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THE ORGAN HISTORICAL SOCIETY

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ON THE COVER:
The exquisite and photogenic one-manual organ, S.S. Hamill, Opus 135 (1870), in St. Luke's Episcopal Church, Chester, Vermont, will be played on the tour by Peter R. Isherwood of Fairhaven, New Jersey. This lovely instrument was restored in 2007 by Stephen Russell.

PHOTO by LEN LEVASSEUR

Rich Rewards

by LAURENCE LIBIN

HOW RICH IS RICH? FOR TOO MANY AMERICANS, \$10,000 in the bank is inconceivable wealth; others can spend that much every week and still feel poor. In my neighborhood some spoiled kids throw away dull pencils, but many less affluent children get better grades and are more content. One trendy “rich” church that decries poverty and inequality discards a perfectly good pipe organ on a whim, while a storefront congregation that lacks even a cheap “keyboard” still provides charity and considers itself blessed. Rich is a relative term, but all things considered, compared to most people in this world, readers of *The Tracker* are rich.

Nevertheless, adjusting to the current recession is no fun for us as individuals or as an organization (today as I write, stocks have plunged and interest income has slipped again). I’m one of many OHS members retired on a fixed income, faced with rising costs but swamped with compelling appeals for donations. More than ever, we want our money’s worth for every dollar spent or given. We expect real benefits from the contributions and dues that we can still afford. Pertinently, what do we gain from OHS membership? Believe me, OHS’s National Council, governing boards, and staff wrestle with this question daily; they don’t take your loyalty for granted but strive to earn it.

Here’s how I see it, and I hope you share my view: To me, the principal benefit of belonging to our Society is the opportunity to support the leading organization working to promote the preservation and appreciation of historical American organs. This network of like-minded organ lovers provides me with information and inspiration available so abundantly from no other source. Besides personal and institutional contacts that open the door to hands-on experiences with important instruments, the OHS offers people like me vital resources such as our American Organ Archives, Pipe Organ Database, Biggs Fellowships and Laufman Research Grants, OHS Press publications, scholarly symposia, conservation guidelines, on-line discussion group, etc. I regard it as a privilege of membership to have my dues and tax-deductible donations support these worthy offerings. Not every society affords such rich returns.

Also I receive *The Tracker*, annual *Atlas*, OHS Catalog and other tangible rewards, but these aren’t the main reasons I’m a member, and they’re not what truly distinguish the OHS. Rather it is the sense of involvement in a cherished, unifying cause that motivates me to belong, and this alone is worth the dues. Working together for the sake of historical instruments and all they represent, now and tomorrow, is, I believe, the unique value of OHS membership. Success in this cause is measured not in dollars but in



knowledge gained and fine organs saved; we're great beneficiaries on that score. Put it this way: Imagine how much would have been lost if not for the altruistic efforts of our predecessors. Their investment pays aesthetic and intellectual dividends we enjoy today, just as our dues and gifts and volunteer work will enrich the future.

So let's not get sidetracked by momentary challenges—recession, ephemeral electronics, changing fashions—but stay focused on quality and integrity, and in the long run all will be well. Meanwhile, remember the Annual Fund! Give a gift membership! Patronize our advertisers! Enroll in our free, e-mail discussion forum and help keep our ranks strong! We owe this initiative to our brilliant webmaster, Len Levasseur, and dedicated moderator, David Scribner. Let's keep them busy!

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And, if you have included the OHS in your will, please let us know. We are establishing the charter membership of the *OHS Legacy Society*, and we want to include you.

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The Frederick G. Bourne Aeolian Organ

by JAMES LEWIS

BY JUST ABOUT ANYONE'S ESTIMATION, Frederick Gilbert Bourne (1851–1919) was a man of remarkable achievements. Although not poor, his parents did not have enough money to enter young Frederick in university, so he found a job as a clerk in New York's Mercantile Library, where his diligence was noticed by Alfred Clark, president of the Singer Sewing Machine Company. Clark offered Bourne a starting position in the Clark family real estate business, where he soon demonstrated his natural abilities for management and leadership. As Clark became more involved in real estate projects, he began sending Bourne as his proxy to Singer Company board meetings. Bourne finally entered the employ of the Singer Company, advancing to more responsible positions when, in 1889 and with Alfred Clark's endorsement, thirty-eight-year-old Frederick Bourne was voted in as president of the company.

Bourne's contribution to the growth of the Singer Company was his commitment to creative advertising, expansion of global production, and separation of the company into industrial and domestic machine divisions. It was also under his leadership that Singer produced their first electric-powered sewing machines.

Bourne built up a wide range of business interests outside the Singer Company that made him director of a large number of concerns, including the Knickerbocker Safe Deposit Company, the Long Island Railroad, the Suburban Homes Company, the Bourne Company, the Aeolian Piano



& Pianola Company, the Long Island Motor Parkway, and Atlas Portland Cement.¹ When Bourne died in 1919 his estate was probated at an astounding \$42,592,813.59.²

Bourne had a deep love for music and possessed a fine baritone voice—in fact, at one time he was baritone soloist at St. Mary the Virgin, New York, and was also third soloist at Trinity Church.³ As he prospered in business he generously supported a number of musical causes and, in 1914, donated \$500,000 to the Cathedral of St. John the Divine to endow a choir school connected with the cathedral.⁴

In 1897 Bourne engaged architect Ernest Flagg to design a large home on 1,000 acres in Oakdale, Long Island, adjoining the estate of his yachting friend William K. Vanderbilt. The huge, Georgian-style house was built of red brick with white marble trim, was one of the largest on Long Island, and was completed in 1899. It overlooked the Great South Bay, where Bourne's yacht and those of his yachting friends could drop anchor.⁵ There were stables, recreational facilities, and a large garage outfitted with an electric turntable, housing the automobiles that his many children were known to race through the village of Oakdale at the breakneck speed of eight miles per hour.⁶

Photo: Frederick Gilbert Bourne

- 1 "Commodore Bourne Dies," *New York Times*, March 10, 1919, 8.
- 2 "Bourne Will Probate," *New York Times*, November 14, 1920, 6.
- 3 "Boy Choristers," *St. Nicholas Magazine*, April, 1902. Courtesy of Mrs. Nancy Bourne Swan.
- 4 "Cathedral School Gets \$500,000 Gift," *New York Times*, April 13, 1914, 1.
- 5 "A Portfolio of the Work of Ernest Flagg," *Architectural Record*, April, 1902.
- 6 "Arthur K. Bourne Arrested for Speeding," *New York Times*, December 1, 1902, 1; "Miss Bourne in Auto Smash," *New York Times*, August 15, 1906, 1; "Miss Bourne's Motor Race with Train," *New York Times*, June 4, 1908, 1.



For the music room of his new home, Bourne ordered a two-manual, nineteen-rank organ from the Votey Organ Company, equipped with a separate Aeolian roll player console. He was given a twenty-five percent discount off the purchase price of \$8,400 because he was a stockholder in the Votey Company. The casework, with attached console, was designed by Flagg, who took inspiration for his design from organ cases of the late English Renaissance. The console had oblique-face drawknobs on terraced jambs, and a roll player centered above the top manual. The manual compass was fifty-eight notes, and the flat pedalboard had a thirty-note compass.⁷

The instrument could be played from rolls or by the owner himself, who had learned to play piano and organ. After a few years, however, Bourne began thinking about something more impressive. Being commodore of the New York Yacht Club and involved in the social activities of New York's elite,

FREDERICK BOURNE RESIDENCE

Oakdale, New York
Votey Organ Company
1898, Opus 842

GREAT		SWELL		PEDAL	
Violin Diapason	8	Violoncello	8	Contra Bass	16
Viol di Gamba	8	Unda Maris	8	Dolcimo	16
Dolcissimo	8	Viol d'Amour	8		
Doppel Flute	8	Rohr Flute	8	Swell to Great	
Quintadena	8	Flute d'Amour	4	Swell to Octaves	
Gemshorn	4	Saxophone	8	Swell to Pedal	
Trumpet	8	Orchestral Oboe	8	Great to Pedal	
Clarinet	8	Vox Humana	8		
		Tremolo			

Photo: The original Bourne organ built by the Votey Organ Company in 1899.

7 Contract for Organ #842. Courtesy of the American Organ Archives.

he could make good use of a ballroom at his country home and, of course, a much larger organ would look wonderful along one wall.

In 1906 Bourne had his architect, Ernest Flagg, draw up plans for a new ballroom. The 100-foot-long room extended from the east side of the house and was accessible through the music room. It had a skylight and dome at the center of the ceiling, gold and crystal lighting fixtures, and a gleaming *parquet de Versailles* wood floor.

Bourne contacted the Aeolian Company, at this time the leading builders of residence organs, and asked for designs to be submitted for a larger instrument. At first, Aeolian came up with a three-manual organ with stop names in Italian, but this was expanded into a final design of a four-manual instrument with 101 stops, a 32' Open Diapason, and a new façade designed by Ernest Flagg.⁸ Flagg took the façade from the first organ and positioned it above the console to give a feeling of depth to an otherwise flat design. Pipes from the Great 16' and 8' Diapasons were gilt and used for display in the new façade. Angels with golden trumpets surmounted the outside towers.

The Aeolian Company published a sumptuous letterpress monograph about the organ. It began with a rather biased short history of the chamber organ and how Aeolian made it suitable for the modern home, followed by a complete description and stoplist of the new organ, with tipped-in illustrations.⁹

This is how Aeolian described the organ and ballroom in *The Grand Organ*:

No better example of the evolution of the Chamber Organ, under the progressive and fostering skill of the Aeolian Company, can be given than this superb and unique instrument which is its crowning achievement in House Organ construction.

At an earlier stage in the industry an Organ was constructed for the owner of the present instrument comprising nineteen speaking stops, which was played by the usual keyboards and a single-manual music-roll appliance. This Organ furnished so much enjoyment that it led to the construction of what has been correctly stated as the largest and tonally the grandest House Organ in the world. A glance at the illustration, here given, showing the front of the new instrument, will convey a correct idea of the relative proportions of the old and new Organs when it is known that the small, projecting, central portion immediately above the console, with its flanking groups of pipes, was practically the entire front of the old instrument. Now it is little more than an ornamental adjunct to the large case of the new Organ.

For the reception of this instrument a large and effectively designed music-room, 100 feet long, 40 feet wide and 35 feet high, has been erected from the designs of Mr. Ernest Flagg. The proportions and architectural treatment of this room can be realized from the longitudinal section given in

the accompanying engraving. This also clearly shows the position and general disposition of the different divisions of the Organ, and the two consoles from which the vast tonal resources are commanded. The Great, Swell Choir, Solo and Pedal Organs occupy the space at the end of the room behind the highly ornamental casework, while the Echo Organ is located in a chamber constructed above the ceiling of the room, and adjoining the central dome, as indicated in the longitudinal section; the sounds from this division of the instrument finding their way, of the desirably subdued and distant tonality, into the music room through the numerous openings provided in the ornamental curb of the large central dome.

The console which is attached to the front of the organ-case contains the four-manuals and pedal clavier; it also contains the latest and most approved rocking-tablets for the control of the one hundred and one speaking stops of the instrument, and the complete system of thirty manual and pedal couplers. To these must be added the twenty-one combination thumb-pistons, operating on all the manual and pedal stops, and the various mechanical accessories, including the tonal pedal for crescendo and diminuendo effects, and also the expression pedals operating the shades of the several swell-boxes of the Organ. This console, accordingly, comprises in the most convenient and compact manner, everything that the most exacting and versatile organist or musical virtuoso can demand for the easy and absolute control of the tonal forces and powers of expression of this immense and unique musical instrument.

A second console for use with the roll player was located at the opposite end of the room. Called an Aeolienne console, it had all of the drawknobs, couplers, and accessories of the main console, but in place of manuals and a pedalboard, there was a roll player. By following the markings on the paper roll as it passed across the tracker bar, the operator could change stops and manipulate the expression shades to fit the music. It was the next best thing to being a real organist.

The Aeolian Company was proud of their relationship to the famous organbuilders Hilborne and Frank Roosevelt, and they wrote in the introduction to their compact publication *Views of Aeolian Pipe Organs* that they “succeeded the Roosevelt Organ Works, through purchase from Farrand & Votey, the Aeolian Company in 1901 established a large Pipe Organ Factory at Aeolian, New Jersey.”¹⁰ Both John Heins (1864–1930), a former manager of the Roosevelt factory, and Edwin Votey (1856–1931), of the Farrand & Votey Organ Company, worked for Aeolian, along with a number of craftsmen from the former concerns.

