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# THE ORGAN HISTORICAL SOCIETY

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## Mungo Among Us?

ALL OVER THE COUNTRY, THIEVES ARE RIPPING off plumbing, electric cable, and metal building supplies to sell as scrap. In New York City, such stolen material, which lately includes bronze statues, commemorative plaques, and even manhole covers, is said to be “mungoed.” Considering the rising cost of lead, tin, and zinc, not to mention tougher environmental restrictions on mining and smelting, Mungo might soon target organ pipes; it’s happened before, for instance in wartime, when confiscated pipes, bells, and copper-wound piano strings have been melted down for armaments. These losses warn us that cultural properties are never entirely safe from sanctioned recycling, much less from theft, arson, and disasters like this summer’s floods that drowned three organs in Iowa.

Conservation can’t prevent catastrophes, so valuable organs need back-up documentation, not least to support insurance claims and guide repairs. But written descriptions, technical drawings, photos, and recordings are no substitute for extant instruments. Now, with rapidly escalating prices of materials, including seasoned lumber, illicit recycling of old organs looms alarmingly. Losses multiply as organs in abandoned or repossessed buildings fall into the clutches of ignorant developers. So let’s keep our eyes open and organ lofts locked, and advance the case that, as in other countries, historic organs in the United States deserve legislative recognition just like landmarked buildings.

A welcome step has been taken at Round Lake (New York) Auditorium, home of the 1847 William Davis/Richard Ferris instrument featured at our fiftieth-anniversary convention (see the 2006 *Organ Atlas*, pp. 8–19). This OHS-cited organ, reportedly the largest and best preserved of its period by an American firm, has now been acknowledged by the National Park Service as having national significance from an engineering standpoint; consequently it will be documented by professionals from the Historic American Engineering Record. The outcome could be an award of National Landmark status to Round Lake Auditorium and its celebrated organ. Let’s work toward having other great American organs similarly recognized and studied.

Another step that we, the OHS, can take to safeguard America’s organ heritage is to revise slightly our 1961 Articles of Incorporation. Few of us have read this, our legal charter, but its provisions define our purpose. One section sets out our goals as “to use [our] good offices to have significant American organs preserved in their original condition, carefully restored, or worthily rebuilt.” The phrase “or worthily rebuilt” worries me; no one avers that organs should never be rebuilt, but who decides which ones, to what extent, and what results are worthy? Does mining a historic organ for its pipes in order to incorporate them into a new instrument constitute worthy rebuilding? How about gutting a handsome old case and cutting it up to fit a new organ, or electrifying and redeploying serviceable old mechanical chests and consoles?



## ON THE COVER:

*The case of the Lemuel Hedge organ in St. Paul's Episcopal Church, Windsor, Vermont.*

PHOTOGRAPH by LEN LEVASSEUR

Sometimes drastic alterations might be sensible or unavoidable, but as a historical society, it seems to me, we of all people shouldn't *advocate* rebuilding as an option on a par with preservation and restoration; that's not responsible stewardship. In view of growing threats close to home (sadly, Mungo sometimes takes the guise of a hot-shot organ rebuilder), we have to stay focused on preserving irreplaceable original materials and designs. Whatever might have been in our founders' minds a generation ago when ethical considerations were different, and whatever the exigencies of particular situations, it's no longer appropriate for the OHS to encourage rebuilding. We shouldn't let our Articles of Incorporation be misused to legitimize radical, unnecessary alterations. Certainly we shouldn't espouse policy that conflicts with our own new Guidelines for Conservation. If we're not vigilant on this score, we invite Mungo into our midst.

Often it's argued that electrification and solid-state modernization will extend an organ's usefulness, as an electric blower can. Maybe so, but much depends on what the organ is used for; repertoire places different demands on all-purpose concert organs than on liturgical or Baroque-style organs, for example. Then there's the contentious issue of mechanical-action touch sensitivity, commonly lost through electrification. Or look at it another way: No doubt, replacing the mechanism of a fine antique clock with a battery movement could improve its accuracy and durability, but what of its integrity as an example of exquisite period design and craftsmanship? When dealing with really exceptional clocks, musical instruments, or any other museum-quality devices, usefulness is only one criterion of value, and not always the most crucial. Too bad museums don't collect more monuments of American organbuilding, but that's no reason not to apply the highest standards of conservation and documentation to organs elsewhere that represent milestones in the development of our instrument, as at Round Lake. If the OHS consistently promotes best-practice stewardship of historic organs wherever they're located, impressing on their custodians the seriousness of their obligation to preserve, we'll go some way toward deterring Mungo.

It's vital to realize, though, that organs haven't stopped evolving, since changing circumstances compel innovation. Recently, keyboard makers have had to develop substitutes for ivory and, despite disappointing results so far, trials continue to find good replacements for organ leathers. Similar efforts by instrument builders are nothing new; long ago, steel and nylon strings replaced gut on most string instruments, plastic reeds are common on student-model clarinets and saxophones, and synthetic drum-heads outsell natural skins. Piano manufacturers are now experimenting with space-age materials to replace heavy cast-iron frames, while bow makers are seeking substitutes for scarce pernambuco wood. Musicians generally adjust well to such changes, accepting inevitable trade-offs in tone, feel, and so-called authenticity.

The point is that tradition needn't bind our hands. We can celebrate and protect and even replicate the best of older instruments while still moving forward. For example, extruded high-density non-metallic organ pipes might not be too far off. Like electric blowers, solid-state controls, aluminum trackers, and so on, these novel pipes would have advantages and disadvantages. Certainly they could have big implications for the process and economics of organbuilding, but they wouldn't have to replace traditional metal pipes where the latter are preferable. Importantly, non-metallic pipes would still be wind-blown, the organ's *sine qua non*, and they might deflect Mungo.

Whatever the future holds, it's clear that material shortages, rising costs, increasing competition from other types of instruments and, on the plus side, huge opportunities in China—already the fastest-growing market for pianos—challenge organbuilders today. How they respond is a matter of great historical interest, requiring our attention. As our marvelous Seattle convention reminded us with examples ranging from Gebr. Späth's 1963 "flying organ" to the stunning work of John Brombaugh, Paul Fritts, Martin Pasi, and their regional colleagues, history rewards audacity. We need to hold Mungo at bay so that these striking modern organs, as well as older ones, can achieve the longevity they deserve.



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*Wilhelm Schuele 1886  
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## Organs in Art Organs as Art

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These are among the distinguished historians, organbuilders, conservators, art experts, and other specialists who will speak at the international conference “Organs in Art/Organs as Art” to be presented October 15–17, 2008, at the City University of New York Graduate Center in Manhattan. The Organ Historical Society and the Research Center for Music Iconography at CUNY are collaborating to offer this first-of-its-kind event, which will explore the meanings of pipe organs represented in art and cinema, and organs as works of visual art spanning many centuries.

Among the topics to be explored through illustrated lectures are the organ’s changing symbolic and architectonic functions, its prominent role in horror and fantasy films, theater organ consoles as vehicles for imaginative transformation, and methods of designing organ cases in various styles to express both sacred and popular themes.

For full information, including abstracts and registration information, visit the OHS website, [www.organsociety.org](http://www.organsociety.org), and scroll down the list of coming events to find the “Organs in Art/Organs as Art” link.

# Some San Francisco Organs Before 1906

by JAMES LEWIS

THE FIRST ORGANS IN SAN FRANCISCO ARRIVED SHORTLY AFTER the discovery of gold in 1848. In fact, it would be safe to say that almost everything arrived after 1848. In 1847, the population of the barren, windswept peninsula was 375. There was no natural water supply, firewood, or even a schoolhouse for the inhabitants' children. By the end of 1849, the population had risen to 25,000 and there were new churches, schools, homes, civic and commercial buildings and, of course, saloons. As with most mining towns, the social climate of early San Francisco could be described at best as chaotic.

With the first church buildings came the first church organs. As soon as an appropriate edifice was erected, an organ fund was started. When the money was raised, the church then communicated with a builder or builders on the East Coast and an instrument was ordered. After the organ was constructed, it was packed up and loaded onto a ship that headed down the coast of South America and then around Cape Horn, where the vessel could encounter fierce storms, or perhaps even no wind at all, and thus drift for days. In his now-classic book *Two Years before the Mast*, Richard Henry Dana encountered both extremes of weather and wrote that on rounding South America "a heavier sea was raised than I had ever seen. Throughout the night it stormed violently, rain, hail, snow and sleet beating on the vessel, the wind continuing ahead and the sea running high." At daybreak "the deck was covered with snow." But the next day they were "in a dead calm" where "ships lie like logs upon the water."

When the ship transporting an organ docked in San Francisco harbor, notice might appear in the newspaper under "Shipping Intelligence," announcing that the instrument had arrived.

## UNION SQUARE BAPTIST CHURCH

A small organ built by Thomas Appleton of Boston was purchased by the Union Square Baptist Church in 1851. It had a white, Greek Revival case, and only one manual. The newspaper ran this description:

Recently received by ship from Boston is a superior Organ now put up in the Union Square Baptist Church. The builder is Mr. Thomas Appleton who has built numerous fine instruments for many of the Atlantic states. It has one row of 56 keys, 15 pedals and a total of 13 stops. The contents include the following"

### UNION SQUARE BAPTIST CHURCH Thomas Appleton – 1851

MANUAL		PEDALS	
Open Diapason	8	SubBass	16
Stopped Diapason Treble	8	Couple Manuals to Pedals	
Stopped Diapason Bass	8		
Dulciana	8		
Principal	4	Tremulant	
Flute	4	Bellows Signal	
Twelfth	2½		
Fifteenth	2		
Hautboy	8		

1 *Daily Alta California*, March 17, 1851, 2.

## FIRST PRESBYTERIAN CHURCH

The First Presbyterian Church was the first Protestant church in San Francisco, and was organized in May of 1849. The congregation's first building, erected the same year, barely qualified as a church edifice; it was a wood-frame structure on low stilts, with a roof made of ship's sails and walls of cotton cloth.<sup>2</sup> By January of 1850, the Presbyterians had negotiated for a second, more suitable structure that was pre-fabricated in the East and shipped to California. The newspaper announced: "The design of a very neat and imposing, yet highly tasteful and appropriate structure, to be erected in this city by the First Presbyterian Church, has been exhibited to us and we are informed that the building has been shipped and will arrive in the spring. The plans may be seen at the store of DeWitt & Harrison."<sup>3</sup>

For their first weatherproof building, the Presbyterians ordered an 1851 organ from the New York builder Henry Erben. The one-manual instrument had six ranks of pipes and a twenty-seven-note pedalboard that had no independent register, but was permanently coupled to the manual. It was housed in a simple Classical-revival case that had a five-section façade, with the display pipes arranged 3/9/3/9/3, and topped by a heavy pediment. When it was not in use, the keyboard could be pushed into the case, much as a drawer can be pushed into a cabinet. The 8' manual stops terminated at c°, and a seventeen-note Stopped Diapason Bass provided the low notes for these registers. All of the pipework was enclosed in a swellbox controlled by a hitch-down pedal.<sup>4</sup>

## FIRST PRESBYTERIAN CHURCH

Henry Erben – 1851

MANUAL		PEDAL
Open Diapason (c°)	8	No registers
Keraulophon (c°)	8	Permanently coupled
Dulciana (c°)	8	to manual
Stopped Diapason Treble (c°)	8	
Stopped Diapason Bass (17 notes)	8	
Principal	4	
Fifteenth	2	
Tremulant		

## TRINITY EPISCOPAL CHURCH

Trinity Episcopal Church was founded late in 1849 and their first, small building was erected in the same year, but the growing congregation soon needed a much larger edifice. Construction was begun in 1851 on an impressive new church facing Union Square. It was ready for occupation by January of 1852. A description of the new church appeared in the news-



*Above: San Francisco in 1878, looking from Nob Hill towards Union Square. The building at left with the onion domes is Temple Emanu-El. Seen around the corner of Emanu-El's dome is First Unitarian Church with the skylight. The small church at the center is Union Square Baptist. At the right side, with the square tower, is Trinity Episcopal Church. To the right of Trinity's tower is St. Markus German Lutheran Church. Just out of view on the right was Calvary Presbyterian Church, overlooking Union Square.*

paper: "The new and beautiful Gothic church recently erected by Trinity Episcopal will be opened for Divine Service Sunday next for the first time. The church is 36' by 70' and is in the Gothic style of architecture. The nave is 40' high, thus affording ample space for sound and we are informed that there are few churches in the United States where this great desideratum has been more satisfactorily realized than in this church. The chancel end is lighted by what is termed a triplet window, being a cluster of three windows painted emblematic of the Trinity. The nave story is supported by tall columns and the choir is placed at the south end over the entrance. It is contemplated to enlarge the fine organ belonging to the church."<sup>5</sup>

Of course it would be asking too much for the 1852 writer to favor his twenty-first-century readers with the name of the "fine organ's" builder. It may have been a small instrument by Henry Erben, as there is an 1851 organ entered on Erben's list of organs built for an "Episcopal Church" in San Francisco.

<sup>2</sup> Lucy Herrick, *Voyage to California* (San Marino: Huntington Library Press, 1998), 123.

<sup>3</sup> *The Call*, January 25, 1850, 1.

<sup>4</sup> OHS Pipe Organ Database.

<sup>5</sup> *Daily Alta California*, January 23, 1852, 2

The decision was finally made to order a new instrument and not rebuild the old organ. In December of 1852, the *New York Times* announced "Organ for Trinity Church, San Francisco." The short article went on to say, "This instrument, built to order for the above Church, by Mr. George Jardine, of this City, is now completed. It is of the largest class, containing three banks of keys, thirty stops, and two stops on pedals, &c, and it will remain for public inspection Monday, Tuesday and Wednesday at the manufactory, No. 548 Pearl St."<sup>6</sup>

By May of 1853, the organ had made the arduous journey around the Horn and arrived in San Francisco, where it was in Trinity Church awaiting installation. The instrument was housed in a Gothic-style, three-section case, the tops of which were of equal height. At the time of installation it was the largest and most impressive organ in the city. It contained the following stops:

### TRINITY EPISCOPAL CHURCH

George Jardine – 1852

GREAT		SWELL	
Double Diapason	16	Bourdon	16
Open Diapason	8	Open Diapason	8
Melodia	8	Stopped Diapason	8
Principal	4	Viol di Gamba	8
Twelfth	2 $\frac{2}{3}$	Principal	4
Fifteenth	2	Fifteenth	2
Sesquialtera	III	Mixture	III
Trumpet	8	Hautboy	8
CHOIR		PEDAL	
Open Diapason	8	Diapason	16
Stopped Diapason	8	Sub Bass	16
Dulciana	8		
Principal	4	Great on Pedals	
Flute	4	Swell on Pedals	
Cremona	8	Swell on Great	
		Choir on Great	
		Swell Tremulant	
		Signal	

### FIRST CONGREGATIONAL CHURCH

First Congregational Church was founded in 1849 and moved into their first building in 1850. In 1853, a larger edifice was constructed on California and DuPont Streets. It was a classical-style building, with a pediment supported by two slender columns. Above the pediment was an octagonal lantern. An organ was purchased from "Messrs. Stevens of Cambridge, Mass." In November of 1853, the newspaper ran this notice, unfortunately without providing the instrument's stoplist: "The First Congregational Church and Society have recently received from friends in Boston, a large and very fine organ

which is now put up in order in their church, corner California and DuPont Streets. The case is 17' high, 14' wide and 20' deep; contains 1416 pipes, with 36 stops in great, swell and pedal organ, two rows of keys and two octaves of pedals, Subbass to 16' C (CCC). The builders are Messrs. Stevens of Cambridge, Mass., who have built many fine instruments for different parts of the Atlantic States. The cost, landed here and put up, is about \$3000."<sup>7</sup>

### CALVARY PRESBYTERIAN CHURCH

Calvary Presbyterian Church was organized in 1854, and a new building was completed the following year. The next order of business was the purchase of a suitable organ. A newspaper report from 1856 stated: "We are informed that the gross receipts of the Ladies' Fair at Musical Hall for the purchase of an organ for Calvary Church has resulted favorably—the net proceeds are between four and five thousand dollars—which seems fully adequate to purchase a large first-class cathedral organ. The order will at once be forwarded to Boston for the manufacture, which we presume, will be delivered here the following year."<sup>8</sup> In the end, the organ did not come from a Boston builder, but from New York builder Henry Erben, and arrived in San Francisco near the end of 1858.

