is presently constituted. He remains dedicated to the mission of the Society, and would like to continue to serve in some capacity. At the National Council meeting on 14 and 15 October in Rochester, New York, the re-structuring of the Society's administration was given top priority. Jack Bethards, Councilor for Organizational Concerns, was assigned to coordinate the efforts of several council members to develop and execute a re-structuring plan. National Council is already working with Bill to assure a smooth transition of duties and to define a continuing role for him that will concentrate his energies and talents in areas most beneficial to the Society.

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THE PUBLICATIONS GOVERNING BOARD (PGB) of the OHS Press met in Brockton, Massachusetts, on the weekend preceding the 2005 OHS convention. Pictured above are members of the PGB at that meeting. *Back row, left to right:* Laurence Libin (current OHS Vice President), Sebastian Glück (then Councilor for Publications), Gregory Crowell (Director of Publications), Len Levasseur, Scot Huntington (Chair, Publications Governing Board). *Front row, left to right:* Allison Alcorn-Oppedahl (current Councilor for Publications), Orpha Ochse, Pamela Gurman (then graphic designer of *The Tracker*). The PGB continues to pursue the publication of important works devoted to the historical organ. Recent book publications include *Litterae organi: Essays in Honor of Barbara Owen*, and *Murray M. Harris and Organ Building in Los Angeles 1894-1913* by David Smith and edited by Orpha Ochse. Other publications planned for release are a history of the Organ Historical Society by Allison Alcorn-Oppedahl, a special *Organ Atlas* for the 2006 convention, and *The Brebos Organs of El Escorial* by James Wyly and Susan Tattershall. The OHS Press will also commemorate the OHS fiftieth anniversary with three special issues of *The Tracker*. The first is the present issue, which is devoted to the anniversary convention. The spring issue will be devoted to the presence of German instruments and German influences in the Americas, and will include a cover article by Fritz Noack on the restoration of the 1866 Koehnken & Co. organ in the Isaac Wise Temple in Cincinnati, Ohio. The final issue of *The Tracker* in 2006 will be a double issue in celebration of the anniversary year, and will include articles by Jonathan Ambrosino, Scot Huntington, Barbara Owen, John Koster, Sebastian Glück, Ray Biswanger, and a number of former editors of *The Tracker*.