The specification of the Bourne organ differs from the typical large Aeolian organ and, in a number of instances, it is closer to a Roosevelt design than that drawn up by Aeolian. The Choir and Great divisions were entirely separate, whereas in most Aeolian organs the Choir was duplexed from the Great. There were only three borrowings in the entire instrument: Two 16' stops from the Swell were available in the

8 Contract for Organ #1050. Courtesy of the American Organ Archives.

9 *A Grand Organ* (New York: The Aeolian Company, 1910).

10 The town was actually named Garwood.



Photo: View of the ballroom and 1909 Aeolian organ in the Frederick Bourne residence, Oakdale, New York.

Pedal, and the Swell Octave Viol 2' was taken from the Viol Mixture III–V.

Similarities can be seen between the Bourne organ and some of the larger organs built by Roosevelt. The Bourne Great division is very close in design to that of the huge Roosevelt in the Garden City (New Jersey) Cathedral organ of 1885. Both instruments had a Diapason chorus of 16', 8', 8', 5½', 4', 2½', 2'; the Bourne organ had a Mixture III–V, whereas the Garden City organ had two mixtures. Similarities between the two divisions continue in the provision of flutes, strings, and chorus reeds, which were available at 16', 8', and 4' on both instruments. The Bourne Choir division is similar to the Choir of the 1883 Roosevelt organ at the Congregational Church, Great Barrington, Massachusetts. Why there were four 8' Diapasons in the Swell division is anyone's guess.

The instrument was supposed to be ready for the fall of 1908, but striking masons working for Bourne and delays in the construction of the organ caused installation to begin in the spring of 1909.¹¹ During the summer of that year, Bourne and his family were away at their summer home on an island in the St. Lawrence River.¹² When the social season commenced in the fall of 1909, Mr. Bourne held a formal dedication of the instrument. The evening began with an elegant dinner, after which the many guests moved into the ballroom, where chairs had been provided for the occasion, to hear a re-

cital given by one of the most prominent New York organists of the day, Archer Gibson (1875–1952).¹³

Opening Recital of the Grand Concert Organ
Built by the Aeolian Company, New York,
for the
Residence of Commodore Frederick G. Bourne,
Oakdale, Long Island.

The Evening of October 19, 1909.
Archer Gibson, Organist.

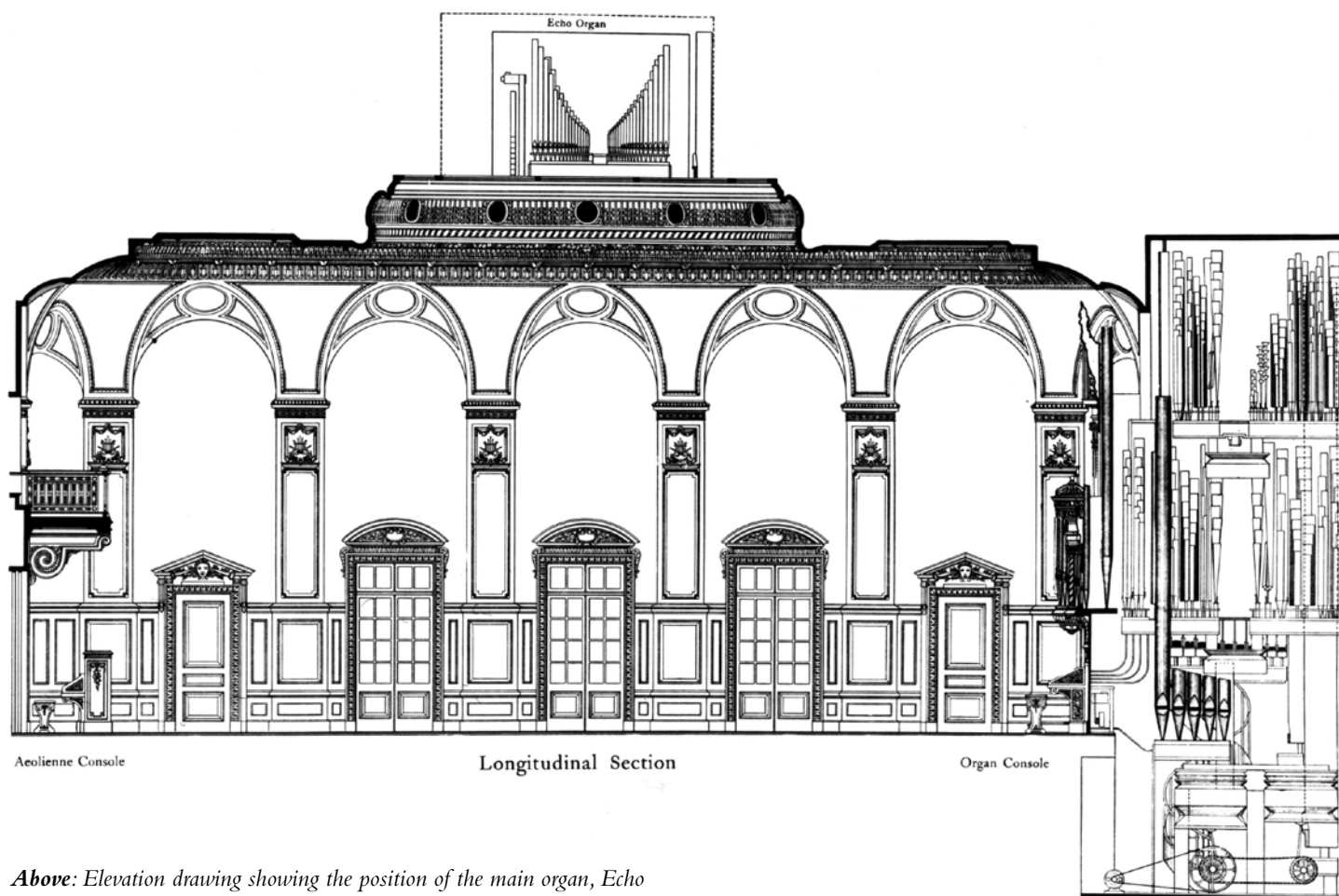
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 Peer Gynt Suite. Grieg
 Pastorale Gibson
 Gavotte (for Pedals alone). Gibson
 Sonata #1 in f Minor Mendelssohn
 To a Wild Rose MacDowell
 Liebestod (Tristan & Isolde). Wagner
 Pilgrim's Chorus (Tännhauser) Wagner
 Organ Symphony #5
 Toccata Widor

A large crowd of New York's high society, members of the industrial, business, and social elite, were in attendance for a fine dinner, champagne, and Archer Gibson's playing on the magnificent new organ.

¹¹ "Masons Quit Mr. Bourne's House," *New York Times*, August 25, 1907.

¹² "Society Scurries to Summer Homes," *New York Times*, May 31, 1908, 14.

¹³ Recital program. Courtesy of Mrs. Nancy Bourne Swan.



Above: Elevation drawing showing the position of the main organ, Echo organ, and Aeolienne console in the Frederick Bourne residence.

Opposite: Close-up view of the Aeolian console.

Some changes were made in the organ as Mr. Bourne became more acquainted with its resources. The Swell Salicional 8' was exchanged for a Viol d'Orchestre 8', and the Choir free-reed Euphone 16' was removed and replaced with an Unda Maris 8' to go with the Dulciana 8'. In the Solo, the Grossgamba 8' was replaced with a tin Gamba 8', the Orchestral Oboe 8' was re-racked to speak at 16', and the Philomela 8' was replaced with a new stop. In 1912 a fourteen-stop Antiphonal division was placed at the top of the main staircase, speaking into the entry hall, 250 feet away from the main organ.

The stoplist of the Bourne organ, with the 1912 alterations, follows. The stop names provided are taken from the Aeolian Company's publication *A Grand Organ*, rather than using Aeolian's "simplified nomenclature" that only gives the dynamic level of a stop (i.e., String F, Flute P).

When the instrument was complete it comprised a total of 116 speaking stops. The organ was used often and well, being at the center of many gatherings and entertainments

Bourne held on his estate. The final time it was used by the Bourne family was at Frederick Bourne's funeral, held in the ballroom on March 12, 1919. The choir of the Cathedral of St. John the Divine, New York, sang for the service.¹⁴

In 1926 the Bourne estate was sold to the LaSalle Military Academy. They used the organ for a while, but they eventually sold the pipework to an organ technician in the 1930s. Bits and pieces of the organ were stored around the estate, but most of it was discarded. Pipework from the organ was still circulating as late as 2007, when a number of sets from the instrument appeared for sale on the internet.

A "Grand Concert Organ" located in an elegant home might be the secret dream of many an organist, but Frederick Bourne realized that dream, and was able to enjoy it for ten years. It is unfortunate that the instrument had such a short life; it would be fascinating to hear and evaluate its qualities today, almost 100 years after its installation.

¹⁴ "Funeral for Commodore Bourne," *New York Times*, March 12, 1919, 7.

RESIDENCE OF FREDERICK BOURNE

Oakdale, New York

The Aeolian Organ Company

1908–1909 (with 1912 alterations), Opus 1050

GREAT

Double Open Diapason	16
First Open Diapason	8
Second Open Diapason	8
Viola da Gamba	8
Gamba Celeste	8
Viola d'Amore	8
Dolce	8
Principalflöte	8
Doppelflöte	8
Flauto Dolce	8
Quint	5- $\frac{1}{3}$
Octave	4
Hohlflöte	4
Octave Quint	2- $\frac{2}{3}$
Super Octave	2
Mixture	III–V
Ophicleide	16
Trumpet	8
Clarion	4

SWELL

Lieblichgedackt	16
Quintadena	16
First Open Diapason	8
Second Open Diapason	8
Third Open Diapason	8
Violin Diapason	8
Viole d'Orchestre	8
Viole Celeste	8
Salicional	8
Vox Celeste	8
Aeoline	8
Stopped Diapason	8
Flute à Chiminée	8
Clarabella	8
Unda Maris	8
Quintadena	8
Violina	4
Flûte Harmonique	4
Quintadena	4
Octave Viol	2
[from Viol Mixture III–V]	
Viol Mixture	III–V
Contra Fagotto	16
Trumpet	8
Oboe	8
Vox Humana	8

CHOIR

Contra Gamba	16
Open Diapason	8
Geigenprincipal	8
Dulciana	8
Viola	8
Gemshorn	8
Stopped Diapason	8
Concert Flute	8
Fugara	4
Flute d'Amour	4
Piccolo Harmonique	2
Euphone (free reed)	16
Cor Anglais	8
Clarinet	8
Orchestral Oboe	8

SOLO

Stentorphone	8
Open Diapason	8
Grossgambe	8
Philomela	8
Octave	4
Doppelflöte	4
Piccolo Harmonique	2
Tuba Mirabilis	8
Clarinet	8
Orchestral Oboe	8
Vox Humana	8
Tuba Clarion	4

ECHO [in dome]

Open Diapason	8
Viole d'Orchestre	8
Vox Celeste	8
Aeoline	8
Rohrflöte	8
Violina	4
Violoncello	8
Flauto Traverso	4
Viol Cornet	IV–V
Trumpet	8
Oboe	8
Vox Humana	8

PEDAL

Double Open Diapason	32
Open Diapason	16
Violone	16
Dulciana	16
Bourdon	16
Dolce Bourdon (Sw.)	16
Echo Bourdon (Echo)	16
Quint	10- $\frac{2}{3}$
Octave	8
Violoncello	8
Violoncello Celeste	8
Flute	8
Super Octave	4
Trombone	16
Contra Fagotto (Sw.)	16

ANTIPHONAL [in hallway]

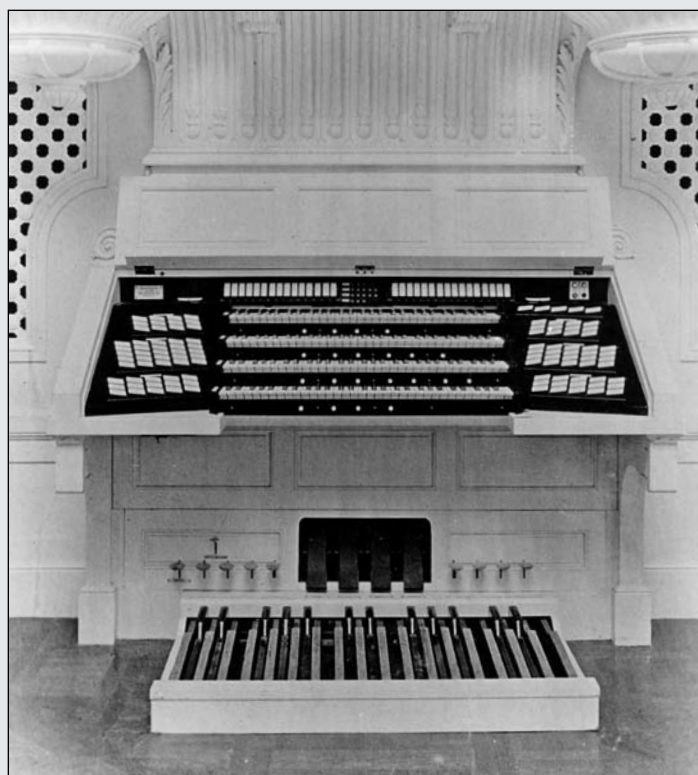
Open Diapason [in façade]	8
Horn Diapason	8
Viole d'Orchestre	8
Salicional	8
Unda Maris	8
Aeoline	8

ANTIPHONAL [CONT.]

