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# THE TRACKER

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# THE ORGAN HISTORICAL SOCIETY

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State Capitol Building, Indianapolis, Indiana.

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**Cover:** 1886 Barkhoff organ at St. James' Lutheran Church, Logansport, Indiana. This instrument will be heard during the 2007 OHS National Convention.

PHOTO by WILLIAM T. VAN PELT

## OHS Welcomes New Executive Director

DANIEL N. COLBURN II was hired by the National Council in June 2006 to serve as the Organ Historical Society's new executive director, following the retirement of William T. Van Pelt and a subsequent nationwide search for successor candidates. Mr. Colburn is the second person ever to hold the post since it was created in 1982.

Dan, fifty-nine, has had a long professional career in performing arts administration and communications, including serving as executive director of the American Guild of Organists (AGO) from 1980 to 1995. He came to the OHS from Voices of Ascension, the renowned New York-based professional chorus conducted by Dennis Keene, where he had been executive director since 2001.

Dan is a Minnesota native. Following studies at Macalester College in Saint Paul and active duty with the Naval Reserve, he moved to New York in the early 1970s to join Affiliate Artists Inc., a program that brought the live performing arts to communities around the country through corporate-sponsored residencies by world-class performers early in their careers. Prior to joining the national AGO staff, he served in the Presenting Organizations program of the New York State Council on the Arts (NYSCA). Following his AGO experience, Dan was active as a freelance consultant for a variety of performing arts and communications organizations in New York City. His deep and abiding interest in music and the organ grew from very early experience in church choirs. He relates that "My mother was a wonderful soprano soloist, so naturally we started singing in choir very young. By twelve, I was making requests of our organist." Later, he sang for eighteen years with the professional choir of Holy Trinity Lutheran Church in New York, then directed by Frederick Grimes, and it was this connection that brought him into the organ world professionally.

Dan will be involved in all aspects of the Society's programs and services. He will help the National Council achieve its goals, do long-range planning, help in membership development and relations, assist in the implementation of new initiatives to strengthen the OHS financially and strategically, and otherwise further the cause of historic organs.

In announcing the appointment last year, OHS President Michael Friesen stated that "We are very fortunate to have his talents and experience in shaping a new era for the Society." He adds that "Dan Colburn has hit the ground running and is already working on a variety of improvements to our internal systems and our external communications. We look for many good things to be accomplished with his guidance, administrative skills, and leadership."

Dan remarks that "It is a great honor to have been selected as executive director by the National Council of the Organ Historical Society. If there is a theme to my work, it has been managing change in organizations—whether professionalizing and restructuring the management of AGO, adding new arts groups to the roster of NYSCA, or raising the level of the support functions of Voices of Ascension to match their incredible artistic achievements. I am excited about taking on the challenges of the position, and very pleased to be returning to the organ world. I look forward to working with the President and National Council of OHS as we forge a solid future for the Society."



THESE WORDS ON A SIGN ADVERTISING A new housing development caught my eye recently. I found the oxymoron humorous, rather like a well-known restaurant chain's recent promotion of something their marketers described as both "new" and "famous." Surely a tradition cannot be new, and something new cannot be famous, right?

The more I thought about it, however, the more the phrase made perfect sense for me in many ways right now. It is the beginning of a new year, and still the beginning of a new century. This is the first issue of a new volume of this journal, and I am still at the beginning of my tenure as executive director of the Organ Historical Society.

What you can't see (fortunately) is that, as I sit in my office writing these words, I am surrounded by moving boxes. Some are left open in hope of finding remnants of my former life, while many are still sealed, waiting for the construction of new shelving. Even though we may love the new home and the new area, "moving house," as some say, is really stressful, especially as we age. Years' worth of accumulated worldly goods are pulled out of corners and off shelves and packed up, some never to be needed again. Equally long-settled ways of doing things are abruptly interrupted, some to be changed, and some never to be resumed. Humans and objects alike await life in a new location, a life of new patterns, new uses, and once the exhaustion of moving is over, new energy.

And so it is with the OHS. With every election of the National Council, and clearly with the replacement of the senior executive, there come new directions, new ideas, new hopes and dreams for the Society, as well as some revisions of how things are done. In my case, I hope, will come some "New Traditions" as well.

In reviewing the policies and procedures as well as the goals and aspirations of the OHS, I have been mightily impressed by how much has been done by so few with so little. The small band that met in 1956 was amazingly ambitious and visionary, and those who have joined in

the succeeding fifty years have carried on with equal vigor.

However, as with most organizations, most of the "heavy lifting" has always been done by relatively few members. One of the new traditions I hope to see in OHS in the next few years is participation by more members in our programs. Vice President Laurence Libin threw down the gauntlet in the last issue of *The Tracker*. We already do many really wonderful things, but there is so much more we could do!

One of the main ways we can all be involved, no matter where we are, is by contributing our financial support to the Society. Many of our members do so in voluntarily paying dues at premium levels, and many others are regular donors to one of the several special funds created over the years to support the various programs of the OHS. Another very significant way we can each support the work of the Society is through our gifts to the Annual Fund. This fund, created by my predecessor several years ago, is a wonderful mechanism to give general support to all the Society's programs—the kind of support we, as members, know is needed. I urge you to make a gift to the OHS Annual Fund a new tradition for you.

The list that follows is this organization's "VIP List." These individuals supported the Organ Historical Society with gifts of more than \$500 in the fiscal year ending on September 30, 2006. We all owe them our gratitude and admiration, of course, and we will be publishing this list regularly as a reminder of the importance of the support these individuals and organizations provide. I encourage and challenge you to join them, so that next year's list will be so long that this article will be unnecessary.

I look forward to continuing to meet and work with you all. Thank you for the privilege of being your executive director.



Dan Colburn

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# ORGAN HISTORICAL SOCIETY FIFTY-SECOND ANNUAL CONVENTION



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## CENTRAL INDIANA A HOOSIER HOLIDAY

JULY 12-17, 2007

PHOTOS BY VICTOR HOYT AND WILLIAM T. VAN PELT





## Convention Preamble

*by Gregory Crowell*

When one thinks of Indiana, visions of cornfields, racing cars, or basketball hoops perhaps spring to mind. The truth is, however, that although these things are indeed important icons of the Hoosier State, the area has a rich and varied history, and is perhaps underappreciated as the home of a number of fascinating organs of great historical and artistic value.

The City of Indianapolis will serve as the home base for this convention. Situated on the shallow White River, the city is one of the most populous urban areas in the world on a non-navigable waterway. Though the city was slow to grow (by the mid-1820s there were only 1,000 people), it soon became a major center of industry. The influx of German immigrants in the nineteenth century did much to add to the city's resources, and by the Civil War the city had become an important center for the manufacturing of supplies to support the Union war effort. In 1881 Indianapolis became one of the first

states in the country to install electric street lights. By the early twentieth century, Indianapolis was quite prosperous, and the magnificent mansions that line North Meridian Street still give witness to the exquisite taste and endless resources of many of the city's wealthier residents. Although Charles H. Black's 1891 invention in Indianapolis of the first internal combustion gasoline engine was not an unqualified success, the city eventually became an important center of automobile manufacture—it was here that such legendary cars as the Stutz, Duesenberg, and Cole were made. Of course, that tradition of automobile worship lives on at the Indy Speedway (which dates back to 1909), home of the famous Indy 500 race. Those interested in automobile history are encouraged to visit the Speedway's museum, where a fascinating collection of historical racing cars dating back to 1911 can be viewed.

Indianapolis is also notable for the beauty of its architecture and layout. Indeed, Eagle Creek Park is, at 4,000 acres, one of the largest urban parks in the country, and the Garfield Park Conservatory is also one of the largest and most beautiful of its kind. At Lockerbie Square one can stroll through the



streets and admire the restored nineteenth-century homes, soaking up the atmosphere once enjoyed by one of the city's most famous sons, the poet James Whitcomb Riley. The massive Indiana State House was designed by Indianapolis architect Edwin May, who died before the building could be completed. True to Indianapolis's reputation as a home to settlers from all over, the project was taken over by the Swiss-born architect Adolph Scherrer. The building, with its majestic dome and Renaissance-revival design, was completed in 1888, and still dominates much of the city skyline. The views from the elegant Monument Circle alone are worth a visit to the city.

The convention will visit a number of smaller towns and villages, including the bucolic rolling hills south of Indiana's Amish country. The relatively small city of Columbus (with fewer than 40,000 inhabitants) is world famous for its many notable architectural commissions dating back to the 1940s. The roster of those who built significant structures there includes such iconic figures of twentieth-century architecture as Eliel and Eero Saarinen, John Carl Warnecke, and I.M. Pei. These will not be the only artworks on display at this convention, however; we will also have an opportunity to see the outstanding collection at the Indianapolis Art Museum, at least one church that offers an impressive collection of Tiffany windows, and a painting by Titian. And then, of course, there are the wonderful organs played by a stellar line-up of performers, including Ken Cowan, Marilyn Keiser, Thomas Murray, Karl Moyer, Bruce Stevens, Carol Williams, Christopher Young, and so many more!

## Central Indiana Convention: A Hoosier Holiday

*by Joe Roberts, Convention Chair*

What will we see and hear at the 2007 OHS Convention? More than thirty organs from one to five manuals, dating from 1851 to 2003, among which are the creations of six Indiana builders: two from the nineteenth century, one from the mid-twentieth century, and three from contemporary times. There will also be larger instruments by the W.W. Kimball Company of Chicago built during the 1930s, arguably the time of their peak artistic production. Other builders of the Midwest outside of Indiana are also represented by Lancashire-Marshall, Barckhoff, Barton, and Holtkamp. There will also be a good sampling of the works of German-American builders of the nineteenth century. Another characteristic of this convention is that many of the instruments have not been modified, and most have been well-maintained without stop changes or additions.

The convention will gather July 11 through 17 at Indianapolis, Indiana. Known as "The Crossroads of America," Indianapolis is served by numerous interstate highways with convenient access to Chicago, Detroit, Saint Louis, Louisville, Cincinnati, and Columbus. The convention hotel is easily located on the north loop of Interstate 465, which encircles the city. This location may encourage those within driving distance to travel to Indianapolis by car. Our hotel provides free garage parking, which may be an additional incentive to those who drive. Numerous carriers provide service to Indianapolis International Airport. Travel to and from Indianapolis is easy and convenient.

Although we will be located in Indianapolis, the gathering is billed as the Central Indiana Convention, in order to reflect the truly regional emphasis of this convention. We will spend only two full days in the city of Indianapolis, with trips the four additional days taking us through the Indiana countryside to colorful cities and towns not often visited by tourists or those passing through the state. All of the venues visited will be new to OHS convention attendees. Previous conventions in Chicago, Louisville, and Cincinnati have had events in northern and southern Indiana, but all the places to be visited in 2007 will be first-time visits by an OHS convention.

The Central Indiana Convention will also introduce many talented organists from within this state. While the roster includes several longtime favorites of the Society, more than half of the performers live in Indiana, and many of these artists have not previously played for an OHS convention.

The convention will be housed at the Sheraton Indianapolis Hotel and Suites located in the north-side mall, "Keystone at The Crossing." This major mall houses Parisian and Saks Fifth Avenue as anchor stores, many specialty shops, a food court, as well as several stand-alone restaurants and a five-screen art theater. Those arriving early may want to explore the many offerings found at this shopping center. The hotel itself promises quality, comfortable accommodations at a reasonable price. Other attractions in the metropolitan area may be of interest to those with time to enjoy them. The Indianapolis Motor Speedway Hall of Fame Museum is located at the "Indianapolis 500" racetrack. Conner Prairie Pioneer Museum is a village portraying Midwest pioneer life in a recreated 1836 settlement with a Delaware Indian village and an 1886 farmstead nearby. White River State Park is a museum complex located just west of the downtown area and includes the Eiteljorg Museum of American Indian and Western Art, the newly expanded Indiana State Museum (with an IMAX theater), the world-class Indianapolis Zoo, and White River Gardens.



We open the convention with an exciting event on the evening of Wednesday, July 11, at Broadway United Methodist Church. The Broadway Festival Chorus and Orchestra, under the direction of Jack Fox, with Chris Schroeder, organist, will present music of Josef Rheinberger and Charles-Marie Widor. Broadway United Methodist Church is on the near north side; it was the largest congregation in the city during the 1940s and 1950s, but suffered a decline during the years 1960–1990. It now is a resurgent congregation that values its music program. Broadway was home to a colorful four-manual Estey of 1927 until that organ was removed in 1967. (The Estey is the organ referred to by Rollin Smith in his 1999 biography *Louis Vierne, Organist of Notre Dame Cathedral*.) The talented organist and teacher at Broadway Church at that time, Ellen B. English, was a champion of the music of Vierne, Widor, and Sowerby. The organ we will hear at Broadway is a three-manual, fifty-four-rank instrument built by Reynolds Associates, Inc., of Marion, Indiana, in 2001, (PHOTO AT RIGHT) and the first example we will hear from a regional builder. Following the program we will return to the hotel for time at the exhibit room, where we expect to have several organs on display, as well as the wares from the OHS catalog.



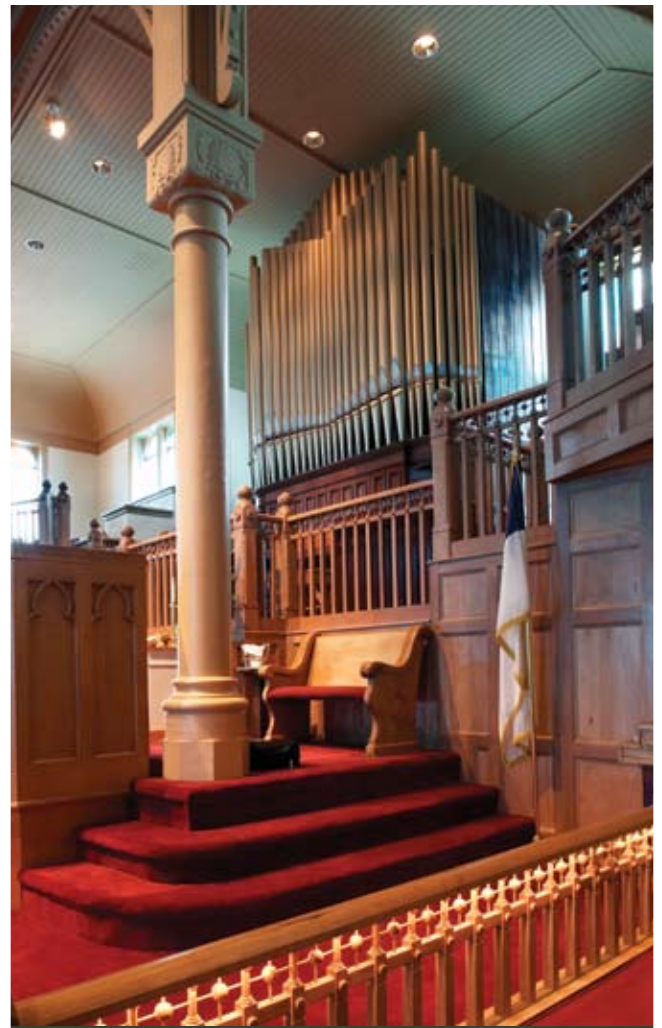
The first full day of the convention will be Thursday, July 12, and will be spent in Indianapolis. From the hotel we will drive a short distance to North Meridian Street and the impressive complex that is Second Presbyterian Church. This historic congregation dates from 1838, seventeen years after the city was established. Its first pastor was a youthful Henry Ward Beecher, who was a colorful influence in the young city during the eight years of his pastorate. The church, always an influence in its downtown location, continues its vital ministry to the city at its French Gothic church, completed on the north side in September 1959. The 1968 organ by Aeolian-Skinner, Opus 1490 (PHOTO AT LEFT), was designed by Clyde Holloway, then of Indiana University at Bloomington. This important instrument has served as a mainstay for Indianapolis church music, and has often been used in recordings, notably by Holloway and Catherine Crozier. It has been a favorite of organ conventions in Indianapolis for decades, which makes it a natural choice to begin our day here in the Capital. The four-manual organ in the gallery under a magnificent rose window is complemented by a two-manual and Pedal chancel division. The Schantz Organ Company renovated the organ in 2002.