A long article ran in the newspaper extolling the merits of the new instrument and comparing it to famous organs of the world, including Haarlem, Görlitz, Ulm, Strasbourg and the Crystal Palace in London. It reads, in part: "The 'Keraulophon' in the choir organ, the 'Melodia' and 'Nighthorn' in the great organ and the 'Pyramid Flute' in the swell organ are all recent improvements. The front, which is twenty-three feet in height, exhibits three separate panels of Corinthian architecture in oak. The center apartment, containing five immense gilt pipes pertaining to the great organ, rises above the others with elaborate carved pilasters surrounded by clustered capitals and heavy frieze and pediment. The wings are similarly built, but lower. Directly under the front pipes is situated the 'manual' or finger board with three banks of keys and the whole front is tastefully set off with neat sets of gas fixtures. The following is a complete list of the various stops, whereby the reader may form an opinion of the completeness and extent of the instrument."<sup>9</sup>

The Calvary organ was almost identical to the organ that Erben built for Old St. Patrick's Cathedral, New York, in 1868. Using the New York organ as a guide, we might assume that the mixture stops at Calvary Church contained three ranks each. The Choir Bassoon formed the lowest twelve notes of the Clarionet, and the Pedal Gamba was probably belled. It is unfortunate that the Pedal division did not contain a 16' reed stop, as did the New York organ. Absence of a Swell to Pedal coupler indicates that the Swell manual was of short compass.

<sup>7</sup> *Daily Alta California*, November 5, 1853, 2.

<sup>8</sup> *Daily Alta California*, March 14, 1856, 3.

<sup>9</sup> *Daily Alta California*, November 15, 1858, 1.

<sup>6</sup> *New York Times*, December 8, 1852, 7.





*The 1858 Henry Erben organ at Calvary Presbyterian Church shown in the 1901 edifice in Pacific Heights.*

## CALVARY PRESBYTERIAN CHURCH

Henry Erben – 1858

GREAT		SWELL	
Grand Open Diapason	16	Bourdon	16
Open Diapason	8	Open Diapason	8
Gamba	8	Viol d'Amour	8
Stop Diapason	8	Dulciana	8
Melodia	8	Stop Diapason	8
Principal	4	Principal	4
Nighthorn	4	Pyramid Flute	4
Twelfth	2 $\frac{2}{3}$	Cornet	
Fifteenth	2	Trumpet	8
Mixture	[III]	Hautboy	8
Trumpet	8	Tremulant	
Clarion	4		
		PEDAL	
CHOIR		Double Open Diapason	16
Open Diapason	8	Sub Bass	16
Dulciana	8	Contra Gamba	16
Keraulophon	8	Violoncello	8
Stop Diapason	8		
Clarabella	8	COUPLINGS	
Principal	4	Great and Swell	
Flute	4	Choir and Swell	
Flageolet	2	Great and Choir at	
Bassoon	8	octaves below	
Clarionet	8	Pedals and Great	
		Pedals and Choir	
		Pedals octaves	

As installation of the organ in the rear gallery of the church progressed, it was found that the organ was too big for the allotted space. When workmen reached the point of erecting the upper parts of the organ and case they discovered that the instrument was too tall to fit on the gallery. Some head scratching ensued and it was decided the only thing to do was to knock out the ceiling and have the organ extend into the attic. This solved the height problem, but it restricted the sound of the organ in the church.

Our intrepid newspaper reporter, on hand once again to give an account of the opening recital, wrote "An opening in the ceiling over the front pipes receives the sound several feet above the rest of the church, while those in the rear fit closely to the roof as a drawer in a table. It can at once be perceived that, with such an unfortunate perversion of the principles of the acoustics, the smothered tones of the organ can be easily accounted for. Notwithstanding, the organ is truly a noble piece of work and caused unfeigned pleasure to those who were fortunate enough to hear it last evening under the fingering of its several masters."<sup>10</sup> When Calvary Presbyterian built a new church on Union Square in 1869, the organ was properly installed, with no obstructions to the sound.

## JOSEPH MAYER

At this point we introduce two of the three major organbuilders at work in San Francisco during the nineteenth century. Joseph Mayer (1823–1909) was the first organbuilder to work in California. Born in Württemberg, Germany, he worked with several organbuilders, including E.F. Walcker & Cie., before immigrating to America in 1853. He worked with a New York City builder for a little over a year and then left for California to try his luck in the gold fields. After a year and a half, Mayer gave up his futile attempts to strike it rich and opened a small shop in Marysville where, in 1857, he constructed the first organ built in California.

In 1860 he moved to San Francisco, establishing a workshop at 728 Montgomery Street. By the time he died, Mayer had built a total of twenty-nine instruments, all of which went to California churches, except for a small three-stop organ that was sent to Mexico.

Mayer's windchests were of the *Kegellade*, or cone-valve type, not surprising, considering his training in Germany. He made his own pipework, but it was not all that sturdy and tended to collapse after some years of cone tuning.<sup>11</sup> A typical example of Mayer's work was in the First Unitarian Church, an instrument of two manuals and twenty-four stops, built in 1864. It had a recessed console that was closed off by folding doors, and a walnut case with stenciled display pipes.

<sup>10</sup> *Daily Alta California*, November 17, 1858, 1.

<sup>11</sup> Schoenstein, Louis J., *Memoirs of a San Francisco Organ Builder* (San Francisco: Cue Publications, 1977), 118.

## TEMPLE EMANU-EL

Mayer's largest instrument was built in 1865 for the Temple Emanu-El. An imposing building, the Temple was on a hill overlooking Union Square and had twin towers, each topped by an onion dome. The organ had three manuals, twenty-eight stops, and a reversed console so that the organist faced toward the congregation.

Announcement of the organ's construction was published in the Sacramento newspaper. It reads, "We see it stated that the Synagogue of the Congregation Emanu-El, on Sutter Street, San Francisco, will be provided with one of the largest and finest organs to be found in the country, and by far the largest on the Pacific Coast. The instrument is being constructed by Joseph Mayer of San Francisco. The tuning will commence soon and the instrument, which will cost about \$8000 when completed, will be ready for use in six weeks.

"This organ will be 28' high by 16' in width and 8' in depth, containing 1794 sounding pipes. The great organ has 10; the swell 9; the choir 6; and the pedal bass 3 stops – making 28 stops in all. Each pipe has its own valve, which is a great advantage, giving to the instrument the purest of tones. The stops are listed opposite.

"Mayer has endeavored to make this instrument a credit to himself and our State. He has added an invention new to this country, although well known abroad, in the arrangement of the sounding board and action. The organist faces the congregation; the action is led through the floor to the main organ. The largest pipe will be 16' in height and the smallest  $\frac{1}{2}$  an inch. There are six couplers, which join together with the three separate organs, so that the organist can play either or all he requires. The organ case is of mahogany and walnut, polished in their natural colors; the gilt pipes number about 85."<sup>12</sup>

## JOHN BERGSTROM

Two years after Mayer moved his shop to San Francisco, John Bergstrom (1823–1907) arrived in town. He was born in Göteborg, Sweden, and served an apprenticeship with an organbuilder in his native country. Arriving in America in 1850, he found work in Boston with William B.D. Simmons, where he stayed until moving to San Francisco in 1862. He first appears in the San Francisco City Directory in 1863, where he is listed as a furniture upholsterer. He is first listed as an organbuilder in the 1865 Directory. Bergstrom built at least sixty-six organs during his career, a few of which went to such exotic locations as Guatemala and the Hawaiian Islands. They had mechanical action, and one to three manuals.



*Joseph Mayer's magnum opus in Temple Emanu-El.*

## TEMPLE EMANU-EL

Joseph Mayer – 1865, Opus #12

GREAT		SWELL	
Double Stopped Diapason	16	Open Diapason	8
Open Diapason	8	Dulciana	8
Gamba	8	Stopped Diapason	8
Stopped Diapason	8	Principal	4
Principal	4	Flute	4
Flute	4	Flautina	2
Quint	2 $\frac{2}{3}$	Mixture	III
Doublette	2	Hautboy	8
Mixture	IV	Vox Humana	8
Trumpet	8		
PEDAL		CHOIR	
Principal Bass	16	Open Diapason	8
Sub-bass	16	Salicional	8
Violoncello	8	Stopped Diapason	8
		Wald Flute	4
Great to Pedal		Flageolet	2
Swell to Pedal		Clarinet	8
Choir to Pedal			
		Swell to Great	
		Choir to Great	
		Swell to Choir	

## CHURCH OF ST. JOHN THE EVANGELIST

Typical of his instruments was an organ built in 1886 for St. John the Evangelist Church located at Julian and 15th Streets. The instrument was free-standing in a narrow transept and had an attached console with oblique-face drawknobs on ter-

<sup>12</sup> *Sacramento Union*, December 20, 1865, 5.



*John Bergstrom's 1886 organ in St. John the Evangelist Church.*

#### CHURCH OF ST. JOHN THE EVANGELIST

John Bergstrom – 1886, Opus #35

GREAT		SWELL	
Open Diapason	8	Open Diapason	8
Dulciana	8	Salicional	8
Melodia	8	Stopped Diapason Bass	8
Octave	4	Stopped Diapason Treble	8
Wald Flute	4	Violina	4
Twelfth	2 $\frac{2}{3}$	Flautino	2
Fifteenth	2	Bassoon	8
		Oboe	8
		Tremolo	
PEDAL			
Bourdon	16	Swell to Great	
Violone	8	Swell to Great Octave	
		Swell to Pedal	
		Great to Pedal	
		Bellows Signal	

raced jambs. There was a three-section façade of stenciled metal pipes, and the side of the case facing toward the congregation had a row of stenciled wood pipes. The manual compass was fifty-eight notes, and the flat pedalboard had a twenty-seven-note compass.

#### METROPOLITAN TEMPLE

Bergstrom's *magnum opus* was constructed in 1878 for the Metropolitan Temple, a building designed for use by several Baptist congregations, but which was in fact used as a public hall, renamed Metropolitan Hall. The instrument was powered by an Ingraham Bros. water motor and had a manual compass of fifty-eight notes and a pedal compass of thirty notes.<sup>13</sup>

#### METROPOLITAN TEMPLE

John Bergstrom – 1878, Opus #2

GREAT		SWELL	
Double Open Diapason	16	Bourdon Bass	16
Open Diapason	8	Lieblisch Gedackt	16
Gamba	8	Open Diapason	8
Viol d'Amour	8	Salicional	8
Rohrflöte	8	Stopped Diapason	8
Principal	4	Violina	4
Flute Harmonique	4	Flauto Traverso	4
Twelfth	2 $\frac{2}{3}$	Flautino	2
Fifteenth	2	Cornet Dolce	V
Mixture	III	Cornopean	8
Acuta	III	Oboe	8
Trumpet	8	Vox Humana	8
Clarion	4	Tremolo	
CHOIR		PEDAL	
Geigen Principal	8	Open Diapason	16
Dulciana	8	Violone	16
Melodia	8	Bourdon	16
Fugara	4	Violoncello	8
Flute d'Amour	4	Flöte	8
Piccolo	2	Trombone	16
Clarionet	8	Trumpet	8
Tremolo			
		Great to Swell	
Swell to Pedal		Great to Choir	
Great to Pedal		Swell to Choir	
Choir to Pedal			
Pedal at Octaves			

The Metropolitan Hall organ was a popular recital instrument, most notably for concerts given by the Brooklyn, New York, organist S.B. Whitely, and San Francisco organist Humphrey J. Stewart. Whitely's first recital received mixed reviews: "Mr. S.B. Whitely, the popular Brooklyn organist, gave the first of a series of recitals to be given every Saturday afternoon, drawing a good audience to Metropolitan Hall yesterday. Mr. Whitely played a number of standard organ works and some transcriptions in a masterly style. The general effect was more noise than music. Mr. Henry Norman sang several songs in good form, though Mr. Whitely played the accompaniment much too loudly."<sup>14</sup>

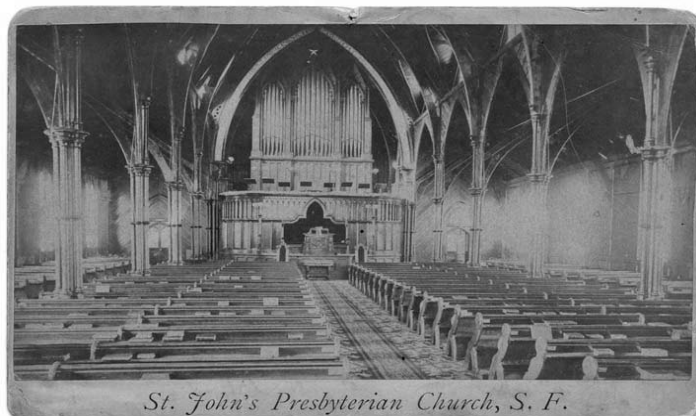
#### ST. JOHN'S PRESBYTERIAN CHURCH

St. John's Presbyterian Church was organized in 1870. They purchased the former St. James Episcopal Church building on Post Street and rented a temporary organ of about ten stops from

<sup>13</sup> *Daily Alta California*, August 2, 1878, 4.

<sup>14</sup> *Daily Alta California*, July 11, 1886, 4.





*The 1873 Johnson organ at St. John's Presbyterian Church.*

ST. JOHN'S PRESBYTERIAN CHURCH  
Johnson & Son – 1873, Opus #394

GREAT		SWELL	
Double Open Diapason	16	Bourdon	16
Open Diapason	8	Open Diapason	8
Viol da Gamba	8	Salicional	8
Rohr Flute	8	Stopped Diapason	8
Octave	4	Flute Harmonique	4
Flauto Traverso	4	Mixture	III
Twelfth	2 $\frac{2}{3}$	Cornopean	8
Fifteenth	2	Oboe	8
Mixture	II	Tremolo	
Trumpet	8		
SOLO		PEDAL	
Geigen Principal	8	Open Diapason	16
Dulciana	8	Bourdon	16
Melodia	8	Violoncello	8
Flute d'Amour	4	Swell to Great	
Piccolo	2	Solo to Great	
Clarionet	8	Swell to Solo	
Tremolo		Great to Pedal	
		Swell to Pedal	
		Solo to Pedal	

Joseph Mayer. In 1873, a three-manual organ built by the Westfield, Massachusetts, firm of William Johnson & Son, was purchased by St. John's Church to replace the Mayer instrument.

By 1873, the railroad had blazed a trail across America and it was now possible to ship an organ by rail, instead of sending it by water. The Johnson organ had been carefully packed on rail cars and delivered to Oakland, California, the terminus of the transcontinental railroad, where it was loaded onto ferryboats and shipped across the bay to the port of San Francisco. Arriving with the instrument was the founder's son, William E. Johnson, who had come west to set up the organ and stayed to play the opening number on the dedication program.