Rohrflöte	8
Concert Flute	8
Flute d'Amour	4
Oboe	8
Trumpet	8
Clarinet	8
Vox Humana	8
Antiphonal Chimes	8

ANTIPHONAL PEDAL

Bourdon	16
Chimes (Swell or Great)	
Echo Chimes	
Harp (Swell or Choir)	
Great Tremolo	
Swell Tremolo	
Choir Tremolo	
Solo Tremolo	
Antiphonal Tremolo	
Echo Tremolo	



An Important Early Dutch Chamber Organ in an American Collection

by DOMINIC GWYNN



INTRODUCTION

THE HISTORIC DUTCH CHAMBER ORGAN TENDS TO BE forgotten, so spectacular are the surviving church organs. They are, however, a characteristic and important kind of organ.¹ Many Dutch chamber organs survive in churches, museums, and private collections, yet their musical function is still to be taken seriously. They tend to be seen as a small version of the larger organs, and performers on these organs have a natural tendency to supply a reduced version of the organ repertoire. The true interest of the chamber organ is its contribution to concerted music, that is, in combination with voices and instruments. Today it is common for box organs to be used in concert performances. Made to be as small and as convenient as possible, and thus easy to transport and to tune at concert pitch, they are nevertheless often rather characterless in speech and tone, and usually provide a different balance with the other voices and instruments than that expected by the composers. A rare, mid-eighteenth-century Dutch chamber organ in an American collection provides a valuable glimpse into the use of these organs. Indeed, almost all of the surviving organs Dutch chamber organs date from after 1750, so the organ described here is one of the earlier extant examples of its kind.

LODEWIJK DE BAECKER AND THE ORGAN'S SURVIVAL

The organ was discovered in Amsterdam by the American performer, scholar, and collector of early keyboard instruments Steve Barrell. Although much of the original material survived, a rather desperate attempt to make the organ work in about 1960 seems to have been a prelude to the organ's demise—soon afterwards it was dismembered by an antique dealer, who sold off the most visually attractive parts (such as the case and façade pipes), leaving only the utilitarian, although musically important parts. The organ was built ca. 1750, apparently by Lodewijk (latinised as Lodovicus) de Baecker, who lived from 1746 to 1759 in Middelburg, the chief town of Zeeland, a Dutch province made up of islands at the mouths of the Rhine, Meuse, and Scheldt Rivers. From 1753 to 1758/9 he was the town organbuilder. De Baecker is known to have used second-hand parts, and at least some of the surviving pipes showed that they came from an older organ, modified to fit into the new scheme, and thus making a coherent instrument. The windchest, which is most likely by De Baecker, originally had forty-nine channels (CC to c³), but extra channels (and the rack-board) were provided in ca. 1800 in order to make it a fifty-four-note (CC to f³) organ, perhaps to suit the instrument to use as a church organ.

Barrell commissioned the British firm of Martin Goetze & Dominic Gwynn to reconstruct the organ that De Baecker had known.

¹ They have been studied by Arend Jan Gierveld in his important and interesting book, *Het Nederlandse Huisorgel in 17de en 18de eeuw* (Rijswijk:Vereniging voor Nederlandse Muziekgeschiedenis, 1977). Much of the information in this article is gleaned from his book.

RECONSTRUCTING THE ORGAN

Barrell had been told by a previous owner of the organ that it resembled a extant sketch of another house organ by de Baecker, so it was important to relate the surviving parts to this important visual evidence of a similar instrument. The sketch was of a house organ made for Daniel Rademacher, a musical burgher of Middelburg, and a figure of interest to researchers because he left a journal that includes accounts of some of his musical activities. In 1795 he left his house organ to the church of Arnemuiden, which commissioned a watercolor sketch of the organ. Martin Goetze thus was able to design a new case for Barrell's instrument that fit the original chest and pipework. Other elements that had to be reconstructed (such as the casework mouldings, keyboard, the action, stopknobs, stop action, and the wind supply) were based by Goetze on his studies of other de Baecker organs, which survive at Vlijmen and Oirschot in the Netherlands, in the Vleeshuis Museum in Antwerp, Belgium, and at the Musical Instrument Museum in Leipzig, Germany.

The organ was reconstructed in 1991 and completed in 2006 by Martin Goetze and Dominic Gwynn. The stoplist, given by the surviving pipes and the chest, is as follows:

Holpijp	8	oak, original
Prestant treble	8	(c ^{#1} –e ³) metal, new
Octaaf	4	metal, original c ^o –f ³
Fluit	4	stopped metal, original
Quint bass	2 ² / ₃	metal, new, in the front
Octaaf	2	metal, original
Cornet treble	II	(c ^{#1} –e ³) metal, original

The pitch is A₄₃₂ at eighteen degrees centigrade (Dutch *kamerton*). The tuning is quarter-comma meantone.

The key compass is fifty-four notes (CC to f³). The pedal keys (pulldowns) provide CC to c^o. The keys have bone naturals and ebony sharps. The stopknobs are ebony, and stop names are indicated on paper labels.

The wind system consists of a horizontal single-fold reservoir with single-fold feeder, activated by a large pedal, with the option of an electric blower. There is a typical wind indicator in the form of a stopknob on a rod, resting on the top leaf of the reservoir and projecting though the shelf next to the keys.

The organ is twelve feet high, six feet and four inches wide, and three feet and four inches deep, which corresponds to the dimensions given by Rademacher in his journal. The case is made of oak, and the façade pipes consist of the new Quint 2²/₃' pipes. The vases on the side towers are made of turned oak, and it is still our intention to find a figure similar to that seen on the watercolor sketch for the middle tower. The carvings are based on pipe shades on contemporary Dutch chamber organs, and are in a generally rococo style.



THE DUTCH CHAMBER ORGAN AND ITS USE

These house organs were made for “Heeren en liefhebbers,” that is, for gentlemen and amateurs, and it is recorded that organists and organbuilders often gave lessons to amateurs. Daniel Rademacher had lessons with Willem Lootens, the town organist and carillonneur of Middelburg. Lootens, like other professional organists, published music, usually keyboard accompaniments to the psalms, either solo or in parts. *De 150 psalmen en gezangen* by Lootens appeared in 1776, and contained new tunes with basso continuo, dedicated to another burgher of Middelburg. Rademacher was one of the many subscribers to *De muzyk van de CL psalmen*, a popular publication by the organist of the Oude Kerk in Amsterdam, Jacob Potholt. It appeared in 1777 and gave decorated versions of psalm tunes with preludes and interludes.

The main use for these organs was, according to Gierveld, undoubtedly the practice and performance of psalms and spiritual songs at home, to accompany instruments, and for organ pieces based on the psalm melodies. Psalm-singing at home was increasingly popular in the eighteenth century, both in

Above: Watercolor of Daniel Rademacher's De Baecker organ.



church and at home, and there was a gradual increase in the number of published books of new translations and new settings. But amateur music was also becoming increasingly popular. At the lowest level this would have consisted of psalm-singing and accompaniment, but some families, including the Rademacher family, owned a number of instruments, as well as a library of music. Much of this music would have been in manuscript, since printed music continued to be very expensive, although it, too, was increasingly popular. Inventories of domestic music libraries show the popularity of music published in Amsterdam, most of it by Dutch and German composers, although Handel and Stanley occasionally do appear in the lists.

Some clues about their musical use were provided by Joachim Hess, the famous organist at St Jan in Gouda, and brother of the maker of house organs Hendrik Hermanus Hess. In his *Luister van het Orgel* of 1772 he gives registration suggestions at the request of “eenige Heeren Liefhebbers, voor hunne Huis-Orgelen” (“some gentleman amateurs, for their house organs”). He gives thirteen possibilities for play-

ing simple tunes and psalms over chords. In the left hand, “for simple or walking basses,” the Holpijp 8’ is sufficient, but the suggestions for the treble are quite varied. More interesting ones include Holpijp 8’ and Sifflet 1’, Fluit 4’ with Octaaf 1’, Holpijp 8’ treble with Fluit 2’ bass (“this sound is like a duo with two flutes”). He recommends the use of the 1’ with arpeggiated chords, especially in the treble, against a tune in the left hand played on a reed, an effect he finds “pre-eminently beautiful.” The Holpijp 8’ (and Bourdon 16’, if available) with tremulant is for elegiac music (“treurige Melodyen”). Dutch house organ built after 1770 have more divided stops that are not repeated in bass or treble—particularly useful, says Hess, for duets. Apart from the Prestant 8’ treble, the only divided stops on the De Baecker organ in the Barrell Collection are the Quint bass and Cornet treble, suggesting a simpler approach to registration, and the survival of an earlier tradition. In the 1780s another Middelburg burgher, J.A. van de Perre, owned a two-manual house organ by H.H. Hess that doubtless had a fuller complement of the colors so appealing to amateur bourgeois tastes.

DE BAECKER CHAMBER ORGAN: PIPE SCALES

PW= plate width; MW= mouth width;
MH= mouth height; FI= flue; Th= toehole

OCTAAF 4vt						
	PW	MW	MH	FI	Th	nicks
2ft c	147.7	35.6	9.2	0.65	7.5	0
1ft c	90.5	21.1	6.6	0.45	4.5	8
6in c	66.3	13.9	3.9	0.4	3.5	5
3in c	49.9	10.3	3.2	0.4	2.5	0
OCTAAF 2vt						
	PW	MW	MH	FI	Th	nicks
2ft c	134.4	30.7	8.5	0.5	5	6
1ft c	87.1	20.3	5.9	0.55	3.5	0
6in c	61.3	13.3	4.0	0.5	3.5	8
3in c	34.5	7.5	2.0	0.35	1.5	0
HOLPIJP 8vt						
	PW	MW	MH	FI	Th	nicks
4ft c	wooden pipe					
2ft c	118.8	28.0	10.4	0.4	6	7
1ft c	84.3	20.9	5.7	0.35	4.5	4
6in c	56.1	12.7	3.6	0.35	2.5	0
FLUIT 4vt						
	PW	MW	MH	FI	Th	nicks
4ft c	203.8	48.3	16.4	0.6	7	0
2ft c	123.3	28.2	10.8	0.5	4.5	0
1ft c	84.0	19.5	5.9	0.4	4.5	7
6in c	not original					

The pipe scales are based on a 1:2 progression. Allowing for the considerable irregularities, the open metal ranks have an addition constant of about 30mm. Although the Prestant 8vt is made by a different hand, the scales are similar to the other open ranks. The stopped metal ranks are much more complicated, changing constants every octave. The Holpijp has a constant of about 36mm from four-foot C, about 60mm from two-foot C, and about 25mm from one-foot C. The Fluit has a constant of about 22mm from four-foot C, 63mm from two-foot C, and possibly about 42mm from one-foot C. The mouth widths are about a $\frac{1}{4}$ PW throughout, though somewhat variable for the stopped ranks. The mouth heights are also quite variable, for the open between $\frac{2}{7}$ and $\frac{1}{3}$, rising somewhat, and for the stopped pipes around $\frac{1}{3}$.