Meridian Street in Indianapolis (considered by many to be one of America's most beautiful streets) will take us to the dramatic setting of Christian Theological Seminary. This campus, opened in 1962, has been variously characterized as "starkly modern," "pre-Gothic," and "having an affinity with the Middle East and the time of Christ." Contemporary artwork is thoughtfully planned and integrated to add to the contemplative atmosphere. Carefully designed to blend with the remainder of the campus, the chapel was completed in 1987. The three-manual, mechanical-action Holtkamp (PHOTO AT LEFT) is found along the right wall. Excellent acoustics will be evident during the demonstration of the organ by Marilyn Keiser, who was the consultant in its original design. After a nearby lunch we expect to have time to visit the Indianapolis Art Museum to see the varied collection, including paintings by Constable and El Greco, as well as a number of Greek antiquities. You will be impressed at the holdings and setting of this municipal treasure.

Bethel African Methodist Episcopal Church is located along the old Central Canal. Bethel is the "mother church" of its denomination in Indiana, and contains a sixteen-rank Felgemaker (PHOTO AT RIGHT) in mint condition in a front gallery of the light and spacious room. The historic congregation has been a pillar throughout most of Indianapolis' existence—tradition holds that members of the congregation assisted in providing refuge for slaves escaping the South via the Underground Railroad prior to the Civil War. MaryAnn Crugher Balduf will demonstrate the organ, which is used regularly. She has also promised us a surprise as a part of her program.





The shop of Goulding & Wood, Organbuilders, will host us for a tour of their premises, including a new erecting room. Goulding & Wood has attained a national reputation for their electro-pneumatic slider chest organs. Our next stop will be "Old Centrum," the new name for the former Central Avenue Methodist Church, which was the forerunner of several other Methodist churches visited by this convention. This historic congregation was a major proponent of the Social Gospel in the Midwest. Many of its pastors served as college presidents, most notably at DePauw University, which we will also visit during this convention. The completion of Interstate 65 and the northern migration of neighborhood church members spelled doom to the congregation but, thankfully, a foundation has been formed to preserve the building and ensure its use for future generations by numerous non-profit organizations.

The building we will visit was erected 1891–92, and contains the organ built by Thomas Prentice Sanborn & Son, the firm that succeeded the more widely-known factory of Wm. Horatio Clarke. Clarke's company lasted only from 1874 to 1880, and Sanborn, who is little known outside Indiana, was in business from about 1881 until about 1900, when he retired. The Sanborn instrument exhibits pneumatic assist mechanisms that closely follow the drawings Sanborn submitted for a patent application. At thirty-two ranks, it is large for a two-manual instrument. During the 1920s, it was electrified by the Seeburg-Smith Co. of Chicago. Their new theater-style console contained multicolored stopkeys. That console was later replaced by a supply house product. The organ has been silent in recent years, due to failing leather. Thad Reynolds has devoted much time and effort to enable the instrument to sound once again for us. Charles Manning will demonstrate this last Sanborn organ in Indianapolis.

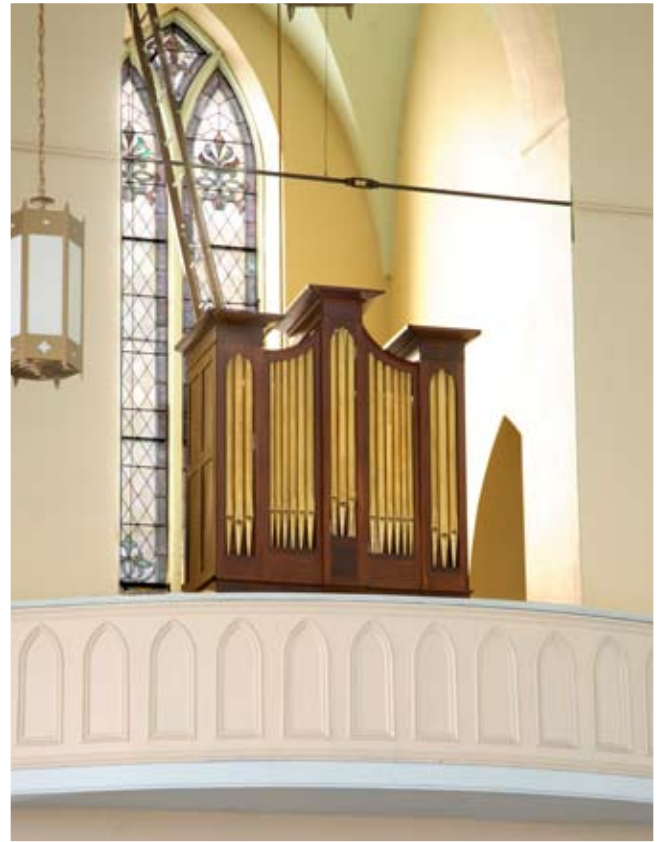
Historic Roberts Park United Methodist Church boasts a wealth of black walnut woodwork in the room, including the case of Wm. Horatio Clarke's *magnum opus*, a large three-manual organ built in 1876. Clarke also served as organist here from 1876 until 1878. The Clarke organ was replaced in 1915 by the Ernest M. Skinner Company, and that organ was replaced in 1973 by the Reuter Organ Company. This historic setting will be the location of a lecture by Michael Friesen, who will discuss the work of Clarke and Sanborn, the Indianapolis builders of the nineteenth century. Michael's account will include material collected by Thad Reynolds, who has a strong interest in Sanborn.



Thursday evening will be spent at North United Methodist Church, an English Gothic structure, and a presence on North Meridian Street since 1931. In its first year it was an important venue for the national convention of the American Guild of Organists. The then-new four-manual Kimball organ (PHOTO ABOVE)—the more progressive of two organs heard on this convention that were designed by John A. Bell—elicited comments in *The Diapason* about its piston arrangements. The church added a classic-style gallery organ by Holloway in 1965. In 2003, Reynolds Associates, Inc., renovated both instruments to their present configuration of seventy-seven ranks. The Kimball ranks survive, and can be heard as they originally sounded in 1931. After a dinner at North church, we will have a chance to see and hear the 1997 Létourneau two-manual organ in the chapel before a recital on the Kimball by Carol Williams, organist at the Balboa Park Pavilion in San Diego, California.



Friday, July 13, will be the first of our road trips, this time to the north. Our first stop will be Lagro in Wabash County, where we will visit St. Patrick's Catholic Church and the oldest organ heard during this convention. The Fall 2005 issue of *The Tracker* contained an article describing this instrument, which is possibly the oldest organ in Indiana. While Saint Patrick's Church has been used as an oratory since 1997, the Friends of Saint Patrick's, a group of historically-minded people from the immediate community and beyond, have contributed generously to ensure that the building and its organ (PHOTO AT RIGHT) are kept in excellent condition. New evidence suggests that the basis of the organ was the 1851 Erben from St. Paul's Episcopal Church in La Porte, Indiana. We heard a Steere & Turner at that church during the Chicago convention of 2002, when it was played by Gregory Crowell, who will also be our demonstrator at Lagro. Following his program we will have a lunch served by the ladies of the nearby Lagro United Methodist Church.



Following lunch on Friday we will visit Peru, which, along with Lagro and Logansport, were locations on the old Wabash and Erie Canal. The OHS has visited the Erie Canal at its locations across New York State, where it was constructed during the 1820s. The Wabash and Erie, which ran from Toledo, Ohio, to Lafayette, Indiana, with a projected extension to Evansville, was a project of the Indiana Internal Improvement Act in the 1830s. "Canal fever" gripped the state, but economic woes and the advent of rail travel doomed the canal system, although freight was carried by the canal into the 1870s. Laborers on the canal who later settled in the area were early members of the church at Lagro and at St. Charles Borromeo Catholic Church in Peru, where an 1893 organ by Louis H. Van Dinter of Mishawaka, Indiana, (PHOTO AT LEFT) supplanted a melodeon. The OHS has heard Van Dinter organs in Chicago and in Louisville, Kentucky, but the organ at Peru will be the first heard at an OHS Convention in the builder's state. It is an effective instrument in the room and, excepting the Great Diapason, is enclosed in a large swell box. Despite that feature, the organ shows Van Dinter's conservatism, with its twenty-five-note pedalboard and swell pedal placed to the right of the pedalboard, a feature that was quite out of date by the late nineteenth century. Karen Kirner will demonstrate the instrument for us.



Logansport will be our next stop. Although this city retains four organs with tracker action, we have time to visit only one. The organs we will not hear include a ten-rank 1877 Hook & Hastings at Trinity Episcopal, a two-manual tracker Kilgen at Trinity Lutheran, and a two-manual Wm. King organ in the former Grace Lutheran Church.

The one instrument we will hear is an 1886 Barckhoff (PHOTO AT RIGHT) of twenty-two ranks at St. James' Lutheran Church, where it is well appreciated by its congregation. The Great division always contained a provision for an 8' Trumpet, which was finally provided in 2004 by Buzard Pipe Organ Builders, copying the Trumpet from the Barckhoff at St. Joseph Catholic Church in Lancaster, Pennsylvania (heard at our 2003 Harrisburg convention). The Logansport organ will be demonstrated by John Gouwens of the nearby Culver Military Academy.



From Logansport, we will travel southwest to Frankfort to hear a demonstration by Mary Gifford on a comprehensive three-manual Lancashire-Marshall instrument of 1901. (PHOTO AT LEFT) This instrument, built in Moline, Illinois, was originally partly tracker and partly tubular-pneumatic in construction. It was electrified and a new console was provided in 1964. The impressive case dominates the front of the sanctuary.



We will then return to the northwest side of Indianapolis for Friday's dinner at our hotel and then an evening program given by Thomas Murray at St. Luke's United Methodist Church on the 1999 Goulding & Wood (PHOTO AT RIGHT) eighty-rank instrument, one of the firm's largest. This modern building of one of the city's largest congregations has provided ideal placement of the organ across the front of the room, with an Antiphonal division at one side, and a Trompette-en-Chamade at the rear. Throughout the congregation's fifty-five year history, special emphasis has been placed on quality music, as evidenced by their investment in this fine, large organ built by a local firm.



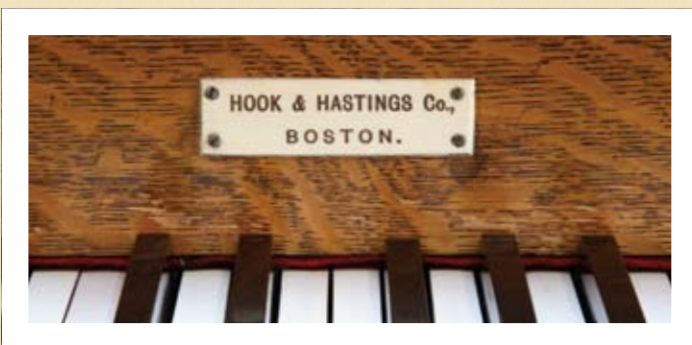




Our Saturday, July 14 bus trip will take us to areas east of Indianapolis. We will first go to the Acton United Methodist Church, a 1991 building in a rural setting. This church is the location of an 1895 Hook & Hastings (PHOTOS ABOVE AND BELOW) organ of eleven ranks, Opus 1671, originally built for the Fletcher Place United Methodist Church in Indianapolis. When that historic church closed in 1983, the organ was given to the Acton congregation. The instrument retains the original pipe color scheme and stenciling, and is an impressive presence in the room. Robert A. Schilling will demonstrate this fine example of a relocated piece of history for us.



From Rushville we will travel north to U.S. 40, the picturesque old "National Road." This thoroughfare through Central Indiana opened the state to settlement during the first half of the nineteenth century. We will visit Zion Lutheran Church at East Germantown, one of the smallest communities visited on this convention. During World War I, the town adopted the name of Pershing to show its patriotic loyalty, and the town is still known by either name. Zion Church is the location of an 1896 M.P. Möller tracker organ of sixteen ranks that was moved in the early 1930s from its original location at St. Paul's Lutheran Church in nearby Richmond, Indiana. The organ will be demonstrated by Karl E. Moyer.







Richmond dates from 1806, and is one of Indiana's earliest settlements, and the home of two instruments to be heard at this convention. At St. Paul's Episcopal Church, which dates from 1849, and which once contained an 1858 E. & G.G. Hook organ, Opus 233, we will hear the 1966 three-manual thirty-two-rank instrument installed by the E.H. Holloway Corporation of Indianapolis as a free-standing instrument in the rear gallery. This installation took place during the time that Ernest White lived in Indianapolis and was tonal director for Holloway. It features open-toe, un-nicked pipework, and will be demonstrated by David K. Lamb.

Three short blocks from St. Paul's Episcopal is Reid Memorial Presbyterian Church (PHOTO ABOVE), an impressive building made of Indiana limestone in Scottish Gothic style. The cost of building the church was paid for by Daniel Gray Reid, a Richmond native known as "The Tin Plate King," who built the church in memory of his parents. The architecturally significant building contains a collection of sixty-two windows from the Tiffany Studios, a locally-built Starr grand piano, and other museum-quality artwork. (Do any other American churches display a Titian in their sanctuary?) The 1906 three-manual Hook and Hastings organ was featured in

*Etude* magazine as "The Organ of the Year." It was rebuilt by Pilcher in 1937 with a new console, and again in 1958 by the Wicks Organ Company. The original Hook & Hastings stoplist has been augmented, but the appearance of the handsome double case of solid mahogany has not been changed from the 1906 installation. In this fine setting we will hear a recital by Bruce Stevens.

Our dinner will be at nearby Hagerstown, home of Guy Welliver's Smorgasbord, a pilgrimage restaurant for many in Indiana and Ohio. There will be no reason for anyone to leave this meal hungry! We will then drive to the east side of Indianapolis for the one theater organ program of the convention at the Warren Center for the Performing Arts. This auditorium, dating from the 1960s, is part of a large high school complex, and provides the right ambience for the large Barton theater organ (PHOTO AT RIGHT) originally in the Indiana Theater in downtown Indianapolis. After years of precarious storage, the Barton has found an ideal home at the Warren Center. We will hear Mark Herman of Fort Wayne, Indiana, a young virtuoso on the theater organ, display this instrument.

