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THE ORGAN HISTORICAL SOCIETY

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Front Cover: *This self-portrait of Ernest Skinner (and the photo on page 7) was scanned from a box of photos discovered in Bethel, Maine, and provided by Joseph Vitacco of JAV Recordings.*

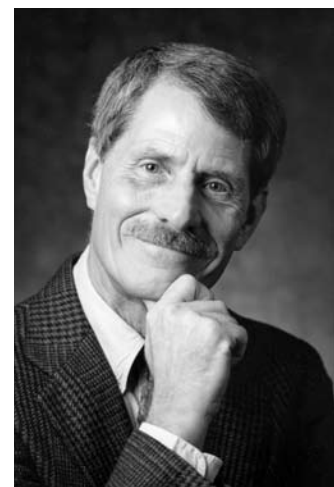
by JOSEPH F. DZEDA | opinion

Our Affection for the Past, and Our Responsibility to the Future

BY FAR THE GREATEST THREAT TO ART'S SURVIVAL—much more than the simple passage of time, neglect, or environmental adversity—is the unwise intervention of other human creativity, however well intentioned. The restorer's delicate position thus arises from a conflict of creativity. Restorers, as one might imagine, tend to be highly creative people, but they early learn to regulate that impulse in their role as caretakers of the creativity of others. Whether restoring a painting, a classic motor-car, or a pipe organ, the restorer needs to possess, or at least have access to, most skills involved in the work's creation. These, however, must be regulated with sufficient sensitivity and awareness to recognize and conserve the object's inherent value. Therefore, the restorer ought not to be tempted to “improve” that which has been entrusted to him.

The restorer, who has at his disposal every tool, technique, and material needed to change an art object irreversibly, alone has the power to conserve it. Sadly, the very same techniques used to stay the hand of time can be the source of unintentional destruction. To be faithful to the task, the restorer must exercise sufficient restraint to keep his personality out of the object—to avoid any temptation to correct perceived eccentricities or imagined shortcomings. Even with extensive documentation, it is difficult to recover the original feeling and spirit of an artistic creation after it has been altered. The personalities of the creator and the restorer thereafter become commingled, forever changing the flavor and value of the object as a document of its original creator and its time.

It is true that some of the world's greatest instruments are the products of more than one creative spirit. The organs at St. Sulpice and Woolsey Hall are two such examples. No one gives serious thought to recovering the Clicquot organ in Paris or the Hutchings organ in New Haven, however impressive those lost instruments might have been. The modern fame of these organs is the result of an accumulation of artistic talent, and the last builder had the final say in the matter. Certainly neither Aristide Cavaillé-Coll nor Ernest Skinner thought of themselves primarily as restorers; they were builders, plain and simple, living in a time when almost nothing was restored in the modern sense of the word. They looked only forward and felt scant responsibility to conserve the past—indeed they were commissioned specifically to change and enlarge the instruments entrusted to their hands. One might even suppose that both builders consented to retaining old pipework, when in all probability they may have preferred to sweep all aside in favor of an entirely new instrument. While we cannot know for certain, we suspect that Cavaillé-Coll felt little obligation to Clicquot, any more than Skinner did to his old employer and mentor George Hutchings; their focus was upon creating a new work of art, not restoring something that already existed.



These, however, are not the concerns of the restorer, who is commissioned to rescue the art object, however momentarily, from the inevitable jaws of entropy. The restorer draws upon his knowledge of the ideals and values of its creator, the effects of the passage of time, and the constraints of practical intervention. Then, in full awareness that nothing can be preserved indefinitely, the restorer applies the minimum amount of effort necessary to accomplish the goal of delivering that object to the immediate future, in the hope and perhaps expectation that, having done so, the future will accord to the object a similar degree of protection and preservation.

Aubrey Thompson-Allen (1907–1974), the founder of the A. Thompson-Allen Company and formerly managing director of Henry Willis & Sons, used to recount the story of the bombing damage to London's Saint Paul's Cathedral. Many of the organ's pipes, which were stored in the crypt, were crushed flat when an unexploded bomb fell through the roof and collapsed the floor of the cathedral. After the war, these pipes were recovered and sent to the pipe shop for remaking, including two early-eighteenth-century stops by "Father" Bernard Smith that had been retained in the 1872 "Father" Henry Willis instrument. Great fanfare was made about saving these old pipes and returning them to the organ. Aubrey used to chuckle over this, having seen the old pipes that were smashed flat by tons of falling masonry. While it was true that the old pipes had been lovingly taken apart, rounded out, and resoldered, could they ever be the same again? To quote Aubrey, "Can you imagine thinking that these were the same pipes that were voiced by Father Smith?" His point, of course, is well taken. There is a limit to what restoration can accomplish, even with the best of intentions.

The difference between restoration and conservation is illustrated by the Dimnent Chapel organ at Hope College (whose restoration is described in this issue) and the famous bureau organ in the Yale Collection of Musical Instruments. The latter is believed to have been built by John Snetzler and is signed *London, 1742*. (Legend has it that it was the organ brought by Handel to Dublin in that year for the first performance of *Messiah*.) Both instruments were made by well-respected builders who are no longer active. Both instruments represent an ever-diminishing pool of similar instruments that are locked in an eternal struggle with time for their survival. Yet the Snetzler organ lives in well-deserved museum retirement, its public use limited to perhaps one annual concert. Contrast this with the Dimnent Chapel organ, which is expected to maintain its busy schedule well into the present century, retirement nowhere on the horizon. The Snetzler instrument, barring any catastrophic circumstances, will live in protected conservation for the rest of its life, while Skinner's Opus 732 will have to carry on its duties and earn its keep for many generations to come. In the meanwhile, those who will be charged with its care and future restoration can learn much from those who specialize in the techniques and philosophy of conservation.

So the restorer of a fine pipe organ, as with any other practitioner of restoration, treads lightly and tries to leave few footprints behind. Somewhere between strict conservation and practical restoration lies the truth. We struggle with our own sense of doing the right thing, balancing our obligation to the present with our affection for the past and our responsibility to the future. ■

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OHS Receives Largest Single Gift from Huber Estate

THE LARGEST SINGLE GIFT TO THE ORGAN HISTORICAL SOCIETY in its history, a nearly one million dollar bequest from the estate of William L. Huber, Sag Harbor, N.Y., was received by the Society in December 2006. As Mr. Huber's will stipulates, the principal of the bequest is to be invested, with half of the income designated for use by the American Organ Archives and the balance for the general purposes of the Society, at the direction of the National Council.

Speaking on behalf of the National Council and the membership, OHS President Michael Friesen said, "We are most grateful for Mr. Huber's extraordinary investment in the future of the Organ Historical Society, and for his foresight in including the OHS in his will. The Society is fortunate to have so many loyal and generous members."

William L. (Bill) Huber, who died on May 26, 2004 at the age of 92, was as an industrial arts teacher in New York City high schools, but his interests were wide ranging, especially in all things mechanical. He volunteered at the Branford Trolley Museum in Connecticut, wrote a history of the Shinnecock Canal for a canal enthusiasts' publication, and was instrumental in preserving and restoring the historic Erben organ at the Old Whalers' Church in Sag Harbor, where he had lived in retirement since 1972. He was a longtime OHS member who had many friends in the Society and was a cheerful presence at conventions. His gift was the result of conversations over many years with several Society members and officials.

Of course, William L. Huber is not alone in his generosity to the OHS through a bequest. Over the last several months, the Organ Historical Society has been the beneficiary of several other legacies. We are enormously grateful to these members:

- ❖ Herbert D. Abbott, a New Jersey high school business teacher and church organist who died in 2005, left nearly \$60,000 of his estate to the OHS in general support of the programs of the Society.
- ❖ Librarian Forrest C. Mack, of Massachusetts, who died in 2006, has left the Archives a collection of printed and manuscript material pertaining to the Hook & Hastings company, as well as his personal library of organ books, including some rare volumes. Also, the E. Power Biggs Fund and the OHS will each receive a share of his residual estate.

- ❖ Brian Buehler, of Jackson, Michigan, a businessman, church musician, and active member of our Michigan OHS Chapter, who died in September 2006, designated 10% of his estate to the OHS Endowment Fund.

None of these individuals was what would normally be described as wealthy. Their backgrounds were generally modest. They were good stewards of the wealth they accumulated during their careers, but what distinguishes them is the extraordinary thoughtfulness, generosity, and confidence in the future of the Society that they each demonstrated by remembering the OHS in their wills.

Few of us think of ourselves as having the means to leave legacies to the organizations in which we participate and that we support; but these four OHS members have proven that that is not the case. The facts are that many OHS members have worked hard to accumulate significant means, and that many of us do not have direct heirs.

We have recently heard from several other individuals who intend to include the OHS in their estate plans. When you next review your will, please consider joining these special people by including the OHS in your estate planning. If you would like to remember the Society in your will, please call me. We can provide the language to include in your document.

Later this year, we plan to announce the formation of a special group, yet to be named, to honor all those who have included the Organ Historical Society in their estate planning.

I hope you will be a part of it.

The OHS helps each of us give expression to our passion for the organ while we are active members. It makes sense to help ensure that future generations will have the same opportunities.



Daniel N. Colburn II
Executive Director



The Acquisition of the Rodgers–Stout Skinner Collection by the OHS Archives

by JONATHAN AMBROSINO

FEW THINGS ARE AS INTOXICATING AS SOLID EVIDENCE, A hard kernel of truth confirmed in a crinkly yellowed document. I got a concentrated infusion in the early 1990s while engaged in the sort of life-and-death skirmish only the most arcane point can inspire. Several years earlier, the wry and indefatigable Ian Bell (then a Director of N.P. Mander in London, and project manager of the firm's big electric-action rebuilds) had written a comprehensive report-proposal about the much-rebuilt 1928 Skinner at Princeton University Chapel (which the Mander firm eventually re-fashioned). In his document, Mr. Bell suggested that this important instrument, though generally hailed as an early example of G. Donald Harrison's work, was in fact more properly regarded as one of Ernest Skinner's final statements.

While the instrument could certainly be seen in those terms, viewed in another light the organ contained much early material attributable only to Mr. Harrison. But with so much of that very material missing from the instrument, and no real documentation readily at hand, one could only write to Mr. Bell surmising what one thought he had gotten wrong, which promised neither accuracy nor (more importantly) satisfaction. Just where lay the truth?

The work of Aeolian, Skinner, and Aeolian-Skinner may not be as well-archived as M.P. Möller or Casavant Frères, but there is still an impressive cache of materials. Ernest M. Skinner (various early partnerships 1901–06), The Ernest M. Skinner Company (1906–19), the Skinner Organ Company (1919–31) and the Aeolian-Skinner Organ Company (1932–72) produced more than 1,400 organs along a single opus track. Rebuilds of other builders' organs were assigned discrete opus numbers (Yale's Woolsey Hall is Opus 722), whereas rebuilds of the firm's own instruments employed the original opus number with lettered suffixes. (Groton School Chapel, chronically altered by Edward B. Gammons, tonal-changed its way through almost half an alphabet, eventually reaching Opus 936-H.)

At the firm's closing in 1972, the records survived in four principal parcels, each with its own guardian. Allen Kinzey, an Aeolian-Skinner employee from 1953 until the end, providentially thought to safeguard a number of key records, most notably the pipe-shop notes—details of pipe construction for organs built and rebuilt from 1920 until the end. From the beginning, Mr. Kinzey has been a gracious and helpful sharer of this illuminating data. Upon retirement from organbuilding, Mr. Kinzey relocated from Wrentham, Massachusetts, to Tucson, Arizona, taking the materials along. He continues to share the notes with builders and restorers; together with Sand Lawn, he created the revised Opus List, both in its hard copy form published by OHS, and more recently in an online version (<http://aeolian-skinner.11omb.com>) managed by Jeff Scofield and Jordan Simmons.