A description of the organ was carried in the newspaper: "The organ, which is a magnificent instrument and was built in Westfield, Mass., is located in the rear recess of the church, over the choir gallery where it shows to great advantage. It is 35' in height and contains some 1900 pipes. In order to render it air-tight and durable, the work inside is all covered with shellac varnish. The bellows, which are two in number and connected by a crank, are worked by a single flywheel, which has many advantages over the old lever power. There are three manuals and the stops are so arranged that the organist can read their faces without leaning over. Iron combination pedals throw all the stops in and out together and the swell pedal does not require foot pressure to keep it down. The cost of the instrument is about \$8,500 and the expense of bringing it from the East amounted to \$1,300. It is handsomely finished and is without a doubt the finest organ on the Pacific Coast."<sup>15</sup> The resources of the instrument are listed at left.

The organ had a tall, three-section case in the Gothic style with gold display pipes. A Barker lever was applied to the low octave of the Great manual. Although electrified and enlarged, the organ is still in use today.

### FELIX SCHOENSTEIN

Felix Schoenstein (1849–1936) is the third in our trio of nineteenth-century San Francisco organbuilders. He was born in Villingen, Germany, to a family active in the manufacture of musical clocks and orchestrions. Felix came to San Francisco in 1868, accompanying a large orchestrion that his brother Lucas had built for a client in the city. In 1869, Schoenstein found employment with builder Joseph Mayer, whom he served as shop foreman for eight years. In 1877, he opened his own workshop on Bush Avenue.

### ST. MARKUS' LUTHERAN CHURCH

Schoenstein built ten instruments before the 1906 earthquake, the largest being an 1891 organ for St. Markus' Lutheran Church. For this German-speaking congregation on Union Square, Schoenstein designed an instrument of two manuals and twenty-one stops at a cost of \$3,100. Clearly showing its German antecedents, the black walnut case had two outer flats of seven display pipes, each capped with broken pediments and a wide central tower topped by a dome and finial. The organ had tracker action, no tremulant, two pneumatic fixed combination buttons, and a free-reed Trumpet with brass resonators imported from the Schoenstein family's orchestrion factory in Germany. The organ was originally placed in the rear gallery of the church, but when a new building was constructed in 1904, the organ was placed at the front of the church on a gallery high above the chancel. Its stoplist follows.<sup>16</sup>

<sup>15</sup> *San Francisco Chronicle*, April 14, 1873, 8.

<sup>16</sup> Schoenstein, *Memoirs*, 171.





*Felix Schoenstein's organ at St. Markus' Lutheran Church as installed in the front gallery of the 1904 building.*

PHOTO COURTESY OF JACK BETHARDS

### ST. MARKUS' LUTHERAN CHURCH

Felix Schoenstein – 1891, Opus #7

GREAT		SWELL	
Double Open		Geigen Principal	8
Diapason (c <sup>o</sup> )	16	Viola (c <sup>o</sup> )	8
Open Diapason	8	Melodia	8
Gamba	8	Octaviant	4
Stopped Diapason	8	Concert Flote	4
Principal	4	Flautino	2
Hohl Flute	4	Oboe & Bassoon	8
Twelfth	2 $\frac{2}{3}$	Cornocean	8
Fifteenth	2		
Cornet	IV	PEDAL	
Trumpet (free reed)	8	Pedal Open Diapason	16
		Bourdon	16
		Cello	8

### CHURCH OF THE ADVENT

In February of 1861, the newspaper announced: "The new Church of the Advent was consecrated yesterday afternoon. It is situated on Howard Street, one of the finest thoroughfares of the city, between Second and Third. The architecture is nearly pure Gothic, about the same as that of the new Grace Church. Some modifications in the Italian style have been introduced, adding materially to the light and graceful effect. The interior is plain and elegant, in the Gothic style and offering an auditorium 50' by 120'. The organ is California manufacture, made at Marysville, the same instrument that was exhibited in the Fair at the Mechanics' Pavilion."<sup>17</sup>

The instrument was Joseph Mayer's Opus #3, which he exhibited at the 1858 California State Fair, and for which he won a gold medal. When Mayer moved to San Francisco in 1860, he brought the two-manual, eight-stop instrument with him and sold it to the Church of the Advent.

### CHURCH OF THE ADVENT

Joseph Mayer – Built 1858, installed 1860, Opus #3

GREAT		SWELL	
Open Diapason	8	Stopped Diapason	8
Stopped Diapason	8	Salicional	8
Dulciana	8	Flute	4
Principal	4		
		Swell on Great	
PEDAL		Swell on Pedal	
Subbass	16	Great on Pedal	
		Tremulant	

The limitations of the small Mayer organ no doubt became evident not long after it was installed, and by 1870, thought was being seriously given to the purchase of a new organ. Funds were raised and an order was placed with the New York builders J.H. & C.S. Odell for a two-manual instrument, which was delivered by rail in June of 1875.

The newspaper announced the opening recital on the organ: "Yesterday the new organ at the Church of the Advent, which is to be publicly opened tomorrow evening, was given a private exhibition and trial. The instrument was manufactured expressly for this Church by Messrs. J.H. & C.S. Odell of New York, and was put up in its present position by Messrs. McGraith and Shellard of this City.

"It has two manuals and a pedal of two octave composition. There are 10 Great stops, 10 small stops and 14 mechanicals and pneumatics. It is of a size and power exactly suitable for the building in which it is placed and has a particularly sweet and delightful tone."<sup>18</sup>

<sup>17</sup> *Daily Alta California*, February 25, 1861, 2.

<sup>18</sup> *Daily Alta California*, July 21, 1875, 2.

The organ was placed in the rear gallery of the church and had a Gothic-style case made of walnut, and an attached console. It was equipped with Odell's "Patented Pneumatic Combinations," which were operated by pistons placed between the keyboards.

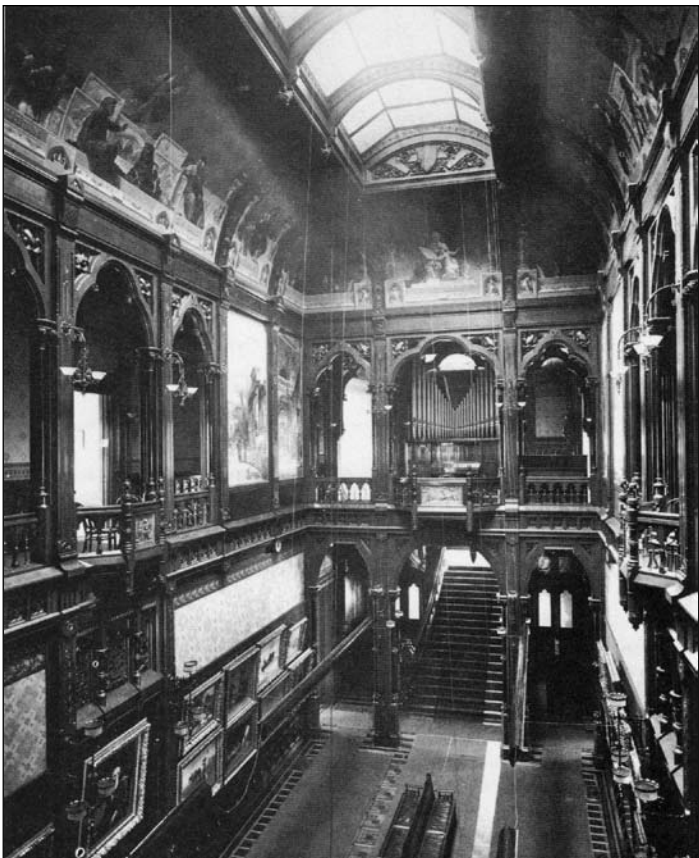
CHURCH OF THE ADVENT  
J.H. & C.S. Odell – 1875

GREAT		SWELL	
Open Diapason	8	Bourdon	16
Keraulophon	8	Open Diapason	8
Dulce	8	Dulciana	8
Stopped Diapason Bass	8	Stopped Diapason Bass	8
Clarionet Flute	8	Stopped Diapason Treble	8
Principal	4	Violina	4
Wald Flute	4	Piccolo	2
Twelfth	2 $\frac{2}{3}$	Mixture	III
Fifteenth	2	Cornopean	8
Trumpet	8	Oboe	8
PEDAL		MECHANICALS	
Grand Double Open		Swell to Great Reversible	
Diapason	16	Swell to Great Unison	
Grand Bourdon	16	Swell to Great Octaves	
		Swell to Pedal	
		Great to Pedal	

MARK HOPKINS RESIDENCE

Railroad magnate Mark Hopkins had an enormous house built on Nob Hill, along side the mansions of other San Francisco millionaires. The interiors were finished by Herter Brothers, the pre-eminent New York decorators and furniture makers of the era.

The newspaper wrote: "The latest acquisition to the palaces on Nob Hill is the house of Mark Hopkins, treasurer of the Central Pacific Railroad, and for grandeur of design, cost of construction, etc., it bids fair when completed to take a high rank among the most pretentious of its neighbors. It is in the modern Gothic style of architecture and at once rich and majestic, comparing favorably with the princely dwellings of the other railroad magnates." The article continues with descriptions of the grounds and the interiors of the house, and mentions: "In addition to the principal rooms mentioned, on this floor is the grand hall whose walls will form a picture gallery and the plan of which is majestic and colossal in the extreme. It is 82' long, 25' wide and 45' high and reaches nearly to the roof. The cross-beams are all to be of carved wood in unique designs and of the most expensive material. Overlooking this space will be a magnificent organ which will flood the great house with music."<sup>19</sup>



The Great Hall of the Mark Hopkins mansion, a view taken after the house was donated to the Hopkins Art Institute. Above the staircase, the organ can be seen in the center arch on the second level.

MARK HOPKINS RESIDENCE  
J.H. & C.S. Odell – 1878

MANUAL		PEDAL	
Open Diapason	8	Bourdon	16
Gamba	8		
Keraulophon	8	Manual to Pedals	
Melodia	8	Manual Octaves	
Clarionet Flute	8	Tremulant	
Principal	4		
Harmonic Flute	4		
Fifteenth	2		
Hautbois	8		

The house was a stick-style Gothic-inspired structure containing some thirty-four rooms. Many of the main rooms were centered around the Great Hall, which doubled as a picture gallery. On the second level of the hall was a one-manual, ten-stop organ built by J.H. & C.S. Odell, which they installed in 1878. The instrument had a single row of tin façade pipes facing the hall, and an attached console. There was space between the organist and the gallery rail for a vocalist or instrumentalist to stand.

19 San Francisco Chronicle, July 14, 1878, 12.

## FIRST CONGREGATIONAL CHURCH

In 1872, the First Congregational Church moved into a large new Gothic-style wood building, taking with them their 1853 Stevens organ. In this new location, Joseph Mayer moved and re-installed the organ, enlarged it, built a new case to match the Gothic interior of the church, and supplied a detached and reversed console so that music director Samuel Mayer, in a daring demonstration of nineteenth-century multi-tasking, "could play the organ, sing tenor and conduct the choir."<sup>20</sup>

In 1890, the Stevens organ was replaced by a large, three-manual George S. Hutchings instrument, the gift of Mrs. Harriet Alexander in memory of her parents, Charles and Mary Crocker. The new organ was an impressive sight, standing at the front of the church in a gallery above the chancel. A description was run in the newspaper and reads, in part: "The cost of the new organ is to be \$10,000, which with reversed action and water motor, will come to \$12,500. It is presented to the church by Mrs. Alexander as a memorial to her father and mother. The case of the instrument is to be of black walnut; it will be 34' high by 25' wide. The pipes will be grouped into a central portion, two towers and two wings. The decorations of the pipes in the towers and central portion will be of aluminum leaf and gold, and in the wings, of copper bronze. There are three manuals, from CC to C4, 61 notes, and pedals from CCC to F, 30 notes. There are seven mechanical registers operated by thumb pistons, three mechanical accessories and fourteen movements, including a grand crescendo pedal operated on an entirely new principle. This crescendo is to be automatic in its action, being controlled by a balanced pedal standing in its normal position at an angle of 45 degrees. By a very slight pressure from the toe, the soft stops will be so arranged as to come, one after another, from softest to loudest until all are on. The reverse movement will be produced by a pressure of the heel, withdrawing all the stops or as many as may be desired with any degree of rapidity, the position of the stops being shown by an indicator. The arrangement of the Vox Humana is notable. It is to be placed upon an independent windchest situated within the swellbox, back of the swellchest, thus enabling the organist to use the stop for solo work from the choirboard and to play his accompaniment upon the swell. By this means the same shading will be obtained for both solo and accompaniment.

"In the voicing of the organ the builder George S. Hutchings of Boston, has followed no particular school, but has adopted the best points of the English, French and German methods. The diapasons are to be of the full, smooth tone peculiar to the English builder, while the string tones will be distinctively German. These added to the French quality of tone of the wood and harmonic flutes, with the brilliant reeds, will produce a majestic and sonorous effect. Especial pains are being taken to obtain perfect and characteristic equality

throughout each register and perfect blending in all. The total number of stops will be 63 and of pipes, 2559. The motive power to blow the organ will be a Backus water motor, located in a building separate from the church.

"Samuel D. Mayer, who will preside over the magnificent instrument described above is well known as the accomplished grand organist of the Masonic order. He has resided in San Francisco 24 years, 18 of which he has been organist of the First Congregational Church."<sup>21</sup>

## FIRST CONGREGATIONAL CHURCH

George S. Hutchings – 1890, Opus #206

GREAT		SWELL	
Double Open Diapason	16	Bourdon	16
Open Diapason	8	Open Diapason	8
Gemshorn	8	Salicional	8
Doppel Flute	8	Voix Celeste	8
Octave	4	Aeoline	8
Harmonic Flute	4	Spitz Flute	8
Octave Quint	2½	Quintadena	8
Super Octave	2	Stopped Diapason	8
Mixture	IV	Fugara	4
Trumpet	8	Flute Harmonique	4
		Flautina	2
SOLO		Dolce Cornet	
Open Diapason	8	Fagotto	16
Melodia	8	Cornopean	8
Viola	8	Oboe	8
Dulciana	8	Tremolo	
Flute d'Amour	4		
Piccolo	2	PEDAL	
Clarinet	8	Open Diapason	16
Vox Humana	8	Violone	16
Tremolo		Bourdon	16
		Quint	10½
		Octave	8
		Flute	8
		Trombone	16

## MÜLLER & ABEL

In 1898, another organ from a New York City builder made its way west to San Francisco, this time from the factory of Müller & Abel. Oscar Müller and George Abel were both German immigrants who worked for many years at the Roosevelt Organ Works, New York, one of the noted American organbuilders of the last part of the nineteenth century. When the Roosevelt firm closed its doors, Müller & Abel established their own business in 1893, ultimately building sixty-two organs by the time they quit work in 1903.

20 *San Francisco Chronicle*, March 2, 1890, 1.

21 *Ibid.*



## ST. DOMINIC'S CATHOLIC CHURCH

The newspaper published a short and uninformative notice about the organ: "The great organ recently erected in St. Dominic's church of this city will be heard today for the first time. The solemn services in the church this morning will commemorate two events—the dedication of this gigantic masterpiece of art and mechanism and the annual feast commemorative of the Feast of the Rosary, which is celebrated in this church with more solemnity and ceremony than any other in the city"<sup>22</sup>

What the newspaper doesn't tell us is that the organ had three manuals and thirty-nine ranks, a detached console, and tubular-pneumatic action, although the couplers in the console were mechanical. Wind was supplied by a Ross water motor. This was the first pipe organ in St. Dominic's large 1883 building.