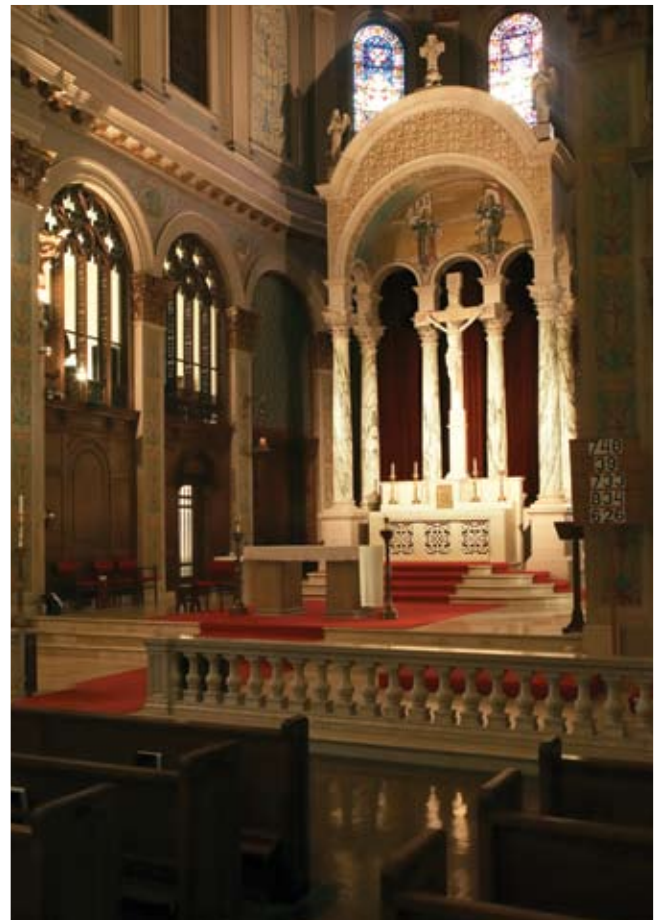






Sunday, July 15, will be a more leisurely day spent in Indianapolis. The morning will be free for those who wish to attend worship services. At noon, we will have our annual banquet at the hotel and, in the early afternoon, the annual meeting. After this business meeting we will travel to St. Joan of Arc Catholic Church for a demonstration of the 1928 three-manual, thirty-three-rank Kilgen organ (PHOTO AT RIGHT) in the reverberant, Italian Renaissance-style church. Rosalind Mohnson will be our artist here. We will then drive downtown for a choral Evensong presented by the renowned choir of men and boys of Christ Church Cathedral, under the direction of Frederick Burgomaster. As Christ Church will be undergoing renovation during our convention, this service will be held at historic St. John's Catholic Church nearby. It features fine acoustics and has an interesting organ history, having been the home of a large Pfeffer organ during the early twentieth century. The current Goulding & Wood instrument will be used in this service. At the conclusion of this service, we will be free to have dinner on our own at any of the many fine dining places in downtown Indianapolis. After returning to St. John's to board our buses, we will return to the hotel for a free evening to relax and enjoy the exhibits.

Monday, July 16, is our day to travel south from Indianapolis. We will stop first at Franklin for our traditional hymn sing program. This will be held at the 1875 First Presbyterian Church, where J.W. Steere & Son (PHOTO BELOW) provided a large four-manual instrument in 1912. The fourth manual was intended for an Echo organ that was never built. The organ had twin cases at the front of the room, and featured a brick enclosure for the Choir and a cement enclosure for the Swell. In their 1988 rebuild of this organ, Goulding & Wood united the two cases into the configuration that Steere originally proposed. The organ was also somewhat enlarged at this time, resulting in a comprehensive and impressive instrument.



Buses will take us south to Columbus, Indiana, which has gained fame for architectural innovation, earning it the name "Athens of the Midwest." Our visit here is to what might be called a pilgrimage for the organ world. The First Christian Church, built 1940–1942, is a landmark in church architecture. Designed by Finnish architect Eliel Saarinen, it remains an extraordinary building. The organ was built by Aeolian-Skinner as their Opus 993, their last major instrument before World War II. Carl Weinrich was the consultant who worked with G. Donald Harrison and was probably the one who insisted on having reeds on the Great organ, contrary to Harrison's usual practice. The eighty-two-rank organ embodies the "American Classic" design and has been used regularly for recitals as well as for programs with the Columbus Symphony Orchestra. Slight modifications to the organ were made by Thomas Wood in 1976, and in 1980 Goulding & Wood replaced the electro-pneumatic switching systems and combination action with solid state systems. Tom Wood will give a brief presentation about the instrument and the changes which he made. We will hear a recital by Dan McKinley, who was organist at the church prior to his move to the East Coast.





After lunch at Columbus' First United Methodist Church, our afternoon drive promises to be the most scenic of our convention. We travel west through Brown County on our way to Bloomington. This area is well known around the world for its spectacular spring and fall scenery. It is the setting of Kin Hubbard's "Abe Martin" stories, and is also the center of the Brown County school of artists of the early twentieth century. T.C. Steele and William Forsythe were among the artists of the "Brown County School," which still is a mecca for landscape artists. We will drive by the T.C. Steele State Memorial, which preserves his studio and displays many of his paintings. We arrive at Bloomington to visit St. Mark's United Methodist Church, an attractive modern A-frame building, to hear one of the most important organs of the convention. It is believed to be the only example of the work of Thomas Sanborn still tonally and mechanically intact. Built in 1883, it is now in its fourth location where it will be used in a unique arrangement, not only by the church, but also by students and faculty of nearby Indiana University. The organ was moved and has been meticulously restored by Michael Rathke. It will be demonstrated for us by Christopher Young of the I.U. faculty.

We then return to Indianapolis for a stop at the colorful Sacred Heart Catholic Church on the city's near south side.

The original organ was installed in 1899 by William Schuelke (PHOTO ON PAGE 5) and has been prominent in musical activities in the city since then. It largely survived a disastrous fire in the church in April 2001, and has been rebuilt by the Wicks Organ Company, retaining all the pipes that survived the fire. Our demonstration will be given by Tom Nichols, organist at St. John's Catholic Church, which we visited on Sunday.

The rest of the Monday will be spent at the Scottish Rite Cathedral. This monumental building's tower houses a fifty-four-bell carillon by both Taylor and Paccard, which John Gouwens will play for us prior to our dinner in the Cathedral's Great Hall. We will then adjourn to the auditorium to hear the seventy-three-rank Skinner Organ Company instrument (PHOTO BELOW), which is located above the ceiling of the ornate room with its Circassian walnut woodwork. This is the other organ we will hear that was designed by John Bell. Our program will be given by Martin Ellis, organist at North United Methodist Church, which we visited on Thursday. Martin will play a program designed to display the Skinner's characteristic colors. We will be able to see the original four-manual console, which is kept on display (there is now a five-manual console in use). The organ received an OHS citation a few years ago.





The final day of the convention, Tuesday, July 17, takes us on a tour west of Indianapolis. We will stop first at Calvary United Methodist Church in Brownsburg, a building scheduled for completion in early 2007. The thirty-four-rank organ, moved from the previous location, is a gem of an instrument built by Charles Ruggles in 1994. The organ will be demonstrated by Carla Edwards of DePauw University.

In Plainfield we will hear a demonstration by William Ayresworth on the 1899 Prante tracker organ (PHOTO BELOW), which was moved from the former Assumption Catholic Church in Indianapolis in 1999. The organ is in the Western Yearly Meetinghouse of the Religious Society of Friends, an 1858 structure in a campus-like setting. This Organ Clearing House transplant is a good example of the re-use of redundant instruments, and benefits from the generous acoustics of the historic Quaker meetinghouse.



Greencastle is home to the campus of DePauw University, where we will have lunch and enjoy two programs. An A/B arrangement will allow half of our group to have lunch while the rest hear a program on the 2002 organ built by Joseph Zamberlan as his Opus 1, of twenty-three ranks, at St. Andrew's Episcopal Church. The organ will be played by Kirby Koriath of Ball State University. This instrument contains historic pipework from an E. & G.G. Hook of 1870, as well as from a Stevens & Jewett of 1856. After switching locations, both groups will meet at historic Meharry Hall, which houses Aeolian-Skinner Opus 1035 (PHOTO ABOVE), an unenclosed, two-manual instrument inspired by the first Busch-Reisinger Museum instrument in Cambridge, Massachusetts. The organ has been transplanted from the nearby Gobin Methodist Church, an historic church with long-standing ties to the university, and where Van Denman Thompson taught countless organ students. It will be demonstrated by Kristi Koriath,





A drive through Indiana farm country brings us to Crawfordsville, Indiana, the home of Wabash College (PHOTO ABOVE), and one of numerous county seats visited on this convention. Here we will hear yet another G. Donald Harrison organ, the 1935 Aeolian-Skinner (PHOTO AT RIGHT) in the college chapel, a good example of Georgian architecture. This instrument, heard by the public in an annual recital series, will be demonstrated for us by Stephen Schnurr.



The final night of the convention will begin with a fantastic meal at Indianapolis' famous Rathskeller Restaurant, which is located in the basement of the historic Athenaeum, whose architect was the grandfather of author Kurt Vonnegut. Our German meal will be followed by a short walk to Zion Evangelical United Church of Christ for the final program of the convention, a recital by convention favorite Ken Cowan, who will play the church's Kimball organ, constructed by the firm as a demonstration instrument for Chicago's Kimball Hall in 1933, and moved to Zion in 1941 (PHOTO AT LEFT). The organ received an Antiphonal division by Casavant about 1957, and was renovated in 1999 as a four-manual, sixty-four-rank instrument by Reynolds Associates, Inc.

This organ has always been a favorite of Indianapolis organists, and many visiting artists, including Michael Murray and Virgil Fox, have given recitals on it. This program should provide a fitting climax to the Organ Historical Society's 2007 Hoosier Holiday!



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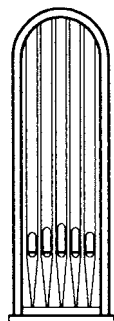


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# A Spanish Organ for the New World

## *Jorge de Sesma in the Cathedral of Mexico City*

by EDWARD PEPE

### INTRODUCTION

**T**heir frequent silence notwithstanding, the two baroque organs facing each other across the Spanish-style choir of Mexico City Cathedral captivate all those who have the opportunity to see them. A 1967 fire damaged their choir façades and the Chair organ of the Epistle instrument but, luckily, the organs otherwise were mostly unscathed. The incident increased national and international interest in them (including that of John Fesperman), and eventually led to a restoration in the 1970s by the Dutch firm Flentrop Orgelbouw.

For all of the intense emotions these organs have inspired, and for all that has been written about them, their histories have been little studied. The canonical narrative of the organ occupying the Gospel side of the choir is more or less accurate, if very incomplete. It was built about 1735 by Joseph Nassarre, a Spaniard who lived and worked in viceregal Mexico for approximately ten years, before dying aboard ship while returning to Spain. The contract for that organ was published in 1983.<sup>1</sup> By contrast, the oft-told story of the other, the organ that occupies the Epistle tribune, is less accurate. It tells us that the current organ dates from 1695 and was built by a famous Spanish builder—Jorge de Sesma. (Indeed, the two organs are often distinguished, one from the other, by calling one the Mexican organ and the other the Spanish organ.) Until now, the contract for the de Sesma organ has eluded detection.

The history of both organs is complicated, explaining, perhaps, the confusion that sometimes surrounds them. Jorge de Sesma (ca. 1660–1690) did indeed construct an organ in 1689–90 in Madrid for the Epistle side of the Mexico City Cathedral choir. Son of the famous Saragossan builder José de Sesma and part of a century-long dynasty of organbuilders, Jorge died in Madrid at the age of thirty, and just before the organ for Mexico City was finished. Reports that Jorge himself was a famous builder seem exaggerated, however, for he had built only one previous organ (in Caspe, Saragossa, in 1687).<sup>2</sup> No details of that organ have survived. His second, and final, organ was accompanied to the New World by Tiburcio Sanz and his brother Félix, who installed it in the Mexico City Cathedral. The Sanz brothers were also Aragonese, although not Saragossan. Since Tiburcio is mentioned in the Madrid contract, he may have worked together with Jorge de Sesma on the organ.

The official account of the Epistle organ also admits that it was modified. How extensive the changes were, however, has never been certain, and has always been downplayed. In fact, the organ underwent major revisions from 1734–36 by the same Joseph Nassarre, author of the Gospel organ. Previously unknown is that the organ had already undergone changes in 1698 and ca. 1730.

Joseph Nassarre (died 1737), like de Sesma, was from Saragossa, and is even said to have been related to the Spanish music

1 Guillermo Tovar de Teresa, “Los órganos de la Catedral de México,” *Música y angeles* (Mexico City: Sociedad de Amigos del Centro Histórico de la Ciudad de México, A.C., 1983), 40–45.

2 Pedro Calahorra Martínez, “Un siglo de vida y trabajo de los organeros zaragozanos Sesma (1617–1721),” *Anuario Musical* 38 (1983), 15–60, and *Música en Zaragoza Siglos XVI-XVII*, vol. 1, *Organistas, organeros y órganos* (Saragossa: Institución: Fernando el Católico, 1977).



theorist Pablo Nassarre.<sup>3</sup> Joseph, in his relatively short time in Mexico, had already built important instruments for the cathedrals in Guadalajara and Morelia. His first work in Mexico City Cathedral was to renovate the de Sesma organ in 1734. It was only after that work was found to be of excellent quality that authorities hired Nassarre to build a new organ for the Gospel side of the choir. At the same time, it was decided to rebuild the de Sesma organ to match the new one. The de Sesma case was preserved, and even served as the model for that of the Nassarre organ. While Nassarre based the new case on the old one, he did not limit himself simply to copying it; indeed, he built the Gospel organ to fill the arch above the tribune, something that the de Sesma organ had not done.<sup>4</sup> The old Epistle case was therefore enlarged (with Pedal towers and new carvings) to match its new “twin” across the choir.

What happened, however, to the de Sesma pipework? Although Nassarre was instructed to reincorporate “everything usable” of the old organ,<sup>5</sup> there are significant reasons for doubting that he found a lot of it worthwhile. First, the organ had been reviewed by a committee after its installation in 1695, and many doubts about the quality of Tiburcio Sanz’s work had arisen. Second, the organ had been badly maintained for many years. And third, taste changes quickly (and organbuilders naturally tend to find their own work of better quality than that of their predecessors).

## THE CONTRACT

Part of the difficulty in determining what happened to the de Sesma organ in 1734–36 has always been a lack of specific information. Not knowing the original form of that organ has made it impossible to reconstruct its eventual fate. Recent investigation in the archives of the cathedral’s chapter has radically changed this situation. Ironically, the documentation necessary for telling the story of the two organs not only exists, but is unusually extensive. (Of particular importance is a copy of the contract, dated 1689.) For the first time it is possible to reconstruct the disposition of the de Sesma organ, both as it was intended to be built by Jorge de Sesma, and as

3 Efraín Castro Morales, *Los órganos de la Nueva España y sus artífices* (Puebla: Gobierno del Estado, 1989), 28.

4 In the 1688 request for the organ, Joseph Ydiáquez, principal organist of the cathedral wrote: “The organ should be placed in th[e] space between the columns, in proportion both artistically and geometrically, leaving two openings and bypasses for the pillars, as the proportion requires, and allowing for getting in and out and going around the organ without difficulty.” See John Fesperman, *Organs in Mexico* (Raleigh: The Sunbury Press, 1980), 93. The situation of the de Sesma organ was similar to that which can still be appreciated today in the large organ case in Puebla Cathedral (built in 1710 by Félix de Yzaguirre): while its nave façade fills the entire arch, the choir façade sits squarely within the arch, leaving open spaces between the organ and the pillars on both sides. The nave façade was redesigned in 1749. See Patricia Díaz Cayeros, “El órgano de Félix de Yzaguirre y los organistas de la catedral de Puebla,” in Lucero Enriquez and Margarita Covarrubias, *1 Coloquio Muscat: Música, catedral y sociedad* (Mexico City: Universidad Autónoma de México, 2006), 239.

5 Tovar de Teresa, “Los órganos,” 44.



*Above: The beginning of the contract between Alonso Ramírez de Prado, precentor and purchasing agent of Mexico City Cathedral, and Jorge de Sesma, organbuilder from Zaragoza. The document was signed on the 28th of February in 1689 in Madrid. The document is a copy preserved in the Archivo Cabildo Catedral Metropolitano de México. Reprinted by permission.*

it was eventually installed. Signed in Madrid by an authority of the Mexican City Cathedral, Don Alonso Ramírez de Prado, and the organbuilder Jorge de Sesma,<sup>6</sup> the contract reads as follows:<sup>7</sup>

In the city of Madrid on the 28th day of February in the year 1689...said Don Jorge de Sesma is obligated to construct a Great organ with its Chair organ for the said church of Mexico in conformity with the written specification given to said Don Alonso Ramírez in which is itemized each of the stops which are to constitute the pipework, along with the windchest[s], and other things which an organ contains in order to make it perfect. [All] this is to be constructed, assembled, and installed in this Court so that it is heard, played, and examined by the person or persons, to be named for this purpose by said Don Alonso Ramírez, who will be the judges who evaluate said organ [with] all of the stops to which said Don Jorge de Sesma is obligated, which are to be perfect and completely finished according to the aforementioned document. And to better clarify and specify this contract, the original [of said specification] has been presented to me...so that it could be inserted and incorporated, and I do so here. And it reads as follows: Documentation and specification of an organ which is to be built for the Holy Cathedral of Mexico City. First, a chest with 45 channels with toeboards and sliders, divided in the modern manner as the art [of organbuilding] requires. Also, two offset blocks for the Flautado mayor, which is to be in the façade of the organ. Also, a keyboard of 45 notes, sharps and naturals of ivory and ebony. Also, all of the necessary ironwork for the register action. Also, a rollerboard [built] as seems convenient for the use of the keyboard. Also, the necessary wind conduits.