While Mr. Kinzey was occupied with the pipe-shop notes, Nelson Barden preserved the Aeolian engineering drawings. Organ drawings usually attain the level of high-quality architectural work, but these sumptuously colored drawings approach a kind of engineering portraiture—perhaps intended to be seen by Aeolian's rich clients? They were amazingly intact where many correlative Aeolian-Skinner documents were already discarded. In 1988 Mr. Barden transferred these drawings to the OHS Archives, where they safely remain and await serious preservation, including archival cleaning, encapsulation, and new steel map cases for proper preservation.

Meanwhile, Henry Karl Baker preserved most of the Aeolian contracts and other key documents, including the incendiary 1932–33 correspondence between Ernest Skinner and Arthur Hudson Marks, depicting the final tensions that essentially excised Mr. Skinner from the evolving Aeolian-Skinner empire. Upon Mr. Baker's death in 2003, his library found their way to the OHS Archives through this family's generosity and negotiations by Archivist Stephen Pinel. The correspondence remains with the Baker family.

While each is critically important, the three collections discussed thus far do not begin to match the size and depth of the fourth lot. In 1972 most of Aeolian-Skinner's records were purchased by the Rodgers Instrument Corporation in Hillsboro, Oregon. There they remained for almost two decades, occasionally consulted but generally put aside for a future day. In the early 1990s the Rodgers collection changed hands through a transfer of guardianship arranged by Thomas Hazleton, then of Rodgers, to his old friend and confrère Edward Millington Stout III, then of Fremont, California. Of his own volition, Mr. Stout began to organize and preserve these documents, storing them in his workshop, and safeguarding them against casual perusal.

Where the pipe-shop notes used to fill a closet in Mr. Kinzey's Massachusetts home, the Rodgers-Stout collection fills several dozen filing cabinets and drafting drawers. I first saw these documents in 1992, when Mr. Kinzey and I agreed to collaborate on further research, and decided a trip to Mr. Stout's was essential. From the first glimpse, it was clear that a trove was present. Sadly, there is little correspondence; apparently it was the custom to discard it seven years after a project's completion. But there is so much else. For organs of any complexity, interdepartmental memoranda spell out interesting and unusual aspects, client relations, engineering data, electrical schematic information, console diagrams, chest orders, scaling data, and the progress of changes throughout a job's construction.

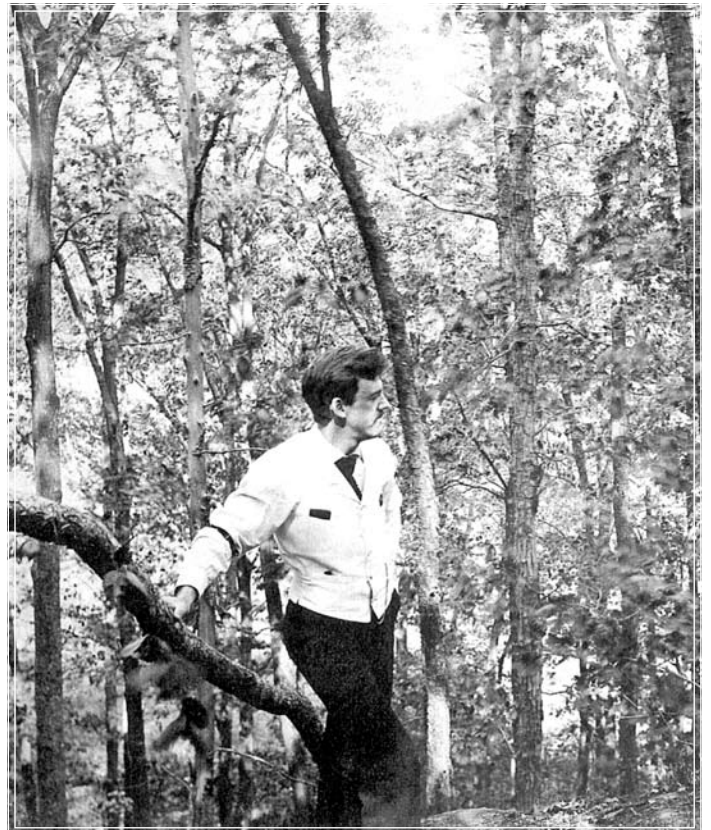
Some organs, such as those built at the subsidiary factory in Westfield, Massachusetts, from 1920–29, are described exhaustively, as details that went without saying in Boston were explained through correspondence between the two factories. Some files chart progress, such as the particulars of the first Positiv organs, or exactly how the largest String organ was scaled. Others tell of conflict: “Mr. Skinner may change [metal] Bombarde to wood,” gives evidence of his waning control in 1930 over Harrison at UCLA and hope to stem the tide of “progress.” Contracts for almost every organ appear to be present, as well as beautiful ink-on-vellum drawings of standard action elements starting early in the company's history.

Thus far, the collection's curators have been as colorful as their contents, but there has always been something about those bent on preservation. Mr. Kinzey: “Please leave your message after the long, ugly beep.” Mr. Baker: what organ publication did this scavenger *not* have or sell? Mr. Barden: superb restorer, champion raconteur, cherisher and creator of spectacle. An equally superb restorer, Mr. Stout troops about as if in perennial operatic audition (but is it Pagliacci or Lucrezia Borgia?), and remains keenly devoted to the early-twentieth century and its best pipe organs. It is a tribute both to the Rodgers staff and to Mr. Stout that each had the valor and foresight to foster-parent this family's largest and most

ungainly issue: row upon row of file cabinets, each crammed with crinkly, yellowing documents.

Mark Austin, originally a Bay Area pipe organ technician and later with Rodgers, played a crucial role in facilitating the latest transfer from Rodgers and Stout to the OHS, adding to those who have played a significant role in the safe passage of the materials, for which present and future researchers and restorers can be most grateful. Those same people will find solace to know that these materials have been, or will be, recombined in the security of the OHS Archives. Preservation will be key, since these materials await critical funding to preserve and maintain them and, of equal importance, to make them accessible.

For the Rodgers-Stout collection, I feel especially fortunate to have had that early glimpse back in 1992. By filling in so many details about Skinner's work, the experience broadly demonstrated how nothing takes the place of archival documentation. For there, in engineering file No. 656 for the Princeton Chapel organ, handwritten on lined yellow legal paper, were G. Donald Harrison's personal scaling details for that instrument's unusual stops. You can only imagine the victorious correspondence that soon flowed across the Atlantic to Mr. Bell's mailbox—an infinitesimal victory of colony over sovereign, of course, but still utterly intoxicating. It always is, when you find out what actually happened. ■



Above: Ernest Skinner. (Courtesy of Joseph Vitacco)

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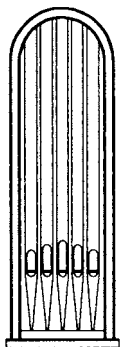


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New Dimensions in *Organ Documentation and Conservation*

FROM OCTOBER 11TH THROUGH 13TH, 2007, the American Organ Archives (AOA) of the Organ Historical Society together with the Eastman Rochester Organ Initiative (EROI) will convene an international symposium on new developments in documenting and preserving historic pipe organs. This gathering, to take place at the University of Rochester and nearby, will extend the discussions of the Liverpool conference “Ethics and the Conservation of the Organ” and the Smithfield colloquium “Historic Organs Reconsidered: Restoration and Conservation for a New Century,” both held in 1999.¹

For the first time, documentation and conservation of significant American organs will be a special focus of the October symposium. Special highlights will include the AOA’s 2006 acquisition of Skinner documents and new information about David Tannenberg’s work derived from recent successful restorations. Historic European and Mexican organs will also receive attention, notably the remarkable Italian baroque organ recently restored for EROI; the

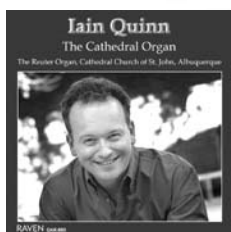
collaborative research and replication project surrounding the unique 1776 Casparini organ in Vilnius; and controversial activities affecting eighteenth- and nineteenth-century organs of Oaxaca and Mexico City.

Under the direction of Hans Davidsson and Laurence Libin, “New Dimensions in Organ Documentation and Conservation” takes a further step forward by advancing the proposition that “historic” does not merely mean “old.” Modern instruments, too, deserve to be considered historic if they fulfill the defining criteria. Organs that merit this distinction, arguably including the bold, iconoclastic installation at Walt Disney Concert Hall in Los Angeles, require preservation and thorough documentation no less than do their forebears. This symposium recognizes that organs of all kinds and periods are daily imperiled by many causes, among them ill-considered alterations, arson, imposition of electronic substitutes, bio-deterioration and environmental degradation, and church redundancies. Hence, appropriate precautions, some as obvious as providing fire detection systems, are necessary to prevent avoidable losses both of precious instruments and of the irreplaceable information they embody. Fresh approaches to documentation and conservation are already available

through such means as new computer-assisted technologies, collection of oral histories and iconographies, and cooperation with museums, university and industrial laboratories, and of course organ builders, organists, and clergy. Case studies will be presented to show current applications of these multifaceted approaches. In funding costly projects, lessons can be learned from organizations promoting adaptive reuse of historic buildings, wildlife and land conservation, ethnographic field recording, and similar preservation efforts worldwide. Above all, especially in America, public education is vitally important to maintain interest in instruments that are too often seen as obsolete or irrelevant, even in traditional churches. To combat this threatening perception, audience development can take place through broadcasts, commercial recordings, and of course live performances. These and other strategies will be fully considered, and to bring the message home, the “New Directions” symposium will feature revelatory performances on important organs around Rochester.

Further information will appear in *The Tracker* and on the OHS website www.organsociety.org as program and local arrangements progress. Meanwhile, set aside those dates! ■

¹ See Jim Berrow, ed., *Towards the Conservation and Restoration of Historic Organs: A Record of the Liverpool Conference, 23-26 August 1999* (London: Church House Publishing, 2000) and John R. Watson, ed., *Organ Restoration Reconsidered: Proceedings of a Colloquium* (Warren, Mich.: Harmonie Park Press and Colonial Williamsburg Foundation, 2005).



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First Church of Christ, Scientist
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The Restoration of E.M. Skinner Opus 732

by JOSEPH F. DZEDA
and NICHOLAS THOMPSON-ALLEN

HOLLAND, MICHIGAN, AND ITS COLLEGE

HOLLAND, MICHIGAN, IS A COMMUNITY OF SOME 35,000 ON THE shore of Lake Macatawa, just a few miles from Lake Michigan. Settled in 1847 by Dutch immigrants seeking to escape persecution in their homeland, it remains a city with a strong religious tradition. Today more than 170 churches, many affiliated with the Reformed Church in America and the Christian Reformed Church in North America, continue to reflect this religious heritage. Once known as the City of Churches, in recent years Holland has become famous for its spring Tulip Time festival, during which millions of blossoms transform the city into a spectacular display of multicolored splendor.

In 1851 the Pioneer School was founded to provide Holland's children with the opportunity for a Christian-based education. At the school's opening, The Rev. Albertus van Raalte, leader of the early community, gave a stirring address in which he said, "This is my anchor of hope for this people in the future." His words took root. The name of the school was changed first to the Holland Academy, and later to Hope College. The school's motto, "Spera in Deo" ("Hope in God"), and a symbolic anchor adorn the college seal. Hope College's tradition of academic excellence has not changed; last year it was cited by *U.S. News & World Report* as one of the 100 best liberal arts schools in the country. Hope College ranks in the top five percent of liberal arts schools whose graduates continue on to earn a PhD. Today 3,200 undergraduates pursue degrees on an impeccably groomed campus in an idyllic setting.