AN OHS PRESS PUBLICATION



MURRAY M. HARRIS AND ORGAN BUILDING IN LOS ANGELES, 1894 – 1913



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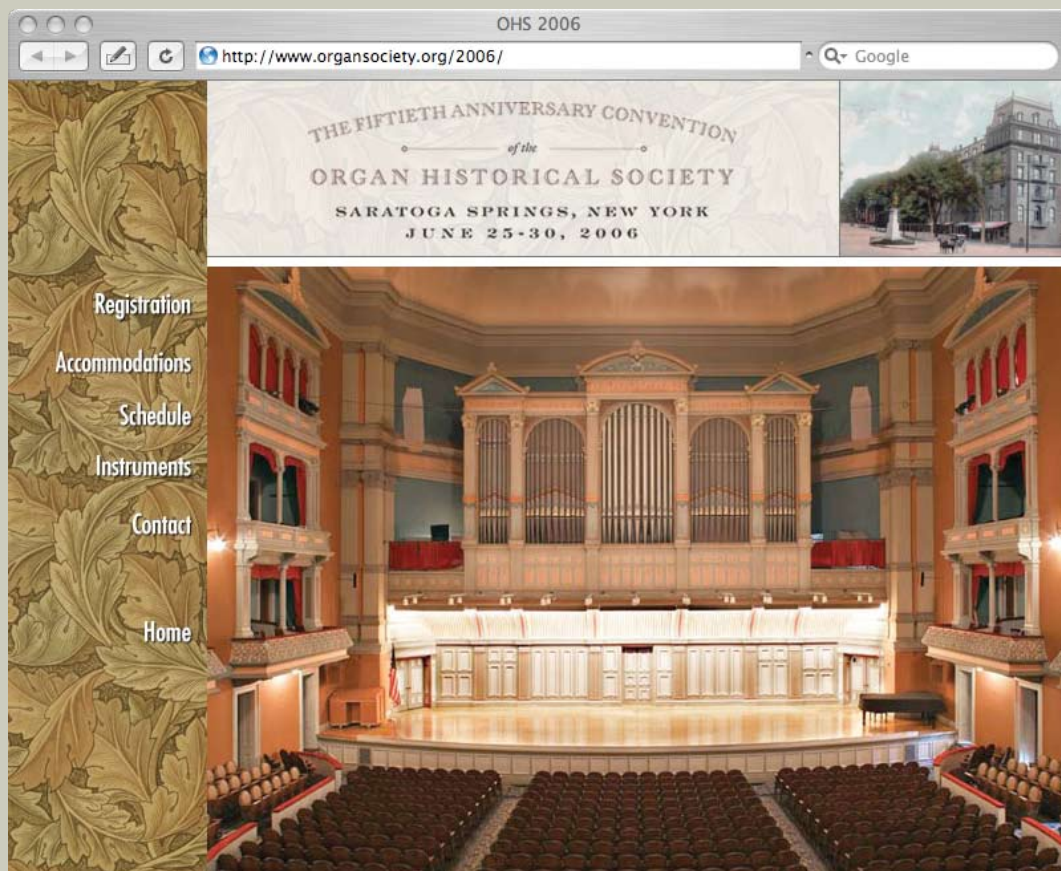
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Within the next several weeks, we will be posting hotel and accommodation information, an updated convention schedule, contact information, and an on-line registration form for your convenience. As in the past, we will be mailing registration forms and brochures to all OHS members for those who wish to register by postal mail.

Please plan ahead, as this will be the most important convention in 50 years!

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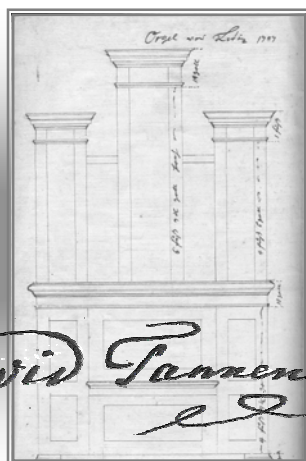


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Index to *The Tracker*, Volume 49 (2005)

This is an index of organists, organbuilders, organ historians, and organs. Only organs that are discussed in some detail have been included. Entries are cited by volume:number:page. "P" indicates photographs or other illustrations, "S" indicates stoplists. Churches, institutions, and residences appear under the state or province and city of their locations. Organs outside of North America appear under the country and city of their locations. Organs are listed under the names of their builders. The names of authors of articles appear under "Authors, articles." Titles of articles are given under the entry "Articles."