The toeholes are not as wide as they can be in Dutch organs, but are always larger than the area of the flues. Those in the Octaaf 4vt are generally twice as large, and the ratio approaches 1:1 in the upperwork. For the stopped ranks the toeholes are generally twice the area of the flues, or larger. The nicking is quite selective, though with more than one would encounter in a church organ of the same date.

There are un-nicked pipes in each octave, but most pipes up to three-inch C have some nicking. Not all of the nicking may be original, but there is no sign of regular, deep twentieth-century nicking. The languids are thin, with steep bevels, and are relatively low. The wind pressure is 68mm, rather higher than expected, but necessary to ensure that all pipes are fully winded. The metal is generally of high lead content, thick and roughly planed.



Daniel Rademacher organized concerts at his homes. On one exceptional day in 1786 he was visited by the daughter of the Stadhouder (i.e., the governor) of Zeeland, Princess Louise. She played the small house organ in the Rademacher suburban villa and, at supper in his large town house in Middelburg, Rademacher provided a “concert of music for organ and harpsichord together.” The town organist, Willem Lootens, the *kapelmeester* of the Middelburg concert room, J.M. Heinrichs, and the successor to Lodewijk de Baecker as town organbuilder were all present to hear the princess play on the harpsichord. Perhaps Barrell’s organ has memories of equally august occasions.

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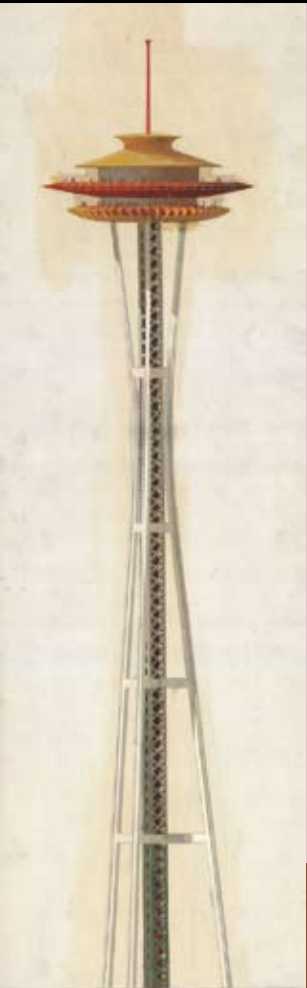
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PHOTOS BY ALAN L. BAUER



The AOA Late Summer Tour of Vermont and New Hampshire Organs

by *STEPHEN L. PINEL, OHS ARCHIVIST*

HAVE YOU EVER WISHED YOU COULD TURN BACK THE HANDS OF time to experience the organ culture of a former age? The Organ Historical Society (www.organsociety.org) is sponsoring an event so unusual next summer that it will be as close to *stepping back in time* as you are likely to get. Call this event “The organ tour your great-grandmother and grandfather attended!” Highlights are fifteen notable examples of New England organs (including the OHS emblem organ); the endearing charms of an intact, nineteenth-century inn; wholesome New England cooking, served in a dining room where people still “dress” for dinner (remember those days?); and the awesome vistas of a mountain lake so pristine, you can see still the bottom. Imagine white country churches, old covered bridges (we’ll pass several on our travels!), miles of unspoiled farmland, freshly baked bread, and the delectable taste of real maple syrup, still made every year on the grounds of the inn. There are no TVs, stereos, or fax ma-



chines, and the two public telephones are still adequate for two hundred guests. Imagine a place where the people are so decent that door locks are unnecessary, even at night. Ed Boardway, a founder of the OHS and its first secretary, is the honorable chairman of this event.

Welcome, dear friends, to the OHS 2008 *Late Summer Tour of Vermont and New Hampshire Organs*. Over four days between the afternoon of Monday, August 25th, and Friday morning August 29th, the week before Labor Day, the Governing Board of the American Organ Archives is sponsoring a tour of Vermont and New Hampshire organs as a benefit for the AOA. The Archives has been such a resounding success for the Society that it both needs and deserves your support. Of the modest \$189 registration fee (payable by check to the OHS; no credit cards, please), \$135 of it will be tax-deductible as a charitable gift. By your attendance at this event, you will not only support the AOA, you’ll also receive a tax break. Moreover, several hundred surplus organ books will be for sale on the opening afternoon, so pack your checkbooks for a bargain. By attending this event, you’ll learn what the Society was really like in the 1950s, when it got its start.

The tour is centered in the Lake Sunapee Region of New Hampshire, and we will lodge at the lovely and historic Twin Lake Village (www.twinlakevillage.com) in New London, just outside town on the northern shore of Little Lake Sunapee.





The innkeepers—five generations of the Kidders—have operated this inn since the 1890s. The “Villa,” as it is affectionately known by those who visit here annually (some for generations!), is renowned for simple and gracious hospitality, sumptuous New England cuisine, and relaxing ambience. Everyone who visits Twin Lake Village is a guest of the extended Kidder Family. Even after one hundred and twenty-five years, members of the immediate family still maintain the grounds, clean the hotel and cottages, and cook the food. Jan Kidder, our host and the *doyenne* of the clan, will be the first to welcome you to one of the most beautiful spots in New England. With change all around us, Twin Lake Village doesn’t change! Consider an image of the hotel taken during the 1940s, and then compare it with a recent photograph. Except for some trees lost in an ice storm and modern automobiles, the image is the same. It’s a bit like being caught in a time warp, but one too good to be true.

The cost of four nights’ lodging and all eleven meals is \$398 per person, double occupancy, payable by check to Twin Lake Village (credit card machines haven’t reached the hotel yet!). This figure includes the taxes and gratuities. After experiencing the Kidders’ warmth and hospitality, you may find yourself requesting a reservation for the summer of 2009, quite apart from the tour this summer. If there’s a downside, it’s that the tour is limited to one hundred guests; several of the churches are not very large.

The tour opens Monday afternoon, August 25 with registration beginning at 3:00 p.m. in the lobby, followed by a book sale and reception at 4:30 in “The Annex.” Longtime OHSers James S. Palmer (a student of the late Albert Robinson!) and Michael Jack are hosting the festivities. If you attended the 2003 AOA Symposium in New Brunswick, New Jersey, you’ll recall the elegant reception that Jim and Michael prepared. A. David Moore has graciously agreed to bring a continuo organ to the hotel, and John T. Atwood, one of Mr. Moore’s associates, will demonstrate it for us during the reception. After a hearty New England dinner in the dining room, we’ll leave for St. Paul’s Episcopal Church in Windsor, Vermont, to hear Dr. Carol Britt, chair of the Archives Governing Board, play the restored 1868 S.S. Hamill organ in the case of a ca. 1826 Lemuel Hedge organ. Almost from the inception of the Society, this venerable little organ has been our insignia, and you’ll recognize it from our stationary and publications. Thirty-six years

Opposite right: Retaining its nineteenth-century aura, the 1898 hotel at Twin Lake Village, New London, N.H., as it appears on a 1940s postcard.

Opposite left: Rocking chairs on the front porch of the Villa, where tour participants will gather each evening to socialize and discuss the events of the day. Above: A splendid aerial view of Lake Mascoma and the Mary Keane Chapel at the Enfield Shaker Museum, Enfield, N.H., where George Butler will play for us on Thursday evening.

LISTING OF INSTRUMENTS

- 1846 E. & G.G. Hook, Opus 71, 1m**
South Parish Unitarian Church, Charlestown, N.H.
- 1853 William A. Johnson, Opus 27, 2m**
Restored by Andrew T. Smith in 2003
Congregational Church, Stoddard, N.H.
- 1867 S.S. Hamill, 1m**
First Baptist Church, Meriden, N.H.
- 1868 S.S. Hamill (ca. 1826 case by Lemuel Hedge), 1m**
Restored by Stephen Russell in 2008
St. Paul's Episcopal Church, Windsor, Vt.
- 1870 S.S. Hamill, 1m**
Restored by Stephen Russell in 2007
St. Luke's Episcopal Church, Chester, Vt.
- 1873 John G. Marklove, Opus 105, 2m**
Calvary Baptist Church, Springfield, Vt.
- 1873 Johnson & Co., Opus 392**
Community Church, Quechee, Vt.
- 1875 Hutchings, Plaisted & Co., Opus 54, 2m**
Restored by A. David Moore in 2007
North Universalist Chapel Society, Woodstock, Vt.
- Ca. 1875, Alexander Mills, 2m**
Second Congregational Church, East Alstead, N.H.
- 1882 E. & G.G. Hook & Hastings, Opus 1066, 2m**
Trinity Episcopal Church, Claremont, N.H.
- 1897, Hook & Hastings, Opus 1776, 2m**
Restored by Andover Organ Co. in 2004
First Baptist Church, Newport, N.H.
- 1930 Casavant Frères Limitée, Opus 1397, 3m**
Mary Keane Chapel, Enfield Shaker Museum, Enfield, N.H.
- 1932 Estey Organ Company, Opus 3029, 2m**
Estey "Automatic" organ (roll-player)
Restored by Watersmith Pipe Organs in 1997
Congregational Church, Meriden, N.H.
- 1986 A. David Moore, 2m**
St. James's Episcopal Church, Woodstock, Vt.
- 2008 A. David Moore, 1m, Continuo Organ**
The "Annex," Twin Lake Villa, New London, N.H.

have passed since the Society last heard this organ at the 1972 Vermont convention. During the summer of 2008 it will be in the shop of organbuilder Stephen Russell of Chester, Vermont, for restoration.

Tuesday commences early, at 7:30 a.m., with breakfast in the dining room. Buses depart at 9:00, and we'll head to Charlestown, New Hampshire, to hear the oldest E. & G.G. Hook organ remaining in its original location. Acquired by the South Parish Unitarian Church in 1846, it is unaltered and continues to serve this congregation 162 years later. The Society's founding president and recognized expert on the Hooks, Barbara Owen, will demonstrate this exquisite instrument for

us. After hearing its elegant voices, some members of the tour might like to try their feet at the narrow, G-compass pedal keyboard. Several rather competent organists have been heard to mutter, "Where's that blasted pedal?" during their first experience on the bench!

Next, we'll head across the Connecticut River to Chester, Vermont, and St. Luke's Episcopal Church. Former E. Power Biggs fellow Peter R. Isherwood will demonstrate an 1870 S.S. Hamill organ, with its spectacular front pipes, recently restored by Stephen Russell. Following a box lunch in Chester, we will visit Springfield, Vermont, to hear a wonderful 1873 two-manual organ at Calvary Baptist Church built by John G. Marklove of Utica, New York. This grand instrument, built originally for the Baptist congregation in Rutland, Vermont, has a magnificent chestnut case. Dr. Mark Howe, organist and choir-master of St. Paul's Episcopal Cathedral in Burlington, Vermont, will demonstrate the instrument for us. Mark is a native Vermonter, and knew this instrument firsthand growing up in Springfield. Our last stop of the afternoon will be at the Second Congregational Church, East Alstead, New Hampshire, where former OHS President Michael Friesen will demonstrate a ca. 1875 organ by Alexander Mills of New York City. Housed in an unusually compact case, this fine little organ has one rather bizarre feature: The short-compass Swell Trumpet hangs upside-down from the bottom of the windchest! Don't miss the opportunity to walk around behind the organ and examine this remarkable feature. As we leave Second Church, you'll hear the historic sound of a tower bell cast by Paul Revere.

After returning to the hotel, there will be time to enjoy a glass of wine, settle into a rocker on the porch, and converse with friends about the day's activities. Following dinner, we'll head south to Stoddard, New Hampshire, to hear Dr. Kevin Birch play the 1853 William A. Johnson organ, Opus 27, a two-manual instrument now in its third home. Dr. Birch is from Bangor, Maine, where he presides over the large, three-manual E. & G.G. Hook organ at St. John's R.C. Church, restored in 1980 by OHS member George Bozeman. When the OHS last visited Stoddard in 1974, the maker of this organ was unknown. In honor of its 150th birthday, this organ was beautifully restored in 2003 by Andrew T. Smith of Cornish, whose shop we will visit later on the tour. Following the recital, we will return to the hotel for some quiet time on the porch before retiring to our rooms for the evening.