DIMNENT CHAPEL

Although the forward-looking college had only 434 students at the time, Memorial Chapel, having a seating capacity nearly three times that number, was dedicated on June 17, 1929. Thirty years later, it was renamed Dimnent Chapel in honor of the school's fifth president, Dr. Edward D. Dimnent (1876–1959), who took a special interest in the design and construc-



tion of the chapel during his administration from 1918 to 1931. The chapel is a foursquare, stalwart building faced in gray limestone with a massive 120-foot high tower at one corner. This tower gives the building an impression of great strength and permanence, and provides a lofty home for the chapel's twenty-note set of Deagen tubular tower chimes, donated in memory of Ida Sears McLean (1856–1914) by her husband and four sons. Following restoration in 1996, this set of chimes is one of about seventy-five (out of some 439 built) such installations that remain operable today.

The interior of the building is a fitting complement to its exterior. Without any columns or side aisles to interrupt the view, the chapel is broad and spacious with a low-pitched roof. A large and gently sloping balcony increases seating capacity and provides space for the 1970 Pels & van Leeuwen organ, a two-manual instrument with twenty-five speaking stops. Large stained-glass windows punctuate the plaster-on-masonry side walls at regular intervals, while the floor of the chapel is a highly polished terrazzo.

Overhead, a perforated metal surface backed by sound-absorbing material forms the ceiling, evidence that the spoken word has always been the primary purpose of the building. Nonetheless, the acoustics remain reasonably friendly to music-making. In any event, the Skinner Organ Company was well accustomed to building instruments for rooms with subdued reverberation, employing specifications and voicing characteristics that could thrive under such conditions.

Above: Dimnent Chapel from the southwest.

Opposite: Interior of Dimnent Chapel. Note the grillwork for the three organ chambers. (All photos courtesy of A. Thompson Allen Company)

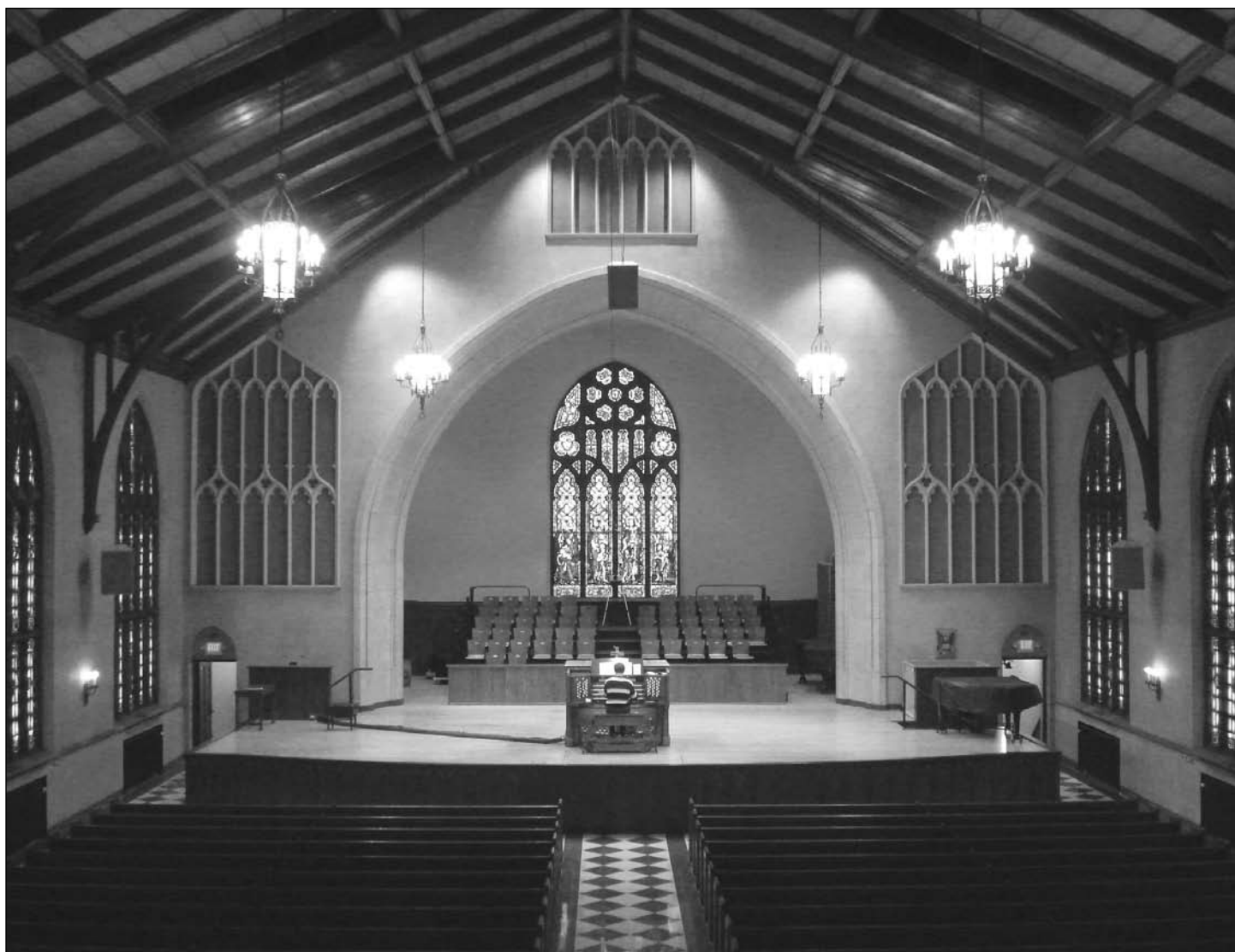
THE SKINNER ORGAN COMPANY IN 1928

It is difficult to imagine the pace of organbuilding in 1928. That year, with a factory staffed by 200 people, the Skinner Company enjoyed gross sales totaling \$1,427,897. Then-and-now money comparisons are always a tricky business, since not every commodity inflates at the same rate. The cost of producing a loaf of bread in 1928 compared to 2007 does not necessarily have any bearing on the cost of building a fine pipe organ then and now, but all other things being equal, \$1,427,897 would represent gross sales of about \$30,000,000 in 2007 dollars. Clearly, the Skinner Organ Company—hardly so prolific as Möller, Austin, or Wurlitzer—was a bustling enterprise when the Hope College contract was signed.

In 1928 the company signed sixty-four contracts for organs having two to four manuals—one third were for two-manual instruments, about half were three manuals, and a remarkable one fifth were four manuals. These contracts totaled 1,678 ranks, at least eight being thirty-two-foot stops,

for a total of at least 110,281 pipes—more than three times that found at Atlantic City Convention Hall, and a remarkable number by any standard. Discounting the rebuilding and enlargement of the great Newberry Memorial Organ in Yale's Woolsey Hall, in terms of the number of pipes, the Dimnent Chapel instrument was the sixth largest sold by the Skinner Company in that year. Opus 732 was the gift of Barend Arndshorst (1839–1930) and his sons William and John, who mutually agreed to donate a total of \$25,000 for the instrument. The Echo Organ was the gift of Mr. and Mrs. D.E. Vanderveen and their daughter, Marina; the Harp/Celesta was presented by Edward and Lucy Freyling.

Opus 732's contract was signed in January 1928. Eighteen months later, Walter Blodgett, then in his early twenties and destined to make an important mark in the world of organ playing, dedicated the organ and tower chimes with a program ranging from secular tunes on the chimes to a whole section of the program devoted to Bach. In 1942 Blodgett was appointed to the position of curator of musical arts for the



Cleveland Museum of Art, a post he held until his retirement in 1974.

Other important Skinner instruments sold in 1928 included the Scottish Rite Cathedral in Indianapolis (Opus 696), Grace Church in New York (Opus 707), Saint Paul's Church in Winston-Salem (Opus 712), Church of the Good Shepherd in Jacksonville (Opus 725), South Congregational Church in New Britain, Connecticut (Opus 739), and of course the rebuilding and enlargement of the Newberry Memorial Organ in Woolsey Hall (Opus 722).

INTERIOR ARRANGEMENT OF THE ORGAN

Opus 732 is a four-manual instrument of forty-eight speaking stops and forty-eight ranks, arranged in four chambers. The disposition takes every advantage of the available space and illustrates one approach to the Skinner Company's engineering philosophy. On either side of the front choir loft, spacious tall chambers have triangular footprints with pockets at the back. This plan forms a sort of horn-shaped room that effectively compels the sound of the organ forward through the main grilles.

In the left main chamber, the Great is located immediately behind the grillwork on two levels, with flues on the lower level and high-pressure reeds above. Also on the upper level is the sixteen-foot Bourdon shared by Great and Pedal. The unit chests carrying the Pedal Organ's Diapason and Trombone are on either side of the Great, with the largest Diapasons supported by the chamber's outside wall, and the Trombone pipes arranged diatonically on their windchest and looped to common stays between the rows of pipes.

The Choir Organ occupies the pocket at the back of the "horn," enabling it to project forward through the Great. The Choir pipes are on the lower level, with the Harp/Celesta above the main windchest. This division is furnished with two sets of expression shades: one set directs tone forward toward the Great and the grillwork beyond, while a second set opens sideways directly into the choir loft, affording singers some degree of organ accompaniment.

The large Swell is located in the corresponding chamber on the right side of the choir loft. Here again, pipework is placed at two levels, with the larger pipes on offset-bass chests arranged along the sides of the chamber walls. In the Swell chamber, however, the pocket of the horn is left unoccupied, possibly intended someday to accommodate the addition of a sixteen-foot, manual-scale Bourdon that was atypically omitted from the stoplist. The Swell speaks out impressively, with the large shutter front permitting plenty of dynamic range. Unless one is seated close to either of the main grilles, the two chambers balance nicely in the room.

High above the choir loft arch, and midway between the two main chambers, the Solo speaks with unmistakable forth-

rightness. Finally, at the rear of the chapel and to one side of the balcony, the Echo division provides both soft stops for ethereal effects, and louder voices to support congregational singing. When the entire instrument is engaged, the effect is of being enveloped in sound from all directions.

THE SKINNER CHASSIS OF 1929 PERFECTION FULLY EVOLVED

Typical of its period, the chassis of Opus 732 represents the fully evolved Skinner mechanism in regular use until the later changes of the 1930s under the Aeolian-Skinner name. All manual windchests are of the standard Skinner electro-pneumatic pitman variety, while the subsidiary offset-bass chests, carrying the larger pipes displaced from the main chest, are tubular-pneumatic, connected to the main windchest by bundles of lead tubing. The use of offset-bass chests permits smaller manual chests, improves the steadiness of the wind supply, and enables the larger bass pipes to be securely anchored to walls or to well-braced stays.

The manual windchests employ the characteristic Skinner double-primary design for both key- and stop-actions, in which a small primary valve, acting upon a signal from the chest magnet, drives a larger secondary valve controlling the exhausting or pressurizing of the key- or stop-action channel. This arrangement minimizes the electrical control current required, thereby preserving the contacts while providing the lightning-fast response for which the Skinner action was famous.

Pedal pipes are planted upon unit windchests with dedicated pouch-blocks and valves for each pipe, controlled by a small inside-valve primary, and triggered by an electro-magnet for each pipe. With this system it is convenient to utilize the Pedal pipes at two or three pitches; thus the Pedal Trombone, for instance, could be available at sixteen-, eight- and four-foot pitch. (Although not the case with Opus 732, certain of the stops, such as manual doubles, usually were duplexed to the Pedal division by means of "borrow actions," which played pipes independently of the manual chest actions.) Ernest Skinner termed this arrangement the "augmented" Pedal, whereby fewer pipes, well-placed and having plenty of speaking room, could be supplemented by appropriate manual pipework for secondary and softer stops useful in lighter combinations. In the Hope College organ, three primary Pedal stops (Diapason, Bourdon and Trombone) allowed a Pedal Organ of nine stops in a variety of powers and pitches. Augmented Pedal Organs were standard in Skinner and Aeolian-Skinner organs until G. Donald Harrison started furnishing largely independent Pedal Organs in the 1930s.