6 The entire Spanish text and translation of the contract will appear in a future publication.

7 Spelling, capitalization, and punctuation of the contract have been standardized.



List of the stops which the [Great] organ shall include[:]  
 First, a Flautado which shall be in the main façade of the organ [and which shall be] at eight-foot pitch, [but] with the pitch requested by the document which came from Mexico which asks that the pitch be a step<sup>8</sup> lower than natural [pitch], with 45 pipes. Also, a stopped Flautado mayor called *bordón* at the same pitch as the [Flautado] mayor, with 45 pipes. Also, a stopped Flautado menor which sounds at the octave of the stopped [Flautado] mayor, with 45 pipes. Also, two open octaves [sounding an octave] above the Flautado mayor, each on its own slider, each with 45 pipes, and together they make 90 pipes. Also, a bright [“claro”, i.e., of principal scale] Twelfth, with 45 pipes. Also, a Fifteenth, with 45 pipes. Also, a Fifteenth and Nineteenth, both on one slider, each with 45 pipes, and together they make 90. Also, a register called one of the composite stops of the Lleno [composed] of four pipes per note with its breaks<sup>9</sup> according to the rules of music, with 180 pipes. Also, a register called *Zímbala* [composed] of three pipes per note with its breaks according to the rules of music, with 135 pipes. With all of the above registers together, except for the two stopped registers, the main plenum is made. Also, a Nasardo at the twelfth with 45 pipes. Also, a medium Nasardo at the fifteenth, with 45 pipes. Also, a minor Nasardo, or [Nasardo] *sesquialtera*, which sounds the imperfect [interval] (by which I mean a major third [i.e., a Seventeenth]), with 45 pipes. Also, a half stop for the right hand<sup>10</sup> called *Tolosana* with three pipes per note, with 72 pipes. Also, a half stop for the right hand called *Corneta magna* [composed] of seven pipes per note [and] installed [with the necessary mechanism] to operate the swell box and [effect] the movements for its use, with 168 pipes. Also, a [half] stop called *Corneta menor* [composed] of three pipes per note, this [register is used] to play echoes, with 72 pipes. Also, a *Flabiolet* throughout the keyboard<sup>11</sup> with 45 notes. Also, a *Trompeta real* at the same pitch as the Flautado mayor with 45 notes. Also, a *Dulzaina* of tin which should be [mounted] in the façade, with 45 pipes. Also, a half stop [called] *Bajoncillo* for the left hand which sounds an octave above the Flautado mayor, with 21 pipes. Also, a half stop for the right hand called *Chirimía* which sounds an octave below the Flautado mayor, with 24 pipes. Also a half stop for the right hand called *Clarín* which is to be [mounted] in the façade, with 24 pipes. Also a half stop

for the right hand called *Voz humana* which is to be [mounted] in the façade, with 24 pipes. Also a stop [called] *Cascabeles* throughout the entire keyboard with three pipes per note, with 135 pipes. Also, a set of *Timbales*. Also, a set of *Pájaros*. Also, a Flautado *Bordón* [pitched] a step high, as requested in the written document which came from Mexico, for accompanying instrumentalists, with 45 pipes. Also, an open Octave for the same purpose, with 45 pipes. Also, a half stop for the right hand called wide *Tolosana* in the same higher pitch, to use with the instrumentalists, three pipes per note, with 72 pipes.

Also, eight pedals for the feet which are to be attached to [i.e., pull down] the [lowest notes of the manual] keyboard [which are to be used] together with the *Contras* of 16-foot pitch to be made in Mexico.

Also, a tremulant.

The Chair organ should be at the back of the organist and consist of the following: First, a windchest with toeboards and divided sliders in the modern style with 45 channels with stick-er action. Also, a keyboard of 45 notes with sharps and naturals of ivory and ebony as in [the keyboard of] the main organ. Also, the components of the stop action. Also, an offset block for the [pipes in the] towers of the façade. Stops which [the Chair organ] will have are the following[:]  
 First, a stopped Flautado *bordón* sounding at the same pitch as the Flautado mayor of the Great organ, with 45 pipes. Also, an open Octave, dividing those pipes that fit in three towers in the façade and the rest inside, with 45 pipes. Also, a *Quincena*, and a Nineteenth, both together on one slider, with 90 pipes. Also, a Lleno with three pipes per note, the guide in the Twentysecond, with 135 pipes. Also, a *Zímbala* with two pipes per note with its breaks according to the rules of music, with 90 pipes. Also a half stop for the right hand called *Corneta inglesa* [with] four pipes per note, with 96 pipes. Also a *Trompeta de realejo* at the same pitch as the Flautado *bordón*, with 45 pipes. Also, it is a requirement that all of the mentioned registers for the Great organ must be divided with duplicated stop action for one hand, and [for the] other, and in the same way those [i.e., the registers] of the Chair organ.

...Said Don Jorge de Sesma warrants the construction of said Great organ [and] Chair organ, and to have it completed and [the case] finished and in complete perfection for visual inspection and evaluation by knowledgeable persons named [for this purpose] by Don Alonso de Ramírez by the end of March of next year, 1690, [and] for a price of 1000 doblones de dos escudos de oro...and in addition to the itemized points and qualities referred to, this contract is made with the following conditions: first, said Don Jorge de Sesma warrants the delivery of a drawing and description of complete clarity and distinction of how to erect and install said organ in the Holy Church of the City of Mexico City with all of the instructions and indications necessary for the use of the organ. He also warrants delivery of a written instruction of the organ's stops and how they are to be combined together for the instruction of the person who will play the organ, not only for the Llenos, but also for the [half] stops for the right and left hands, for the echoes and for the rest of the registers that will make up the Great organ and Chair organ. Also, said Don Jorge warrants his assistance at the packing of said organ so that it travels to Mexico as it should, not being obligated to provide wood nor to make the crates in which the organ is shipped, nor any other thing necessary for its safety, fulfilling his obligation simply through his work and assistance in achieving the goal that the organ travels in the best form without the risk of being ruined for having been badly packed. Also, it is stipulated that Don Jorge must construct the wooden

8 The document in question actually requests that the organ be a half step lower than Spanish “normal” pitch (*tono natural*)—about A415. Thus, the organ was requested at about A392, a commonly found pitch in historic Mexican organs, for instance in Oaxaca. See Edward Pepe, “Another Look at Oaxaca’s Organs,” *The Organ Yearbook* 33 (2004), 100–101. Indeed, it is documented that the organ arrived more than a half step low. The reason for this might be that the word for “step” in Spanish is *punto*, which can indicate either a whole step or a half step. Sometimes *medio punto* is used to clarify the issue, but often it is only the context that makes the matter clear. And sometimes, as here, the meaning apparently was never clear. In any case, the musicians were not happy with the pitch once the organ arrived and, during the installation of the organ, the pitch was raised twice, so that the organ eventually did end up at Spanish normal pitch after all.

9 The contract says “*augmentaciones*,” which here means “breaks.” See Joaquín Saura Buil, *Diccionario técnico-histórico del órgano en España* (Barcelona: Consejo Superior de Investigaciones Científicas, 2001), 56.

10 The contract says “*un medio registro alto*.” Elsewhere the contract says “*un medio registro de mano derecha*.” I have conformed them all to read “a half stop for the right hand.”

11 The contract says “*flaviolette gradatin*.” The range of the register was undoubtedly mentioned because the Flabiolet, with its unusually long pipes, was often constructed only in the right hand. See Saura Buil, *Diccionario*, 211, 249.



framework in which said organ will be erected in this Court in the site that is chosen so that it is played and examined, it being the obligation of said Don Alonso Ramirez to provide the wood and nails for it, and [it is the obligation of] said Don Jorge to return [the wood and nails] after having disassembled the organ for packing....

## CHARACTERISTICS OF THE DE SESMA ORGAN

The disposition of the instrument proposed in the contract is given in Figure 1.<sup>12</sup> It consisted of two main divisions—Great organ and Chair organ—each with its own keyboard of forty-five notes. The materials used in the keyboards included ivory, presumably as an onlay, and ebony. Although the word order is reversed from that which would be expected (“sharps and naturals of ivory and ebony”), it is hard to say for certain which of the two materials was used for the naturals. Also played from the keyboard of the Great was a group of three registers, disposed at a higher pitch, to be used for the accompaniment of instruments. The organ was intended to have eight pedals, with a set of 16-foot Contrabasses and a key action to pull down the lowest notes from the Great organ. And although the pedals and their rollerboard were made in Spain and shipped with the organ—due to the size of the Contra pipes, they were to be made in Mexico—no Pedal of any sort is mentioned in the inspection report written when the organ was finished. As proposed by de Sesma, the instrument had twenty-six registers in the bass and thirty-three in the treble, plus the standard accessory stops—Bird call (Pájaros) and Drums (Tymbales), and a Tremulant (to the entire organ).

De Sesma’s instrument displayed many of the characteristics of the Spanish Baroque organ: a principal (Flautado) chorus, a Nasardo chorus, Cornetas, both interior and exterior (horizontally-mounted) reeds, and the possibility of playing echoes. Previously, Mexico City Cathedral had had only rather basic instruments. An organ built for the building in 1656 had fewer than ten stops, and still displayed some characteristics of Renaissance organs in Spain.<sup>13</sup> Earlier organs in Mexico City Cathedral, in other words, had not presented the elements that we associate with the baroque organs of the Iberian peninsula.

De Sesma’s organ included a largely familiar plenum consisting of successively higher-pitched ranks, almost all of which (leaving aside the mixtures) were on separate sliders (the only exception being the Nineteenth, which is combined on one slider with a duplication of the Fifteenth). The duplication of lower, single-ranked stops (say the Octave or Fifteenth) in order



*Above: The nave façade of the Joseph Nassarre Gospel organ, built in 1735 for Mexico City Cathedral. The organ built by Jorge de Sesma in Madrid less than forty years earlier for the Epistle side of the choir was completely rebuilt by Nassarre about the same time. Nassarre reused parts of the Sesma organ, including its case, which he significantly enlarged. The Sesma case was also used as the basis for that of the new Gospel organ. It has never been determined with certainty whether any of the Sesma organ (other than the case) still survives.*

to strengthen the plenum, although not often practiced today, was not at all uncommon at the time. Likewise, the practice of constructing composite registers of, for instance, two Flautado ranks at relatively low pitches is not usual now, but was then; it saved space and avoided the cost of the second register action.

Of particular interest is de Sesma’s comment about the plenum: “With all of the above registers together, except for the two stopped registers, the main plenum is made.” This makes it clear that the Twelfth, an overtone so fundamental and characteristic of the Spanish sound, was intended to form a part of the main plenum. Jorge de Sesma also specifies that the stopped pipes are excluded, and that the Zímbala is included. (Of course, the builder, by specifying that he was describing the main plenum, thereby allowed for variations of *plena* to be made that either omitted some of the specified stops or added ones not mentioned.)

The de Sesma organ constituted a benchmark in organ-building in the cathedral, and perhaps even in New Spain, through its inclusion of three Nasardos, one each at the twelfth, fifteenth, and seventeenth. (This combination of pitches is the most common for the Spanish composite register called Na-

<sup>12</sup> Changes made to the organ, first during construction and then during installation, are included in the table.

<sup>13</sup> For a history and description of the organ built for the cathedral by Diego Sebaldo, see the Edward Pepe, “Writing a History of Mexico’s Early Organs: A Seventeenth-Century Disposition from Mexico City Cathedral,” in Thomas Donahue, ed., *Music and Its Questions: Essays in Honor of Peter Williams* (forthcoming from OHS Press).



sardos,<sup>14</sup> but de Sesma chose here to dispose each rank separately.) Nasardo pipes are flues of wider scale than Flautados. Their mouth scales, however, are narrower than those of Flautados.<sup>15</sup> The alloy used in constructing Nasardo-scaled pipes often had a higher lead content. Together, these construction details produce a hollow, even nasal sound. Nasardos were remarkably flexible, used, when registered as a half stop, either for solos or accompaniments, as well as, when registered in both hands (probably with the stopped Flautados), as an alternative to the Flautado lleno (for example in *tientos llenos*). Furthermore, they could be combined with reeds. The second half of the seventeenth century saw a great increase in the deployment of Nasardos and the gradual development of a complete Nasardo chorus, and the de Sesma organ reflected this modern trend.

The de Sesma organ also included Cornetas, likewise consisting of Nasardo-scaled pipes. Indeed, three cornetas are included, magna, eco, and inglesa. In documents other than the contract, it is specified that the Cornetas were located on mounted blocks. The Corneta magna had seven ranks. The Corneta de eco was placed in a box that opened and closed by means of a foot pedal. It was originally planned to include three ranks, but was changed to five during construction. And the Corneta inglesa of the Chair Organ had the expected four ranks, likely meaning that the eight-foot rank was omitted.

The Flabiolet can also be considered under the heading Nasardo: it was meant to imitate a rustic flute, but had a sound that approximated that of Nasardo-scaled pipes. Indeed, historic registration indications imitating a Flabiolet (in organs which had no such stop) are composed of a combination of Flautado and Nasardo stops, often including the Nasardo docena.<sup>16</sup> The inclusion of a Flabiolet can be seen here as just one more example of the Spanish love of this tonal effect.

The Tolosana is often thought of as a Flautado-scaled stop equivalent in composition to a small corneta, but a “corneta tolosana” (i.e., wide-scaled), was also known.<sup>17</sup> Here, both are included. That the wide-scaled Tolosana was pitched high for use with instruments is certainly intriguing. The missing instructions for using the organ might have had something interesting to say about this stop.

In spite of the generally progressive nature of the de Sesma organ, at least one of its phonic elements can be considered somewhat old fashioned—the register of Dulzainas. (In fact, Nassarre, would later be quick to criticize these, and replace them with the then more modern and refined Orlo.) The

Dulzaina was, because of the short resonators involved, the reed type that was earliest placed horizontally above the organist’s head. By contrast, the placement in the de Sesma organ of full- or partial-length reeds in the façade (here, the Clarín and Voz humana) was something that was quite new for the time, even in Spain,<sup>18</sup> and constituted a decidedly progressive element.

If we assume that the contract is correct and that the four-foot Bajoncillo was placed inside the case (along with the Chirimía in the right hand and, of course, the eight-foot Trompeta real in both hands),<sup>19</sup> then De Sesma’s disposition offers two full- or partial-length reeds in the right hand, and none in the left. The Bajoncillo and Chirimía were located on the last toe-board (first from the nave side) of the main chest, opening the possibility that these were mounted horizontally on the rear of the organ, but it is nowhere mentioned that they were. All in all, the organ’s exterior reeds seem to constitute a somewhat tentative manifestation of the relatively new Spanish horizontal-reed phenomenon. Chirimías, of course, are usually built at either four- or two-foot pitch. Whether the contract meant to say “sounds an octave *above* the Flautado mayor” instead of “*below*” is hard to know. The inspection report in Mexico City also says below, but it may just have been copying the language of the contract. Unfortunately, none of the other documents seems to give the pitch of the register.