On Wednesday, we will head to the lovely town of Quechee, Vermont, to hear a handsome two-manual Johnson & Co. organ

Right: The elegant two-manual organ, William A. Johnson, Opus 27 (1853), in the Congregational Church, Stoddard, N.H., was expertly restored in 2003 by Andrew T. Smith of Cornish, N.H. This fine organ, not seen by the OHS since the Keene convention in 1974, will be played by Dr. Kevin Birch on Tuesday evening. PHOTO BY LEN LEVASSEUR



of 1873 at the Community Church. The instrument has received recent restorative repairs by A. David Moore, and long-time OHS stalwart Permelia Sears will demonstrate this instrument for us. Later in the morning, we will visit the Moore shop in North Pomfret, Vermont. Moore fabricates every part of the new organs he produces—and I mean *every* part—on the premises. This old-time Vermonter mills and dries the wood, casts the metal, makes the pipes, cuts the bone he uses for key tops, and even engraves his own stopknobs labels. This is like organbuilding before the days of suppliers, and the privilege of visiting this establishment reminds us again that the fundamentals of organ-making have changed very little in centuries.

After a box lunch in North Pomfret, we'll visit Woodstock, one of the more picturesque towns in the state. Stopping first at St. James's Episcopal Church, internationally recognized Bach scholar and current member of the Archives Governing Board Lynn Edwards Butler will play the large and elegant two-manual organ built by Mr. Moore in 1986. Next, we'll cross the street to the North Universalist Chapel Society to hear the inimitable Dr. Charles Callahan play the famous 1875 two-manual "Thayer Organ." Built by Hutchings, Plaisted & Co. of Boston, the organ is astonishing, with its bold Mixture and octave coupler, and its unusual stopknobs (engraved in English and German) designed to teach W. Eugene Thayer's students a thing or two about registration. This notable instrument was beautifully restored in 2007 by Mr. Moore, and was recently reopened in a concert by William Porter.

Before leaving Woodstock, participants may wish to visit F.H. Gillingham & Sons General Store (www.gillinghams.com). If there was ever a real Vermont county store, this is



it! One can buy soap, candles, jams and jellies, maple sugar candy, and a host of other Vermont treats in a "downtown" location that has been in operation since 1886. It's a true "general store," because its website has a link that provides the local weather, like an old New England Almanac. Gillingham's also has the best beer and wine selection around; you might consider a six-pack of Vermont ale for the picnic to follow.

Wednesday evening may be the *pièce de resistance* of the tour; it's the Twin Lake Villa picnic, and we'll be joining the rest of the hotel guests at this most traditional of events. Picnic fare in the White Mountains often includes succulent bar-



Left: E. & G.G. Hook, Opus 71 (1846), at the South Parish Unitarian Church, Charlestown, N.H., is the oldest unaltered Hook organ in its original location. This beautiful instrument will be demonstrated by Barbara Owen, the Society's first president, and a noted expert on the instruments of the firm. PHOTO BY STEPHEN PINEL *Above:* E. & G.G. Hook & Hastings, Opus 1066 (1882) at Trinity Church, Episcopal, in Claremont, N.H., will be played by Lois Regestein, recent chair of the Archives Governing Board. PHOTO BY LEN LEVASSEUR *Opposite:* A splendid two-manual Hook & Hastings "stock" model, Opus 1776 (1897), at the First Baptist Church, Newport, N.H., will be played by Thomas Dressler of Albrightsville, Pa. PHOTO BY LEN LEVASSEUR







bequed chicken (cooked New England-style), with a side of tasty potato salad and savory corn-on-the-cob. Some energetic tour participants may wish to arrive at the mountain early to climb the summit—it is an hour up, and an hour down. We'll remain in the park as a group to watch the sun set behind the Green Mountains of Vermont, returning to the hotel by 7:45

Opposite top: The “Eugene Thayer” organ at the North Universalist Chapel Society in Woodstock, Vt., built by Hutchings, Plaisted & Co., Opus 54 (1875), is said to be the most important historical organ in Vermont. Exquisitely restored in 2007 by A. David Moore, it will be played by the inimitable Dr. Charles Callahan on Wednesday afternoon. **Opposite bottom:** The sumptuous interior of Mary Keane Chapel at the Enfield Shaker Museum, Enfield, N.H., showing the fabulous three-manual Casavant Frères Limitée organ, Opus 1397 (1930), the largest instrument of the tour. PHOTO BY LEN LEVASSEUR **Above:** An Estey “automatic” organ, Opus 3029 (1932), at the Congregational Church, Meriden, N.H. Retaining its roll-playing mechanism, this impressive instrument was beautifully restored in 1997 by Robert N. Waters and Watersmith Pipe Organs, and will be demonstrated by tour chairman Ed Boadway. PHOTO BY LEN LEVASSEUR **Right:** The handsome two-manual Johnson & Company organ, Opus 392 (1873), at the Community Church, Quechee, Vt., will be demonstrated by longtime OHS member Permelia Sears on Wednesday morning. PHOTO BY STEPHEN PINEL

p.m. At 8:00 p.m., the engaging and knowledgeable Dr. Birch will offer a presentation on the Hook organs of Maine. Quiet conversation on the porch will conclude a spectacular day.

Following breakfast on Thursday, we'll visit an 1882 two-manual E. & G.G. Hook & Hastings organ in Trinity Episcopal Church in Claremont, New Hampshire. Perennial favorite Lois Regestein, former chair of the Archives Governing Board, will demonstrate this handsome organ for us. Next, we'll head north to Cornish, and stop at the organ shop of Andrew T. Smith in the New Hampshire woods. Buses will escort us a short distance to Meriden, with a stop at the First Baptist Church. James L. Wallmann, a member of both the Archives and the Publication Governing Boards, will demonstrate the elegant 1867 one-manual S.S. Hamill organ. The colors of the individual voices and the satisfying quality of the ensemble in this small instrument are most impressive. Following a box lunch on the Green, we will next visit the Congregational Church of Meriden to hear an Estey “Automatic” Organ built in 1932. Lovingly restored in 1997 by Robert N. Waters and Watersmith Pipe Organs, the instrument has an intact roll-playing mechanism. Ed Boadway will introduce us to this unusual instrument. Prepare to be impressed with by the ingenuity of American technology!







Along our return trip to the hotel, we'll stop to hear a Hook & Hastings "stock model" tracker. Built in 1897, this two-manual organ was beautifully restored in 2004 by the Andover Organ Company of Methuen, Massachusetts. Aided by a room with superb acoustics, the installation is a model of integrity. Thomas Dressler, of Albrightsville, Pennsylvania—well-known for his elegant playing, and currently the organist and choirmaster at St. John's R.C. Church in Lambertville, New Jersey—will demonstrate this marvelous instrument for us.

Following a late-afternoon respite and dinner in the dining room, our final stop of the tour will take us north to the shores of Lake Mascoma in Enfield, New Hampshire. The area was originally populated by Native Americans, who traveled along the Mascoma Trail to the "Great River" (i.e., the Connecticut

River). Enfield is also known as the location of an eighteenth-century utopian society, because the Shakers established a settlement on the north side of the lake in 1793.

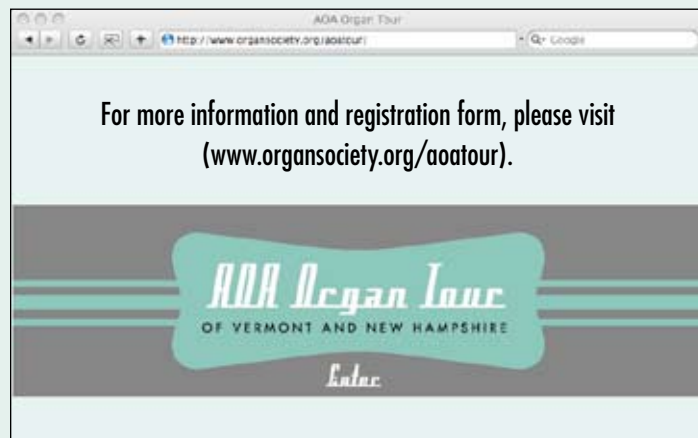
The Mary Keane Chapel, built by the Missionaries of Our Lady of La Salette, was opened in 1931. It was erected to the design of Donat R. Baribault, an architect in Springfield, Massachusetts, and is known for its splendid stained glass from the Zettler Studio in Germany, and its wonderful acoustics. The three-manual 1930 Casavant Frères, Limitée, organ, Opus 1397, is clearly one of the finest organs in New England. George Butler, who has lovingly guarded this instrument for many years, will play a program to demonstrate its astonishing qualities. We'll return to the hotel about 10:00, enjoy a short nightcap on the porch, and return to our rooms. The tour ends the following morning following breakfast.

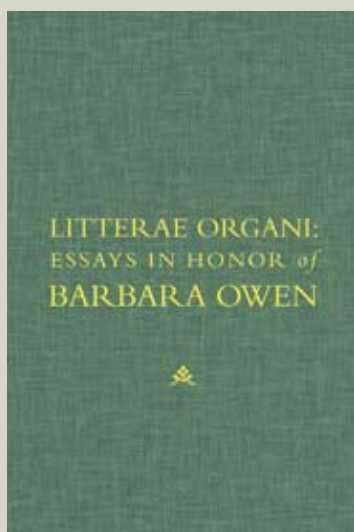
Weather in New Hampshire during late August can be unpredictable, but is often cool, especially during the evening. You'll want to bring sweaters and a jacket with you. Twin Lake Village is located on Twin Lake Villa Road, west and slightly north of New London, about two miles from the village center. New London is centrally located; it's about a half-day's drive from anywhere in New England or New York. Public transportation options are limited, but the nearest large airport is Manchester, about forty minutes south (you'll need to rent a car), and there are regular buses on the Hanover line from South Station, Boston. Be sure to arrange a lift from the Park & Ride on Route 89, just south of New London; at about three miles from the hotel, it's too far to walk.

The quality of the organs on this tour is exceptional. If you have specific questions about the tour, e-mail me at (slpinel@verizon.net), or telephone me at (609) 448-8427. With a splendid itinerary at such an attractive price, you will want to make your reservations early. The tour will likely be full long before the deadline arrives.

The Society expresses gratitude to E.A. Boadway, Scot L. Huntington, A. David Moore, Len Levasseur, Stephen L. Pinel, and Andrew T. Smith for underwriting the color coverage in this issue of The Tracker.

Opposite: The magnificent two-manual organ built in 1986 by A. David Moore of North Pomfret, Vt., for St. James's Episcopal Church in Woodstock, Vt., will be played on Wednesday afternoon by Archives Governing Board member Lynn Edwards Butler. **PHOTO BY LEN LEVASSEUR** **Above:** The impressive two-manual organ built in 1873 by John G. Marklove of Utica, N.Y., currently in Calvary Baptist Church, Springfield, Vt., will be played by Vermont native Mark Howe. Dr. Howe is currently serving as organist at St. Paul's Cathedral in Burlington, Vt. **PHOTO BY STEPHEN PINEL**





LITTERAE ORGANI: ESSAYS IN HONOR OF BARBARA OWEN

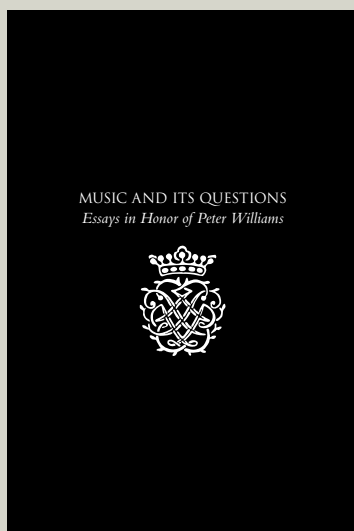
EDITED BY
JOHN OGASAPIAN,
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Celebrating the founding of the Organ Historical Society fifty years ago (our 50th year began in the summer of 2006), the OHS Press publishes an eclectic collection of essays in honor of one of the Society's founders and who has served twice as its president. This hardbound book of 409 pages and 68 illustrations includes original writings in English by fifteen scholars of the organ.

The first copy in a deluxe binding was presented to Barbara Owen at the Annual Meeting of the Organ Historical Society at Bridgewater, Massachusetts, on Wednesday, July 13, 2005, during its 50th annual convention headquartered in Brockton, Massachusetts.