When Opus 732 was built, the Skinner Organ Company already had abandoned its Maple Cap chest magnets, incorporated directly into the windchest woodwork in preference to "Dag" magnets, discreet chest magnets based upon a Kim-

ber-Allen design used by Willis in England. The substitution of Dag magnets for Maple Cap magnets was favored by Arthur Hudson Marks, Skinner Company president, and probably G. Donald Harrison, as a means of economization. Ernest Skinner, who had designed the Maple Cap magnet in the early years of the century, objected to the change, but was overruled.

The Skinner firm's version of the Dag magnet was produced by Boston's Technolian Company and was engineered to be the electrical and pneumatic replacement for the Maple Cap magnet. It is unknown whether Mr. Skinner's objection was due to misgivings about the design of the Dag Magnets, or his reluctance to outsource this important component. If the latter was the case, his discomfort was justified when the Technolian firm suddenly disappeared in the early years of the Great Depression, whereupon the company had to revert to Maple Cap magnet production until the entire action was redesigned with single-stage primaries one year after the 1932 Aeolian-Skinner merger.

The wind system of Opus 732 is in all respects the standard Skinner design, in use since the founding of the company in 1901. Each manual windchest is supplied by a cone-valve regulator, with the exception of the Swell, whose single large regulator serves both manual chests. The regulators are placed as reasonably close to their chests as possible, and are connected by appropriately large galvanized metal wind trunks with smoothly mitered turns. The large trunks are attached to the stop-action boxes of the manual windchests, these components serving both as a plenum to supply the stops on those chests, and as a location for the stop-action mechanism of the windchest.

Offset-bass windchests for the manual divisions are connected to regulators by smaller three-inch-diameter trunking, sufficient for bass pipes, but also isolating their appetite for wind from the supply to the main chests, thereby improving wind steadiness. Pedal chests, which generally carry the largest pipes in the organ, are furnished with their own regulators, completely isolating them from the wind supply to the smaller pipes.

When present, tremolos are connected to their regulators rather than to the manual windchests. Three-inch conductors of a specific length, usually with several turns, insure a smooth, lyrical undulation. A butterfly-valve at the regulator permits adjustment of depth; a sliding gate on the tremolo head allows some control of speed, although the two valves interact to some degree. Swell engines, invariably of the whiffletree design, are supplied with static wind pressure.

THE ORGAN CONSOLE

Opus 732 was furnished with the standard Skinner electro-pneumatic console of this period. So-called tracker-touch manuals feature a toggle-touch available as an extra cost option, in which an ordinary compass spring returns the key

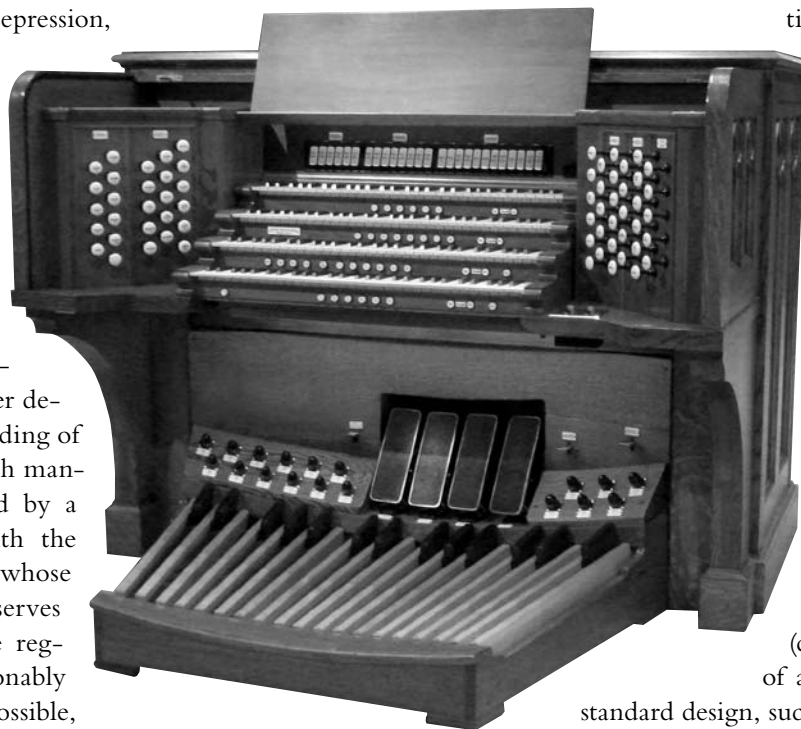
and a flat steel spring provides the toggle action through the use of a double-pointed pin-and-post arrangement (see diagram on page 17).

The presence of the toggle-touch mechanism gives the manuals a crisp, lively feel.

The self-contained combination action is the normal Skinner design, whereby each piston is furnished with its own power pneumatic for moving the knobs, as opposed to the "vertical selector" design (1931-35), in which a single power pneumatic for each division drives the knobs for all of the pistons (divisionals as well as generals) of a given department. With the

standard design, such as Opus 732's, consoles grew deeper with more pistons, whereas for vertical selector consoles grew taller, as the knob traces ran vertically as opposed to horizontally. Although both types of console were built, the standard design permitted the pistons to be pressed in rapid sequence, while the vertical selector design could not, as its mechanism had to reset itself after each piston was pushed, a trade-off for its greater number of pistons with a smaller console footprint.

The console for Opus 732 has self-contained electro-pneumatic switches for all couplers, Pedal stops, and other console functions. Since there is no Pedal relay in this organ, the interior of the console is relatively dense with machinery, all switching functions being carried out within the lower portion of the console. Similar switches in the organ chambers disconnect the actions of any windchest not in use, reducing wear-and-tear and eliminating action noise.



Above: The Skinner console.

CONSOLE RESTORATION

As the builder's console was present and serviceable, and especially since Hope College Organist Huw Lewis has access to a Walker studio organ with all manner of modern console convenience, it was mutually agreed that, consistent with the idea of historic restoration, the Skinner console would remain entirely unaltered, thus preserving technological as well as tonal integrity. To that end, and entirely in keeping with the long-standing policy of our company regarding the retention of original consoles, we took pains to return the Skinner console to its like-new condition.

The tracker-touch of the manuals, which had been removed when it wore out and started to cause trouble, was reinstated by replacing the deteriorated or missing parts with identical new parts made to our specifications by local machine shops. This resulted in a most agreeable touch once again, restoring to the organist an important part of the organ's feel. All manual and pedal keys were given new bushings, and worn, missing, or damaged ivory coverings were replaced with recycled, period ivory. Since the console's appearance is often the one readily visible sign that such an organ has received any attention, great care was taken to restore the former elegance of this important component.

The combination action, an amazingly clever piece of electro-pneumatic machinery, was similarly restored. Primary valves and their leather pouches were replaced with new materials, as were all leather nuts, to insure trouble-free service. This meant a complete documentation and dismantling of the machinery, and a thorough regulation of it upon rebuilding. Worn bumper cloth and felt washers were likewise replaced, and the various linkages in the action were given new bushings to insure silent operation. New silver stop-action contacts were furnished for all stops and couplers, eliminating a long-standing problem that had been solved only partially years before with aftermarket "outboard" devices intended to replace the original phosphor-bronze contacts. Key choppers were supplied with silver edges and readjusted to strike fresh portions of the key contacts, thus insuring many more decades of reliable service.

The console and chamber electro-pneumatic switches were similarly rebuilt with new hinges and chrome-tanned leather. All switch contacts were regulated for correct adjustment and their solder joints checked for weaknesses.

Originally the console was permanently fixed to the floor of the chapel. Some years ago, however, the console was placed upon a rather tall mobile dolly. During the restoration the dolly was abandoned, and the console furnished with its own internal castors to allow a lower profile. This work was entrusted to Mr. Richard S. Houghten of Milan, Michigan, who also replaced the console cable and oversaw the refinishing of the console shell. ■

—Joseph F. Dzeda

ASSORTED NUTS AND BOLTS OF THE RESTORATION

The mechanical restoration of Opus 732 was very straightforward. There were no duplex chests, nor were there even any borrow actions with their problematic shifters. The chassis was mostly complete, albeit covered in plaster and paint chips, and it had been sprayed with water from the internal downspouts. The only missing mechanical item was the Solo regulator, which had been removed and replaced with a "trade unit;" the original wind-lines were cut up into two-foot lengths and scattered all over the attic. The galvanized wind-lines had been replaced with Flexhaust.

As luck would have it, a local organ enthusiast by the name of Jim Folkert had taken possession of the original Solo regulator and had used it for his house organ. When he heard that the organ was to be restored, he offered to return it. An exchange of the two regulators was agreed upon, and the original was restored and returned to the Solo division. The missing spring rails and legs were sourced from our "Skinner stock," and all of the original wind-lines were reused and soldered together.

All of the pouch leather was replaced with the best chrome-tanned leather, and all of the pallets were replaced as well. The original pouch springs were cleaned and retained. All of the cork chest gaskets were removed and replaced with horse-hide. In addition, all of the original wind-lines were retained, and all of their flange gaskets were replaced with horse-hide. The chest bottom-boards were dowel-nutted as needed. No screw springs were added to the bottomboards, since these are not only unnecessary, but actually can damage the thin bottomboards.

All of the reservoirs were rebuilt with the original style rubber cloth hinges, but with double chrome-tanned gussets, in the style that is often found on high-pressure Skinner reservoirs. The cone valve seats were replaced in the same style as original. The wind pressures were all set to factory specifications as indicated on the original Skinner flue-voicer's chart. All of the Dag magnets were retained, and only those that had burned out or otherwise damaged were replaced, using originals from our "Skinner stock." The remaining chassis was restored "as built," including the double primaries and pneumatic lead-tube bass chests.

The pipe-work of the organ was nearly all complete, with the exception of the Great Mixture, the Great 4' Flute, the Choir 8' Concert Flute, and the Swell 8' Flauto Dolce and Flute Celeste. The Mixture had been re-composed by cutting down the existing pipes (mostly without disturbing the mouths or tips). The original specification of this D4 Mixture had been (courtesy of Allen Kinzey):

C to B	15	17	19	22	24
C to F	8	12	15	19	18
F# to top C	1	8	12	15	19
					Total: 61

15	50 Sc. at 8' C
1-8-22	52 " " "
12	52 " " "
19	54 " " "
17	54 " " "

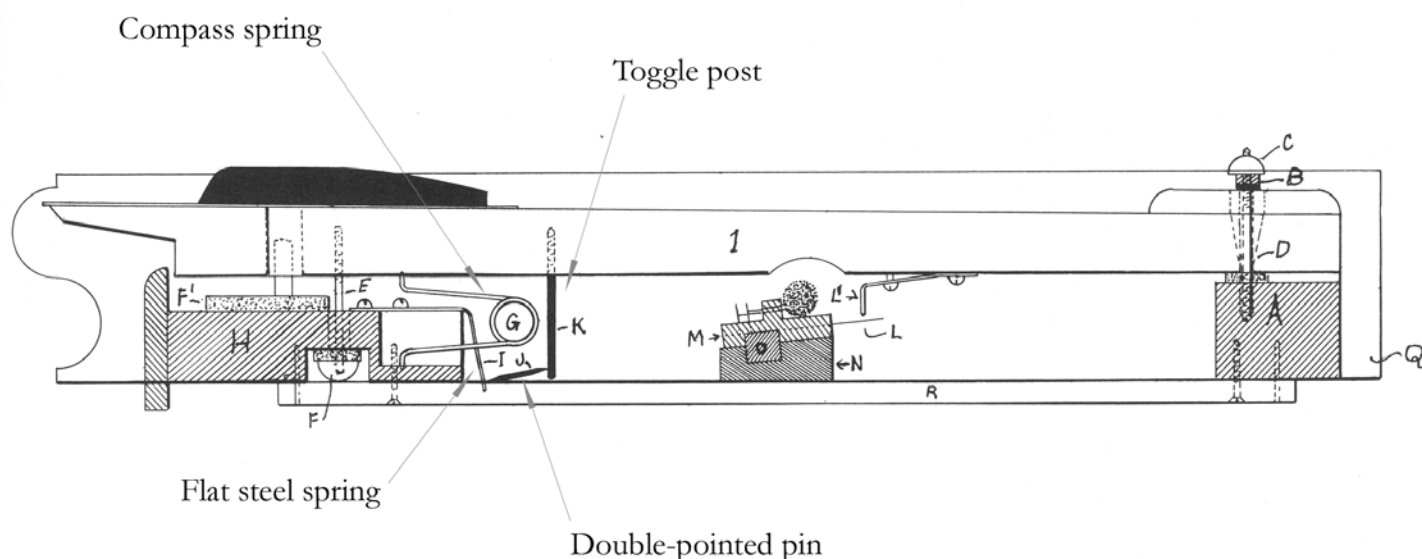
The Mixture had been converted to 15-19-22-26 by trimming the pipes. Needless to say, the scaling was destroyed. Many of the trebles in the top two octaves were too mangled to be re-used. The missing pipes in the top two octaves were replaced, and the existing pipes were lengthened. The Mixture was then completely revoiced using the existing pipes as a guide. While there was some guess-work involved, this Mixture is now very close to the original 1928 specification.