## FURTHER CONSTRUCTION DETAILS

Other documents provide additional technical details of the instrument. In brief, these include: the Great organ had separate left and right chests, plus a third chest (not divided) that was elevated above the main chest and accommodated five stops (the three *punto alto* stops, along with the Cascabeles and Flabiolet); the mixtures broke at  $c^0$  and  $c^\sharp$  and  $c^\sharp$ ;<sup>20</sup> the Tremulant was to the entire organ; the offset blocks of both the Dulzaina and the Contra pipes were fed not from the table of the windchest, but directly from the front and back of it via a clamp (*Kopfschleife*)—a vertical slider.<sup>21</sup> Many of the largest bass pipes were

18 In the contract for the organ in Mondragón, Guipúzcoa (20 November 1677), Joseph de Echevarría and Fr. Joseph de Echevarría make the claim that they are putting for only the second time ever or anywhere (the first having been in the convent of San Diego in Alcalá de Henares, Madrid), a stop called Clarín in the façade of an organ. See José Antonio de Donostia, *Música y músicos en el País Vasco* (San Sebastián: Biblioteca Vascongada de los Amigos del País, 1951), 89.

19 Later documents confirm the placement of the Clarines, Voz humana, and Dulzaines in the façade, and do not contradict the placement of the Bajoncillo and Chirimía inside the organ. However, they might just have been copying the language of the contract.

20 “Sus aumentaciones [son] en el çesolfaud grabe y en el sustenido que empieza la media mano derecha, y lastra en el sustenido de çesolfaud octaba arriba del sobredho...” It is possible that this was a misstatement, and that the tenor octave also broke at C-sharp.

21 This method can be seen, for instance, in José de Sesma’s reconstructed organ for Seviñan (now in the Patio de la Infanta in the Palacio de Gabriel Zaporta in Saragossa), built only a few years after Jorge’s instrument for Mexico City. See José María Arrizabalaga, Pedro Calahorra, and José Luis González Uriol, *El órgano del Patio de la Infanta* (Saragossa: Ibercaja, 1995), 157.

14 Joaquín Saura Buil, *Diccionario técnico-histórico del órgano en España* (Barcelona: Consejo Superior de Investigaciones Científicas, 2001), 312–13.

15 Pablo Nassarre, *Escuela música según la práctica moderna*, vol. 1 (Saragossa: Herederos de Diego de Larumbe, 1724), Book IV, 486.

16 Ibid., 211.

17 See for instance, James Wyly, *The Pre-Romantic Spanish Organ: Its Structure, Literature, and Use in Performance* (PhD diss., University of Missouri at Kansas City, 1964), 285. Although written many years ago, this work continues to be an invaluable reference for anyone interested in the Spanish organ.



tubed off onto offset blocks in order to keep the main chest as small as possible.

## CHANGES MADE BY TIBURCIO SANZ DURING INSTALLATION

Tiburcio Sanz modified the organ during the installation process. He changed the organ's case, and rebuilt the organ's windchests—he said the ones made in Spain had been damaged by water during shipment.<sup>22</sup> In rebuilding the chests, Sanz regrouped some of the stops, choosing both to place onto one slider (sometimes only in half of the stop) some of the registers that de Sesma had wanted on two, and, conversely, to place onto two sliders one of the registers that de Sesma had wanted on one. Sanz's most dramatic change to the organ, however, was the addition of a manual register of forty-five notes at sixteen-foot pitch called *Contras*. The stop was specified as an open metal register. It would be logical to think that the lowest notes of the manual, now including a sixteen-foot stop, were played with the pedals and pedal rollerboard that were shipped from Spain. Still, it should be pointed out that no Pedal of any sort is mentioned in any of the Mexico City documents. Changes carried out by Sanz are reflected in the disposition given in Figure 1.

## DIFFERENCES BETWEEN THE DE SESMA AND NASSARRE ORGANS

A detailed analysis of the differences between the original de Sesma organ and the Nassarre<sup>23</sup> rebuild would require both the presentation of many more original documents and close inspection of the surviving pipework, and is therefore outside of the scope of this article. Even a cursory glance, however, indicates that there were major differences between the de Sesma organ and Nassarre's rebuild. First, the rebuilt organ has a keyboard compass of fifty-one notes and a Pedal of ten notes, instead of forty-five and eight, respectively. With thirty-six registers in the bass and forty-four registers in the treble, it has ten more in the bass and eleven more in the treble than the de Sesma organ had. The Nassarre organ, in short, is at least one third larger than the de Sesma organ had been. Furthermore, the de

22 Sanz also makes the confusing remark that he added “una octava en la corneta del eco.” See Archivo Cabildo Catedral Metropolitano de México, *Actas de cabildo*, 23, fol. 347v (December 13, 1694). Jorge de Sesma had already increased the number of ranks of this stop by two over that described in the Madrid contract. (He also added an Octave register to the Echo box.) That Sanz would add another rank at the octave to the Corneta de ecos seems unlikely. Perhaps Sanz was trying to take credit for something that Sesma had done, or perhaps Sanz himself added the rank in Madrid after de Sesma's death.

23 For the purposes of this article, I assume that the Nassarre organ has been largely unaltered. Flentrop does give a short list of changes that seemed to have been made to the two instruments over time. See Dirk Flentrop, *The Organs of Mexico City Cathedral* (Washington D.C.: Smithsonian Institution Press, 1986), 4–5. But the discussion here will not be detailed enough to make it necessary to trace the history of Nassarre's Epistle organ. It is enough to know that neither the chests, the keyboard or Pedal extensions, nor the overall layout of the instrument has changed.

PITCH	LEFT HAND (CCDDEEFFGGAA–C <sup>1</sup> )	RIGHT HAND (C <sup>1</sup> –C <sup>3</sup> )
<b>GREAT ORGAN</b>		
8	Flautado mayor	Flautado mayor
8	Flautado bordón	Flautado bordón
4	Flautado menor (stopped)	Flautado menor (stopped)
4	Octave II	• Octave
4		Octave
2 $\frac{2}{3}$ + 2	Twelfth + Fifteenth	• Twelfth
2		Fifteenth
2 + 1 $\frac{1}{2}$	Fifteenth + Nineteenth	Fifteenth
1 $\frac{1}{2}$		• Nineteenth
	Lleno IV	Lleno IV
	Címbala III	Címbala III
2 $\frac{2}{3}$	Nazardo mayor	Nazardo mayor
2	Nazardo mediano	Nazardo mediano
1 $\frac{3}{4}$	Nazardo menor	Nazardo menor
		Corneta magna VII
		± Corneta de eco V
	Octave (eco)	± Octave (eco)
		Tolosana III
	Flabiolete	Flabiolete
8	Trompeta real	Trompeta real
	Dulzaina (exterior)	Dulzaina (exterior)
4	Bajoncillo	
16(?)		Chirimia
		Clarines (exterior)
		Voz humana (exterior)
	Cascabeles III	Cascabeles III
16	“Contras” [Flautado 16]	• “Contras” [Flautado 16]
8	Flautado bordón (transposing)	† Flautado bordón (transposing)
4	Octave (transposing)	† Octave (transposing)
		† Tolosana III (transposing)
<b>CHAIR ORGAN</b>		
8	Flautado bordón	Flautado bordón
4	Octave	Octave
2 + 1 $\frac{1}{2}$	Fifteenth	Fifteenth + Nineteenth
1 $\frac{1}{2}$	Nineteenth	•
1	[Lleno] III + Címbala II	• [Lleno] III + Címbala II
		Corneta inglesa IV
8	Trompeta de realejo	Trompeta de realejo
<b>PEDAL (CCDDEEFFGG AAB<sup>b</sup>BB<sup>b</sup>)</b>		
	8 Contrás	
<b>“TOY” STOPS</b>		
	Bird Call, Drums	Tremulant
<b>OTHER</b>		
	Six ribbed bellows	Two keyboards of ivory and ebony

• Marks places where Tiburcio Sanz did not follow the Madrid contract.

† These transposing stops were installed, but may have been replaced after the pitch of the organ was raised.

★ The pedals played the 8 Contra pipes and were (permanently) hung on the keyboard (presumably of the Great organ)

± The Corneta de eco was changed to five ranks and an Octave was added to the Eco box during construction (in Madrid).

Figure 1: The 1695 Jorge de Sesma Organ for Mexico City





**Above:** The Epistle organ of Mexico City Cathedral as it appears today. Working in Mexico City from 1734–36 to build the two current organs (i.e., a matching pair of Epistle and Gospel organs), the Aragonese builder Joseph Nassarre was ordered to reincorporate into his Epistle organ “everything usable” from the old Epistle organ—that built by Jorge de Sesma in Madrid in 1689–90. Nassarre reused the core of the Sesma organ case, but expanded it, adding Pedal towers and carvings to fill the entire arch. Sesma’s organ, however, was not even “original” when Nassarre got to it. It had been modified already by Tiburcio Sanz during installation and on two other occasions between its installation and Nassarre’s work. Furthermore, Nassarre’s organs themselves have experienced interventions on numerous occasions. Whether anything of Sesma’s organ survives, therefore, is doubtful, although possible.

Sesma organ had no interior Cadereta (the current Cadereta interior has seven stops in the bass and seven stops in the treble). Perhaps for this reason, the exterior Cadereta of the de Sesma organ was larger than the current one: the 1695 organ had six stops in the left hand and seven in the right, while the post-1735 organ has three in the left hand and four in the right. (To make room for the larger number of stops, some were placed underneath the organist, meaning that the organist sat on top of part of the Chair organ.) The de Sesma instrument (as planned) had only one Pedal rank and no Pedal towers.<sup>24</sup> The rebuilt organ has six Pedal ranks, including three reeds, and Pedal towers. Currently there are neither transposing stops nor an open metal sixteen-foot Flautado.

During the period between the installation of the de Sesma organ and Nassarre’s two organs, the Spanish baroque organ had evolved. It is only to be expected that the instruments built by Nassarre, who came to New Spain thirty or more years after Jorge de Sesma had built his organ for Mexico City, would reflect new trends, especially when their significantly larger size is taken into consideration. Of what, then, do the additional stops in the current organs’ dispositions consist? First, a more fully developed Nasardo chorus. Second, significantly more developed batteries of (modernized) horizontal reeds, one on each of the organ’s façades. Third, additional forms of flutes. Furthermore, the inclusion of a *cadereta interior* underlines the growing importance of echoes in the Spanish organ.

The de Sesma organ, in other words, represented a crucial, but transitional, step in the evolution of the organs in Mexico City Cathedral towards the fully developed Spanish Baroque instruments by Joseph Nassarre that can still be appreciated there today. This is not meant in any way to underestimate the value of the de Sesma organ: from an organological perspective, it is unfortunate that the 1695 organ was not preserved. To study the de Sesma organ and the Nassarre Gospel organ together, side by side, would have been a great opportunity. Perhaps phonic elements of the earlier organ will still one day be identified. (The study of available documents will be crucial in this effort.) In either case, we can be extremely grateful that the magnificent organs by Joseph Nassarre, and so many documents relating to the cathedral’s instruments, have been preserved.

Organist and independent scholar Edward Pepe holds a master’s degree in organ performance (New England Conservatory of Music), and dedicated two years to studying historic keyboard performance practice on the antique organs of northern Germany with Harald Vogel (Norddeutsche Orgelakademie). He has presented talks and published articles on the documentation and conservation of historic Mexican organs, and has led tours to historic instruments in Mexico City and the States of Puebla, Tlaxcala, Querétaro and Guanajuato (both for Pipedreams of Minnesota Public Radio and for the Yale Institute of Sacred Music).

24 At least, this is what the contract stipulated. See the discussion above.



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1927, National Music Museum,  
Vermillion, SD 50:3+4:33,35P  
1956 Dauphin Way Meth. Ch.,  
Mobile, AL 50:1:47  
1956, Lyte Aud., Millersville Univ.,  
Millersville, PA 50:3+4:112  
**Reviews**  
Stokowski (Pickett) 50:2:44–45P  
**Richardson, Charles organs**  
1891, St. Andrew's Uniting, Singleton,  
Australia 50:2:6  
1893, Campbell St. Pres. Ch., Balmain,  
Australia 50:2:5  
1893, Pres. Ch., Balmain, Australia  
50:2:4,5P  
1897, St. Stephen's Pres. Ch., East  
Maitland, Australia 50:2:6  
1906, Scots Pres. Ch., Maitland,  
Australia 50:2:6  
**Richter, Karl** 50:2:24  
**Rieger Orgelbau** 50:1:47  
**Riepp, Karl** 50:3+4:85,94  
**Rimmer, John** 50:3+4:16  
**Roan, Eugene** 50:1:121  
**Robinson, Albert** 50:1:10,15  
**Robinson, Dana** 50:1:34,44; 50:2:7  
**Roche, F. Robert** 50:1:11  
**Rooney, David** 50:2:15; 50:2:17  
**Roosevelt, Frank** 50:3+4:93,110  
**Roosevelt, Hilborne organs**  
1885/86, Museum of Fine Arts, Boston  
50:3+4:33  
**Rosales, Manuel J.** 50:3+4:3  
**Saunders, Russell** 50:1:46; 50:2:11  
**Schaffer, Robert** 50:2:9  
**Schantz, A.J.** 50:3+4:37  
**Schantz, Bruce** 50:3+4:48P  
**Schantz, Edison** 50:3+4:48P  
**Schantz, Edward** 50:3+4:38  
**Schantz, John** 50:3+4:48P  
**Schantz Organ Co. organs**  
Opus list, 1891–1916 50:3+4:41–47  
1891, 1<sup>st</sup> Un. Breth. Ch., Canton, OH  
50:3+4:48S  
1893, Meth. Epis. Ch., Canal Dover,  
OH 50:3+4:39P  
1899, St. Johannes German Evan. Ch.,  
Wheeling, WV 50:3+4:41P  
1903, Grace Ref. Ch., Tiffin, OH  
50:3+4:46P  
1903, St. Paul's Ref. Ch., Butler, PA  
50:3+4:45P  
1903, Ref. Ch., Evans City, PA  
50:3+4:45P  
1904, Pres. Ch., Orville, OH  
50:3+4:40P,48S  
1904, St. John's Ref. Ch., Bucyrus,  
OH 50:3+4:45P  
1906, Luth. Ch., Wilkes Barre, PA  
50:3+4:48S  
1907, Penitentiary Chapel,  
Moundsville, WV 50:3+4:40P  
1907, Pres. Ch., Millersburg, OH  
50:3+4:48fS  
1909, Alhambra Theater, Cleveland,  
OH 50:3+4:40,43P  
1915, St. Francis R.C. Ch., Cleveland  
OH 50:3+4:37  
1915, Urban A. Deger Studio, Dayton,  
OH 50:3+4:49S  
1916–17, St. Coleman's R.C. Ch.,  
Cleveland, OH 50:3+4:49fS  
1956, St. Mary's-on-the-Highland  
Epis. Ch., Birmingham, AL  
50:1:47  
**Schantz, Paul** 50:3+4:37,48P  
**Schantz, Victor** 50:3+4:37  
**Schlicker, Hermann** 50:1:48  
**Schlicker Organ Co.** 50:2:46  
**Schnitger, Arp** 50:3+4:86,94  
Catedral da Sé, Mariana, Brazil  
50:2:22ffPS  
St. Mary's Cath., Faro, Portugal  
50:2:22, 27fS  
1694–95, Sittensen, Germany 50:2:26  
1701, São Salvador de Moreira, Porto,  
Portugal 50:2:22f,26  
**Schnurr, Stephen** 50:1:9,23,27  
**Schoenstein & Co. organs**  
50:3+4:26  
**Schopp's Sons, A.R. organs**  
50:1:47; 50:3+4:113  
**Schreiner, John** 50:2:7  
**Schuelke, William organs**  
50:3+4:15  
Opus 33 of 1884, Trinity Luth. Ch.,  
Victoria, TX 50:2:30  
**Schulze organs** 50:3+4:72,87,88,89  
**Schwab, Mathias** 50:2:9ff;  
50:3+4:6ffS,102  
St. Alphonsus R.C. Ch., Baltimore,  
MD 50:2:9; 50:3+4:10  
1838, Basilica of St. Louis, St. Louis,  
MO 50:3+4:13P,17S  
1838, St. Patrick's Ch., New Orleans,  
LA 50:3+4:9  
1845, Ch. of Immac. Conception,  
Baltimore, MD 50:3+4:10  
1846, St. Peter in Chains, Cincinnati,  
OH 50:3+4:10,18  
1849, St. Louis R.C. Cath., New  
Orleans, LA 50:3+4:11  
1851, Christ Epis. Ch., Madison, IN  
50:3+4:18S  
1853, St. John's Cath. Ch., Milwaukee,  
MN 50:3+4:11,18  
1857, St. Alphonsus R.C. Ch, New  
Orleans, LA 50:3+4:7P  
1860, Basilica of Assumption,  
Covington, KY 50:2:9,12;  
50:3+4:11,18S,20P  
1860, St. Joseph's R.C. Ch.,  
Covington, KY 50:2:9  
**Sckopp, Timm** 50:2:27  
**Scott, James** 50:2:4  
**Sepp, Anton** 50:3+4:53ff  
**Sharp, Ronald organs**  
Opus 1, St. Mary's R.C. Cath., Sydney,  
Australia 50:2:4  
1979, Opera House, Sydney, Australia  
50:2:5  
**Shuster Fournier, Carolyn**  
50:3+4:5  
**Silbermann, Andreas** 50:3+4:8,85  
**Silbermann, Gottfried** 50:2:9;  
50:3+4:86  
Hofkirche, Dresden 50:3+4:86  
**Silbermann, Johann Heinrich**  
50:3+4:32P,35,85  
**Simmons, Charlene** 50:1:15  
**Simmons, Kenneth** 50:1:15  
**Simmons, W.B.D. organs**  
50:3+4:26  
**Skinner, E.M. organs** 50:1:11,12;  
50:3+4:23,30,39,77,93,126  
Holden, *Life and Work* 50:1:11  
Monumental Church, Richmond, VA  
50:1:9