## ST. DOMINIC'S CATHOLIC CHURCH

Müller & Abel – 1898

GREAT		SWELL	
Double Open Diapason	16	Bourdon	16
Open Diapason	8	Open Diapason	8
Viola di Gamba	8	Salicional	8
Doppel Flute	8	Vox Celestis	8
Octave	4	Aeoline	8
Hohl Flute	4	Stopped Diapason	8
Octave Quint	2⅔	Gemshorn	4
Super Octave	2	Flute Harmonique	4
Mixture	III–IV	Flageolet	2
Trumpet	8	Cornet	III–IV–V
		Cornopean	8
		Oboe	8
PEDAL		CHOIR	
Double Open Diapason	16	Tremolo	
Bourdon	16		
Quint	10⅔	Geigen Principal	8
Violone	8	Concert Flute	8
Trombone	16	Dolce	8
		Flute d'Amour	4
		Piccolo	2
		Clarinet	8

## TRINITY EPISCOPAL CHURCH

An organ with electric action arrived in 1898, a three-manual instrument built by Hook & Hastings for Trinity Episcopal Church, the only organ in San Francisco at that time with electric action, except for the large Farrand & Votey at St. Ignatius Church. It was installed in a building dating from 1892 that was based on the cathedral at Durham, England. The ex-



*Earthquake wrecked spires and walls of St. Dominic's Catholic Church, San Francisco, on April 18, 1906.*

terior was of a rough, grey stone with a square tower located over the crossing.

The newspaper gave better coverage this time: "By the first of January of the coming year the congregation of Trinity Episcopal Church, now worshipping in the magnificent edifice, corner Gough and Bush Streets, expects to be able to enjoy the strains of the splendid new organs built with funds contributed by the congregation.

"It has taken some years to raise the \$15,000 required for the new organ. The entire details were worked out by the organist, H.J. Stewart, Mus. Doc., who believes that Trinity's new organ will be a splendid example of the greatest of all musical instruments. The builders are Hook & Hastings of Boston.

"The new organ will have three keyboards, each with a compass of five octaves, from C to C. The pedal compass is two and a half octaves, from C to F. There will be a total of forty-five stops, including couplers and accessories, and a grand compliment of 2319 pipes. The mechanism of the Trinity organ will be entirely electric."<sup>23</sup>

The new organ was installed in a chamber located on the north side of the chancel. It had a moveable console, and the low voltage power was supplied by six wet cell batteries.

<sup>22</sup> *San Francisco Call*, October 2, 1898, 12.

<sup>23</sup> *San Francisco Call*, November 28, 1897, 11.





*The interior of Trinity Episcopal Church showing the façade of the 1898 Hook & Hastings organ.*

TRINITY EPISCOPAL CHURCH  
Hook & Hastings – 1898, Opus #1772

GREAT		SWELL	
Open Diapason	16	Bourdon	16
Open Diapason	8	Open Diapason	8
Viola da Gamba	8	Salicional	8
Doppel Flute	8	Aeoline	8
Octave	4	Voix Celeste	8
Flute Harmonique	4	Stopped Diapason	8
Twelfth	2 $\frac{2}{3}$	Violina	4
Fifteenth	2	Flauto Traverso	4
Mixture	IV	Flautina	2
Trumpet	8	Dolce Cornet	III
Clarion	4	Cornopean	8
		Oboe	8
		Vox Humana	8
CHOIR		Tremulant	
Geigen Principal	8		
Dulciana	8		
Concert Flute Harmonique	8	PEDAL	
Fugara	4	Open Diapason	16
Flute d'Amour	4	Bourdon	16
Piccolo	2	Violoncello	8
Clarionet	8	Trombone	16
Swell to Great		Great to Pedal	
Swell to Great Super Octaves		Swell to Pedal	
Choir to Great		Choir to Pedal	
Choir to Great Sub Octaves		Pedal Octaves	
Swell to Choir			



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# The Classical British Organ 1500–1660

by DOMINIC GWYNN

IT MAY SURPRISE SOME PEOPLE TO KNOW THAT THERE WAS A distinctive British organ before Henry Willis, so pervasive is the idea of the English cathedral organ and its musical culture. If curiosity is aroused, perhaps by Stephen Bicknell's authoritative *The History of the English Organ*, a search for appropriate organs to visit would have been fairly futile—until recently. There is an increasing number of restored organs dating from before about 1830, organs that can properly be called classical.

The credit for that is largely due to the Heritage Lottery Fund, one of the so-called good causes that take a portion of the funds raised by the National Lottery, which was set up under John Major's government in 1994. It is a curious way to raise money for culture, heritage, and sports, but in the case of the historic organ in Britain, it has, for the first time, provided a significant proportion of the money required—about ninety percent, rather than the previous ten percent. This has had two results. The first is that there have been major restoration projects which had been impossible. The second is that there has been some control over the scope and quality of these restorations. Churches with historic organs have restored them with respect for their history, not because they were inclined that way, but because that was how to get the funding for a working organ.

There is almost no external patronage of British church music. Even cathedral music operates on the goodwill of its practitioners as much as the funding available. In the parish churches and chapels up and down the country one fears for the continued existence of traditional church music, with congregational hymn singing, anthems, and the organ playing that underpins them. In that sense, the restoration of a



Illustration 1

few organs dating from before 1830 can be seen as a welcome revival, providing the instruments to explore and revive the musical culture of the past, much of which had been better appreciated outside Britain's borders than within them.

Our appreciation of the part played by the organ from 1500 to 1830 has been patchy. Academics have uncovered and published a considerable part of the repertoire, for solo and for accompanying voices, choirs and congregations. Organ historians still like to investigate the history of a church's organs from the year one, though often relaying the folklore of the organ rather than its recorded history.

Occasionally the solo music is played, though perhaps more often outside the church music world than within it. But the whole business of playing music in an appropriate way on an appropriate instrument, to evoke the culture of the day is still a rare phenomenon in the church music world. Until recently, any organist trying to find an appropriate organ for repertoire (e.g., Byrd, Purcell, Handel), especially for the supposedly ideal conditions for recording, has found it difficult, if not impossible. The essentially intact organ at Adlington Hall (ca.1695) is a small church organ, despite being in the hall of a country house. Much of the 1765 Byfield organ at St. Mary Rotherhithe in southeast London has survived, although it was somewhat rebuilt in 1882. The 1821 Lincoln organ at Thaxted survives fairly complete, though now rather feeble, a Regency beauty gone to seed. There are numerous chamber organs, from the seventeenth and eighteenth centuries, though it has always been a problem to know how they would originally have been used (probably as much with voices, viols, and other instruments as solo).

This short article is designed to introduce people to the classical British organ, with particular reference to those organs that have been restored or reconstructed. It is not just a short history, but will provide some idea of access and the availability of recordings. The writer is an organbuilder, not a music historian, but aware that the music-makers are more important than the instrument builders, and that an organ style should be thought of in terms of the music for which it was made. So the organs will be identified in terms of the musicians as much as the builders.

## THE FIVE-FOOT ORGAN

From the Middle Ages to about 1670, the English organ was, in several respects, so conservative that it has all but disappeared. In the first place, it was built at a plainsong pitch, a fourth higher than choral or singing pitch. Secondly, it did not share in the invention of imitative stops which made the sixteenth century such an important period in the organ's history. And thirdly, its range remained rather limited, with a very limited number of sub-octave and super-octave stops, let alone mixtures, and of course, no pedals. So when the Georgian organ was being developed in the years after the Restoration of the Monarchy in 1660, these anachronistic instruments tended to be either replaced or completely rebuilt.

The result is that there are repertoires and musical cultures that have vanished, some of it of the highest musical value. There were basically three lost worlds to which the organ contributed. The first was the musical world of the pre-Reformation church, which flourished until 1549, when the legislation for the new Edwardian Prayer Book effectively brought it to an end. The organ was never used in church for solo music, or accompaniment, but as a replacement for the choir in psalms and antiphons, providing verses without words between verses with words, usually sung in plainchant, but occasionally polyphony. This world revived briefly during Queen Mary's reign, though with some wider European influences from the so-called Counter-Reformation. Then that world came to a more or less definite close, to be replaced by the music of the Reformation, mainly congregational singing, mainly metrical psalms, but with some interesting if shadowy glimpses of the kind of music used in some of the reformed communities in northern Europe. At the top of society, in the royal chapels, collegiate and household chapels, and cathedrals, the desire for splendor struggled with the austerity of Genevan church music, and during Elizabeth's reign a group of musical geniuses introduced new styles of music, full anthems, consort songs, verse services and verse anthems, organ accompaniment, and organ interludes or voluntaries.

The Reformation in England was never a simple matter. Even during Henry VIII's reign, the issues were defined by a struggle between reforming and traditional elements, the two sides themselves a long way from being homogenous. In Ed-

ward's reign (1547–53) the Reformation was given a direction, which it retained. After Mary's reign (1553–8) with its return to the fold of Catholic Christendom, the reformed churchmen who had gone into exile returned to become Elizabeth's senior clergy, and fought to build on the Reformation of Edward's reign. It proved to be only partly successful and for the next hundred years the struggle between evangelicals and those who sought a place for sacramental religion affected the course and development of church music. In this struggle the tastes and the singular theology of Elizabeth herself had a crucial influence. It could be that there would have been no organ in English churches for three hundred years without the example of her own musical establishment at the Chapel Royal, as well as her injunction to support choirs and music in those religious establishments able to support them.

The main problem for them was that much of the financial support underpinning musical life had been removed. The Chapel Royal and collegiate chapels, including a handful in the universities of Oxford and Cambridge, retained organs throughout the Reformation years. Some cathedrals also retained organs through the debates and struggles for and against elaborate music in church. In parish churches there was a divide between the churches of the Southeast, where a popular enthusiasm for the reformed religion seems to have resulted in organs' being removed, and those in the rest of the country, where organs seem to have been retained with more or less enthusiasm, to moulder away, be destroyed during the Civil Wars of the 1640s (both sides—organ pipes made excellent bullets) and finally be turned into more fashionable organs. Particularly in the western part of the country, organs seem to have been retained in large numbers.

In the first half of the sixteenth century, almost all churches had organs, some of them two, and some cathedrals and large monastic churches had as many as five. So in Glastonbury in Somerset, there may have been four organs in the abbey church, since it was the richest abbey in the country. There were two in the parish church, St. John, and two in the smaller church, St. Benignus. These organs would all have been quite small, the longest pipe in the larger organs five-foot C, that is, the longest pipe with a speaking length of about five feet, perhaps a little bit longer, the key compass C to a<sup>2</sup>, forty-six notes. The smaller organs would have had a shorter compass, from F to a<sup>2</sup>, forty to forty-one notes. There may have been some larger organs in the largest churches, perhaps those called "criers," with a more limited ceremonial function, but we know little beyond their existence, and a temptation to compare them to earlier medieval organs, which had a function and a sound more akin to a peal of bells than a keyboard instrument. The usual kind of organ would have been associated with a particular liturgical function, and perhaps a particular altar. There could have been daily polyphonic music at the Lady Mass in the Lady Chapel (with organ), and at special





*Illustration 2*

or Sunday Masses at the main altar. There was at Durham Cathedral, which was a monastic church as well as a cathedral, a weekly Mass at the Jesus altar, performed by the boys of the choir school, with the organ played by their master.

In a collegiate church like the one at Ottery, St. Mary, Devon, there were three organs: “a pair of organs in the rood loft priced at 40s....a new pair of organs in the quire priced at £5...a pair of organs in the Lady Chapel priced at 10s....” That could be interpreted as a new organ standing on the floor of the quire, the size of the case surviving at Old Radnor (in Wales, but in the ancient diocese of Hereford). (*Illustration 1*) The organ at Old Radnor had five stops, according to the survey written in 1866. It may have been like the new organ made by Antony Duddington in 1519 for All Hallows Barking by the Tower in the City of London, which had Principals made of tin (from five-foot C in the front), double Principals, and basses.

The organ in the rood loft may have been like the organ based on the Wetheringsett toeboard, with forty-six keys, C to a<sup>2</sup>, and Principals, though the longest pipe in the front was D<sup>#</sup> (the lowest three pipes shared between the two Principals and standing on the windchest), and the pipe scales are smaller than the Old Radnor organ. (*Illustration 2*) The Wetheringsett organ had seven stops, including a regal, and nineteen basses from C to f<sup>#</sup>. The organist could choose either one or both five-foot Principals, either or both Octaves, a Fifteenth, all open tin pipes of the same scale, a regal and the basses, sub-octave stopped pipes, in this case made of wood, in the bass only. The organ in the rood loft would have been used for selected ritual functions, such as the antiphon accompanying the reading of the Gospel, and other rituals based in the loft.

The small organ in the Lady Chapel may have resembled the Wingfield organ, with 40 keys F, G to a<sup>2</sup>, a Principal (5', but starting at F) without a slider, two Octaves and two Fifteenths, all with separate sliders, and all made of wood. A group of professional singers may have provided faburden or written-out (“pricked”) psalms and antiphons for the Lady Mass, or it may have been confined to chant and organ alternately. (*Illustration 3*)

The Old Radnor still survives as an organ case. Almost all traces of the organ inside have disappeared, though the windchest, bellows, and some of the stop action survived as late as 1866. Nonetheless, it would be possible to reconstruct it, with reference to its scope and scale, and the research carried out for the Early English Organ Project. The windchests were based on two windchests of the 1530s or 1540s, found in Suffolk in recent years, one removed during a farmhouse conversion (near the two of Wetheringsett), the other kept with other lumber in the church for which it was made (in Wingfield church). Their discovery and the long-winded and exhaustive research needed to design and make the reconstructions are too complex to describe in a short essay. The new organs must be very close to the original organs. Toeboards provide the specification of the organ and, at this date, they also provide the overall form of the organ, since the front pipes stand on the toe board, and the board fills the case. The appearance was designed around the basic form supplied by the toeboards, with details from surviving East Anglian church woodwork. The specification of the toeboards, with their long key compass (for their date), individual divided stops, and the voicing system of the earliest-surviving English pipework, suggested a South rather than North European connection. Thus, although we cannot be sure that there were direct associations between Iberian and English organbuilders, we chose surviving (derelict) early sixteenth-century Spanish organs for our models. They have the great advantage that the original keys and bellows survive, the oldest in Europe, in the Bartolomeu chapel of the old Cathedral in Salamanca, a procession organ in the All



Saints chapel of the new Cathedral (now rebuilt and partly destroyed), and the 1557 organ in St. Savin en Lavedan, in the foothills of the Pyrenees near Lourdes.

The results have an authenticity that seems to be generally persuasive. It would be impossible to claim that all sixteenth-century English organs were like these, but similar ones definitely existed, and everything we know about early English organs persuades us that these are “normal.” There is something very beguiling about them, so that they attract organists who would otherwise despise the constraints placed on them by the limits of historic organs. They are as basic as organs get: The bellows are worked by human agency alone (remember to bring your servant when you practice). The keys are pivoted at the tail and attached directly to metal rollers and through them to pallet pulldowns (through a leather register) with annealed brass wires which can be bent and nudged to provide fine adjustment. The sliders project from the side of the case. Apart from the basses and the front pipes, the pipes all stand directly over their channels, which are cut into the toeboard, a single block of oak, two inches thick. The player could not be mechanically closer to the pipes.