The other four missing ranks were originally slotted and scrolled common-metal ranks. The tops had been cut off and they had been fitted with tuning slides. These pipes were all lengthened with new matching common metal and new scrolls cut. The remaining metal flue-work was stripped to bare metal and coated with new shellac (when common metal or zinc). The spotted metal pipes were washed and vigorously rubbed to a pleasant sheen. All of the wood pipes were cleaned, and an additional coat of shellac was applied to retain the original lettering and patina. New tuning slides were fitted, and all of the flue-work was checked for correct speech and regulation on the voicing machine. The reeds were restored by Broome and Company (Swell, Great, Choir and Pedal) and Sam Hughes (Solo and Echo). All the original tongues and weights were retained, but new brass wedges and tuning inserts were fitted. The resonators were all stripped to bare metal and re-shellacked.

When it was decided to restore the organ, we had a series of meetings with Jim Boelkins (college provost), Huw Lewis, and various members of the Physical Plant to schedule the project. Dimnent Chapel is a very busy place, and it was agreed that we could have the necessary time, undisturbed, during their holiday recesses. This was difficult, with all the activities in the building, but thankfully the College came through, and we were able to get the job done on schedule.

Almost from day one, there had existed an ongoing problem with the roof drainage system. This internal drain system had failed in both of the main chambers. The drains backed up and leaked water inside the walls, causing the walls to fall apart, and the paint and plaster to fall off in flakes and chunks all over the Swell, Choir, and Great/Pedal. The college and the ATACO all agreed that this problem had to be addressed while the organ was out of the chambers. The college engaged Phillip Davis, an architect from nearby Grand Rapids, to survey all of the problem areas, and to come up with a plan for a solution. This included a re-engineering of the roof drains, improved access to the external scuppers, and the re-routing of a five-inch sprinkler system pipe that had run right over and through the Echo chamber. Finally, the chamber walls were re-plastered and painted with three new coats of paint, the concrete floors were repainted, all of the Swell boxes and chest frames were re-shellacked, the passage boards were stripped and re-shellacked, and an updated incandescent lighting system was installed (and the later fluorescent lighting removed).

—Nicholas Thompson-Allen



Above: *The Skinner manual key action. (From The Composition of the Organ by Ernest M. Skinner.)*

E.M. SKINNER, OPUS 732

DIMNENT CHAPEL, HOPE COLLEGE

HOLLAND, MICHIGAN

Taken from the flue voicer's notebook, dated September 25, 1928. Notes in *italics* are annotations from the Skinner sheets, notes in brackets are observations by Nicholas Thompson-Allen.

GREAT ORGAN [5" pressure]	61 notes
16' Bourdon [Pedal extension]	17 pipes
8' First Diapason [42 scale, $\frac{2}{3}$ mouth, linen lead]	
8' Second Diapason [44 sc., $\frac{1}{2}$, linen lead]	
8' Flute Harmonique (<i>Cavaillé-Coll</i>) <i>new</i> [50 sc., spotted from c°, harmonic from c², large bores]	
4' Principal [57 sc., $\frac{1}{2}$, linen lead]	
4' Flute #2 <i>harmonic</i> [common metal, harmonic at c¹ with small bores, top octave normal length]	
2' Fifteenth [72 sc., $\frac{1}{5}$]	
Mixture [IV ranks, D-4]	244 pipes
8' Tuba <i>English</i> [12" pressure]	
4' Clarion <i>English</i> [12" pressure]	
Chimes	

SWELL ORGAN [7½" pressure]	73 notes¹
8' Diapason [44 sc., $\frac{1}{4}$, linen lead]	
8' Rohrflöte <i>com</i> 12 <i>wood</i> [13–61 originally pierced "Lewis" stoppers, later converted to felt spotted-metal canisters with small-bore chimneys]	
8' Salicional [64 sc.]	
8' Voix Celeste [64 sc.]	
8' Flauto Dolce <i>common</i>	
8' Flute Celeste <i>common</i> [from c°]	61 pipes
4' Octave [60 sc., $\frac{1}{2}$, linen lead]	
4' Flute Triangulaire Δ <i>common</i>	
Mixture [V ranks, C-4]	305 pipes
16' Waldhorn <i>English</i>	
8' Trumpet <i>English</i>	
8' Oboe [tapered bells, no caps]	
8' Vox Humana [lift cap]	
4' Clarion <i>English</i>	
Tremolo	

CHOIR ORGAN [6' pressure]	73 notes
16' Dulciana (<i>prep. for</i>)	
8' Geigen [48 sc., $\frac{1}{4}$, spotted from c°]	
8' Concert Flute #1 [1–12 stopped wood, 13–36 open wood, 37–61 harmonic metal, 62–73 normal length open metal]	
8' Dulciana [56 sc., $\frac{1}{2}$]	
8' Unda Maris [from c°, 56 sc.]	61 pipes
4' Flute <i>Ged. treble Fl. d'Amour</i> [1–37 stopped wood, 38–73 open metal]	
2½' Nazard <i>Rohr</i> 4 <i>scales smaller</i>	61 pipes
[1–37: see Swell Rohrflöte, 38–61 open metal]	
8' English Horn <i>new</i>	
Tremolo	
Harp	61 notes
Celesta	61 notes

SOLO ORGAN [15" pressure]	73 notes
8' Gamba [60 sc.]	
8' Gamba Celeste [60 sc.]	
8' French Horn [1–37 reeds, 38–73 open metal flues]	
8' Tuba Mirabilis <i>English</i>	
Tremolo	

ECHO-ANTIPHONAL ORGAN [7½" pressure]	73 notes
8' Diapason [42 sc.]	
8' Fern Flute <i>chimney flute</i> [1–17 stopped wood, 18–61 papered common-metal canisters with large chimneys, 62–73 open metal]	
8' Vox Humana [lift cap]	
8' Tromba <i>common</i>	
Chimes	25 bells
Tremolo	

PEDAL ORGAN [augmented, 6" pressure]	32 notes
32' Diapason [lower 12 resultant]	
16' Diapason <i>wood</i> [having ears, beards and scooped languids]	
16' Bourdon 49 [stopped] <i>wood</i> , 12 [open] <i>metal</i>	
8' Octave [ext. Diapason]	12 pipes
8' Gedeckt [ext. Bourdon]	12 pipes
4' Flute [ext. Bourdon]	12 pipes
16' Trombone [12" pressure]	
8' Tromba [12" pressure]	12 pipes
4' Clarion [12" pressure]	12 pipes
Chimes	

COUPLERS

PEDAL	UNISON	OCTAVE
Swell to Pedal	Swell to Great	Swell to Swell 4'
Great to Pedal	Choir to Great	Swell to Swell 16'
Choir to Pedal	Solo to Great	Swell to Great 4'
Solo to Pedal	Swell to Choir	Swell to Great 16'
Swell to Pedal 4'	Solo to Choir	Choir to Choir 4'
Solo to Pedal 4'	Solo to Swell	Choir to Choir 16'
	Swell to Solo	Solo to Solo 4'
	Great to Solo	Solo to Solo 16'
		Solo to Great 4'
		Solo to Great 16'

D-4 Four-rank Great Mixture²

C to B	15	17	19	22	24
C to F	8	12	15	19	18
F# to top C	1	8	12	15	19

Total: 61

15 [50 sc. at CC]
1, 8, 12, 22 [52 sc. at CC]
17, 19 [54 sc. at CC]

C-4 Five-rank Chorus Quint Mixture

C to D	15	19	22	26	29	15
D# to D	12	15	19	22	26	12
D# to D	8	12	15	19	22	12
D# to D	5	8	12	15	19	12
D# to top C	1	5	8	12	15	10

Total: 61

1, 8, 15, 22, 29 [50 sc. at CC]
5, 12, 19, 26 [54 sc. at CC]

1 Sixty-one notes, plus an extension octave for octave couplers.

2 The composition of the mixtures is given here in the original format used by Skinner.



***Above Left:** Left main chamber. The internal downspouts had backed up over the years and damaged the plaster walls.*

***Above Right:** Left main chamber after repairs to the drainage system. Note the lowest pipes of the Pedal Open Diapason.*

***Left:** Right main chamber. The ceiling damage had been patched over the years, but the repairs were only temporary.*

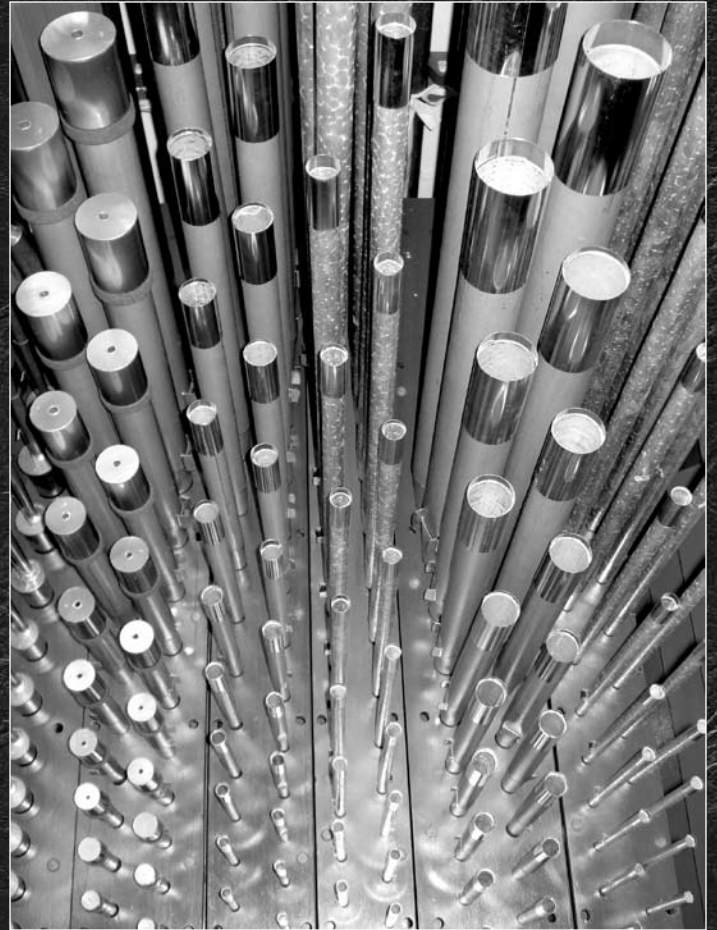
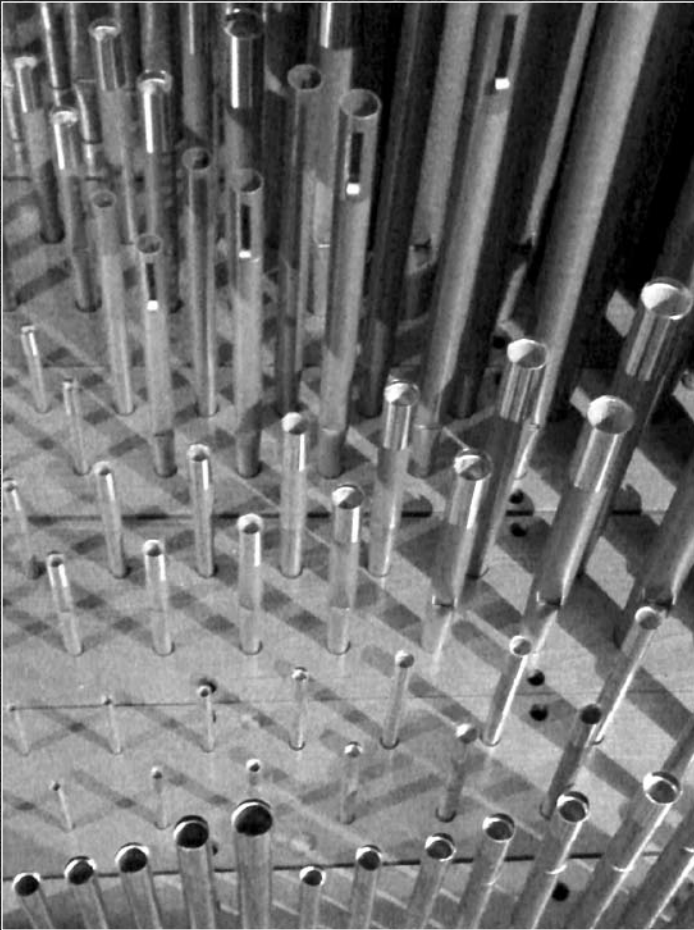