- 1922–24, Museum of Art, Cleveland, OH 50:3+4:30P,35
- 1929, St. Thomas Ch., New York, NY 50:1:46
- Westminster Pres. Ch., Albany, NY 50:1:23P,26
- Skinner, Ernest M. & Son organs**  
1940, St. Paul's Epis. Ch., Albany, NY 50:1:26
- Skinner Organ Co. organs**  
Opus 770 of 1930, United Meth. Ch., Mechanicville, NY 50:1:40
- Smith, Bernard organs**  
50:3+4:67,69  
1699, St. Michaels, Bridgetown, Barbados 50:3+4:56ff  
ca. 1700, St. John's Epis. Ch., Portsmouth, NH 50:3+4:64f
- Smith, David** 50:1:54
- Sorge, Georg Andreas** 50:3+4:93
- South Carolina**  
Charleston, Beth Elohim 50:3+4:101P  
Kingstree, Williamsburg Pres. Ch. 50:1:47
- South Dakota**  
Vermillion, National Music Museum 50:2:36PS,37PS;  
50:3+4:31P,32,33,34,35
- Speller, John** 50:2:42
- Sperling, John** 50:3+4:112
- Sprogel, Ludovic Christian**  
50:3+4:64
- Staplin, Carl** 50:1:46
- Steere, J.W. & Son organs**  
Opus 415/6 of 1896, Masonic Lodge, Albany, NY 50:1:23  
1907, Round Lake (NY) Unit. Meth. Ch. 50:1:17
- Steere & Turner organs**  
3<sup>rd</sup> Pres. Ch., Dayton, OH 50:3+4:39P  
Opus 32 of 1870, Bottskill Bapt. Ch., Greenwich, NY 50:1:28  
Opus 154 of 1881, Newman Meth. Ch., Shushan, NY 50:1:28  
Opus 339 of 1892, Meth. Ch., Salem, NY 50:1:28
- Stellwagen, Friedrich** 50:3+4:93,94
- Stokowski, Leopold** 50:2:44fP
- Stopp, Jacklin Bolton** 50:1:11
- Stout, Edward Millington**  
50:3+4:126
- Stuart, William J. & Brother organs** 50:1:33
- Sweden**  
Stockholm, State Historical Museum 50:3+4:30,33,34P,35
- Sykes, Peter** 50:2:8
- Tannenberg, David organs** 50:2:37;  
50:3+4:4,6,16,30,33,60,70,93  
1767, German Reformed Ch., Albany, NY 50:1:26
- Tattershall, Susan** 50:1:54;  
50:2:30,32,33,35; 50:3+4:96
- Taylor & Boody organs** 50:3+4:4
- Tegels, Paul** 50:1:33
- Texas**  
Albany, Matthews Mem. Pres. Ch. 50:1:48
- Austin, First Cumberland Pres. Ch. 50:1:48
- Dallas, Meadows Museum, SMU 50:2:30f
- Mesquite, Mesquite Arts Center 50:2:30ff
- Meyersville, St. John's Evan. Luth. Ch. 50:2:34
- Round Top, Bethlehem Luth. Ch. 50:2:30
- Round Top, Festival Hill 50:2:30
- Victoria, Trinity Luth. Ch. 50:2:30,32
- Thalhammer, Franz** 50:2:23
- Thayer, Eugene** 50:1:3,4
- Thomas, Paul** 50:2:12
- Thomas, Robert I.** 50:2:42
- Thuringer, Steffan** 50:2:6
- Tindall, Ron** 50:3+4:114
- Töpfer, Johann Gottlob**  
50:3+4:91,93
- Traser, Donald** 50:1:10
- Trautman, Mark** 50:1:19
- Treat, James** 50:3+4:77,94
- Trenney, Tom** 50:1:40
- Treu, Gustav** 50:2:42
- Tronci organs**  
1745, San Filippo, Pistoia, Italy 50:2:46
- Trost, Heinrich Gottfried**  
50:3+4:86
- Truette, Everett** 50:3+4:70
- Trupiano, Larry** 50:2:38
- Tschantz, A.J.** 50:3+4:36P,37P
- Tsuji, Hiroshi organs** 50:2:46 (obit.)
- 1972, Luth. Center, Tokyo, Japan 50:2:46
- 1976, St. Pauls' Luth. Ch., Tokyo, Japan 50:2:46
- 1984, Gakuin Univ., Nagoya, Japan 50:2:46
- 1987, Gakuin Univ., Seinann, Japan 50:2:46
- 1989, Salesian Boys' Home, Tokyo, Japan 50:2:46
- 1994, Aoyama Gakuin, Shibuya, Japan 50:2:46
- 1994, Salamanca Hall, Gifu, Japan 50:2:46
- 2001, Protestant Ch., Kobe, Japan 50:2:46
- 2005, Community Hall, Shirakawa, Japan 50:2:46
- Tsuji, Megumi** 50:2:46
- Ulenkamp, Johann Heinrich**  
Catedral da Sé, Mariana, Brazil 50:2:22ffPS  
São Salvador de Moreira, Porto, Portugal 50:2:22f
- United Kingdom**  
Adlington Hall, 50:1:49  
Bethal Green, St. Peter's 50:1:49  
London, Banqueting House, Whitehall Palace 50:3+4:58f  
London, St. Paul's Cath. 50:1:49  
London, St. Peter-ad-Vinula 50:3+4:59  
London, St. Saviour's Ch. 50:2:5  
Stepney, Christ Ch. 50:1:49
- Utah**  
Salt Lake, Mormon Tabernacle 50:3+4:26P,27P,93
- Van Pelt, William T.** 50:1:8–12P;  
50:2:38; 50:3+4:4,24
- Vicentino, Nicola** 50:1:3
- Virginia**  
Richmond, Monumental Church 50:1:9
- Van Duzee, Edna** 50:1:19
- Van Emden, Johan organs**  
1526, Rijksmuseum, Amsterdam, NL 50:3+4:31P,35
- Vermont**  
Manchester Center, First Bapt. Ch. 50:1:28,29P,33  
Port Royal, Epis. Ch. 50:3+4:59  
Rupert, United Meth. Ch. 50:1:33,34P  
Wells River, Cong. Ch. 50:3+4:113
- Virginia**  
Alexandria, Christ Ch. 50:3+4:59  
Richmond, Cong. Ahabah 50:3+4:107P,108f  
Richmond, St. Paul's Epis. Ch. 50:3+4:102  
Toano, 50:3+4:113fPS  
Smithfield, Hist. St. Luke's Ch. 50:3+4:34
- Vogel, Harald** 50:2:23
- Vogler, George Joseph**  
50:3+4:88,89,93
- Votteler, Gottlieb** 50:3+4:15
- Wagner, Joachim** 50:3+4:86
- Wagner, Randall** 50:1:15
- Wagner, Robert** 50:2:4
- Walcker, Eberhardt** 50:3+4:73ff
- Walcker, E.F. organs**  
50:3+4:72ffPS,89P  
1820, Ordenskapelle, Schloss Ludwigsburg, Germany 50:3+4:73fS  
1833, Paulskirche, Frankfurt am Main, Germany 50:3+4:74ff,91  
Opus 122 of 1849–56, Ulm Münster, Ulm, Germany 50:3+4:73ffP,82fS,89,92  
1865, Methuen Mem. Music Hall 50:3+4:72ffP,78ffS,103  
1878, Votivkirche, Vienna, Austria 50:3+4:87ffPS,89P
- Walcker, Johann Eberhardt**  
50:3+4:73ff  
1787–94, Constatt Church, Germany 50:3+4:73S
- Walker, J.W. & Sons organs** 50:2:6  
1863, St. John's Ang. Pro-Cath., Parramatta, Australia 50:2:4  
1866, St. John's Ang. Ch., Cooks Hill, Australia 50:2:4,5P,6  
1867, St. Andrew's, Balmain, Australia 50:2:5
- Wallmann, James** 50:1:11; 50:3+4:96
- Walter, Anton** 50:3+4:8
- Walter, Norman** 50:1:19
- Walhausen, John** 50:3+4:51P
- Wandke, Johann Traugott organs**  
50:3:30,34
- Warner, James** 50:2:38
- Warren, Samuel P.** 50:1:45
- Washington, DC**  
Washington Hebrew Cong. 50:3+4:108,109
- Waters, Charles** 50:2:45
- Watersmith Pipe Organs**  
50:3+4:113
- Way, David Jacques** 50:3+4:72
- Weathersby, Lucius R.**  
50:3+4:126fP (obit.)
- Weigle organs** 50:3+4:72
- West Virginia** (See also Schantz opus list, 1891–1916, 50:3+4:41–47)
- Moundsville, Penitentiary Chapel 50:3+4:40P
- Wheeling, St. Johannes Ch. 50:3+4:41P
- Westerholm, Ted** 50:2:32,34
- Whitehouse organs**  
1942, St. Mary's R.C. Cath., Sydney, Australia 50:2:4
- Whiteley organs**  
St. Andrew's Cath, Sydney, Australia 50:2:3
- Whiting, Bruce** 50:3+4:38
- Wicks Pipe Organ Co. organs**  
Opus 7 of 1908, German Evan. Ch. (now U.C.C.), Marine IL 50:3+4:112  
Opus 3591 of 1956 50:3+4:112  
Opus 3596, German Evan. Ch. (now U.C.C.) 50:3+4:112  
Opus 3598 of 1956, St. Matthew's Luth., Moorestown, NJ 50:3+4:112
- Wiegand, Auguste** 50:1:38
- Willcox, J.H. & Co. organs**  
50:3+4:93
- Willemsz., Claes** 50:3+4:93
- Williams, Keith** 50:2:7
- Williams, Peter** 50:3+4:24,96
- Willis, Henry organs** 50:2:10;  
50:3+4:78,89,94  
1876, St. Peter's Ang. Ch., East Maitland, Australia 50:2:3P,6
- Witt, Christopher** 50:3+4:63f,65
- Witt, Thomas** 50:3+4:63
- Woodberry, Jesse & Co. organs**  
Opus 198 of 1901, Holy Cross R.C. Ch., Salem, NY 50:1:28  
Opus 199 of 1901, Toano, VA 50:3+4:113fPS
- Woodberry & Harris organs**  
Opus 92 of 1891, United Pres. Ch., Shushan, NY 50:1:33,37P
- Wrench, Christopher** 50:2:6
- Wuorinen, Charles** 50:1:4
- Wurlitzer, Rudolph**  
**Manufacturing Co. organs**  
Opus 1151 of 1925, Temple Beth Zion, Buffalo, NY 50:3+4:107
- Rudolph Wurlitzer Co. organs**  
50:3+4:31,37,126  
1927, Proctor's Theatre, Schenectady, NY 50:1:38,43P
- Wyly, James** 50:1:54; 50:3+4:96
- Yon, Pietros** 50:1:27
- Zimmer organs** 50:3+4:112
- Zimmermann, Matthias**  
50:3+4:60,61



The annual OHS Publications meeting was held October 27-28 in Dallas, Texas. Attendees pictured above are:

**FRONT (L-R):** Len Levasseur, Orpha Ochse, Scot Huntington, and Allison Alcorn-Oppedahl. **REAR:** Andrew Unsworth, Christopher Anderson, James Wallmann, Gregory Crowell, Michael Friesen, and Dan Colburn

THE PUBLICATIONS GOVERNING BOARD OF THE OHS PRESS MET at Southern Methodist University on October 27 and 28 for what proved to be a most fruitful meeting. Joining the PGB for the first time were OHS Executive Director Dan Colburn (*ex officio*), and new members James Wallmann and Dr. Christopher Anderson. These three gentlemen bring a wealth of experience, knowledge, and energy to the Governing Board, and we are most fortunate to have them working with us.

Among the many items discussed at the meeting was the impending completion of a Festschrift in honor of the eminent scholar and performer Peter Williams, and edited by Thomas Donahue. Since the October meeting, the Festschrift has been completed and designed, and we are currently engaged in raising funds for its publication. It is truly a stellar collection of fascinating articles that deal with everything from the development of the organ keyboard, to a chronicle of women at the organ, to ground-breaking articles on the music of Bach. The volume will appear this year in celebration of Dr. Williams's seventieth birthday.