Their repertoire is also one that is hardly played, not surprisingly, since it offers few extended pieces, and requires a choral context to make sense. Nonetheless, the last six or seven years of listening to music by John Redford, John Preston, Thomas Tallis, John Blitheman and John Bull (not to mention Anonymous) has not diminished my enthusiasm for their music-making. Even on these organs this music is still more rarely played than the later music of William Byrd, Orlando Gibbons, and Thomas Tomkins, which are in the repertoire and require less of a mental adjustment. The pre-Reformation repertoire, especially if improvised to some extent (e.g., *faburden*), usually needs some editorial assistance.

One skill that has to be re-learned is that of transposition, or at least, of thinking the scale from different notes of the hexachord. The organs are at a plainsong pitch, a fourth high, so that when the player plays C, the note appears to the modern musician to be F. That meant that an early sixteenth-century organist (who was invariably one of the singing men) had to accommodate the pitch of his verse to the mode and the final of the plainsong verse. The problem became more acute after the Reformation decades, when the organist had to accompany the singers, most frequently at their pitch, so that transposing down a fourth became essential. Transposing down a fourth with a Principal 5' could mean running out of notes, so larger organs from the later sixteenth century would have had a full-compass 10' Diapason (the sixteenth-century word for sub-octave basses). Basses were an early sixteenth-century innovation; the Wetheringsett toeboard had its basses provided as an afterthought. The earlier ones were invariably short-compass bass stops, perhaps an octave, fourteen or, in this case, nineteen notes. Their purpose is not clear, but seems



*Illustration 3*

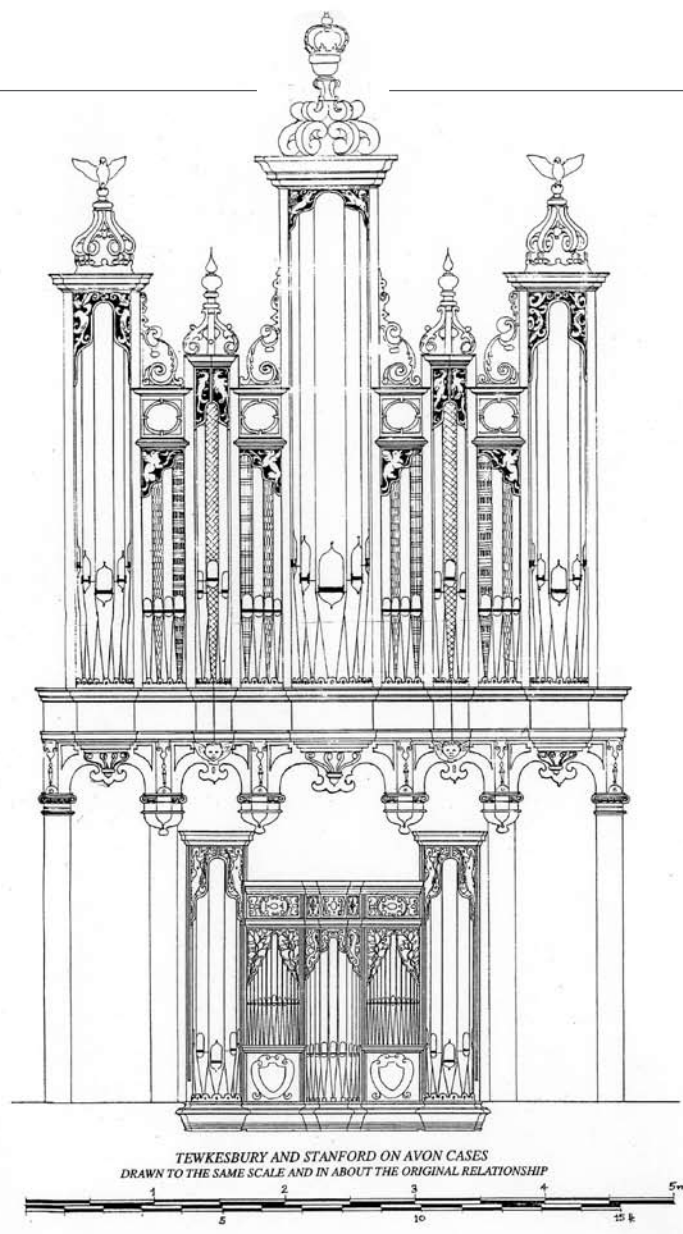
to be related to the practice of playing the customary two lines, either close together or an octave apart.

The business of the 5' organ and of transposition to singing pitch seems very odd to us. One reason is that we are looking backwards, from a time when a single pitch is natural, though we have forgotten the struggle it took to get there, and even now, clarinetists and hornists may be thinking in a similar way to the sixteenth-century organist. One reason is that in continental Europe it was the organs that were adapted to the singers, whereas in England it was the organists' practice that adapted. It seems strange in a country where choral and vocal music became such an important part of the organists' practice, but we are still a long way from realising how difficult or easy it was for the organists of that time to accompany in different modes or keys. In a system still dominated by hexachordal thinking, it may well have been easier to start from one fifth down the circle of fifths.

So one step in the development of the organ in the later sixteenth century was to provide a full-compass 10' register, either stopped (in smaller organs), or open in the front. Another was to provide a second manual, a soft organ as it was later to be called, perhaps for accompaniment of the verse repertoire. We have to remember that before the Reformation, organs were provided wherever there was a liturgical reason to provide music. Afterwards there were fewer organs, but there was also only one place where organs were needed, either to accompany (or provide the bass) for congregational psalm-singing, or to accompany the choir. In collegiate churches and cathedrals the organ might need to face both ways, towards the congregation in the nave or possibly the quire (i.e., chancel), or the choir, definitely in the quire. So, from the late sixteenth century, presumably in the Chapel Royal, the Chair organ (in the quire—this is getting confusing, but chair and quire have the same etymology) and the Great organ started to be made playable by one player, the two sets of keys aligned in the way to which we have being accustomed.

The earliest double organ that we know about was made in 1606 for King's College, Cambridge, by one of England's most brilliant organbuilders, Thomas Dallam. That organ was completely new, but we can see how the two organs, Great and Chair, could be brought together from two older organs, when Thomas Dallam did just that in 1609 at St George's Chapel, Windsor. In the same year, James Yorke made a new Chair organ to an existing Great organ at Trinity College, Cambridge. We do not know when Thomas Dallam died, but it is just possible that he made the organ at Magdalen College, Oxford, in about 1630, together with his son Robert. Or perhaps Robert made it alone. This organ is the only one of its kind surviving from the Golden Age of English keyboard composers. It was a so-called 10' double organ, and parts of the Great organ survive at Tewkesbury Abbey, and parts of the Chair organ survive at Stanford on Avon in Northamptonshire. (*Illustration 4*) The Dallam pipes at Tewkesbury are buried in a modern organ, and have undergone many changes in their lives. The Stanford organ is an archaeological site, rather than an organ. Nonetheless, the Magdalen organ could also be reconstructed from these parts, and one hopes that one day this will happen. Oliver Cromwell valued it enough to “borrow” it for the duration of his rule, and set it up at Hampton Court. According to the historian Anthony Wood, Cromwell's organist John Hingeston “bred up two Boyes to sing with himselfe Mr. Dearinges printed latine songes for 3 voices; which Oliver was most taken with.” The organ needs another enlightened patron.

It may be that the double organ was developed to accommodate the verse repertoire that became so popular in the early seventeenth century. The first pieces in this style may have been William Byrd's so-called second service, and the anthem “Teach me, O Lord,” possibly written for Lin-



*Illustration 4*

coln Cathedral around 1570. If that is the case, one would expect this extraordinary musician to have carried on developing the practice at the Chapel Royal once he joined it in 1572. It is argued that verse anthems and sacred consort songs were only performed in a secular setting, but services were always meant for worship, and would have been accompanied by the organ. It seems a natural development to provide an organ from which one player can accompany the solo singer, usually in four parts, and the choir, usually in two or three parts, alternately, but adjusting his choice of stops from one section to the next by changing from Great to Chair.

It is interesting that, despite the use in accompaniment, when some degree of word-painting can be assumed, and in solo voluntaries, the organ of the early seventeenth century hardly strayed from the principal chorus. The largest organs might include a Twelfth, and there are occasional Recorders (stopped metal or wood) and Flute (open metal or wood). On

the other hand, the Regal as a stop on the church organ disappeared, though regals as solo instruments may have been supplied for choral accompaniment till the end of the sixteenth century; the latest example of a new one for use in church was provided for Yeovil in Somerset in 1573. In this essentially late medieval organ, variety seems not to have been an attraction. Apart from the dynamic variations provided by the octaves and fifteenths, the main “voices” were the Regal and the doubled ranks. The latter are most puzzling, and an expensive way to provide a small effect. One explanation is that the doubled ranks emulate the effect of a human choir, with more than one voice on each line, which seems plausible if the organ was taking over verses from the singers. Another possibility is that they might have provided a “heavenly” sound (justifying the expense), since doubled unisons tend to eliminate out-of-tune harmonics, and reinforce common harmonics, giving greater purity and resonance. The Regals would therefore have been a contrast, providing the earthly sound, not (as we might think today) for peasant dances, which would be entirely inappropriate in church, but to represent the human voice, possibly for intoning. That is how this form of reed became known as the *Vox Humana*, presumably a stop imitative of the human singing voice in the sixteenth century, but like “Punch’s squeak” in the eighteenth century.

Many church organs were destroyed, and certainly none were built, during the years of the Civil Wars and the Commonwealth. When the Monarchy was restored in 1660, amazingly the 5’ (or rather, 10’) organ was restored along with it, at least in the “flagship” churches, cathedrals, and the main collegiate churches. Most of these organs were new, and consciously imitated the organs of the past, so that they were almost instantly out of date. Even so, Henry Purcell had a 10’ single-manual organ at Westminster Abbey until his death in 1695, though he had signed a contract for Bernard Smith to provide a Chair organ, and to provide new sets of keys, which would have allowed Purcell to play it at singing pitch. The Chapel Royal at Whitehall, where Purcell also played from 1682, would by then have been at singing pitch, presumably to play with instruments, the twenty-four violins (the cornets and sackbuts were increasingly out of fashion).

So we have covered two centuries of English music, those centuries when no continental European could call the English an unmusical people. Yet in modern times, the church organ’s part in this story has been silent, until recently, when the two reconstructions have started to revive interest in this repertoire. Secular music is a different matter, for chamber organs have survived, and these are all at singing pitch (C tuning). There are fewer problems of preparing the music for performance, and indeed the anodyne all-purpose boxes which most early music groups use can at least do the job, though without the tonal distinction of the originals. But the delights of the English chamber organ are for another article.

#### WINGFIELD ORGAN ca. 1540

F–g<sup>2</sup> a<sup>2</sup> (40 notes)

Principal	5ft
Octave I	2½ft
Octave II	2½ft
Fifteenth I	
Fifteenth II	

#### WETHERINGSETT ORGAN ca. 1540

C–a<sup>2</sup> (46 notes)

Principal I	5ft
Principal II	5ft
Octave I	2½ft
Octave II	2½ft
Fifteenth	
Regals	5ft
Basses	10ft

#### MAGDALEN OXFORD ORGAN ca. 1630

C–d<sup>3</sup> (51 notes)

##### GREAT

Diapason	10ft open metal
Diapason	10ft stopped wood
Principal	5ft
Principal	5ft
Fifteenth	2½ft
Fifteenth	2½ft
Two and Twentieth	
Two and Twentieth	

##### CHAIR

Stop Diapason	10ft stopped wood
Principal	5ft
Principal	5ft
Recorder	5ft
Fifteenth	2½ft

For all these organs, the Principal was 5ft. The basses came to be called Diapason, i.e. 10ft. The Magdalen stop-list is taken from Renatus Harris’s proposals for a rebuild in 1686, in which the Octave is described as a Fifteenth, and the Fifteenth as a Two and Twentieth, in other words, what had been a Fifteenth to the Principal had by 1686 become a Fifteenth to the Diapason.

To avoid the confusion that arises from talking about nominal pitch (lowest key 5ft C or 5ft F) and actual pitch (a<sup>1</sup>=475Hz, if the lowest key is 5ft F), I have left out the actual pitch of the two Tudor organs, which is based on the oldest surviving untouched pipes (ca. 1630; Stanford on Avon).



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Greetings from  
the Hilbus Chapter

## M.P. Möller

**Right:** Matthias P. Möller, from the 1929 *Manufacturers Catalog*.

PHOTO COURTESY OF THE AMERICAN ORGAN ARCHIVES.

THE COMPANY PRODUCED ALMOST 12,000 INSTRUMENTS OVER more than a century, and with its distinctive lettering, there is hardly a more recognizable nameplate in the business. At once, the name brings to mind some truly outstanding and quite remarkable instruments: **Opus 1200**, installed in 1911 in Cadet Chapel of the US Military Academy, West Point and destined to become one of the world's largest and most heavily modified instruments; **Opus 5566**, installed in 1929 in Atlanta's Fox theater, and the most well-known and longest surviving of the company's theater organs; **Opus 9480**, installed in the Protestant Chapel of the US Airforce Academy in 1962 and built to a design by Walter Holtkamp, surely one of the most unusual pairings of the century.<sup>1</sup> At the same time the name calls up memories of nearly ubiquitous and somewhat unremarkable stock designs. Organs of this type are so common that the American organist who never saw, heard, or practiced on a "Möller Artiste" is very rare indeed. Some of the more intriguing instruments built by the company have been well maintained and continue to give strong evidence of the values embraced by the firm in different eras of its lifetime. And though many others have passed on as victims of neglect or tragedy, others continue to find new life as they are modified or relocated.

Scot Huntington says the oldest Möller that survives intact in its original home is **Opus 36**, from the early 1880s, in the First Christian Church in Cumberland, Maryland.<sup>2</sup> The Hil-

<sup>1</sup> The OHS Database, accessible from the society's home page, includes detailed and updated entries on all the instruments described in this column. Go to [www.organsociety.org](http://www.organsociety.org) and click on the Pipe Organ Database link.

<sup>2</sup> Scot Huntington and Stephen Schnurr have both worked extensively with Möller factory records. They became property of the Allen Organ Co. after M.P. Möller ceased operations and its holdings were sold at auction. The



bus Chapter has visited the organ twice in recent years, most recently October 27, 2007. After their most recent visit, Peter Crisafulli reported that "the organ is still playing reasonably well."<sup>3</sup> Mark Steiner, of Steiner Murphy Pipe Organ Company (Cumberland, Maryland), reports that the original feeders have been removed but retained in storage, and an electric blower was added in the 1920s. Except for that change and some re-leathering of the reservoir in the 1970s (work he completed), the organ is totally original.<sup>4</sup> The stoplist is typical of the many small mechanical-action organs built by the firm in its early years, and its continued operation is a living witness to the dependable work done by the firm in its early years.

A look at the Opus List published by Möller in 1928 shows that most of their organs from the earliest years were small instruments similar to Opus 36.<sup>5</sup> The company built some two-manual organs of more than twenty-five registers, and some three-manual instruments, but one- and two-manual instruments of modest size provided the foundation on which the firm's later growth was founded. Stephen Schnurr reports that two of these are unaltered and currently for sale. **Opus 203**, an organ of 22 registers, was installed in Allen Temple AME

records subsequently became the property of OHS and are housed in part in the American Organ Archives in Princeton, New Jersey, as well as in a rented storage facility in New England. The records show Opus 36's having been installed in St. Peter's Lutheran, Cumberland; First Christian bought the property—and the organ—in 1931.