***Above Left:** Swell Organ upper chest. The damaged paint and plaster fell on the pipework of the two chests.*

***Above Right:** Great reeds following restoration. Note the new tuning inserts and scrolls.*

***Right:** Swell Organ lower chest. The Swell Mixture, Vox Humana, and Oboe stops are in the foreground.*





***Above Left:** Great Organ lower chest. The Mixture had been cut down, but now has been restored to its original composition.*

***Above Right:** Swell Organ upper chest. From left to right: Rohrflöte, Octave, Voix Celeste, Diapason, and Salicional.*

***Right:** Great Organ upper chest. The Great reeds were in very worn condition and would not stay in tune.*

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Hamilton Recital Hall, University of Denver, CO * Sunday 2/18/07 @ 3pm
Heissler Organ Recital Series, St. Petersburg College, FL * Friday 2/23/07 @ 7:30pm
Unitarian Universalist Congregation at Shelter Rock, Manhasset, NY * Sunday 2/25/07 @ 1:30pm
St. Michael's Episcopal Cathedral, Boise, ID * Sunday 3/11/07 @ 4pm
Keller Hall, University of New Mexico, Albuquerque, NM * Wednesday 3/21/07 @ 7:30pm
Grace Cathedral, San Francisco, CA * Sunday 4/15/07 @ 4pm
Stratford Summer Music Festival, Stratford, ON, Canada * 8/1 – 8/4/07
Westminster Abbey, London, UK * Sunday 8/12/07
Cathedral Choir Tour residency at St. George's Chapel, Windsor, UK * 8/13 – 8/19/07
Salisbury Cathedral, UK * Wednesday 8/15/07 @ 7:30pm
Cathedral Choir Tour residency at Canterbury Cathedral, UK * 8/20 – 8/26/07
First United Methodist Church, Grand Rapids, MI * Sunday 9/30/07 @ 7pm



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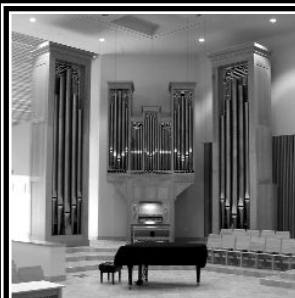


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CD REVIEW ■ *Catholic Heritage*. Mary Gifford, organist, with Martin Pazdioch, tenor, on the 1902 Lyon & Healy organ in Our Lady of Sorrows Basilica, Chicago. 2006, Mary Gifford (recorded and edited by Peter Nothnagle). Available at www.ohscatalog.org.

THIS RECORD FEATURES THE 1902 FOUR-MANUAL, FIFTY-SEVEN-RANK Lyon & Healy organ of Our Lady of Sorrows Basilica in Chicago, the largest organ built by this firm, which began building organs in the 1890s, and was influenced notably by Robert J. Bennett from the Hutchings firm, who directed the organ department there from 1894 to 1902. Entirely intact, aside from only one minor tonal change (the Choir Violina 4' has been repitched to 2 $\frac{2}{3}$ '), this historic instrument is now being carefully restored by the Berghaus Organ Company. Mary Gifford, the director of music and organist at St. Barbara Church in Chicago, and a longtime member of the OHS, brings to life an eclectic musical repertory that completely corresponds to the aesthetics of this beautiful instrument, from its lush Voix Celeste, warm foundation stops, varied flute stops and colorful reeds, to the majestic splendor of the full organ. Her clear, musical playing is skillfully adapted to the ample acoustics of this church.

The wisely chosen repertory by American and European composers was entirely inspired by Gregorian chant themes, which are each beautifully presented by the tenor Martin Pazdioch (a professional member of the Chicago Symphony Chorus, and soloist in numerous concerts in the Chicago area). The disc begins with works by two American Catholic composers; Chicagoan Arthur Becker's *Salve Regina* is followed by New Yorker Philip Kreckels's lush *Ave Maria*. This is followed by a series of European composers: the French Henri Nibelle's *Ave Maria*, the Leipzig composer Sigfrid Karg-Elert's beautiful *Salutatio Angelica* from his 1923 collection of chant-based pieces, *Cathedral Windows*, and the Belgian Jean-Marie Plum's *Introduction, Variations et Final on the Stabat Mater*. Then, a series of pieces based on the *Victimae Paschali*, Nibelle's *Toccata*, and four transcriptions from J.S. Bach's *Cantata 4* remind us that the renaissance of the Cantor's works emanated from France and spread throughout the rest of the world. After two pieces on the *Regina Coeli* by Kreckel and Becker, the majestic splendour resounds fully in J.S. Bach's *Komm Gott, Schöpfer*, and the Czech Vaclav Skop's *Improvisation*, a set of variations on the *Veni Creator Spiritus*. This recording closes with the *Fantasia on the Te Deum* by the Swiss composer Eduard Stehle, the organist of the St. Gall Cathedral.

For listeners who will want to add these pieces to their repertory, the details concerning their various publications, so kindly indicated by Mary Gifford, are most helpful.

Reviewed by Carolyn Shuster Fournier

CD REVIEW ■ *50 Years of the Crouse Holtkamp: The Organ in Setnor Auditorium, Crouse College, Syracuse University*. Syracuse University (SUR1012). Available at www.ohscatalog.org.

THIS RECORD IS THE FIRST IN A SERIES FROM SYRACUSE University's vast Belfer Archive. It presents the university's famous 1950 Walter Holtkamp organ, one of the most important examples of American organbuilding in the twentieth century. Though its tonal design is strongly influenced by Baroque instruments, this organ clearly transcends stylistic boundaries and is surprisingly suitable to much repertory, from the Baroque period to contemporary music. Dedicated by Arthur Poister on November 13, 1950, its twenty-fifth anniversary was well celebrated during an organ festival with performances and workshops by Poister, Donald Sutherland, and Will Headlee. For its fiftieth anniversary, a careful and authentic restoration was carried out by Kerner and Merchant Pipe Organ Builders of Syracuse.

The six performers on this disc—Arthur Poister, Will Headlee, David N. Johnson, Donald Sutherland, Katharine Pardee and Christopher Marks—attest to the high quality organ teaching at Syracuse University during the past fifty years. Their interpretations are filled with a vibrant musicality that goes beyond all so-called performance practice doctrine. The chosen repertory presents a panorama of this organ's eclectic possibilities: Arthur Poister's clear and varied sense of touch in his 1967 performance of J. S. Bach's *Prelude and Fugue in E-flat* opens this recording. Will Headlee's 1995 singing interpretation of de Grigny's *Récit de Tierce en taille* is followed by Donald Sutherland's 1965 performance of Scheidt's *Warum betrübst du dich, mein Herz*, which illustrates this instrument's colorful registration possibilities; David N. Johnson's 1968 flamboyant improvisation of a passacaglia in the Baroque style brings this instrument to life. The French early-twentieth-century repertory sounds beautiful on this instrument: Will Headlee's 1965 performance of Dupré's *Cortège et Litanie* reflects the organ and orchestra version of this work, and uses the chimes retained by Poister from the Estey organ; Katharine Pardee's 1994 brilliant interpretation of Duruflé's popular *Variations on the Veni Creator* is followed by Christopher Marks's luminous 1999 interpretation of Messiaen's *Alléluias sereins* (*L'Ascension*). This recording ends with Arthur Poister's 1967 musical performance of Franck's *Pièce héroïque*.

Will Headlee's informative, detailed descriptions of the materials used to record these performances, and Christopher Marks's excellent notes complete this documentation. Congratulations to all involved—may this be the first in a long series!

Reviewed by Carolyn Shuster Fournier

DVD REVIEW ■ *The Senator's Masterpiece: The Atlantic City Convention Hall Organ*. Vic Ferrer Productions, sponsored by the Atlantic City Convention Hall Organ Society, Inc. www.acchos.org. Available at www.ohscatalog.org.

IN JUST UNDER ONE HOUR THIS BEAUTIFULLY-MADE documentary convinces the viewer—skeptical and believer alike—that the 449-rank monolith in the main auditorium of New Jersey's Atlantic City Convention Hall is not only worthy of restoration, but is a great work of art as well. The case for preservation is passionately presented by Jack Bethards, Scot L. Huntington, L. Curt Mangel III (curator of the Wanamaker organ), Harry Bellangy (representing the ACCHOS), Atlantic City Historian Vicki Gold Levi, past Convention Hall organists John Goodman and Barbara Fesmire, and Stephen Smith, author of the book that served as a basis for this documentary, *Atlantic City's Musical Masterpiece*. The disc sets the stage with a chapter on the Roaring '20s, and continues with sequences on municipal organs, construction details of the Auditorium, a history of the Midmer-Losh Company, and the bitter "Civic War" surrounding the organ's installation and completion. The visuals are underscored by music performed on various instruments, including the Main Auditorium and Ballroom organs at the Convention Hall. Thomas Murray, George Wright, Lowell Ayers, Barbara Fesmire, Robert Elmore, James Welch, Ken Cowan, and Keith Thompson are all heard to great advantage on the soundtrack. Special features include "Enduring for a Reason" Documentary Trailer, Right Stage Chamber Tour, Midmer-Losh Home Movies, Ballroom Kimball Home Movies, Boardwalk Pipes Exhibit Grand Opening, Boardwalk Hall 3D Fly-through, and About the Producers. Readers of this journal will find a special resonance in the sequence that shows the presentation of the OHS plaque to the trustees of this historic instrument. Very highly recommended.

Reviewed by Rollin Smith

BOOK REVIEW ■ *A Forest of Pipes: the Story of the Walt Disney Concert Hall Organ* by Jennifer Zobelein. Introduction by Jonathan Ambrosino. Glendale, CA: Balcony Press, 2007. Soft cover, 96 pp., included CD, \$24.95. Available at www.ohscatalog.org, and directly from the publisher (Balcony Press, 512 East Wilson St., Suite 213, Glendale, CA 91208. Phone (818) 956-5313; fax (818) 956-5904).