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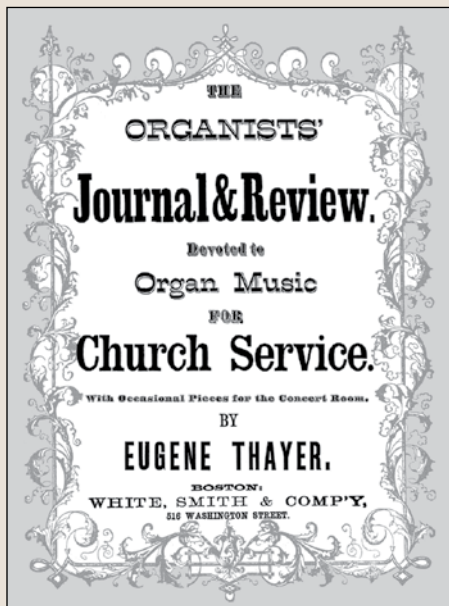


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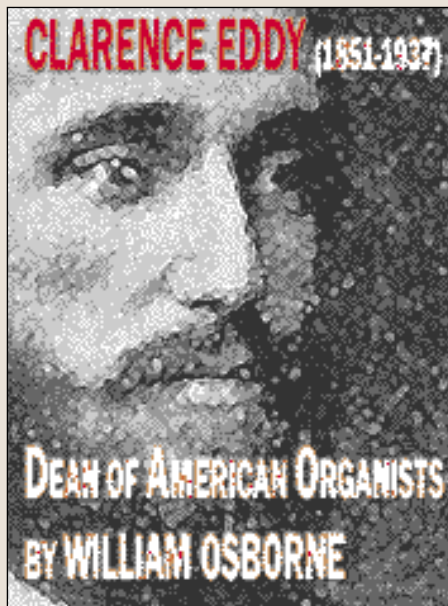
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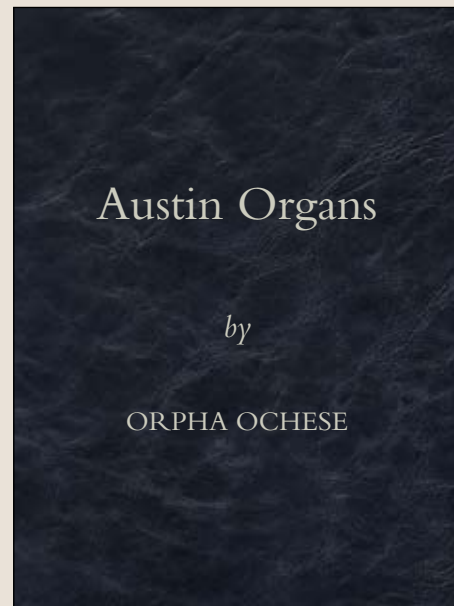
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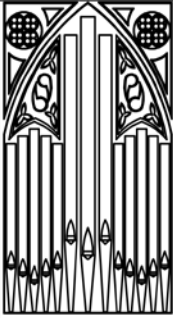
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## Minutes of the National Council Meeting

*Saturday and Sunday,  
June 24 and 25, 2006*

**The Saratoga Hotel and Conference Center,  
Saratoga Springs,  
New York**

*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 President Michael Friesen on Saturday, June 24, 2006, at 9:23 a.m., in the Saratoga Hotel and Conference Center, Saratoga Springs, New York. A quorum of Council members was established. Present: Michael Friesen (President), Laurence Libin (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, Jack Bethards, Carol Britt, Scot Huntington, James Johnston (arrived 5:19 p.m.), Paul Marchesano, Daniel N. Colburn, II (Executive Director), and David Barnett (Treasurer). Also present for part of the meeting: Gregory Crowell and Joseph McCabe.

### Approval of Minutes:

Moved—Marchesano; second—Libin, to approve minutes of the Princeton, New Jersey, meeting, held February 17 and 18, 2006, as circulated by the Secretary and to be published in accordance with *Robert's Rules of Order*. Motion passed unanimously.

### REPORTS

**Executive Director:** Daniel N. Colburn, II. Mr. Colburn submitted a brief written report, expressing his enthusiasm at

being named Executive Director, beginning his work officially this past Monday, June 19. Mr. Colburn will stress improvements in regular communication between the Society and its membership in the immediate future. The Council expressed its appreciation to the Executive Director to have him working with the Society.

**Treasurer:** David Barnett. A verbal report was presented by the Treasurer. As many accounts are in flux with the forthcoming National Convention, a firm financial report is not available at this time.

**President's Report:** Michael Friesen. The President issued a written report regarding transitional issues since the last meeting. Leslie Cheu of the Troy Savings Bank Charitable Foundation has reported that the Foundation has graciously decided to present the Society with a check in the amount of \$5,000.00 in gratitude for the Society's assistance in coordinating work on the Troy Savings Bank Music Hall organ and to assist with ancillary expenses with the Convention concert in the Hall.

**Vice-President's Report:** Laurence Libin. A written report was submitted by the Vice-President, outlining his work in recent months regarding transition issues and assisting to ensure that inquiries at the headquarters are properly directed.

### COUNCILORS' REPORTS

**Archives:** Carol Britt. Councilor Britt presented a written report. The final payment for the Henry Karl Baker Collection has been made. Due to budgetary restraints, no binding shipment has been made. The records of the Skinner and Aeolian-Skinner firm, formerly archived by Edward M. Stout, III, of California, are now safely

in storage in Archives space in New Hampshire. Brief discussion occurred regarding the possible need to remove the Archives from the Princeton campus, should Rider University decide to make major changes to the Westminster Choir College campus in Princeton. The Vice-President provided an update on the October 2007 Symposium at the Eastman School of Music in Rochester, New York.

**Conventions:** Scot Huntington. A written report was submitted by Councilor Huntington, consisting of reports submitted by Chairs of the 2006, 2007, 2008, and 2009 National Conventions. Proposals have been received for Conventions in Pittsburgh, Pennsylvania, and Washington, DC, (the latter presented by the Hilbus Chapter) for Council's review. The President made a visit in March to meet with the 2007 Central Indiana National Convention Committee. Joseph McCabe was present to speak briefly about plans for the 2009 National Convention in Cleveland, Ohio. The Councilor for Conventions also opened for later discussion that National Council might consider planning conventions on a biennial basis.

**Resolved:** Libin; second—Alcorn-Oppedahl, that National Council expresses its thanks and appreciation to the 2006 National Convention Committee for its work. Resolution passed unanimously.

**Education:** Paul Marchesano. Councilor Marchesano submitted a written report. There are three E. Power Biggs Fellows for the 2006 National Convention: Patrick Davis of Utica, New York; Trevor Dodd, of Battle Creek, Michigan; and John Walhausen of New York City, New York. There were five applications. Since the last meeting of the Council, six Citations have been

awarded, including five for the 2006 National Convention. The sixth, for the 1916 Austin Organ Company opus 690 located in Saint Mary Chapel, Mount McGregor Correctional Institute, Wilton, New York, was presented the preceding evening during a ceremony attended by several members of the Council and other guests. The Pipe Organ Database continues to draw ever more users. During the Councilor's recent visit to Richmond, he catalogued a number of old tapes and recordings in the Society's possession.

**Moved:** Marchesano; second—Libin, that the Society co-sponsor the 2008 Organ and Art Symposium (*Organs in Art/Organs as Art*) in cooperation with the City University of New York Research Center for Music Iconography. Motion passed unanimously.

**Moved:** Schnurr; second—Marchesano, that National Council rescind Citation #63 for the 1896 Casavant opus 96, formerly located in Saint Louis Catholic Church, Oswego, New York. Motion passed unanimously.

Council discussed pursuing a form of online discussion forum and/or bulletin board section at the Society's website, open to all members.

**Finance and Development:** James Johnston. The Endowment Fund Advisory Board submitted a written report through Councilor Johnston. During the meeting on Sunday, June 25, James Stark was introduced to report on the Endowment Fund with Councilor Johnston. The Endowment Fund has grown from \$277,205.71 to \$314,292.15 during the period March 31, 2005, through May 31, 2006.

**Organizational Concerns:** Jack Bethards. The Councilor



submitted a written report. The Membership Committee Chair, Dennis Northway has been very busy in working on outreach for new members as well as lapsed members. The Chicago-Midwest Chapter has provided T-shirts advertising the fiftieth anniversary of the Society and the twenty-fifth anniversary of the Chapter. Otherwise, the Councilor's efforts have focused on the transition to a new Executive Director.

*The meeting recessed for luncheon at 12:15 p.m. The meeting reconvened at 1:25 p.m.*

#### **Research and Publications:**

Allison Alcorn-Oppedahl. Councilor Alcorn-Oppedahl submitted a written report. Attachments included a report from the Director of Publications, Gregory Crowell. Alan Laufman Research Grant recipients for 2006 are: Tina Frühauf, Randall Engle, and Scott Hyslop.

**Moved:** Alcorn-Oppedahl; second—Libin, that National Council appoint Christopher Anderson to the Publications Governing Board, expiring March of 2010. Motion passed unanimously.

**Moved:** Alcorn-Oppedahl; second—Huntington, that National Council appoint James Wallmann to the Publications Governing Board, expiring March of 2010. Motion passed unanimously.

**Moved:** Libin; second—Huntington, that National Council create a Publications Prize Committee to review Michael Friesen's draft proposal with the goal of instituting a Publications Prize program. Motion passed unanimously.

**Moved:** Libin; second—Huntington, that the Councilor for Research and Publications be directed to form the

Publications Prize Committee. Motion passed unanimously.

#### **OLD BUSINESS**

##### **Five and Ten Year Plan:**

Libin. The Vice-President is preparing an appeal to the membership regarding ideas for the Plan, to appear in a forthcoming issue of *The Tracker*.

##### **Guidelines for Restoration:**

Huntington. Mr. Huntington attended the American Institute for Conservation of Historic and Artistic Works in Providence, Rhode Island, June 16–19. The Guidelines Committee is now looking to draft a list of Guidelines for Conservation within a year.

##### **Archives Operating**

**Procedures:** Britt. There was no report.

##### **Employee Policy Manual:**

Bethards. The Councilor will work with the new Executive Director on this project.

##### **Catalogue Operations Oversight Committee:**

Marchesano. The Committee has been busy ensuring operations run smoothly. Sales between October 1, 2005, and May 18, 2006, were ahead of sales from the same period the previous year.

**Organ Tours:** Libin. The Vice-President presented a brief written report from the *ad hoc* Tours Committee. The report is now turned over to the Executive Director for further consideration.

**Moved:** Libin; second—Schnurr, that National Council disband the *ad hoc* Organ Tours Committee with Council's thanks. Motion passed unanimously.

##### **Convention Sourcebook:**

Schnurr. Progress with the Sourcebook has been slow, but

methodical. Helpful commentaries for revisions of the text have been received from Councilor Bethards and the Vice-President.

**Moved:** Schnurr; second—Libin, that National Council appoint an *ad hoc* committee to address the Convention Sourcebook for revision, with a report expected to the Council at its October 2006 meeting. Said committee to include: the Secretary (Chair), the Councilor for Conventions, the Director of Publications, Jack Bethards, Joseph McCabe, the President, *ex officio*, the Vice-President, *ex officio*, and the Executive Director, *ex officio*. Motion passed, one opposed.

##### **OHS presence at AGO National Convention at**

**Chicago:** Joseph McCabe has made beautiful photographic poster boards for display at the Convention. The table at the Convention will be staffed by the President, the Executive Director, the Secretary, Joseph McCabe, and Charles Szpara, at various times.

#### **NEW BUSINESS**

**Moved:** Schnurr; second—Marchesano, that approved minutes of all Governing Boards be supplied to the National Council by the liaison Councilor within one month of approval of said minutes. Motion passed unanimously.

**Moved:** Schnurr; second—Britt, that National Council authorize publishing approved minutes of National Council minutes on the Society's website. Motion passed unanimously.

**Moved:** Libin; second—Alcorn-Oppedahl, that National Council authorize Directors and Officers Liability Insurance be obtained. Motion passed unanimously.

**Moved:** Marchesano; second—

Alcorn-Oppedahl, that the Organ Historical Society support the AAAO initiative, the joint effort among major pipe organ organizations to promote the pipe organ. Motion passed unanimously.

**Moved:** Marchesano; second—Huntington, that National Council appoint a Website Liaison. Motion passed unanimously.

**Moved:** Bethards; second—Schnurr, that National Council appoint Paul Marchesano as Website Liaison. Motion passed, one opposed, one abstention.

There followed discussion of an Organizational Chart of the Society as submitted by the President.

**Moved:** Libin; second—Huntington, that National Council endorse the British Institute of Organ Studies Organ Preservation Initiative. Motion passed unanimously.

**Moved:** Marchesano; second—Schnurr, that National Council ratify OHS Support for the Institute of British Organ Building campaign against the ban on the use of lead in the European Union. Motion passed unanimously.

**Moved:** Libin; second—Marchesano, that communications by councilors and officers regarding National Council business and directed to James Wallmann shall be channeled through the President. Motion passed, one opposed.

**Moved:** Alcorn-Oppedahl; second—Huntington, that the duties of the Advertising Manager for the Society's publications be transferred to the Executive Director, with the compensation budgeted for Advertising Manager added to the Executive Director's salary. Motion passed unanimously.

*The meeting recessed for the day at 5:44 p.m.*

*The meeting reconvened on Sunday, June 25, 2006, at 9:12 a.m. Present: Michael Friesen (President), Laurence Libin (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, Jack Bethards, Carol Britt, Scot Huntington, James Johnston, Paul Marchesano, Daniel N. Colburn, II (Executive Director), and David Barnett (Treasurer). Also present for part of the day: Joseph McCabe and James Stark.*

**Moved:** Marchesano; second—Libin, for the meeting to go into Executive Session. Motion passed unanimously.

*The meeting went into Executive Session at 9:14 a.m.  
The meeting came out of Executive Session at 9:53 a.m.*

The Treasurer has developed a new form for use by anyone asking for expense reimbursement.

**Moved:** Britt; second—Johnston, that the excess inventory of Convention Handbooks and *The Tracker* will be handled by the staff and the Catalogue Operations Oversight Committee. Motion passed unanimously.

**Moved:** Libin; second—Johnston, that National Council authorize the Catalogue Sales Supervisor to sign petty cash checks. Motion passed unanimously.

**Moved:** Bethards; second—Marchesano, that the Executive Director develop a partner membership policy to be presented to the National Council at its October 2006 meeting. Motion passed unanimously.

**Moved:** Bethards; second—Schnurr, that all Society credit card holders be advised that they must provide full documentation to the Treasurer for all card uses. Motion passed unanimously.

The Council discussed the possibility of moving the Society to biennial, rather than annual, conventions.

**Moved:** Bethards; second—Libin, that the policy of restricting convention registration to Society members only be discontinued. Motion passed, one opposed.

**Moved:** Libin; second—Marchesano, that convention presenters need not be Society members. Motion passed, one opposed.

**Moved:** Huntington; second—Marchesano, to accept the proposal for a National Convention in Pittsburgh, Pennsylvania, with the convention year to be determined. Motion passed unanimously.

**Moved:** Johnston; second—Huntington, to accept the proposal for a National Convention in Washington, DC, with the

convention year to be determined. Motion passed unanimously.

The Council discussed preliminary figures for the 2006–2007 Fiscal Year budget, with the expectation of approving a budget at its October 2006 meeting.

**Moved:** Libin; second—Johnston, that meal reimbursement will be at cost with the Federal *per diem* standard as a maximum. Motion passed unanimously.

**Moved:** Johnston; second—Schnurr, to authorize the Archives Governing Board to raise funds to cover the costs of acquiring the Skinner/Aeolian-Skinner firm records. Motion passed unanimously.

**Moved:** Bethards; second—Huntington, that selection of photography services for use in OHS publications shall be made by the Publications Governing Board using a Request for Proposal process administered by the Executive Director. Expenses for these services shall be borne by the Publications Governing Board. Motion passed unanimously.

**Resolved:** Schnurr; second—Marchesano, that National Council expresses its gratitude to David Barnett for his ongoing exceptional work in assisting the Society through its administrative transition. Resolution passed unanimously.

*The meeting recessed for the day at 1:39 p.m.*

*The meeting reconvened on Friday, June 30, 2006, at 6:08 p.m., in the Hall of Springs, Saratoga Springs, New York. Present: Michael Friesen (President), Laurence Libin (Vice-President), Stephen Schnurr (Secretary), Jack Bethards, Carol Britt, Scot Huntington, James Johnston, Paul Marchesano, Daniel N. Colburn, II (Executive Director), and David Barnett (Treasurer). Absent: Allison Alcorn-Oppedahl.*

There was nor further business to transact.

## UPCOMING MEETINGS

Friday and Saturday, October 20 and 21, 2006, in Indianapolis, Indiana.

Friday and Saturday, March 16 and 17, 2007, in Philadelphia, Pennsylvania.

Tuesday and Wednesday, July 10 and 11, 2007, in Indianapolis, Indiana.

## ADJOURNMENT

**Moved:** Schnurr; second—Marchesano, to adjourn. Motion passed unanimously. Meeting adjourned at 6:09 p.m.

—Respectfully submitted,  
Stephen Schnurr, Secretary.

—Approved, Friday, 20 October 2006, in Indianapolis, Indiana.

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## *The Organ In England:*

### *Its Music, Construction, and Role in History over the Second Millennium*

by KATHERINE PARDEE

THE BETTS FUND of the University of Oxford and the British Institute of Organ Studies ([www.bios.org.uk](http://www.bios.org.uk)) are pleased to announce a sequence of four yearly conferences entitled *The Organ in England: Its Music, Construction, and Role in History over the Second Millennium*. The conferences will take place in Oxford, England, beginning in 2007 and running through 2010. Each will explore the English organ of a particular era and its music, construction and performance practices, as well as wider areas of related technologies, economics, and social, religious, and political issues.