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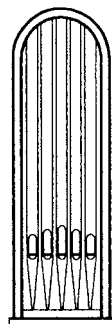
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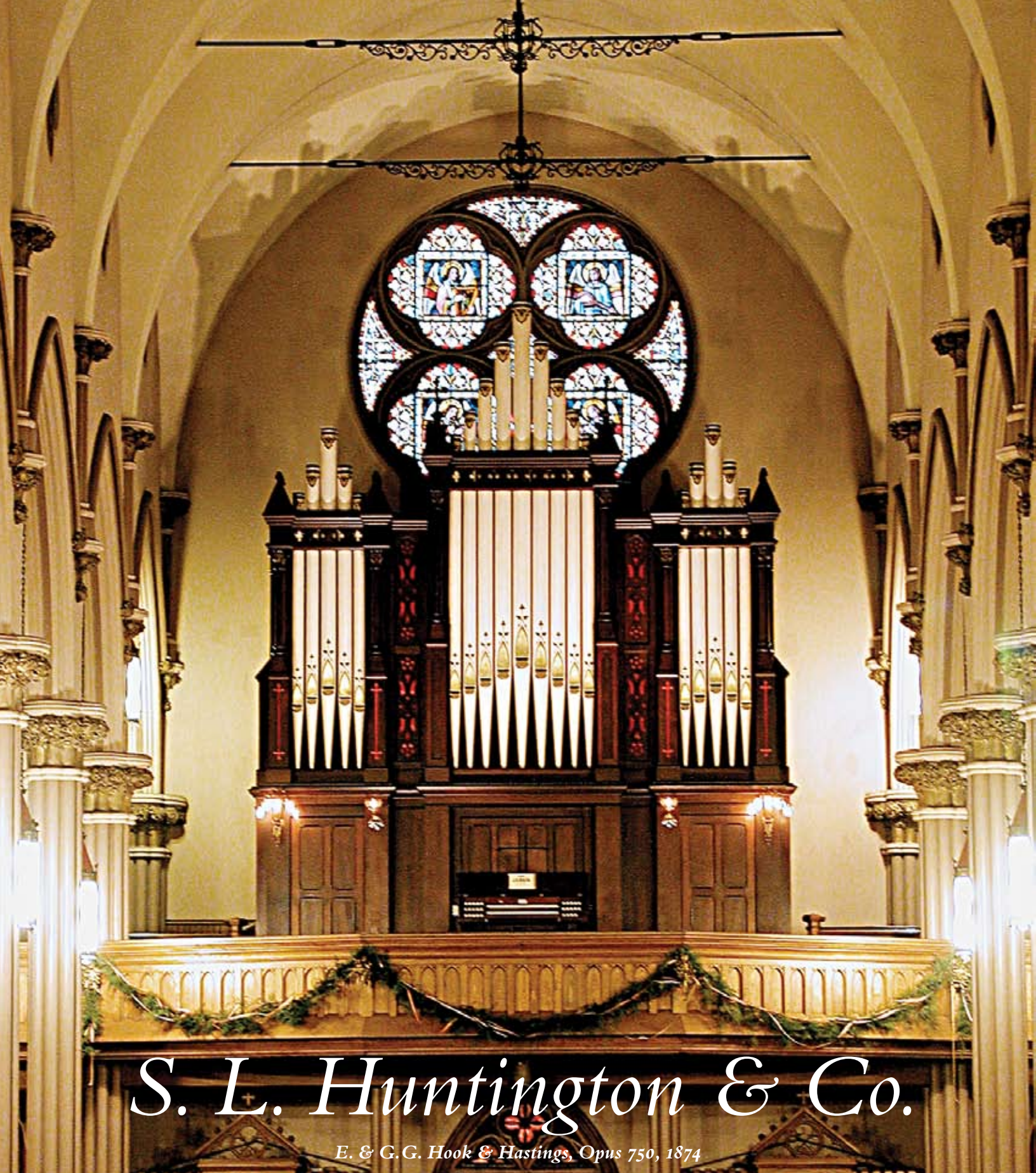
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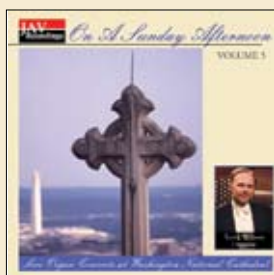
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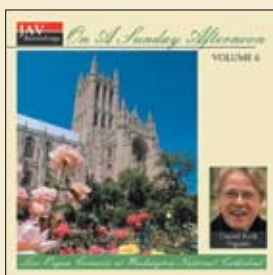
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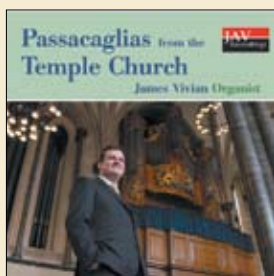


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Todd Wilson at Washington
National Cathedral



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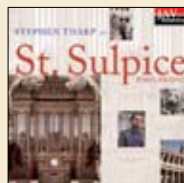


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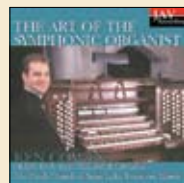
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Jennifer Pascual, the Director of Music at Saint Patrick's Cathedral in New York City, recorded a CD of French Romantic music based on plainsong in October of 2005.