NOW COMPLETING ITS THIRD SEASON, THE ORGAN IN WALT Disney Concert Hall, Los Angeles, has earned a place of honor among the city's musical attractions. Three firms collaborated in designing and building the organ: Gehry Partners, Rosales Organ Builders, and Glatter-Götz Orgel-

bau. Frank O. Gehry designed the façade, Manuel Rosales was the organ's tonal designer, and Caspar von Glatter-Götz was responsible for construction and installation.

Author Jennifer Zobelein, OHS member and dean of the Ventura County Chapter, AGO, brings us a fascinating account of this organ's history, dating back almost twenty years. She presents the story from the perspective of twelve people who had key roles in shepherding the Walt Disney Concert Hall organ from vague initial ideas to its successful public inauguration. Included are viewpoints of the consultant, visual and tonal designers, organbuilders, and musicians. Most of the sections consist of question-and-answer interviews, but there are a few in narrative format. Manuel Rosales contributes his own account of his involvement in the WDCH project: a commitment extending from 1989 to the present.

The book's style is engaging, and it is an easy read devoid of technical jargon. Here one finds answers to many questions that are interesting to a broad range of concertgoers, from casual listeners to dedicated organ enthusiasts. Who made all those 6,134 pipes? How did they build the curved pipes? How much does an organ like that weigh? What did it cost to ship it from Germany to Los Angeles? What is it like to play this organ with the orchestra? How do you decide which console to use?

Over a hundred pictures illustrate the text. There are views of some of Frank Gehry's earlier designs for the façade, the organ in various stages of construction, and behind-the-scenes details of the organbuilder's craft. While many pictures are half-page or larger, others are quite small. In the latter cases, this reviewer would have preferred to sacrifice a generous supply of white space in favor of larger pictures. Nevertheless, the selection is excellent, giving us the opportunity to see interesting and unusual features of the organ from various angles.

An added attraction is an included compact disc. Narrated by Manuel Rosales, it features performances by organists Philip Smith, Cherry Rhodes, and David Goode. Excerpts from several works for organ are included, as well as demonstrations of individual stops and typical ensembles.

Reviewed by Orpha Ochse



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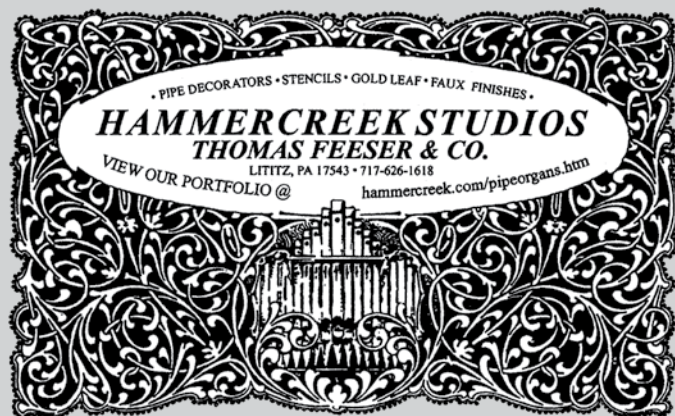
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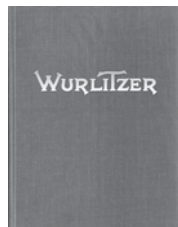
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THE PRESENT ISSUE OF *THE TRACKER* FOCUSES ON THE WORK OF one of the greatest organbuilders of the twentieth century, Ernest M. Skinner. The article by Joseph Dzeda and Nicholas Thompson-Allen describes the restoration of Skinner's Opus 732 at Hope College's Dimnent Chapel. The restored organ was formally rededicated on January 30, 2007, in a magnificent recital by Hope College Organist Huw Lewis, who played works by Bach, Widor, Mozart, and Reubke. The instrument is not in the least hindered by its chambered installation, and the sound is truly remarkable; with beguiling flutes, refined reeds, colorful strings, and a clear ensemble, the organ is characterized by extraordinary beauty and flexibility. Such a restoration as that described in this issue is only possible with expertise hard-won by years of experience and research. The recent acquisition by the American Organ Archives of an important collection of Skinner material is described in this issue by Jonathan Ambrosino, and indeed, with this important material now available to researchers, we can hope for an even deeper understanding of Skinner's work.

The Publications Governing Board is pleased to announce that it has accepted for publication an expanded, English version of *Die Orgeln Johann Sebastian Bachs: Ein Handbuch* by Christoph Wolff and Markus Zepf. Christoph Wolff, one of the world's leading Bach scholars, and his former student Dr. Zepf have assembled a fascinating book about the organs known to Bach, with updates on the surviving organs' current states. With its expanded references, previously unpublished photographs, and new design, this book will certainly become the standard reference source on the subject in any language.

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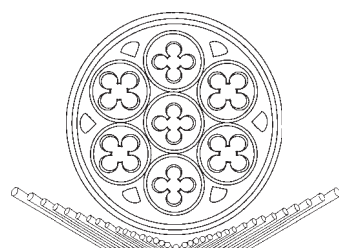
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Minutes of a Meeting of the Governing Board of the American Organ Archives of the Organ Historical Society

A regular meeting of the Governing Board ("GB") of the American Organ Archives of the Organ Historical Society was held on Friday, 14 October 2005, at the East Avenue Inn, Rochester, New York. Notice of the meeting had previously been given. Present were governors Carol Britt, Lynn Edwards Butler, Hans Davidsson, Laurence Libin, and James L. Wallmann (Secretary), and Stephen L. Pinel, the Archivist. Governor Elizabeth Towne Schmitt was absent and excused. Also present was Paul Marchesano (Society Councillor for Education).

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

1. *Designation of acting chair.* Mr. Wallmann, acting chair, called the meeting to order at 9:07 a.m. Mr. Wallmann noted the reassignment of Dr. Oppedahl to other duties on the National Council and he offered to chair the meeting until the GB could elect a permanent chair. An agenda for the meeting (Attachment A) was distributed.

2. *Establishment of quorum.* A majority of the governors being present, a quorum of the GB was available to conduct business.

3. *Changes in Governing Board.* The resignation of GB member Rollin Smith had been received by the Archivist on September 15, 2005. Upon motion duly made (Mr. Wallmann) and seconded (Ms. Butler), it was

RESOLVED: That the Governing Board accept the resignation of Dr. Smith with deep regret, with profound gratitude for his excellent service to the Archives, and with best wishes for future endeavors.

The Archivist will write a letter of thanks on behalf of the GB to Dr. Smith. The size and composition of the GB was discussed. The Archivist will contact Ms. Schmitt to determine her desires for future participation on the GB. Subject to Ms. Schmitt's future plans and availability, Mr. Wallmann proposed that the GB consider a board of five members and asked Dr. Britt to discuss the size of the GB with the National Council. Mr. Wallmann proposed that William Parsons, an organist and retired reference librarian at the Music Division of the Library of Congress, be considered as a member of the GB. Upon motion duly made (Mr. Libin) and seconded (Ms. Butler), it was

RESOLVED: That, subject to approval by the National Council, William Parsons be elected a member of the Governing Board of the Archives.

Dr. Britt will present Mr. Parsons' name to the National Council for that body's consideration and approval.

Upon motion duly made (Mr. Wallmann) and seconded (Ms. Butler), and after discussion by the GB, it was

RESOLVED: That Dr. Britt be elected Chair of the Governing Board of the Archives.

4. *Approval of minutes.* The minutes of the 25 May 2005 meeting of the GB had previously been circulated and comments received. Upon

motion duly made (Mr. Libin) and seconded (Ms. Edwards), it was

RESOLVED: That the minutes (as amended) of a meeting of the Governing Board of the American Organ Archives of the Organ Historical Society held on 25 May 2005 be, and hereby are, approved.

5. *Archivist's report.* The Archivist was thanked for his detailed report. Once again, increased humidity at Talbott Library had caused mold to form on many books in the collection. During the summer, specialists came in at no cost to the Archives and wiped each book clean. While appreciated, this caused considerable stress to the collection and is hardly a solution to humidity problems. The Archivist was directed to explore the issue with Mr. Chickering, dean of Rider University Libraries.

The Archivist's report contained an excellent summary of the current state of the Möller blueprints. Mr. Libin suggested looking into grants for the preservation of this material and encouraged the Archivist to inquire with museums and architects for redundant blueprint storage cabinets. It is probably acceptable that the blueprints are not in a climate-controlled space in the mill because there will be no wide changes in humidity. Although the Archivist had questioned whether to keep the church blueprints which accompany some of the Möller organ blueprints, the GB felt that it was important to keep all of this material because it is so rarely found together. The mill in Enfield, N.H., is about two hours from Boston and the GB felt it appropriate at some point to visit the mill and see how this part of the Archives collection is stored.

Mr. Marchesano noted the difficult business situation in which Austin Organ Inc. now finds itself and asked whether the Archives was prepared to assume the Austin records should they become available. The Archivist said that he was prepared and he will explore expanding the space rented at the mill to accommodate additional records. The Archivist and Mr. Marchesano will work together to gain a better understanding of the volume of records held by Austin.

The retirement of John Brombaugh as an organbuilder was discussed. Dr. Davidsson offered to contact Mr. Brombaugh to see if he would be willing to deposit his business records with the Archives.

The Archives brochure needs to be reprinted but given budget limitations the GB felt that the brochure could be a simple handout with text but no pictures. Interested parties should be referred to the Archives pages on the Society website for additional information on the Archives.

When consulting WorldCat, researchers may be under the impression that the same book is held by both Rider University and the Archives, when in fact there is only one book. There is no way to correct this glitch but it should pose no problems.

A number of governors had not received the Archivist's report on time because of delays in the mail. The Archivist will send future reports by e-mail.

6. *Archivist matters.* The Archivist has the new answering machine requested by the GB and it is working well for him. The GB thanked the Archivist for the draft job description he provided with his report. The Archivist has taken another church job because it he felt it unlikely that he would be able to move to a full-time Archivist

position in the near future.

There is no written contract in place for the Archivist's services to the Archives and Society, but the Archivist has no problem with this situation.

7. *Baker collection.* The sale of books from the Baker collection has gone well and almost the entire \$32,000 purchase price has been recovered. Mr. Wallmann will prepare a proposal for the Publications Board of the Society for a printed catalog of the Baker collection. The Archives Fund was exhausted to pay for the cataloging and expenses of the Baker collection. A fund-raising drive focused on the acquisition of the Baker collection would be a good idea. Upon motion duly made (Mr. Wallmann) and seconded (Ms. Butler), and it was

RESOLVED: That the Archivist be directed to raise about \$20,000 to replenish the Archives Fund by soliciting contributions to support the acquisition of the Baker collection.

8. *Symposium 2005.* The Archives and Society received much positive notice from the May 2005 symposium. The keynote speaker, Dr. Peter Williams, was impressed with the activities of the Archives and the Society.

9. *Symposium 2007.* Dr. Davidsson and Mr. Libin have made preliminary plans for a symposium to be held in conjunction with the Eastman Rochester Organ Initiative in October 2007. The symposium will focus on conservation and documentation of organs with special attention to replication of historic instruments. Events would be planned for Eastman School of Music, the Memorial Art Gallery of the University of Rochester, and Christ Church (future site of EROI's

Craighead-Saunders organ). A book exhibit at Sibley Music Library, possibly including materials from the collection of the Archives, could also be part of the symposium. The symposium would be expected to draw 60 to 70 registrants and papers would be by invitation. Dates for the symposium need to set promptly in order that a proposal may be sent to Eastman in early 2006, with publicity efforts commencing soon thereafter. The goal would be to publish papers given at the symposium – a goal of all symposia but one yet to be realized.