The first conference is entitled *The Organ in England to the Death of Elizabeth I: Music, Technology, and the Wider Role*. It will take place in Oxford from 12–15 April, 2007, and will be centred around the Early English Organs ([www.rco.org.uk/eeop.php](http://www.rco.org.uk/eeop.php)). These two instruments are historic reconstructions of early sixteenth-century organs, and were built by British organbuilders Martin Goetze and Dominic Gwynn ([www.goetzegwynn.co.uk](http://www.goetzegwynn.co.uk)), who based them on fragments of two ancient windchests discovered in recent years in Suffolk, England. The story of the discovery is fascinating, beginning with the renovation of an old farmhouse and the discovery of a strange-looking door, which had been plastered over inside a wall. (The story can be read in greater detail on the Early Organs website, as well as in an article in *Church Music Quarterly* [2001] called “Rediscovering the Sound of the English Tudor Organ,” by John Harper. Dominic Gwynn has also written a number of articles about the organs; see the Goetze and Gwynn website.) Because there are virtually no surviving English organs or even relatively unaltered pipework from the period, extensive research had to be carried out in order to reconstruct as closely as possible the sixteenth-century instrument.

Evidence was gathered from the few surviving early contracts and written descriptions of organs, as well as from contemporary Spanish and southern French organs, the physical evidence of the fragments, iconography, liturgical sources, and so on. When the instruments were completed, the opportunity was taken to research medieval polychrome techniques and materials, and the smaller organ (the so-called Wingfield) was painted in an appropriate and colorful style.

These two organs are fascinating because they serve as concrete examples for what up to now has been only speculation. Questions have been answered—and new ones raised—about issues such as tuning, transposition, choir accompanying, liturgy, improvisation and, of course, sixteenth-century keyboard music itself. It would be impossible to claim that the organs are completely accurate replications of sixteenth-century prototypes, but the building and playing of them has allowed and encouraged experimentation that opens up exciting new vistas on sixteenth-century England.

The organs will be resident in Oxford from September 2006 through the end of the conference, in April 2007. The larger of the two, the so-called Wetheringsett instrument, will be in the chapel of New College, and the smaller Wingfield organ in the chapel of All Souls' College. Both colleges were built in the fifteenth century, so their choice as settings for these two instruments is highly appropriate. In addition, it is particularly fitting that All Souls' has not had an organ in its chapel since the last one was destroyed on orders of Archbishop Cranmer in the 1540s—could one of these organs be like the one that was discarded 450 years ago? Oxford is replete with history, and there will be many opportunities to place the organs in their proper context and surround oneself in the six-

teenth century—from buildings, to artwork, to manuscripts, to scientific instruments, and beyond.

The conference will include papers on a wide variety of topics, as well as concerts exploring the glorious choral and organ repertoires of Tudor England. Twenty-minute papers have been invited on topics relating to organs, organ music and literature, construction, and performance practice in England from the earliest period up to the death of Elizabeth I. Topics also may include the liturgical use of the organ, its greater role in society, relevant technology (including areas such as possible connections with clock-making, bell-casting, the English tin industry, etc.), iconography, music education as it may relate to the organ, music publishing (organ) in the period, and medieval and renaissance scientific inquiry and the organ. Participants will include John Harper, Peter Williams, Dominic Gwynn, Diarmaid MacCulloch, Eamon Duffy, John Caldwell, Magnus Williamson, Kimberly Marshall, Madeline Katkov, Jane Flynn, and others.

Projected future conferences on the Organ in England will be 2008 (seventeenth and eighteenth centuries); 2009 (nineteenth century); and 2010 (twentieth century and into the future). All conferences will take place in Oxford, and accommodation will be provided in Oxford colleges. For more information, please contact Dr. Katharine Pardee, Betts Scholar in Organ Studies, University of Oxford: [kfpardee@yahoo.com](mailto:kfpardee@yahoo.com); or visit [www.music.ox.ac.uk/organconference](http://www.music.ox.ac.uk/organconference).

*Katharine Pardee, DMA, is Betts Scholar in Organ Studies at the University of Oxford, and Brookman Organ Scholar at Wadham College. Before moving to the UK she taught organ at Syracuse University and the Eastman School of Music. She has performed widely in the US, England, and on the Continent.*

**BRIAN BUEHLER** of Jackson, Michigan, passed away on Saturday, September 30, 2006, at age fifty-six, after a courageous battle with cancer. He was born in Battle Creek, Michigan, on December 26, 1949, the son of Otto A. and Beatrice (Brogan) Buehler. Brian held a degree in business administration and accounting with a minor in music from Western Michigan University. For thirty-three years he was employed as a supervisor in EDI services at Consumers Energy. Buehler began his study of piano and organ at an early age and became the organist of Trinity United Methodist Church in Battle Creek at the age of fifteen. Upon relocating to Jackson, he became associate organist at the First United Methodist Church, where he played music for countless worship services, weddings, funerals, and concerts. Buehler was instrumental in the selection of the church's new pipe organ, and was a participant in several recordings, including the most recent compact disc in his honor titled *The Best of Brian*. Brian was an active member of the Michigan Chapter of the Organ Historical Society and a member of the American Guild of Organists. He is survived by his mother, Beatrice R. Buehler; a brother, Stephen Buehler; and two nephews, Vincent and Eric Buehler, all of Battle Creek.

**JOHN F. MORNINGSTAR**, a longtime member of the OHS, died June 23, 2005 at age sixty-seven, after a stoic battle with a brain tumor. He was born in Lancaster, Pennsylvania, on September 15, 1937, a son of John F. and Anna Mary (Murr) Morningstar, attended elementary schools in Lancaster, and graduated from McCaskey High School in that city. He earned a bachelor's degree in chemistry at Franklin and Marshall College in Lancaster, and subsequently earned a master's degree in pharmacology at Villanova University in Villanova, Pennsylvania.

After graduating from Villanova, he moved to Boston and began his doctorate degree at Tufts Medical School. While working and studying in the program for some time, his interests changed and he decided not to continue in the doctorate program. He worked at the Biochemistry Laboratories at Massachusetts Institute of Technology for some time, and then took employment at the Army Research Institute for Environmental Medicine in Natick, Massachusetts. He worked there for several years, and when his job was phased out because of a "reduction in force," he decided to seek a new career.

He and his partner of forty-three years, Duane L. Smoot, moved to Alfred, Maine, where they purchased a large house and opened an antiques business that they operated for several years. This phased into specializing in rebuilding old-fashioned reed organs, which they had been doing for the past thirty-three years, and are well known throughout New England and other parts of the country for their competence, skill, and integrity. Their business, Beehive Reed Organ Service, was based at their home in Alfred. Memorial donations may be made to the American Cancer Society, 52 Federal St., PO Box 456, Brunswick, ME 04011.

**DANIEL PINKHAM** died on December 18 of chronic lymphocytic leukemia in Cambridge, Massachusetts, at the age of eighty-three. Pinkham was born in Lynn, Massachusetts, as the great-grandson of Lydia E. Pinkham, who was renowned for her patented medicinal concoction said to cure "female complaints." He attended Phillips Academy in Andover, Massachusetts, where his interest in music was sparked. He subsequently studied at Harvard University, where his composition teachers included Walter Piston and Aaron Copland, and at Tanglewood, where he worked with Arthur Honegger, Samuel Barber, and Nadia Boulanger.

Pinkham was a prolific, widely performed, influential composer whose compositions range from large-scaled choral works and virtuoso concert works for organ, to more modest, readily accessible pieces for the working musician. His interest in early music was as passionate as his interest in new music. He studied harpsichord with Putnam Aldrich and Wanda Landowska, and organ with E. Power Biggs, and was a major force in Boston's early-music community for four decades. Though he was a fine performer who made a number of recordings, it was as a pedagogue that Pinkham arguably had his greatest influence on generations of performers and composers. Appointed to the faculty of the New England Conservatory of Music in Boston in 1959, he lectured on composition and music history, and served as chairman of the Performance of Early Music Department. Those who were fortunate to work with him benefited from his tremendous knowledge, wisdom, generosity, and famously impish sense of humor. Pinkham was the music director of historic King's Chapel in Boston from 1958 to 2000. The winner of numerous awards and honors, he was a fellow of the American Academy of Arts and Sciences. He is survived by his partner of many years, Andrew Paul Holman, as well as by his brother, Christopher Pinkham, of Brookfield, New Hampshire.

**LEONARD EUGENE ("GENE") ROAN, JR.** of Princeton, New Jersey, died at the University Medical Center at Princeton from complications following a 2005 open-heart surgery. He was seventy-five.

Gene Roan was professor emeritus of organ and harpsichord and chair emeritus of the piano and organ department at Westminster Choir College, the school of music of Rider University.

Born in Albany, Georgia, he was educated as a scholarship student at the Curtis Institute of Music in Philadelphia,



where he studied organ with Alexander McCurdy. Graduate studies were at Westminster Choir College and at the School of Sacred Music of the Union Theological Seminary, New York City, where he studied organ with Alec Wyton.

He served as organist of Holy Trinity Episcopal Church in Philadelphia, and for nearly forty years he served as organist and choirmaster at St. Thomas's Episcopal Church, Whitmarsh, Fort Washington, Pennsylvania.

He frequently appeared as organ recitalist, lecturer, and clinician throughout the United States, and at regional and national conventions of the American Guild of Organists. He taught at the Royal School of Church Music, and was active in the Organ Historical Society.

Professor Roan was an organ consultant nationwide. Local projects include the organs of the Princeton University Chapel and Christ Church, New Brunswick. Professor Roan served on the Westminster Choir College faculty for nearly fifty years, and was the devoted teacher of several generations of organists who now hold positions throughout the world. He retired from Westminster in 2003.

Following retirement, Roan continued to pursue an active performing career as a member of The Practitioners of Mu-

sick, the duo he formed with his partner, recorder player John H. Burkhalter III. Specializing in historically authentic performances of Baroque music of Northern Europe as well as the music of Colonial and Federal America, the duo toured extensively in the eastern United States, appearing for local, regional, and state historical societies; at major art museums in special programs coordinated with exhibitions; and in programs tailored to historical sites administered by the National Park Service. One of their last performances was for the Organ Historical Society's 2006 convention.

Son of the late Leonard E. Roan and Mable Vining, he is survived by his daughter, Melissa Naegelin of Weymouth, Massachusetts; sons Lt. Col. Christopher V. Roan, currently serving with the Army in Germany, and Timothy R. Roan of Brooklyn, New York; and eight grandchildren. He is also survived by John H. Burkhalter III, his companion of thirty years.

Memorial contributions may be made to The Eugene Roan Fund for Organ Music and Literature, Talbot Library, Westminster Choir College, Princeton, NJ 08540.

**MALCOLM WECHSLER** (b. 1936, Bronx, New York) died unexpectedly in

his sleep on November 16. A graduate of the Oberlin Conservatory of Music and the Juilliard School of Music, he numbered Fenner Douglas and Vernon de Tar among his teachers. In 1966 he became the organist and choirmaster of St. Paul's Anglican Cathedral in London, Ontario, where he also served on the faculty of the University of Western Ontario. After a short time in Princeton, New Jersey, he returned to Ontario, where he spent seven years working at Laurentian University, and Canadore College. Eventually he returned to the New York area, where he pursued doctoral studies at the City University of New York, and served a number of parishes in Connecticut.

Wechsler's dedication to the organ was passionate and unrelenting. He served as a manager for a number of international performers for many years, and for twenty years he was the North American representative of N.P. Mander Organs. He was a regular fixture at organ recitals, and many will be familiar with his enthusiastic reviews of organ concerts and conventions. He will also be remembered for his generosity, and he was particularly interested in fostering an interest in the organ among young musicians; he personally made it possible for many young musicians to attend conventions of the Organ Historical Society.

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# Stephen Tharp & JAV Recordings



Photo by Christoph Frommen

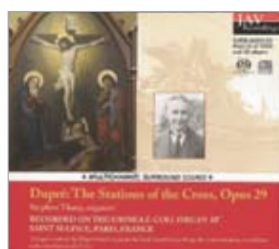
I first met Stephen Tharp in 1996 when he was one of the organists at Saint Patrick's Cathedral in New York. His long affiliation with the most important organs throughout Europe since the late 1980's, matched by his uncompromising adherence to the highest standards of informed, stylistic integrity, has led to our ongoing collaboration, producing critically-acclaimed discs that remain among JAV Recordings' best sellers.

Stephen Tharp has been hailed as "The Perfect Virtuoso" by *Die Abendzeitung*, München, and "the equal of any organist" by *The American Organist* magazine, and is one of the most formidable and internationally respected artists of our age. He is one of the very few organists anywhere in the world for whom concerts, recordings and teaching around the globe are the primary focus. Such enormous endeavors for the past 20 years have resulted in 29 intercontinental tours across five continents, with more than 800 performances in the USA alone, making him the most traveled concert organist

of his generation. His avid love of music of our own time has culminated in a dozen commissioned works by noted composers such as David Briggs, Philip Moore, Jean Guillou and Thierry Escaich. An equally fervent passion surrounds the art of organ transcription, of which Stephen has made over 30. Yet, his command of the standard repertoire is one of the most complete of any organist and includes the complete works of J. S. Bach, Bruhns, Alain, Demessieux, Dupré, Duruflé, Franck, Messiaen, Vierne and Widor.

I am very proud to have worked with Stephen Tharp for many years, but if it were not for the talent of all of JAV Recordings' fine organists, recordings engineers, graphic designers, writers, editors, proof readers and fulfillment staff, the catalog would have little distinction. So, at this time I would like to publicly acknowledge and thank the staff, clients and A. R. Schopp's Sons, Inc. who have made JAV "go" for a decade now. Thank you.

**Joe Vitacco** – President of JAV Recordings, Inc., Celebrating our Tenth Anniversary in Feb of 2007



**Mareel Dupré: The Stations of the Cross, Op. 29**  
**JAV 161 (2005)**

"Tharp surely is a musician's musician. He performs this difficult score with intelligence, virtuosity and authority. His playing conveys the drama, passion and spiritual impact of the subject. This is a definitive performance."

– **The American Organist magazine**

Stephen Tharp's second recording at St. Sulpice, Paris, and the only CD recording available of Dupré's magnum opus on the composer's own instrument, in SACD format.

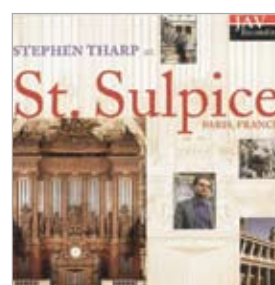


**Stephen Tharp plays the Skinner organ at St. Luke's Episcopal Church, Evanston, Illinois**  
**JAV 138 (2004)**

Stephen Tharp, one of the most dynamic American concert organists, has assembled a programme for this disc which finely demonstrates the qualities of the instrument. "Immaculately played, with a combination of sensitive shaping in the quieter moments and great verve and energy ..."

– **Organist Review magazine**

The luxurious 1921 Skinner was designed by Joseph Bonnet and fully restored by the A. Thompson-Allen Company. Tharp plays a grand, Romantic programme that includes Karg-Elert's *Passacaglia and Fugue on BACH*, and Tharp's own transcription of Liszt's monumental *Piano Sonata in B-minor*.



**Stephen Tharp at St. Sulpice, Paris, France**  
**JAV 130 (2002)**

"...plays as if the music were in his life-blood... musical, spacious, accurate, persuasive, convincing."

– **Organist Review**

The first commercially released CD by an American Organist on this monumental and historic instrument. This disc includes the first recording in France of Dupré's *Triptyque, Op. 51*, Franck's sublime *Prière*, and the world premiere recording of Daniel Roth's *Artizarra*.