<sup>3</sup> *Where the Tracker Action Is* [Hilbus Chapter Newsletter], 37, no. 4 (November, 2007).

<sup>4</sup> Telephone conversation August 19, 2008.

<sup>5</sup> *List of More than 5200 Möller Pipe Organs 1880–1928*. (Hagerstown: M. P. Möller, 1928). This was not the first such publication that the firm produced; in contrast, it was the last comprehensive list published by Möller, when only half of its eventual *oeuvre* had been produced.



Church, Cincinnati, Ohio, in the 1890s. The church moved to a new location in 2000, and the organ, offered for sale by Miller Pipe Organ Company (Louisville, Kentucky, is still available. **Opus 217**, another organ of the 1890s and recipient of OHS Citation No. 227, was offered for sale by Wahl Organbuilders (Appleton, Wisconsin) in 2007.<sup>6</sup>

A Möller of the early twentieth century, **Opus 696**, was installed in 1906 in the First Reformed Church of Easton, Pennsylvania. By 1951, the Easton church had closed, Möller updated the organ (electrifying the bass chests), and the “new” organ was relocated to Bethlehem Lutheran Church in Fergus Falls, Minnesota, and installed by Gottfred Nelson in a “very crowded” front chamber.<sup>7</sup> It was then removed to the rear gallery and reconfigured by Lance Johnson, who completed the work in 1963. In 2008 Johnson, who in 1971 established the Johnson Organ Co. in Fargo, North Dakota, completed the removal, rebuilding and enlarging of the organ, which now speaks on new electric slider chests installed in new case work. The stoplist indicates the date stops were added to the original specification of 1906.

In contrast to the many changes made to Opus 696, **Opus 937** has led a quiet life. The organ has remained in its original home, Trinity (Reformed) UCC, Boonsboro, Maryland since its installation ca. 1908. Lawless-Johnson Organ Company (Greencastle, Pennsylvania) releathered the bellows, re-nutted the action, cleaned both the pipes and the windchests, and had the façade pipes repainted in the 1990s. In the summer of 2008, the organ was removed by the same firm and re-installed after additional repairs and a full restoration had been completed. A look at the stoplist shows just how similar the typical small organ of 1908 was to its sisters of a quarter century earlier.<sup>8</sup>

In the 1920s, Möller’s reputation increased in keeping with the firm’s ambitions, and the period of the orchestral organ in the United States was a fine one for the firm. One major instrument of the decade was **Opus 4566**, installed in the First Baptist Church of Gloversville, New York, in 1926. Scot Huntington reviewed the correspondence file on this organ and had this to say:

<sup>6</sup> E-mail from Stephen Schnurr, August 20, 2008.

<sup>7</sup> Letter from Lance Johnson of August 13, 2008. The letter, which contains additional details of the changes made to Opus 696 since its arrival in Fergus Falls, is available through the OHS Database entry on the 2008 rebuild.

<sup>8</sup> E-mail from John J. Johnson, Lawless-Johnson, received August 19, 2008.

## FIRST CHRISTIAN CHURCH, CUMBERLAND, MARYLAND Opus 36 (ca. 1880)

GREAT (61 notes)	SWELL (61 notes, enclosed)
8 Open Diapason	8 Viola (TF)
8 Melodia (TF)	8 Stopped Diapason (TF)
8 Dulciana (TF)	8 Stopped Diapason Bass
8 Stopped Diapason Bass	(CC-TE)
(CC-TE)	4 Flute d’Amour (open)
4 Principal	8 Oboe (TF)
Tremolo	
	PEDAL (27 notes)
	16 Bourdon

## BETHLEHEM LUTHERAN CHURCH, FERGUS FALLS, MINNESOTA Organ by Johnson Organ Company (Fargo, North Dakota), 2008

Incorporating pipework from Möller Opus 696 (1906)

GREAT (56 notes)	SWELL (56 notes, enclosed)
8 Principal (2008)	8 Stopped Diapason
8 Lieblich Gedeckt	8 Salicional
4 Oktav (1978)	8 Vox Celeste tc
4 Flute Harmonique	4 Gemshorn (1962)
2 Fifteenth	4 Flute D’Amour
Mixture III	2 Flautino
16 Trumpet (1978)	Sesquialtera II (1962)
8 Trumpet (unit)	8 Oboe
Zimbelstern	Tremulant

POSITIV (56 notes)	PEDAL (32 notes)
8 Copula (2008)	16 Principal (1962)
8 Dulciane	16 Bourdon
4 Rohrflöte (2008)	8 Octave (1973)
2 Lieblich Principal (1962)	8 Gedeckt [extension]
1½ Quinte (1962)	4 Choralbass [extension]
8 Krummhorn (1978)	Rauschquint II (1962)
	16 Posaune (1962)
	8 Trumpet (Great)
	4 Klarion (Great)

## TRINITY (REFORMED) UCC, BOONSBORO, MARYLAND Opus 937 (ca. 1908)

GREAT (61 notes)	SWELL (61 notes, enclosed)
8 Open Diapason	8 Violin Diapason (1-12
8 Melodia	grooved to Stopped
8 Dulciana (1-12 grooved	Diapason)
to Melodia)	8 Stopped Diapason
	8 Oboe Gamba (tc)
PEDAL (30 notes)	4 Flute D’Amour
16 Bourdon	



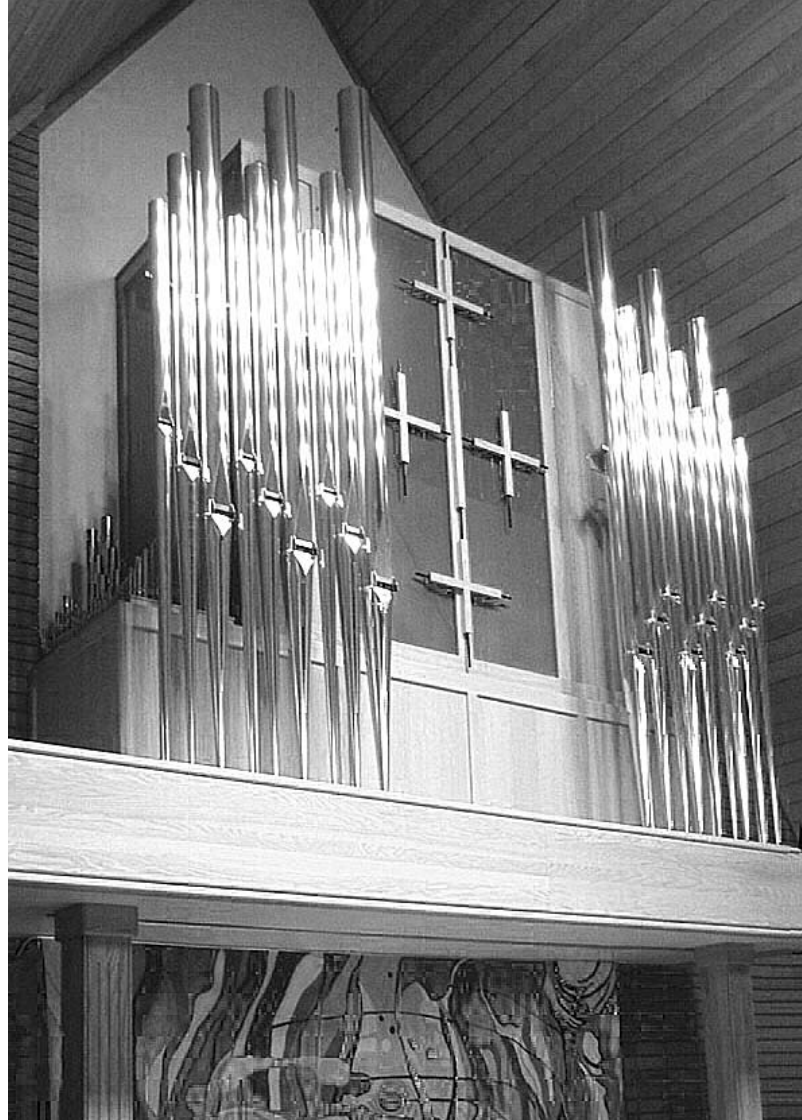
At the time it was installed, this was a show organ for Möller, who wanted to increase their sales...and fire a shot across Skinner's bow.... The correspondence indicates Möller spared nothing to make this instrument a show piece, and they strove to make it competitive with an E.M. Skinner instrument.<sup>9</sup>

A large organ of four manuals, six divisions and one hundred registers, the instrument is in danger of going down with the building that houses it, the congregation having moved on some time ago. As of this writing, the question of what will become of the organ has not been answered.

**Opus 5451**, from 1928, forms the core of a new organ installed by the Pipe Organ Foundation (Mercer Island, Washington) in the Church of the Blessed Seelos, New Orleans, Louisiana.<sup>10</sup> Originally installed in the chapel of Bleitz Mortuary of Seattle, the organ was still in place when Bleitz personnel volunteered their services to the city of New Orleans following the Katrina disaster. The company had wanted to have the organ removed, so they donated it to the Pipe Organ Foundation, who rebuilt it and installed it in the New Orleans church (formerly the Church of St. Vincent de Paul) in June of 2008. Their gift was more than a simple move of an organ without modification; the original six-rank unified organ is now a larger instrument utilizing the console, pipes, and rebuilt chests of Opus 5451 as its basis. In addition to pipe work and chests from other builders, the organ includes an 8' Open Diapason from **Opus 3342**, a six-rank tubular pneumatic organ Möller built for the First Evangelical Swedish Lutheran Church in Moscow, Idaho, in 1922.

Another installation based on an original Möller is in the Dolan-Quarry residence in Centreville, Delaware.<sup>11</sup> The instrument was completed in 2003 and is based on **Opus 6599**, which also provided the console currently in use. Additionally, the organ includes pipe work or chests from **Opus 1543**, **Opus 4202**, and **Opus 7977**, as well as other sources.

**Opus 5819** was installed in the Philadelphia Municipal Auditorium and dedicated September 17, 1931.<sup>12</sup> One of the last in a series of large Auditorium installations begun by Möller in the 1920s, this "Mighty Möller" had two consoles ("classical" and theater), a roll player, multiple 32' stops, percussions—virtually anything the well-dressed orchestral



*Above: Opus 10574 in Holy Cross Lutheran, Salem, Oregon.*

organ of the period required. Having served for well over half a century, the instrument was removed to storage under the guidance of the Organ Clearing House shortly before the building was razed in February 2005. Following months of unsympathetic storage in Philadelphia, the organ was sold to the University of Oklahoma for \$1.00 and was transferred to climate-controlled storage in Norman, Oklahoma. Although plans have not been completed for its hoped-for installation on campus, the University's American Organ Institute is currently installing a "sampling" of Opus 5819 as a new configuration they call "Mini-Mo." John Riester, Manager of the AOI Shop, says the selection of stops in "Mini-Mo" was made with the goal of providing the essential colors needed for film accompaniment and other theater organ uses, as well as providing a solid chorus for the classical repertoire. Chambers are being constructed, scheduled for completion in October, and the Organ Clearing House has been contracted to assist AOI with the installation in November 2008.<sup>13</sup>

Paul Marchesano reports that **Opus 6136**, installed in the Chapel of Old St. Paul's, Baltimore, Maryland, in 1933, is now in storage in Philadelphia. After restoration it will be in-

<sup>9</sup> E-mail posted to the OHS Members List, July 27, 2008.

<sup>10</sup> Details of the Blessed Seelos organ are taken from a longer document by James R. Stettner and housed on the OHS Database web server: [organsociety.bsc.edu/documents/LA/NewOrleans.BlessedSeelos.2008POFnotes01.pdf](http://organsociety.bsc.edu/documents/LA/NewOrleans.BlessedSeelos.2008POFnotes01.pdf).

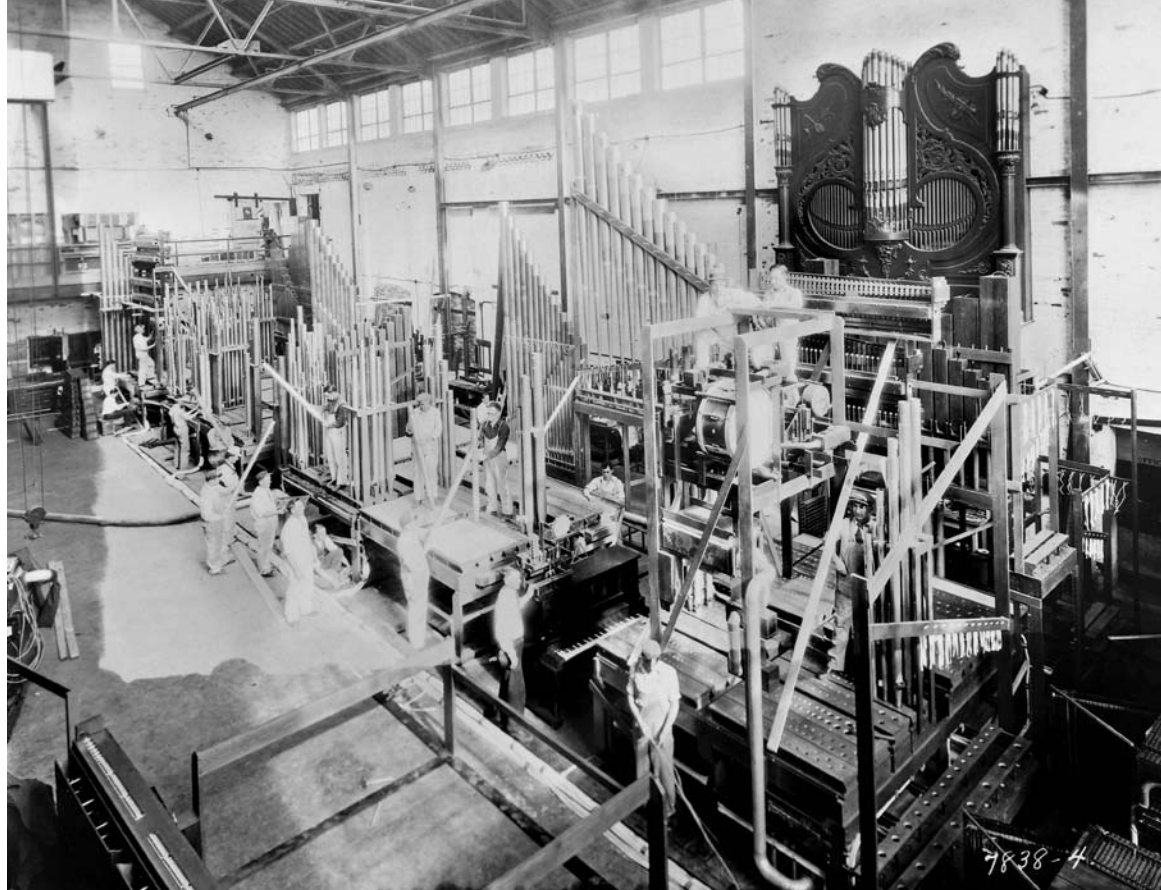
<sup>11</sup> Details of the instrument and its history can be found on the OHS Database at [organsociety.bsc.edu/SingleOrganDetails.php?OrganID=23041](http://organsociety.bsc.edu/SingleOrganDetails.php?OrganID=23041).

<sup>12</sup> Opus 5819 is at the heart of the University of Oklahoma School of Music's American Organ Institute, whose website contains a wealth of information on the organ, including reproductions of many photographs and historic documents associated with both the original building and the organ. Information here is condensed from the Institute's extensive web site: [www.aoi.ou.edu](http://www.aoi.ou.edu).