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For over four decades Peter Williams has been an influential and stimulating figure in the study of early keyboard instruments and their music. Such publications as *The European Organ* (1966), *The Organ Yearbook* (since 1969), and *The Organ Music of J.S. Bach* (1984) marked him as an indispensable voice in organ scholarship. This collection of essays pays tribute to Prof. Williams's contributions with important, fascinating articles by many of the world's top scholars, including Gregory Butler, Lynn

Edwards Butler, Thomas Donahue, Dominic Gwynn, David Ledbetter, Kimberly Marshall, Raymond Monelle, Mary Oleskiewicz, Ibo Ortgies, Barbara Owen, Larry Palmer, Edward Pepe, David Schulenberg, Alexander Silbiger, Richard Troeger, and David Yearsley. Topics covered range from the music of J.S. Bach and his sons, to early keyboard temperaments, the earliest unfretted clavichords, and women at the organ. **\$59.99**

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

BY DAVID LENNOX SMITH
EDITED BY ORPHA OCHSE
Murray M. Harris returned in 1894 from his Boston apprenticeship with organbuilder George S. Hutchings to a booming Los Angeles where only eight pipe organs existed. Six years later, Los Angeles would have 154 churches and scores of new pipe organs. Harris and organ tuner Henry C. Fletcher became business partners and founded the city's first organbuilding firm, Fletcher & Harris.



Several new firms sprang from this beginning and many more than 100 organs were built by 1913, including the world's largest, for the Louisiana Purchase Exposition (better known as the 1904 St. Louis World's Fair). That organ would become Philadelphia's famous Wanamaker Organ after Alexandre Guilmant had played 40 recitals on it at the Fair.

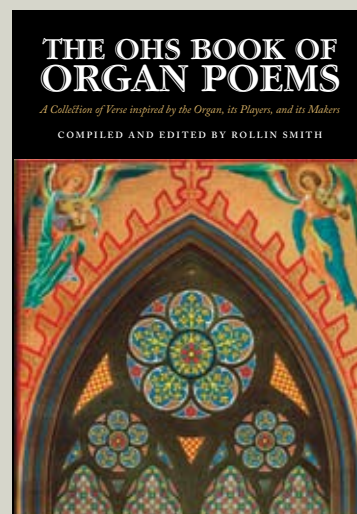
David Lennox Smith carefully gathered the history of Harris and his contemporaries and the organs they built for his doctoral dissertation, which was all but complete when Smith was murdered by an unknown assailant on March 5, 1979. For this publication, Orpha Ochse has updated Smith's research with the help of colleagues Jack Bethards, Kevin Gilchrist, Jim Lewis, and Manuel Rosales.

The book includes an annotated opus list, listings of organbuilders from the Los Angeles City Directories, many stoplists and photographs, and technical details. 344 pages, hardbound. **\$29.95**

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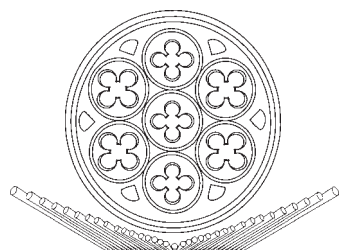
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New Dimensions in Organ Documentation and Conservation

*A Symposium co-sponsored by the
Eastman School of Music and the
American Organ Archives of the
Organ Historical Society*

October 11-14, 2007

Eastman School of Music, Rochester, New York

by LYNN EDWARDS BUTLER

THE FOURTH OHS AMERICAN ORGAN ARCHIVES SYMPOSIUM, organized by Laurence Libin and Hans Davidsson, took place October 11-14, 2007, in Rochester, New York. Co-sponsored with the Eastman School of Music, the symposium was held in conjunction with the sixth annual Eastman-Rochester Organ Initiative (EROI) Festival. The goal of the symposium was to “contribute substantially to ongoing worldwide discussions of organ documentation and conservation.” As everyone involved in the organ world is aware, there are many threats to our organ heritage, and it was therefore with some sadness and much sobriety that the need to document important organs was stressed during the symposium. After all, in years ahead, drawings, measurements, photos, recordings, and recollections of players might be all that remain of once-important organs. The symposium also coincided with the final meeting of the reference group of organbuilders charged with guiding the construction of the new organ for Christ Church (Episcopal) in Rochester, a reconstruction of the Adam Gottlob Casparini (1715-88) organ in the Holy Ghost Church in Vilnius, Lithuania. Symposium participants were able to hear some of the very first sounds of the organ; several stops, including the Principal 8', had just become playable as the symposium began.

The symposium's keynote address was given by John R. Watson, who has served as conservator of instruments and

mechanical arts at Colonial Williamsburg since 1988. (OHS members will recall that Watson organized the 1999 colloquium “Historical Organs Reconsidered: Restoration and Conservatory for a New Century” that took place in Smithfield, Virginia; he subsequently edited the published proceedings.) Watson spoke eloquently and with great authority in outlining his view of a philosophical basis for an approach he calls “restorative conservation.” He argued that restoration and conservation are distinct but overlapping spheres, and that the area where these spheres intersect—restorative conservation—is where they share a common ground of values and standards of practice. Watson reminded us that, like all artifacts, organs are recording machines that, from the moment the very first part is made through their history to the present time, document their world with physical evidence. This historical evidence is voluminous, and although we are just beginning to learn to decode it, Watson recommends Restoration Conservation as an approach that, simply put, “gets the restoration job done with the least loss of historical evidence.” There are many methods available for preservation-minded restoration, including the way the materials are treated and the way such treatment is documented. In Watson's view, our obligation to future historians is to fastidiously record the ways we may have altered the historical evidence. “Conservation documentation” not only records organological information,



such as dimensions and notes about design and construction, but also records which components we made or affected; what coatings and adhesives we used and where we used them; and where, why, and how we removed and stored unserviceable parts and unworthy alterations.¹

Other papers presented during the symposium were perhaps less philosophical but just as prescient. Several reported on organ conservation/restoration and documentation activities in other countries. David Knight reported on the activities of Britain's Council for the Care of Churches (where he is conservation assistant), one of three organizations that coordinated the 1999 conference on organ conservation held in Liverpool. (The ensuing publication, *Towards the Conservation and Restoration of Historic Organs*, is available from the OHS Catalog.) The Council gives both advice and financial aid and, together with other organizations, has produced guidelines concerning the role of advisers, the contents of organ-builder's reports, and the relocation of organs in need of a

new home. It has been influential in the increased emphasis on well-informed restoration schemes and on the public benefit of organ projects. Edward Pepe, who is doing documentary research on the organs in Mexico City Cathedral, as well as other organological research, emphasized the need for organs under conservation to be studied and documented in two ways: through technical studies based on physical examination of the instruments, and historical studies based on the documentary evidence. He demonstrated this approach by describing just such a technical-historical study being carried out in Tepotzotlán on an organ thought to have been built around 1755, probably by Gregorio Casela. Mireya Olvera, an independent restorer, described the restoration of an organ case in Tlacoahuaya in the state of Oaxaca, Mexico, and discussed problems that seem to have stemmed from humidity inside the organ case, perhaps from the *Pájaros*, or bird stop. Liliana Olvera Flores, who works at Mexico's National School of Conservation, Restoration and Museum Studies (INAH),

¹ Those interested in reading more about this approach should look for his forthcoming book, *Artifacts in Use: the Paradox of Restoration and the Conservation of Organs*, and refer to diagrams on the Lifecycle of Artifacts and the Taxonomy of Values on his web site, www.preservationtheory.org/rochester.

Photo: Christ Church Episcopal in Rochester, showing, in the gallery, the construction of the copy of the Casparini organ and, on the nave floor, the 1898 Hook & Hastings organ.



focused on the restoration of the case of an organ from 1750 built by Santiago Vezares in the state of Zacatecas. During this restoration the discovery of a text written directly on the case at the time the organ was built raised questions about how the organ case, including its paintings, carvings, and sculptures, is treated. (Remarkably, the newly discovered text is essentially a “book of registrations” giving explicit directions for how the organ should be used.) Olvera reminded us that the case, as much as the organ itself, is an historical document with its own data set. Daniel Guzmán Vargas, who taught restoration for the INAH’s National School of Conservation, Restoration and Museography from 1987 to 2006, presented his preliminary study on Mexico’s remaining processional organs. (Guzmán unfortunately was not able to attend; his paper was read by Liliana Olvera Flores.) Finally, Paul Peeters, former editor of *Het Orgel*, librarian and coordinator of documentation at the Göteborg Organ Art Center, and from 2004–07 its director, reported on the plans to restore/conservate the famous Aa-Kerk organ in Groningen, the Netherlands, detailing the history of the various plans put forward, and discussing the

pros and cons of the various approaches. (Happily, the organ will be restored to its “evolved state,” which is to say that the restoration will retain the organ’s nineteenth-century additions.) Peeters also reported on another organ in the Netherlands whose future is actively being debated: the Gothic/Renaissance organ originally built for the Nickolaikerkerk in Utrecht. The case of this organ, whose oldest parts were built in 1479 by Peter Gerritsz, has been housed for the last fifty years in the historic Koorkerk in Middelburg; the rest of the organ is in storage. It has been proposed that the organ be restored and reinstalled in its original church in Utrecht (even though it would not be able to be placed in its original location there, which is now occupied by a newer organ, itself already an historic instrument!). Many, including Peeters, have proposed that the organ be thoroughly documented so that a replica instrument can be built, and that the original instrument be preserved untouched—that is, that it not be reconstructed and made playable again.

In a session entitled “Documentation, Conservation, and New Technologies,” researchers discussed various documentation methods using new techniques. Carl-Johan Bergsten, research engineer at the Göteborg Organ Art Center at Göteborg University, described a method for documenting and characterizing the dynamic behavior of wind systems and key-actions; Matthias Scholz, whose expertise is in measurements of sound and vibrations as well as numerical modeling of physical processes, such as sound radiation and fluid flow,

Photo above: The console of Skinner Opus 325 (4/86, 1922) in Kilbourn Hall at the Eastman School of Music, on stage in a photograph from January 1922. While the console normally rode on a lift in front of the stage, it could be rolled off the elevator and, via electrical and wind disconnects, positioned anywhere on the small stage. (Eastman School of Music Archives)

described using sophisticated technology to document acoustical data; and researchers from the newly-formed Greifenberg Institut in Germany—Franz Körndle, Margareta Madelung, and Helmut Balk—described their work in documenting two early seventeenth-century German organs. One instrument (an organ now in the Deutsches Museum, Munich) was completely documented digitally, including “photographing” all of the pipes using a digital measuring arm made by FARO, Inc. In this same session, Ibo Örtgies, whose recent Ph.D. dissertation is entitled *The Practice of Organ Tuning in North Germany in the Seventeenth and Eighteenth Centuries and its Relationship to Contemporary Musical Practice*, discussed ways—not always to the organ’s benefit—in which he believes the desire to play seventeenth- and eighteenth-century repertoire on historic instruments may have influenced decisions made during modern restoration projects, especially as regards restoring original temperament systems and keyboard compasses. In another session, corrosion of lead pipes was the topic of papers by Annika Niklasson (presented in her absence by Carl-Johan Bergsten) and Catherine Oertel (Oberlin College).

Saturday’s sessions were devoted primarily to American organ documentation and conservation. Jonathan Ambrosino, writer, historian, and consultant, discussed aspects of the documentary history of the Aeolian-Skinner organ at Groton School in Groton, Massachusetts, while Jonathan Ortloff, an undergraduate student of David Higgs’s at the Eastman School of Music, enthusiastically described his encounter with the Aeolian-Skinner organ in Strong Auditorium, University of Rochester, and his efforts to document its history. Organbuilder Bruce Shull, formerly of Taylor & Boody, now with Paul Fritts & Co., reported on the restoration of the 1800 organ by David Tannenberg, America’s first native-trained organbuilder, now in the Old Salem Visitor Center’s auditorium. Joe Dzeda and Nicholas Thompson-Allen (associate curators of organs at Yale University, and principals of A. Thompson-Allen Company), performer Thomas Murray (Yale University), and moderator Jonathon Ambrosino discussed restoration issues related to the Eastman School of Music’s Skinner organ (1922) in Kilbourn Hall. Scot Huntington reported on the history of and on-going revisions to the OHS’s Guidelines for Documentation and Conservation. Eastman student Tiffany Ng called the attention of all organists to the need to preserve both the carillon and the art of carillon playing. Kerala Snyder, professor emerita of musicology at the Eastman School, and author of the newly published revised edition of *Dieterich Buxtehude: Organist in Lübeck*, traced the curious and fascinating route that Buxtehude’s music took from Germany to the organs of the Eastman Theater and Kilbourn Hall, among other American venues.