10. *2005–2006 budget.* The GB discussed the budget proposed by the Archivist. The Archives budget has been set at \$50,000 by the National Council, significantly less than what has been allocated in previous years. Based on past experience, contributions to the Archives Fund for the fiscal year should bring in an additional \$12,500 (apart from a special fund-raise drive) and the sale of duplicates from the Baker collection could net an additional \$2,000 or more. Mr. Wallmann questioned whether \$4,000 for the on-line catalog was worth the expense if the Archives could use the Rider University catalog instead. The Archivist strongly supported this expense and the GB felt that having its own on-line catalog gave the Archives additional credibility. Upon motion duly made (Ms. Butler) and seconded (Mr. Wallmann), it was

RESOLVED: That the Archives budget for the 2005–2006 fiscal year be set at \$61,600.

11. *AOA–RCO Protocol.* The Royal College of Organists recently announced that it was withdrawing from the Curzon Street project in Birmingham, England. The RCO and Society

(acting through the Archives) had signed a “Protocol for the Development of Links Between the Organ Historical Society and the Royal College of Organists” and the consequence of the RCO's recent action was discussed. Mr. Wallmann pointed out that the Protocol was a document in which the Society/Archives and the RCO pledged their cooperation but few, if any, binding obligations were imposed on either party. The consensus of the GB was to do nothing and allow the RCO to tell the Society/Archives what is going on.

12. *Operating procedures.* Mr. Wallmann had prepared revised Operating Procedures based on comments received from the National Council, for which he was thanked by the GB. The GB decided to table discussion of Operating Procedures until the next meeting when the GB would have more time to consider the changes.

13. *Searchable database for organ periodicals.* Past runs of local newspapers are being made available through on-line databases. The Archivist noted how helpful these previously unavailable resources are for organ research. It would be very useful to have *The Diapason*, the original *American Organist*, and *The Tracker* available in a searchable database. The Archivist requested no action of the GB but had gathered information on the cost of scanning and maintaining such a database. Prices have come down significantly and at about \$1.00 per page for scanning and \$15,000 for software and maintenance fees, the Archives may wish to consider such a project at some point. Copyright issues would need to be resolved, but a searchable database of organ periodicals would be of huge benefit to organ scholarship.

14. *“Tracker” articles.* The Archivist had planned to do

an article for *The Tracker* about the Protocol with the RCO but it is just as well that he did not. Ms. Butler is working on an article for *The Tracker*. The GB discussed whether an “all-Archives” issue of *The Tracker* could be done – Mr. Wallmann on fine printing in organ books, Mr. Parsons on organ materials at the Library of Congress, and Ms. Butler on recent “Bach organs” in America.

15. *Other business.* Dr. Britt agreed to administer Archives grants because of the resignation of Dr. Smith. Mr. Libin was elected Vice President of the Society at the last election and he submitted his resignation as a member of the GB effective the end of this meeting. Upon motion duly made (Mr. Wallmann) and seconded (Ms. Butler), it was

RESOLVED: That the Governing Board accept the resignation of Mr. Libin with deep regret, with profound gratitude for his excellent service to the Archives for so many years, and in recognition that he will continue to be involved with the Archives in his new role as Vice President of the Society.

16. *Dates and locations for next two meetings.* The next meeting of the GB was tentatively set for Friday, 21 April 2006, at 10:00 a.m. at the Archives in Princeton, N.J. Mr. Wallmann was asked to confirm this date and time with Dr. Davidsson (who had to leave the meeting early). The October 2006 meeting of the GB will be held in Princeton as well on a date to be determined.

The meeting adjourned at 12:07 p.m.

—James L. Wallmann, *Secretary*

BRUCE V. SCHANTZ, ninety-three, of 2839 Wayne Street, Orrville, died Friday, January 5, 2007. Bruce was born on October 17, 1913, in Orrville, Ohio, to the late Victor A. and Bess (Buchanan) Schantz. He attended Oak Street School and graduated from Orrville High School in 1931. His college career at Oberlin was cut short in his junior year when his uncle, Oliver Schantz, died, and Bruce and his cousin Paul Schantz took over the sales department of the Schantz Organ Company. Bruce covered territory in Ohio and Indiana during the Depression, learning the business. Meanwhile, he took night classes at the University of Akron and was hired by Goodyear Air-

craft just before the United States entered World War II. He worked there in management during the war years. After the war, he returned to Orrville to join the family business, and on June 26, 1948, he married Grace Putnam. He managed the company along with his brother John, his cousin Paul, Jack Sievert, and Bruce's son, Victor. He served as its president, chairman of the board, and chairman emeritus.

Bruce was involved in many community projects, including the transformation of the Community Chest into the Orrville United Way, and chairing the drive that made Wayne College possible. He served on the Wayne College Scholarship Committee, and he headed

the first financial drive for Dunlap Memorial Hospital. He was a past president of the Orrville Chamber of Commerce and the Exchange Club. He previously served as a director of People's Federal Savings and Loan in Wooster. In 1970 he was named the Paul L. Powell Citizen of the year by the City of Orrville.

He is survived by his wife, two daughters, five sons, and twelve grandchildren.

Memorials may be made to Hospice and Palliative Care of Greater Wayne County, 2525 Back Orrville Road, Wooster, OH 44691 or the Orrville Campus Foundation, c/o Wayne County Community Foundation, 517 North Market Street, Wooster, OH 44691.

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Quinte		2 2/3'
Superoctave		2'
Terz		1 3/5'
Mixtur	IV-V	1 1/3'
Vox humana		8'
Trompete		8'
Tremulant		

Oberwerk	II.	C - a3
Gedackt		8'
Salicional		8'
Flauttravers		8'
Principal		4'
Rohrflöte		4'
Nazard		2 2/3'
Doublette		2'
Mixtur	IV	1'
Cornet	V	8'
Dulcian		8'
Tremulant		

Swell	III.	C - a3
Quintatön		16'
Principal		8'
Bourdon à chem.		8'
Gambe		8'
Voix céleste		8'
Prestant		4'
Flûte octaviante		4'
Nazard harm.		2 2/3'
Flageolet		2'
Tierce harm.		1 3/5'
Plein Jeu	V	2 2/3'
Basson		16'
Trompette harm.		8'
Hautbois		8'
Clairon		4'
Tremulant		

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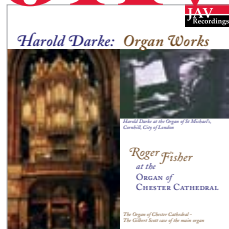
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Dr. Craig Cramer, Professor of Organ at the University of Notre Dame, plays the Fritts Organ in the University's DeBartolo Performing Arts Center in Notre Dame, Indiana

BACH: Concerto in G, BWV 592 (After Johann Ernst); Partite diverse Ach was soll ich Sünder machen, BWV 770; Fantasia in G Major (Pièce d'Orgue), BWV 572; Toccata and Fugue in D Minor, BWV 565; **FROM THE TABULATURE OF JOHANNES OF LUBLIN:** Ferdinandi, Poznanie, Rex, Rocal fusa, Italica, Severinus Konij, Corea super duos saltus; **BRUNA:** Tiento de 1 tono de mano derecha **BUXTEHUDE:** Praeludium in G Minor, BuxWV 148; Fuga in C Major, BuxWV 174 **JAV 151**



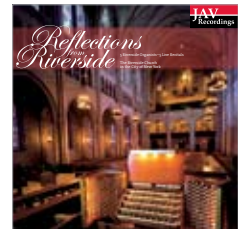
Organ Music and Gregorian Chant from Saint Patrick's Cathedral in New York City
Dr. Jennifer Pascual, Organ and the Men of the Cathedral Choir

TOURNEMIRE: Victimae Paschali Laudes; **DURUFLÉ:** Varié sur le Veni Creator, Op. 4; **SIMONDS:** Dorian Prelude on "Dies Irae"; **TRAPP:** Images of the Exultet Chant of the Great Paschal Vigil; **GUILMANT:** Stabat Mater Dolorosa, Op. 65, No. 12; **LANGLAIS:** Gregorian Paraphrases Ave Maria, Ave Maris Stella; **DUPRÉ:** Four Versets on "Ave Maris Stella"; **JAV 152**



Thomas Murray, Yale University Organist plays the newly restored Skinner Organ (Op. 603, built in 1925) at the Toledo Art Museum, Toledo, Ohio

MENDELSSOHN: Prelude and Fugue in E Minor (1841); **MOZART:** Fantasia in F Minor, K. 594; **COOK:** Fanfare (1952); **VIVALDI arr. BACH:** Concerto in D Minor, RV 565; **HOWELLS:** Rhapsody, Opus 17, No. 3; **PIERNÉ:** Trois Pièces, Op. 29 Scherzando; **JONGEN:** Chant de Mai, Op. 53, No. 1; **GUILMANT:** Sonata No. 1 in D Minor, Op. 42 **JAV 154**



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ROBERT MACDONALD SWANN: Trumpet Tune (1991); **HANDEL:** Organ Concerto No. 2 in B-Flat Major, HWV 290; **WIDOR:** Symphonie Gothique, Op. 70 II. Andante Sostenuto; **WALTON:** Popular Song (Façade); **GRIEG:** A Dream

CHRISTOPHER JOHNSON SHOSTAKOVICH: Festive Overture, Op. 96; **FELÁ SÓWANDÉ:** K'a Mura; **WILLIAM FARLEY SMITH:** Great Day, duh Righteous Marchin'; **HOWELLS:** Preludio "Sine Nomine"; **KARG-ELERT:** Symphonic Choral "Jesu, meine Freude," Op. 87, No. 1 Introduzione (Inferno)

FRED SWANN KING: Fanfares to the Tongues of Fire; **WRIGHT:** Lyric Rhapsody (1957); **HEBBLE:** Haec dies resurgam

JOHN WALKER WEAVER: Sine Nomine (1995); **BINGHAM:** Roulade (1920); **BOLCOM:** What a friend we have in Jesus (1979); **KARG-ELERT:** Seven Pastels from the Lake of Constance, Op. 96 I. The Soul of the Lake; **ARNATT:** Pièce de Résistance (1989) **JAV 168**

JAV News

Here are forthcoming releases for 2007: **Stephen Tharp** playing the works of Jongen, Hakim, Tournemire, Guilman and Latry on the new French Symphonic-style Casavant Frères at Brick Church in New York City; **Daniel Roth** playing works of Guilman, Vierne, Boulanger, Alain, Messiaen and Roth at St. Ouen in Surround Sound, which also includes a narrated tour of the organ's stops; **Vincent Dubois** playing works of Mozart, Liszt, Vierne and, Duruflé at St. Sulpice, which also includes Dubois improvising — this recording was also made in Surround Sound; **John Scott** playing works by Wammes, Vierne, Jongen, Harvey, Reger, Mozart, Handel and Wagner at Washington National Cathedral; **Scott Hanoian** playing the complete organ works of Brahms at Washington National Cathedral; **Ken Cowan** playing works of Dupré, Bovet, Conte, Saint-Saëns, Rubenstein, Karg-Elert, Moszkowski, Poulenc and Wagner on the new Quimby Organ at First Baptist Church in Jackson, Mississippi; **Stephen Tharp** playing favorite hymns at Rosary Cathedral in Toledo, Ohio.

Best Sellers



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rich and colorful harmonics... presented so vividly...the dynamic range is huge with... powerful organ fundamental.
—**Stereophile**

Few recordings match this one's aural delineation of a vast sacred space.
—**Choir & Organ**



JAV 161
Dupré Stations at St. Sulpice

Performance is intelligent, sensitive and compelling...I was moved to the core by this CD...any Christian needs to experience this work in its entirety.
—**Organist Review**

Listening brings immense rewards; Tharp is sensitive and assured.
—**Choir & Organ**



JAV 145
Paul Jacobs plays Bach

Radiant playing... staggering talents.
—**Newsday**

A major-league talent.
—**Gramophone**

Interpretations that are benchmark quality from the first note to last.
—**Fanfare**



JAV 124
Thomas Murray at Woolsey Hall

Complete exposition of its [The Newberry Organ's] beauties...by the master musician Thomas Murray.
—**Organist Review**

The recording abounds in subtleties that are a joy to discover.
—**The Absolute Sound, Winner of Golden Ear Award**