<sup>13</sup> Telephone conversation, August 19, 2008.

*Right: Opus 5819 being assembled on Möller's original erecting floor in 1931. The Solo Division is at the lower right foreground with the untuned percussions and sound effects units installed high above the manual windchests. To the left is the Great Division with the 16' Violone and 16' Double Trumpet pipes at the rear.*

PHOTO COURTESY OF THE  
AMERICAN ORGAN ARCHIVES.



stalled in St. John's Chapel of St. Clement's Church, Philadelphia, Pennsylvania.<sup>14</sup>

**Opus 9195** was installed in the Presbyterian Church of Los Gatos, California in 1958; Möller then enlarged the instrument to thirty-nine ranks in 1978. In 2005, Schoenstein & Co. rebuilt the console and changed the electrical system, along with making some tonal changes and additions. **Opus 9535** was installed (with the help of Jack Bethards, then a college student) in 1961 in the Episcopal Church in St. Helena, California. That organ, a four-rank Artiste, was cleaned, repaired, and relocated to a private residence by Schoenstein & Co. in 2008.<sup>15</sup>

**Opus 10574** was one of the many four-rank Artistes produced at the factory, this one having first been installed in Grace Lutheran Church, Salem, Oregon, in 1968. Grace Lutheran combined with Central Lutheran to become Holy Cross Lutheran at Grace's building. Lanny Hochhalter relocated the instrument within the room in 2001 and is engaged in an on-going project of enlarging the instrument. The photograph shows its present placement, the original unit chest and supporting frame now hidden behind a new 8' Principal that also screens a new II–IV Mixture. Chimes were added in 2003 and an additional rank, an unenclosed Chimney Flute, will be completed as soon as funds are available.<sup>16</sup> Another on-going Hochhalter project is the rebuilding and enlargement of **Opus 10479**, installed in First Presbyterian Church,

Salem, with Dr. Robert Baker as consultant. Considerably larger than the Grace Lutheran Organ, this instrument was most recently enlarged to thirty-eight ranks in 2005.

Three organs from Möller's last decade have also been subject to recent modifications. **Opus 11724** was installed in Kenilworth United Church in Chicago in 1985. In 2004 Milnar Organ Company (Eagleville, Tennessee) installed new slider seals, reconfigured the organ, and installed it in Forrest Lake United Methodist Church, Tuscaloosa, Alabama.<sup>17</sup> In 1969 Möller rebuilt Skinner Opus 784, which had been installed in First (Park) Congregational Church of Grand Rapids, Michigan, in 1930, as its **Opus R-806**. After fire seriously damaged the organ in 1988, Möller installed its **Opus 11810**, a 103-rank instrument that still contained Skinner pipework and mechanisms, as well as a great deal of Möller's work from the 1969 rebuild. Muller Pipe Organ Company (Maumee, Ohio) recently built a new organ of eighty ranks for the church, including in it many of the original Skinner stops of 1930, additional stops from the 1969 and 1988 Möller work, and the complete and unaltered Solo and Antiphonal organs from Opus 11810. The new organ was dedicated in February of 2006. **Opus 11826** (1991) was rebuilt and considerably enlarged by J. Zamberlan & Co. (Wintersville, Ohio) in 2005 as their Opus 2. The organ, in Oakmont Presbyterian Church, Oakmont, Pennsylvania, is now controlled by a new console; nine of the original sixteen ranks Möller built are included in the new instrument.

Many other M.P. Möller organs are currently being rebuilt. James R. Stettner of Seattle is releathering **Opus 7325**.

<sup>14</sup> E-mail from Paul Marchesano, August 3, 2008.

<sup>15</sup> E-mail from Jack Bethards, received August 20, 2008.

<sup>16</sup> Details of the rebuild were provided in an e-mail from Lanny Hochhalter, July 26, 2008. Additional photographs and both original and current stoplists are available on the OHS Database web site entry for this organ.

<sup>17</sup> Letter from Dennis Milnar, August 4, 2008.



It is a “portable” built in 1946, originally installed in Mountain View Lutheran in Puyallup, Washington, and since then both relocated and tonally altered. He will offer it for sale when the work has been completed and the console upgraded to solid state. Randall Dyer and Associates, Inc. (Jefferson City, Tennessee) currently has two Möllers in their shop: **Opus 8945** (1957) from First Broad Street United Methodist in Kingsport, Tennessee, and **Opus 9567** (1961) from Central Presbyterian in Bristol, Virginia. When Dyer’s work is completed in the fall of 2008, each will essentially be a new instrument incorporating Möller stops in a new context.

Other Möller instruments await new homes or more attention from restorers and builders. More than forty such organs are currently listed on the Organ Clearing House<sup>18</sup> and Church Organ Trader websites.<sup>19</sup> Additionally, Möller organs rather regularly turn up for sale on [www.ebay.com](http://www.ebay.com). From the sampling of recent work described above, and from the twenty-first-century equivalent of a bulletin board that the internet provides us, it would appear that M.P. Möller organs, or parts of them, will be around for another century at least.

<sup>18</sup> [www.organclearinghouse.com](http://www.organclearinghouse.com)

<sup>19</sup> [www.churchorgantrader.com](http://www.churchorgantrader.com)

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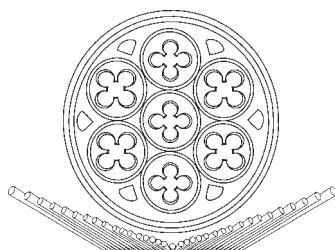
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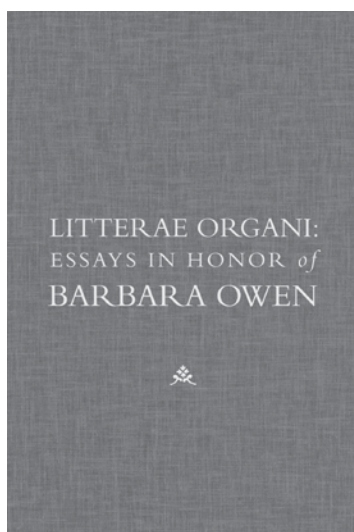
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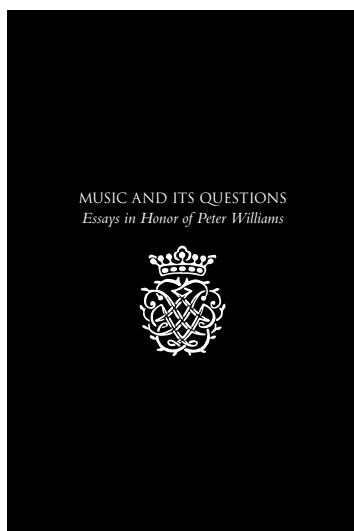
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## MURRAY M. HARRIS AND ORGAN BUILDING IN LOS ANGELES, 1894–1913

BY DAVID LENNOX SMITH  
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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.

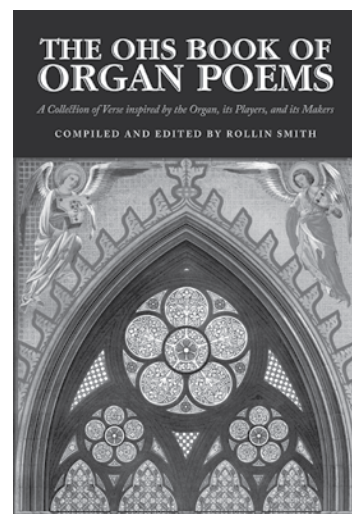
David Lennox Smith carefully gathered the history of Harris and his contemporaries and the organs they built for his doctoral dissertation, which was all but complete when Smith was murdered by an unknown assailant on March 5, 1979. For this publication, Orpha Ochse has updated Smith's research with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

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# Our Iconic Emblem

## Part I

by SCOT L. HUNTINGTON

*Above: From the Historic American Buildings Survey, September, 1959.*

WE'VE ALL SEEN IT SO OFTEN WE SCARCELY NOTICE ITS presence anymore. However, fifty years ago, when the Society was young, the development of a recognizable logo for the fledgling organization was still in its future. In the early 1960s, the Organ Historical Society was still finding its way, but attracting interested members at a steady and encouraging rate. Donald R.M. Paterson (one of the original founders), after serving as vice president under President Barbara Owen, was elected as the second president of the Society in the summer of 1961. He was determined that the Society should have a representative symbol that was instantly recognizable, just like the American Guild of Organists' famous shield. He appointed a committee, with Barbara Owen as chair, to produce an informative brochure describing the goals and good works of the OHS for distribution to churches and potential members.

It was determined early on that the symbol should be an organ, but given that so many members had their favorite builders, including the Hook brothers, Henry Erben, Thomas Appleton and the like, it was felt the logo should be politically neutral. In these early years, antique organs were largely an unknown quantity, and early members had the enthusiasm of the migratory pioneers as they cast about in the vast frontier—in this case looking for wonderful old organs. It was not

uncommon for the diehards to gas up the car on weekends or on a holiday, load up the cooler with bologna sandwiches, ice and drinks and, armed with a map from the local Esso, head into the back country looking for steeples. (Remember that, at this time, turnpikes and interstate highways were still under construction, and travel was conducted at a relatively leisurely pace through, not around, small towns.)

In the early years after the Society was founded, Robert Reich, then a teacher of Electrical Engineering at Clarkson College in Potsdam, New York, was investigating the nooks and byways of the Mohawk Valley between Albany and Syracuse—once a particularly fertile haven for simple, white clapboard churches nestled among the corn fields and Holsteins, and often sheltering equally simple (and quite antique) tracker organs. Roughly around 1958, an acquaintance of his in Burlington, Vermont, suggested he make the acquaintance of one Edgar Boadway, then a student at the University of Vermont, who had a similar unbridled passion for old organs. The two met, and soon they were pooling their resources and expanding their pursuits to include the wilds of New England—often during the long school vacations. The two had heard of the presence of a particularly handsome organ in Windsor, Vermont. Following an especially eventful day in Northfield and Woodstock, Vermont (imagine finding the Eugene Thayer

studio Hutchings-Plaisted, an 1830s G-compass Hook, as well as two Simmons organs—one remarkably spectacular—all in one day!), Ed returned to school and Bob Reich continued south. He stopped at Windsor to see what he could find, and was amazed at the rather elegant and sophisticated case in St. Paul's Episcopal Church. He took a number of photos, which he could hardly wait to share with Ed. The organ was barely playable at the time, and an imitation organ was ignominiously sitting in front of it; this had the feeling of an eventful find, even if it was a bit of a mystery.

Bob shortly thereafter quit teaching and joined the Andover Organ Company in Methuen, Massachusetts, then under the direction of Charles Fisk. The Andover company was doing pioneer work in those days refurbishing old tracker organs in New England. In 1961, they published a revolutionary book titled *Old Organs in Present Day Churches*. This pamphlet served to draw a fresh awareness of the musical treasure antique organs represented, and contained advice on proper maintenance and preservation, as well as suggestions for creative rebuilding. The little booklet displayed many photographs of old New England organs (a few sadly no longer extant), including Bob Reich's photo of the Windsor organ.

The organ case, while small, had a simple charm about it, yet it also had an elegant sophistication of design and proportion that suggested a classic English organ from the eighteenth century. The organ seemed the ideal symbolic representation Mr. Patterson and the OHS Information Committee were looking for. The organ was still unattributed at that time, and little was still known about it, so seemingly fate had intervened and provided not only the perfect image, but one with the requisite neutrality as well. Once selected, Bob Reich gave one of his photos to Leo Constantineau, a gifted case designer and, later, foreman of Andover and a graduate of the highly respected Rhode Island School of Design. Constantineau produced the first drawing of the Windsor organ case. The *OHS Information* brochure, complete with logo, was presented to the OHS National Council for their (enthusiastic) approval, which was mentioned in the minutes published in the October 1962 (vol. 7, no. 1) issue of *The Tracker*. The following spring, an announcement appeared in the journal suggesting the logo's use and how quantities could be obtained, and a copy was mailed to every member with their magazine (*The Tracker* 7, no. 3, March 1963). That summer, the National

Convention was headquartered in Portland, Maine, and the OHS emblem organ appeared for the first time on the cover of the convention brochure, subsequently appearing on the cover of the LP recording documenting the organs heard at the convention.

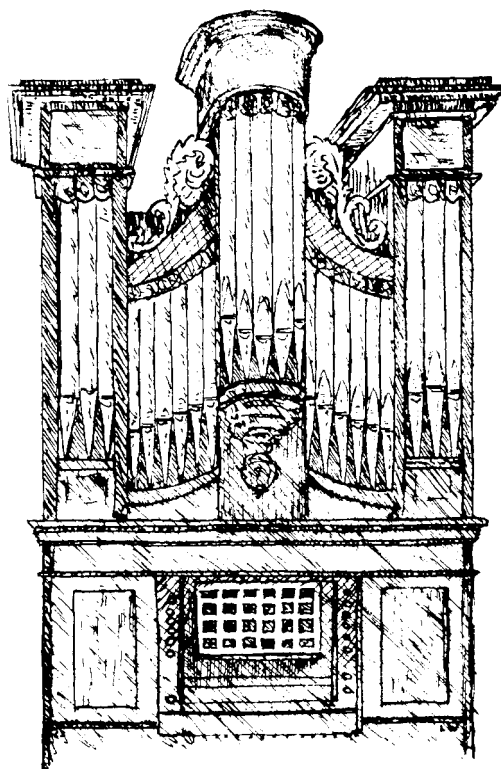
Shortly thereafter, official stationary was prepared that also featured the new logo. The next two convention brochures emulated the same cover design of the Maine booklet, yet the image of the organ was slightly different in subsequent rendering. The emblem organ never again appeared on the cover of a convention recording and, following the tenth convention (in 1965), convention cover art became more varied and fanciful, and the logo never again appeared on a program cover. At this point, the logo disappeared somewhat from regular view, but was still seen annually on the membership form and on the official stationary.

The first printed issue of *The Tracker* was issued in October 1958 (vol. 3, no. 1), and used a simple block type masthead. The following issue adopted the distinctive type-face (with a bit of an Uncial characteristic) and stylized flowers taken from the Hilborne Roosevelt catalog of 1888.

With the 1972 Winter issue (vol. 16, no. 2), the publisher Norma Cunningham began a systematic makeover of the entire journal. First, the interior of *The Tracker* was redesigned. Prior to this date, the cover page was all text. With the makeover, the first page became an actual cover featuring some form of cover art, usually a full-page photo. The second of these redesigned covers (Spring 1972, vol. 16, no. 3) featured a full-page, black-and-white photo of the now-familiar Windsor case—the first printed in OHS

history. By this time the organ had been identified as an 1868 S.S. Hamill instrument housed in a ca. 1824 Lemuel Hedge case. The photo was part of the convention travelogue article announcing the Woodstock, Vermont, convention to be held that coming June. On Wednesday evening, June 28, A. Graham Down directed a service of Choral Evensong at St. Paul's Church, Windsor, marking the first time a group of members actually saw or heard the emblem organ in person. The photo used on the cover was that taken by Robert Reich, from which Leo Constantineau had made his original drawing.