There were many opportunities to hear music as well. As part of the EROI festival, participants heard evening concerts by Eastman’s “Three Professors”—David Higgs, Hans

Davidsson, and William Porter—on the very fine Italian Baroque organ, as well as on the Dupree harpsichord in Eastman’s Memorial Art Gallery; Todd Wilson and David Higgs on the Skinner/Wissinger organ at Saint Paul’s Episcopal Church; and Hans Davidsson and William Porter on the John Brombaugh organ (Opus 9, 1972) temporarily at Sacred Heart Cathedral. Eastman’s talented students also performed in lunch recitals that featured an 1898 Hook and Hastings organ (a recent gift from Noel and Carolyn Nilsson); Paul Fritts & Company’s 1989 organ loosely based on the 1610 Compenius instrument now in Frederiksborg, Denmark; and the carillon (1973) at the University of Rochester’s Eastman Quadrangle. (Eastman student performers during the symposium were Fredrik Tobin, Annie Kaschube, Naomi Gregory, Annie Laver, Tiffany Ng, and Randall Harlow.)

During the symposium, OHS president Laurence Libin presented OHS Historic Organ Citations to the owners/curators of the Aeolian-Skinner Opus 953 (1937) in Strong Auditorium, University of Rochester, and to the anonymous, late eighteenth-century Italian organ in the University of Rochester’s Memorial Art Gallery.

Those who could remain for the EROI Festival that continued on Sunday, October 14, heard Eastman students Christopher Petit, Michael Unger, Edward Lawhon Landin, and Ryan Enright perform on the Jan Van Daalen/Dobson Pipe Organ Builders instrument in Schmitt Organ Recital Hall. They could attend an open house and organ demonstration of the Hook and Hastings organ at Christ Church Episcopal, and hear historian Barbara Owen’s talk on the organbuilders Hook and Hastings, as well as attend a vocal and instrumental recital at Christ Church Episcopal. Stephen Kennedy directed the program of Latin vocal works of Buxtehude (*Membra Jesu Nostri* and *Ecce nunc benedicite Domino*), Monteverdi (*Christe Adoramus te* and *Cantate Domino*), Merulo (*Adoramus te*), Bassano (*Dic Nobis Maria*), and Palestrina (*Sicut Cervus*). Fittingly, the day concluded with a compline service, also at Christ Church. Stephen Kennedy directed, William Porter provided *alternatim* organ improvisations.

Many thanks to OHS American Organ Archives Governing Board members Laurence Libin and Hans Davidsson for organizing such a stimulating event. And special thanks to Eastman’s organ faculty (David Higgs, Hans Davidsson, William Porter) for making us feel so welcome; to Eastman’s students (who provided not only much behind-the-scenes assistance, but also coffee and baked goods at the breaks); and to our hosts, the Eastman School of Music, the University of Rochester’s Memorial Art Gallery, and Christ Church, Episcopal.

LYNN EDWARDS BUTLER, a member of the OHS American Organ Archives Governing Board, is currently researching the late Baroque organ in Central Germany.

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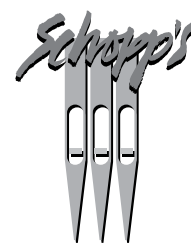
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SIDNEY F. EATON, a well-known and lifelong resident of North Reading, Massachusetts, died on Friday, November 16, 2007 at Sunbridge Care and Rehabilitation. He was ninety-nine years old. Born at home on May 29, 1908, he was the son of the late Arthur G. and Mabel A. (Fowle) Eaton. Eaton was the last living employee of the E.M. Skinner Company, where he was a pipe maker, as well as a tuner and technician. He later worked for the Dennison Organ Pipe Company in Reading as a pipe maker, and was active as a tuner and repairer of organs until shortly before his death.

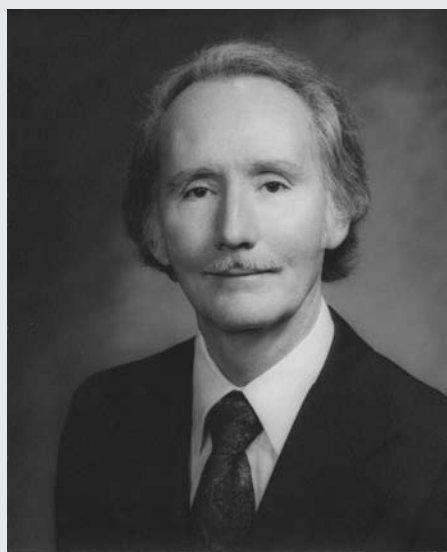
Eaton was often seen riding his old, green, balloon-tire bicycle around North Reading even as late as his ninety-sixth year. In his spare time he enjoyed gardening and repairing clocks, and he was also an accomplished figure skater and dancer. He attended the weekly dances at the local grange and would participate in every dance.

Surviving family members include his cousins, Raymond F. Putnam, Jr. and wife Delores, of Lebanon, Maine, and Elizabeth Elderidge and husband Norman, of Westbrook, Maine, as well as many nieces, nephews, and cousins in Connecticut.

A memorial service was held at the Crosswell Funeral Home in North Reading on Friday, November 30. Interment followed at Riverside Cemetery. Memorial donations may be made in Eaton's memory to the Friends of the North Reading Council on Aging, 157 Park Street, North Reading, MA 01864.

NOEL HEINZE of Riceville, North Carolina, died on Friday, December 14, 2007, at Mission Hospital of a massive heart attack. He was sixty-seven years old. He was a supportive member of our chapter of the American Guild of

Organists for many years, and presented concerts throughout the world, including at the Kennedy Center in Washington, DC, St. Peter's Basilica in Rome, and most recently served as organist at St. Giles Chapel, Deerfield Episcopal Retirement Community in Asheville. Donations in Heinze's honor may be made to St. John's Episcopal Church, 15 Orange Street, Marcellus, NY 13108, or the Riceville Volunteer Fire Dept., 2251 Riceville Road, Asheville, NC 28805.



LYNDELL P. WATKINS, SR., of Cleveland, Mississippi, died on Tuesday, November 13, 2007. He was eighty-five years old. Funeral services were held on Friday, November 16, 2007 at the First Presbyterian Church of Cleveland.

Mr. Watkins was born on September 14, 1922, in Kensett, Arkansas, to Mack Barnett Watkins and Sylvia Irene Presson Watkins. He developed an affinity for the piano as a youth and won a talent contest held by WMPS Radio in Memphis. With encouragement from family and friends, a love of music was nurtured that would last a lifetime. Mr. Watkins interrupted his collegiate music studies by joining the Army Air Corps during World War II. As a chaplains' assistant, he provided music for a

wide variety of interdenominational religious services. Graduation from Hendrix College (Conway, Arkansas) was followed by graduate study with Marilyn Mason at the University of Michigan. He later pursued doctoral studies with Jan Spong at the University of Missouri (Kansas City) Conservatory of Music, and was a music critic for the *Kansas City Star*.

Mr. Watkins served as music department head at Arkansas College (Batesville, Arkansas, now Lyon University) for fourteen years. He was associate professor of music at Delta State University (Cleveland, Mississippi) for twenty-three years, retiring as associate professor emeritus. Professional memberships included the American Guild of Organists, the Mississippi Music Teachers Association, the Music Teachers National Association, and the Organ Historical Society. He was also a Freemason.

Watkins's lengthy career as a music teacher was paralleled by his dedicated service as a church musician. Many North Mississippi church sanctuaries feature pipe organs designed by Mr. Watkins. He was organist-choir director at St. Luke United Methodist Church in Cleveland, and organist-choirmaster emeritus at the First Presbyterian Church in Greenville, Mississippi, at the time of his death. Watkins enjoyed playing in a piano duo with his wife of fifty-seven years, Doris; the couple also performed harp and organ duo recitals as recently as Christmas 2006. Survivors include his wife, Doris Darby Watkins, of Cleveland; daughter, Dr. Sylvia Ryan of Norman, Oklahoma, sons, Lynn Darby Watkins, of Rocklin, California, and Lyndell Presson Watkins, Jr., of Semmes, Alabama, and four grandchildren.

—Glenn A. Gentry

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Berlin-Kreuzberg Kirche zum Heiligen Kreuz: George Bozeman spielt an der Hook-Organ Werke von Buck, Gottschalk, Dunham, Cundick, und Yon. Pape Orgel Dokumente 7044.

ONE OF THE FIGURES INVOLVED IN THE PACKING AND relocation of E. & G.G. Hook's Opus 553 to the Church of the Holy Cross in the Kreuzberg neighborhood of Berlin was George Bozeman, and so it is fitting that he is heard on the organ in this well-chosen program of American works. What strikes the listener first upon hearing this fine recording is that the characteristic Hook sound remains fully intact, the singing flutes, refined reeds, and bright mixtures having given up none of their characteristic warmth and blend upon leaving native shores. For this the firm of Hermann Eule Orgelbau is surely to be commended for a successful installation.

The program opens with a well-paced performance of Dudley Buck's *Grand Sonata in E-Flat*, Opus 22. Bozeman clearly relishes playing this work, and his artistic registrations and masterful handling of the (hitch-down) swell pedal offer a lesson in how this organ wants to be played. Other large works on the program also show the organ off to good advantage: H.M. Dunham's *Fantasia and Fugue in D Minor*, Opus 19 of 1908, tends to the long-winded, but is a suitable vehicle for the organ's crystal-clear choruses, and Robert Cundick's 1964 *Divertimento* is a colorful *hors d'oeuvre* (for the listener, if perhaps not for the player), with many opportunities to show off the solo stops. The program concludes with Pietro Yon's *Sonata Romantica* of 1922, here played with great panache and an impressive ear for color, allowing the organ's exquisite Vox

Humana to take center stage. The highlight of the compact disc, however, comes early on in the form of a clever transcription of L.M. Gottschalk's *Berceuse*, Opus 47 of 1860, a work originally written for piano. From its arresting bird-calls, courtesy of the organ's colorful flutes, to the charming contributions of the Carillon stop (tuned musical bars that can be struck with the keytails of the Choir keyboard)—all against a background of velvety strings—this is the stuff of sweet dreams, indeed.

Copious notes on the organ and its fascinating history are provided in English by George Bozeman and Barbara Owen (those who read only German will have to be satisfied with much shorter notes on the organ by Uwe Pape). Details about the stops, however, are given only in German.

— Gregory Crowell

***The Last Rose of Summer.* Matthias Schmelmer, Gunter Kennel, and Reinhard Hoffmann play American music on the 1870 Hook organ in the Heilig-Kreuz-Kirche in Berlin. Label Harp LC 01703.**

READERS OF *THE TRACKER* ARE SURELY AWARE OF THE VERY successful transplantation of the 1870, Opus 553, E. & G.G. Hook originally built for the First Unitarian Church of Woburn, Massachusetts, to the Church of the Holy Cross in the Kreuzberg district of Berlin, Germany. And many have purchased the excellent debut compact disc of the organ with then-organist Gunter Kennel performing. Perhaps some have also heard my compact disc of American music recorded there in 2006 and published by Pape Verlag. But wait, there's more! Current organists of the Heilig-Kreuz-Kirche Matthias Schmelmer and Reinhard Hoffmann are joined by former organist Gunter Kennel in a delightful exploration of American music.

Herr Schmelmer opens with two pieces by Arthur Foote, a *Festival March* and an *Allegretto*, which give us a fine introduction to the rich sound of this organ. Then Gunter Kennel demonstrates that this instrument's abilities are by no means limited to the nineteenth century. His performance of Weinberger's *Bible Poems* is opulently colored and played with deep intensity. Matthias Schmelmer returns with a fine account of a *Prelude* by John Knowles Paine. He follows this with a magical performance of Dudley Buck's *Variations on "Old Folk's at Home,"* which opens with what has to be one of the most beautiful Vox Humanas in the world, and continues in a definitive performance of this work.