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JAV in Paris

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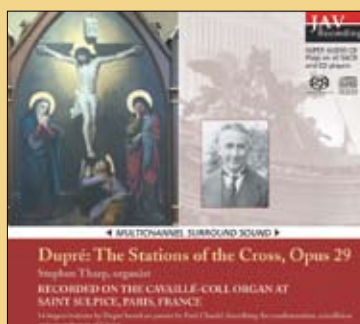
The Widor Mass recorded at Saint Sulpice

JAV 158 Super Audio CD/Multi-Channel Surround
(Hybrid disc plays on all SACD and CD players)

Daniel Roth (Grand Orgue); Chœur Darius Milhaud – Camille Haedt-Goussu, director; Ensemble Dodecamen – Christopher Hyde, director; Mark Dwyer & Stephen Tharp (Orgue de Chœur)

CHARLES-MARIE WIDOR: *Mass, Op.36, Quam dilecta*;
PHILIPPE BELLENOT: *Ave Maria, Tantum ergo, Tu es Petrus, Ave Maria*;
LOUIS JAMES ALFRED LEFÉBURE-WÉLY: *O Salutaris*

In this recording, skillful improvisations by Daniel Roth set the stage for each sung work or movement of the Mass, much as one would have heard at St. Sulpice during services in the time of Lefébure-Wély, and later Widor and Belenot.

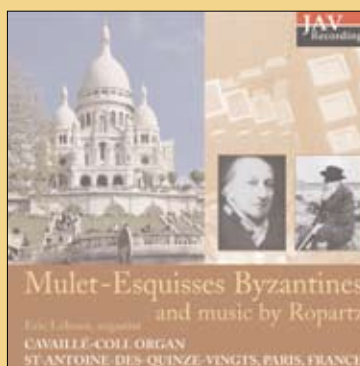


Marcel Dupré: Le Chemin de la Croix The Stations of the Cross, Op.29

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Stephen Tharp at the Grand Orgue at St. Sulpice, Paris, France.

14 improvisations by Dupré based on poems of Paul Claudel describing the condemnation, crucifixion and entombment of Christ.



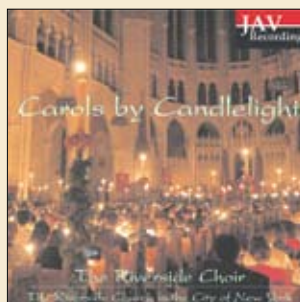
Mulet's Esquisses Byzantines and works by Ropartz

JAV 155

Eric Lebrun at the Cavaillé-Coll organ
St. Antoine des Quinze-Vingts, Paris, France

HENRI MULET: *Esquisses Byzantines* (1919);
JOSEPH-GUY ROPARTZ: *Prélude funèbre, Introduction et Allegro Moderato, Prière, Cloches*

Carols by Candlelight at The Riverside Church in New York City JAV 159



The Riverside Choir; Timothy Smith, Director of Music & Organist; Christopher Johnson, Associate Director of Music & Organist

MATHIAS: *Sir Christemas*; GREENBERG: *Riu, Riu, Chiu*; WILLCOCKS: *God Rest You Merry Gentlemen, Hark, the Herald Angels Sing*; BAIRSTOW: *Let All Mortal Flesh*; METCALF: *Mary Had a Baby* (piano); RUTTER: *Shepherd's Pipe Carol*; PHILLIPS: *Joy to the World* (solo organ); HOIBY: *The Offerings*; VICTORIA: *O Magnum Mysterium*; BURT: *Some Children See Him*; CONVERY: *The Lamb*; MACGIMSEY: *Sweet Little Jesus Boy* (piano); WILLAN: *What Is This Lovely Fragrance*; SARGENT: *Silent Night*; BUSSEY: *Sleep of the Infant Jesus* (viola, harp, organ)



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 of the
 ORGAN HISTORICAL SOCIETY
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