Gunter Kennel employs Pietro Yon's *Toccata for Flute* to highlight the wealth of exceptional flutes. Then Schmelmer provides another definitive performance, this time of the Dudley Buck *Variations on "The Last Rose of Summer,"* which provides the title for this disc. Of course, it is possible to follow Buck's detailed registrations to the letter on this

organ, and the result shows the composer's exquisite sense of color and texture. For me the two Buck sets of variations justify the cost of the disc. These performances are as good as these pieces are going to get, and believe me, that's mighty good!

Reinhold Hoffmann favors us with two Scottish airs as arranged by Edwin Lemare, *Loch Lomond* and *Auld Lang Syne*. The settings are beautiful in their simplicity and are lovingly and sympathetically performed. Gunter Kennel returns to close with a spirited rendition of Scott Joplin's *The Entertainer*.

Short of hopping a plane to Berlin and hearing this organ in person, the three discs recorded on it to date are the best ways to experience one of the most compelling organ sounds around. Back when Opus 553 was still in its original home in Woburn, we knew that it should be a great organ, even if it just didn't quite sound like one. The church was relatively small and had hardly any reverberation. Furthermore, the organ was essentially crammed into a chamber. The Great got out pretty well because it was directly behind the façade pipes. But the Choir was behind and lower than the Great, and the Swell was behind and higher, so that the egress of its sound was hampered by a proscenium arch. Now the organ is

sumptuously located in the gallery of a glorious nineteenth-century space with generous acoustics. Even with a reverberation-damping "tent" deployed, the sound is still far richer than the typical American venue. Some listeners have been surprised by the unusually rich and brilliant tone of the organ, and have even wondered if the Eule firm, who restored and installed the organ, did some revoicing and loudening. I can assure you that they did not. The organ is cone-tuned for the most part, is still on its original wind pressure, and is at its original pitch. One simply cannot make cone-tuned pipes louder to any significant degree without raising their pitch. The explanation for the extra brilliance and unusual power is explained, I am convinced, by the likelihood that the Hook firm voiced the organ much louder than their usual practice in an attempt to get more sound out of its chambered location. There is nothing forced about the tone, but the strings are really stringy, the flutes are unusually colorful, and the organ has tremendous power in its full ensembles.

Messrs. Schelmer, Kennel, and Hoffmann obviously appreciate the colors of this instrument and this disc shows that they know how to exploit them. A highly recommended compact disc!

—George Bozeman

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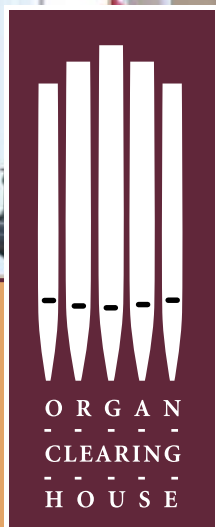
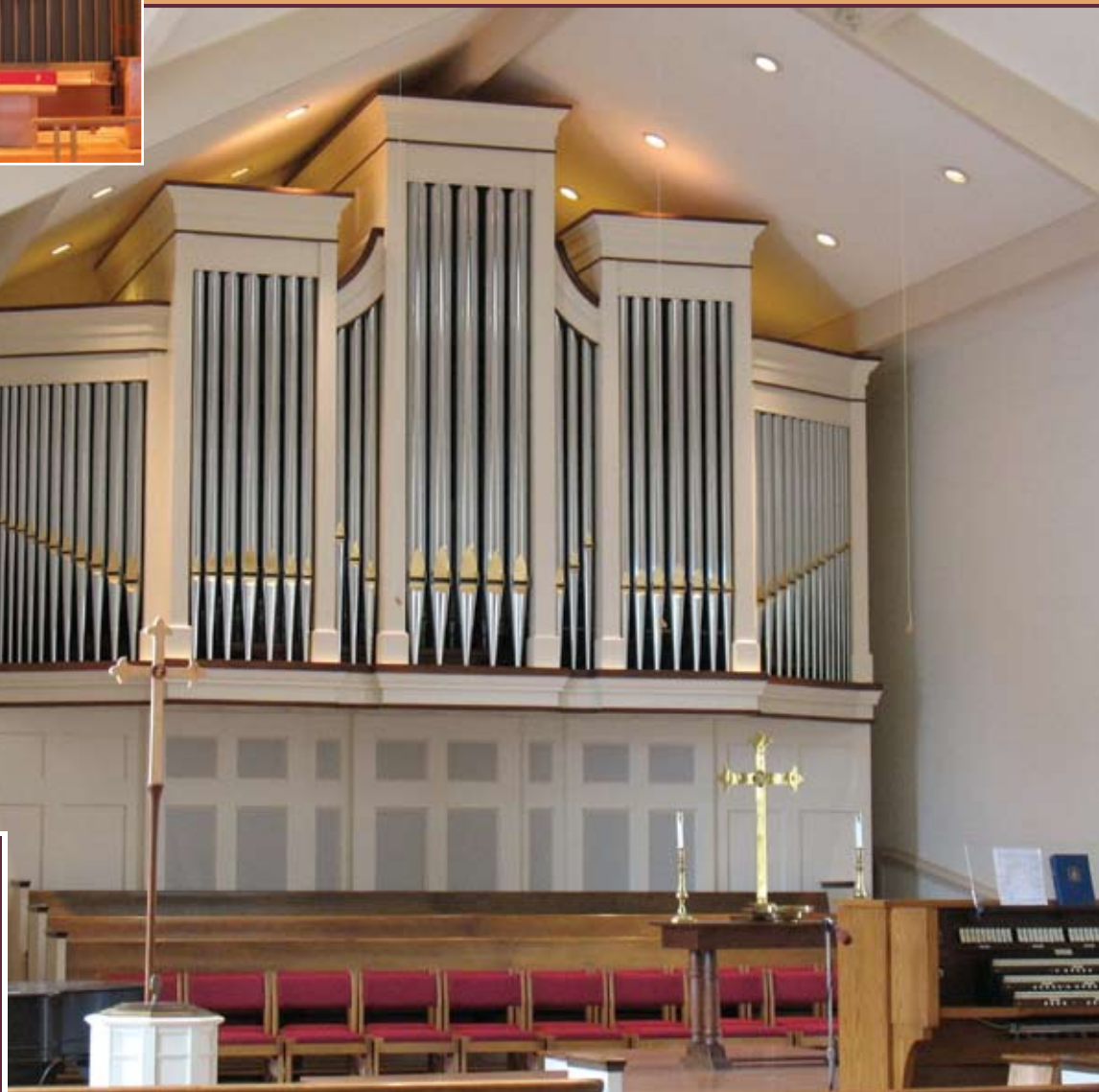


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After(below): Salisbury Presbyterian Church, Midlothian, VA

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616-392-7172
elizabeth.claar@gmail.com
www.hollandago.org

JULY 20–26, 2008 **WORCESTER CHAPTER** **Assumption College** **Worcester, Massachusetts**

Frank Corbin
85 Park Avenue #4
Worcester, MA 01605
508-459-1171
fcorbin@assumption.edu
www.worcesterago.org

JUNE 15–20, 2008 **SALT LAKE CITY CHAPTER** **University of Utah** **Salt Lake City, Utah**

Ingrid Hersman
5092 South Campbell Drive
Salt Lake City, UT 84118
801-966-7966
hersman@sisna.com
www.slicago.org

JULY 13–18, 2008 **CHARLOTTE CHAPTER** **Belmont Abbey College** **Charlotte, North Carolina**

Patrick Pope
115 West 7th Street
Charlotte, NC 28202
704-332-7746
poe@charlotteago.org
www.charlotteago.org

JULY 27–31, 2008 **SEATTLE CHAPTER** **Seattle Pacific University** **Seattle, Washington**

Carl Dodrill
4488 West Mercer Way
Mercer Island, WA 98040-3934
206-236-0067
carl@dodrill.net
www.agoseattle.com

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JULY 6–11, 2008 **LINCOLN CHAPTER** **University of Nebraska-Lincoln** **Lincoln, Nebraska**

Christopher Marks
University of Nebraska-Lincoln
School of Music
108 Westbrook Music Building
Lincoln, NE 68588-0110
402-472-2980
cmarks2@unl.edu
www.agolincn.org

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MAY 18–23, 2008 **TRI-STATE CHAPTER** **Colorado State University** **Fort Collins, Colorado**

Joel Bacon
Colorado State University
1778 Campus Delivery
Fort Collins, CO 80523-1778
970-491-2431
Joel.Bacon@colostate.edu

JUNE 15–20, 2008 **PITTSBURGH CHAPTER** **Duquesne University** **Pittsburgh, Pennsylvania**

Mark C. Nurnberger
Bethlehem Lutheran Church
1719 Mount Royal Boulevard
Glenshaw, PA 15116-2105
412-486-0550
m.nurnberger@belc.org



Pipe Organ Encounters is an educational outreach program of the American Guild of Organists. Major funding for Pipe Organ Encounters is provided by the Associated Pipe Organ Builders of America. Additional support is provided by the American Institute of Organbuilders and Margaret R. Evans. Permanently endowed AGO scholarships are provided in memory of Charlene Brice Alexander, Robert S. Baker, Seth Bingham, Clarence Dickinson, Philip Hahn, Charles N. Henderson, Alfred E. Lunsford, Ned Siebert, and Martin M. Wick; and in honor of Philip E. Baker, Ruth Milliken, and Morgan and Mary Simmons.

Great I. C - a3

Bordun	16'
Principal	8'
Flûte harm.	8'
Metalgedackt	8'
Octave	4'
Blockflöte	4'
Superoctave	2'
Mixtur IV	1 1/3'
Cornet V	8'
Trompete	8'

Positiv II. C - a3

Gedackt	8'
Salicional	8'
Principal	4'
Rohrflöte	4'
Doublette	2'
Larigot	1 1/3'
Plein Jeu III	1'
Cromorne	8'
Voix humaine	8'
Tremulant	

Swell III. C - a3

Bourdon	16'
Cor de nuit	8'
Gambe	8'
Voix céleste	8'
Fugara	4'
Flûte octaviante	4'
Nazard	2 2/3'
Quarte de Naz.	2'
Tierce	1 3/5'
Sifflet	1'
Fourniture IV	2'
Basson	16'
Trompette harm.	8'
Hautbois	8'
Clairon	4'
Tremulant	

Pedal C - f1

Principal	16'
Subbaß	16'
Quinte	10 2/3'
Octave	8'
Gemshorn	8'
Choralbaß	4'
Posaune	16'
Trompete	8'

Couplers:

II/I, III/I, III/II, I/P, II/P, III/P
 III/I el., III/I 16' el., III/II 16' el.
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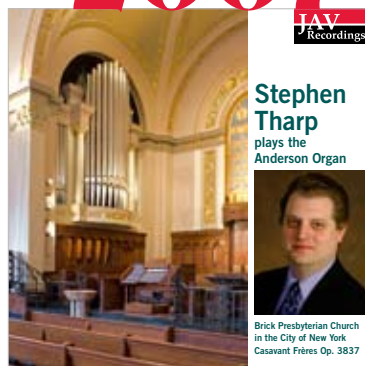
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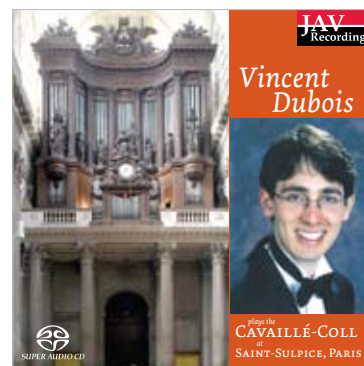
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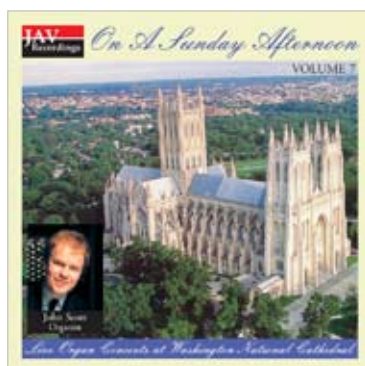
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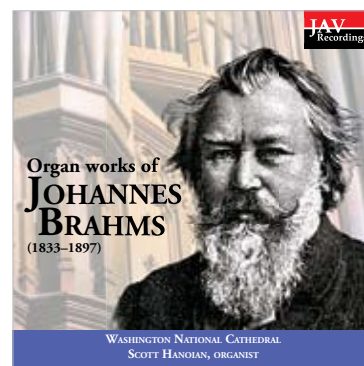
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