*Above: The original Leo Constantineau image as it appeared on the cover of the Maine 1963 convention booklet following its unveiling to the membership the previous spring.*





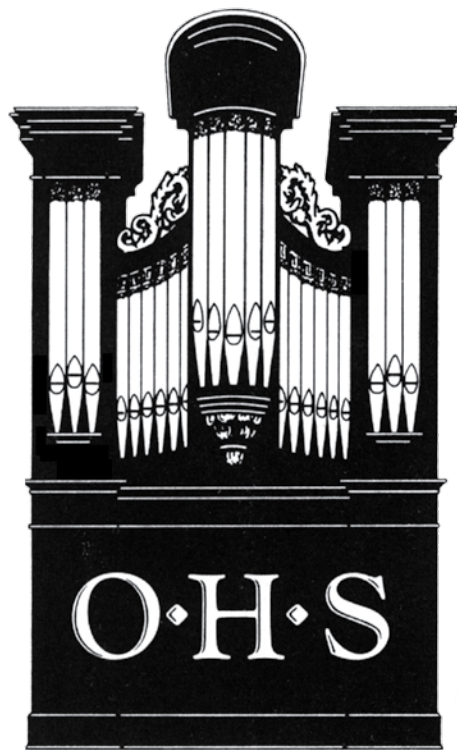
In the Fall of 1972, Mrs. Cunningham completed her redesign of *The Tracker* by making one subtle change to the masthead: The header retained the distinctive Roosevelt font, but the familiar Constantineau image replaced the Roosevelt flora. Norma announced the new masthead by explaining, “it would be more appropriate for the ‘hat’ of our journal to show more clearly what we are all about....”

By this time, the Constantineau image, which a keen eye would notice as slightly different each time it was used, appeared somewhere on every official piece of OHS material—the journal, stationary, brochures, membership renewal notices, recording covers, convention program booklets, and even a souvenir T-shirt. The one place it didn’t appear was the Historic Citation plaques, which were hand-lettered on parchment paper.

In 1976, the emblem organ was the only image on the cover of *The Bicentennial Tracker*, a special commemoration of both the Society’s twentieth anniversary, and the Bicentennial of the United States. Most members of the Society are of an age to remember clearly the spirit of celebration that took hold of the nation that year, with officially sanctioned products and events, and red, white, and blue *everywhere*. It was indeed a grand party. The OHS responded with a 192-page special edition of *The Tracker*. A gift from the Society to its members, the publication contained much new scholarship relating to the antique American pipe organ that still holds up well thirty-two years later. The inside cover featured the official seal of the “American Revolution Bicentennial” with the largest representation of the Constantineau image ever used.

In 1983 and shortly after he had become the OHS executive director, William T. Van Pelt had the emblem redesigned and updated. He commissioned Gene Rudy, a professional artist working at Virginia Commonwealth University in Richmond, to update the emblem into the crisp stylized version that has been so familiar to us for the past twenty-six years. Rudy also designed a quite elegant membership brochure as part of a very successful campaign to increase the Society’s membership from 1,500 to close to 3,500 members. Tragically, Gene Rudy was killed when the motorcycle he was riding was broadsided by a deer in 2005.

**Above:** The stylized emblem organ logo currently in use, as designed by the late Gene Rudy in 1982.



To commemorate the Society’s fiftieth anniversary and at the request of the present author, at that time chair of the Publications Governing Board, the journal’s gifted designer, Len Levasseur, created a special golden anniversary version of the emblem, which first appeared on the Winter 2006 cover of *The Tracker* (vol. 50, no. 1). This image was used throughout the anniversary year.

In 2008, as part of a major restoration of the church building, organbuilder Stephen Russell of Chester, Vermont, was commissioned to restore the S.S. Hamill organ. The appearance of the restored instrument is nothing short of stunning. As the closing evening concert of the American Organ Archives Tour held this past August, Dr. Carol Britt played the first recital on the restored instrument, which had been completed just two days before the concert. This was an emotional event for many longtime OHS members—to experience in person an instrument known to them only as an iconic image, yet an image that conjures up so many fond memories of association and passionate devotion to a cause. The serenely beautiful color image of this organ seen on the cover of this issue, taken the night of this historic concert, is the first color image of the organ to appear in OHS history, and surprisingly, only the second time in our long and illustrious history that the photographic image has appeared before the membership.

Lemuel Hedge (November 2, 1786–1853) was born in Windsor, Vermont, and died in Brooklyn. Little is known of his formal training, other than that he had experience as both a cabinetmaker and blacksmith (both trades that would have served his well as an organbuilder), but he was most renowned as a rulemaker. In 1827, he patented a rule-graduating machine that permitted the accurate machine stamping of wooden rules—the British, heretofore considered the pioneers of rulemaking, did not adopt machine stamping of rules until decades later. Henry John Corrie (1786–1858) was an organbuilder by trade, having apprenticed with George Pike England of London. Later, in the employ of organbuilder Thomas Elliot, he accompanied Elliot’s large organ to Old South Church in Boston 1822. For whatever reason, he didn’t return home and is known to have worked for a Vermont organbuilder in 1822–23, before returning to Boston to work for Thomas Appleton. Barbara Owen conjectures that Hedge would be the likely candidate for Corrie to have worked with in Vermont. In the AOA

tour booklet, Boadway surmises that Hedge may have been assisted by William M. Pease, a teacher, organist, and organ tuner from London, England.<sup>1</sup>

Typically, vernacular organbuilding taking place in rural areas is apt to be rather plain, if not somewhat poorly proportioned, and crafted from whatever wood was available locally. There is an elegance of design and proportion to the Windsor case that would be extraordinary for a city organ, much less for an organ built several days' journey from the nearest city. The classic five-sectional case with round center tower is quite typical of eighteenth century British cases, as well as of American cases from the East Coast builders inspired by British organbuilding, such as Goodrich, Erben, and Appleton. The particularly unique carvings seen in flats two and four are in the Empire style, and not completely dissimilar to ornamentation seen on Tannenburg cases built a generation earlier. Nothing is yet known of the contents of the original organ, but in 1868, Samuel Sharfenburg Hamill (1830–1904) of East Cambridge<sup>2</sup> built a new instrument employing the exquisite Hedge case. Further research is needed to determine if he reused any of the original pipework. Hamill built a number of instruments in Vermont, including contemporary instruments in Meriden, New Hampshire, and Grafton, Vermont. While the workmanship of Hamill instruments is not as finely executed as his city competitors, and Hamill won many of his contracts in competition with them by underbidding, the voicing can be quite fine during this period. The diapasons—typical for the period of Boston work—can be bold, and the flutes rather sweet and refined, with perhaps more speech transients than would be found in organs by the larger firms. In a sense, Hamill's instruments have a distinctive tonal personality, with a bit of an earthy quality about them that is more characteristic of work from the 1850s than the 1860s, and also quite at home in these picture-postcard country villages, nestled along the upper Connecticut River.

This description of the organ in its present condition is taken from the Archives tour booklet:<sup>3</sup>

The brick church was built in 1822 by Alexander Paris of Boston. Lemuel Hedge was a parishioner and Vestryman of St. Paul's Church. He ultimately built two organs for Windsor, the other for the Baptist church. The organ was evidently trouble-prone. In 1834, the Winchester, New Hampshire, pioneer builder was paid \$112.50 for repairs, spending an astonishing five weeks in Windsor with his son. In 1851,

native son William Nutting Jr. was paid \$158.12 for repairs. In 1868, Hamill was paid \$747.49 to build a new organ "...to be fitted to the old front, which we are desirous of retaining so far as practicable," and moved the organ from the gallery to a chamber opened at the right front of the chancel. Here the organ remained until 1979, when the organ was returned to the gallery following extensive renovation.

The Hamill organ used an assortment of recycled pipes, not all of the first quality, and replaced the original speaking façade pipes with zinc dummies.

#### MANUAL (ENCLOSED)

Open Diapason (TC)	8'	42
Dulciana (TC)	8'	42
Melodia (TC)	8'	42
Stop'd Diapason Bass	8'	12
Principal	4'	54
Flute	4'	54
Twelfth and Fifteenth	II	108

#### PEDAL

Bourdon	16'	25
---------	-----	----

Pedal Coupler  
Signal

**MANUAL COMPASS:** CC–f<sup>3</sup>, 54 notes

**PEDAL COMPASS:** CC–c<sup>1</sup>, 25 notes

The Melodia is open wood from tenor F, and the Flute is a metal chimney flute with 12 stopped wood basses and 10 open metal trebles. The three 8-foot stops are all from tenor C, and the Dulciana was called "Bell Gamba" by Hamill, using pipes marked "Ker." The Dulciana bass notes are grooved to the Stop'd Bass. The Twelfth and Fifteenth are early versions of what later came to be known as a "Grave Mixture" and has no breaks. The expression control is by a hitch-down pedal. The case is mahogany veneer on white pine.

The author is indebted to Edgar Boadway, Barbara Owen, and Robert Reich for their personal reminiscences concerning the early history of the OHS emblem. Little about the history of this image is mentioned in writing, either in the early issues of the journal, or the council minutes, and this story, like much of our unique early history, is now largely oral legend.

Many of us who have been members for decades have seen this little image so much that we hardly notice it anymore. Now, knowing the history of this iconic image, and having seen (and heard) it once more so lustrous and proud, I, for one, will never take it for granted again. Instead, from now on, it will seem a reassuring familial talisman, an image simple, yet redolent of history, passion, and hope.

*Part 2 in the next issue of The Tracker will include several color examples of the use of the Emblem over the years.*

<sup>1</sup> Edgar Boadway, compiler, *A Vermont and New Hampshire Organ Tour* (Princeton: The American Organ Archives, 2008), 28.

<sup>2</sup> Apprenticed with Henry Erben of New York City, 1845–ca. 1850, continued in Erben employ until 1853, probably as journeyman, then briefly with Hall & Labagh, also of New York, then with E. & G.G. Hook in Boston, 1854–1856, with Simmons & Willcox of Boston, 1856–1858, operated his own firm in East Cambridge, ca. 1859–ca. 1890.

<sup>3</sup> See footnote 2.

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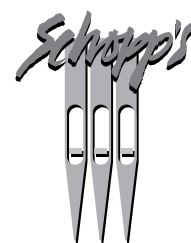
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## Minutes of the National Council Meeting

Monday, February 18, 2008  
Holiday Inn Hotel,  
Coraopolis, Pennsylvania

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

**Call to Order:** The meeting of the National Council of the Organ Historical Society was called to order by President Laurence Libin on Monday, February 18, 2008, at 8:06 a.m., in the Holiday Inn Hotel, Coraopolis, Pennsylvania. A quorum of Council members was established. Present: Laurence Libin (President), Joseph McCabe (Vice-President), Stephen Schnurr (Secretary), James Stark (Treasurer), Jack Bethards (Councilor for Organizational Concerns), Carol Britt (Councilor for Archives), Scot Huntington (Councilor for Publications), Allen Kinzey (Councilor for Conventions), Randall Wagner (Councilor for Finance and Development), and Daniel N. Colburn, II (Executive Director). Absent: Will Headlee (Councilor for Education).

### Approval of Minutes:

**Moved**—McCabe; second—Wagner, to approve minutes of the Rochester, New York, meeting of the National Council, held Wednesday, October 10, 2007, as circulated by the Secretary and to be published in accordance with *Robert's Rules of Order*. Motion passed unanimously.

**Moved:** Schnurr; second—Huntington, to approve minutes of the special meeting of the National Council via telephone conference call, Monday,

October 29, 2007, as circulated by the Secretary and to be published in accordance with *Robert's Rules of Order*. Motion passed unanimously.

**Moved**—Wagner; second—McCabe, to approve minutes of the special meeting of the National Council via telephone conference call, Monday, November 26, 2007, as circulated by the Secretary and to be published in accordance with *Robert's Rules of Order*. Motion passed unanimously.

### REPORTS

#### President's Report:

Laurence Libin. President Libin presented a written report to the Council. He has been involved in a myriad of activities related to the Society, which include: writing opinion pieces for *The Tracker* which outline a vision for the Society focused on documenting and preserving historic organs; collaborating with others for the 2007 and 2008 symposia; writing to OHS-member organ teachers to enlist their support in achieving increased membership amongst their students and assisted Dennis Northway, Membership Chair, in writing these students; participating in launching the members-only email list and in enlisting registrants; and communicating frequently with the Executive Director and members of the National Council about their concerns. The President related the possibility of co-sponsoring a one-day symposium on the Estey pipe organ.

**Moved:** Schnurr; second—Kinzey, that the National Council approve the co-sponsorship of the proposed Estey organ symposium, to be held in Brattleboro, Vermont, tentatively scheduled for September 27, 2008. Motion passed unanimously.

#### Vice-President's Report:

Joseph McCabe. A written report was submitted by the Vice-President. David Scribner has agreed to moderate the members-only email communications list. Work continues towards a secure membership directory available online. The Vice-President has had considerable communication with Ascension Episcopal Church of Buffalo, New York, regarding its contract to rebuild and alter its OHS-cited Kimball organ. Mr. McCabe continues to have successful and fruitful discussions with the Catholic Diocese of Buffalo regarding the future of important organs in now-shuttered parishes. He is also active in meetings and discussions of the Publications and Archives governing boards, as well as the Executive Committee.

**Treasurer:** James Stark. The Treasurer presented a written report. For the Fiscal Year 2006–2007, there was an operating loss of \$27,718. Assets at year end were \$1,730,663, with \$1,112,787 in deposit accounts, \$339,149 in investments, \$234,869 in merchandise inventory for resale, and \$25,350 in other non-cash assets. Liabilities totaled \$83,392, principally deferred income from membership dues paid in advance. Fund balances in Designated Funds totaled \$1,386,859, and undesignated retained earnings totaled \$253,020. Designated gifts received during the year totaled \$1,049,527. Memberships totaled 3,329 at September 30, 2007, versus 3,602 at September 30, 2006. Within the Fiscal Year 2007–2008, membership funds are running slightly below budget, although they are 7% above similar figures for last year at this time. Annual Fund gifts are below budget. Catalogue sales are running ahead of budget.

**Executive Director:** Daniel N. Colburn, II. A written report was received from the Executive Director. Mr. Colburn has focused much of his attention on the 2008 Seattle National Convention. Mr. D. Jay Feldman, the hotel broker, worked very hard with Mr. Colburn when the Holiday Inn abruptly cancelled the Society's convention contract in late January. It has since been reinstated. The convention brochure is expected to be finished by the end of the month for mailing to the membership. Advertising for the convention has begun. Progress is being made with production of the 2004 Buffalo Convention compact discs. The Annual Fund has not yet met its goal, and Council members will be requested to actively participate in contacting members for potential gifts. A bequest in the amount of \$109,581 has been received from the estate of Brian Buehler of Michigan. As of February 9, 2,953 members have renewed. Council members will be requested to assist in contacting lapsed members. Don H. Carolina has been hired to assist with administrative and membership work in the Richmond, Virginia, headquarters. *Organs of Italy*, a new tour for the OHS, is in the final stages of planning. To date, approximately 35 inquiries have been received for 20 seats available. The Executive Director continues to recruit new advertisers for the society's regular publications. An advertising exchange agreement has been worked out with *The Diapason*.

**Resolved:** Schnurr, second—Kinzey, that the National Council on behalf of the membership and the Seattle Convention Committee extends its thanks and appreciation to D. Jay Feldman for his invaluable assistance in securing

the hotel contract for our 2008 Convention, and for his consistently effective work for the OHS over a period of years. As a token of our gratitude we present to Mr. Feldman a copy of the OHS Press's newly published book of organ poems edited by Rollin Smith. Resolution passed unanimously.

## COUNCILORS' REPORTS

**Archives:** Carol Britt. Dr. Britt submitted a written report. Approximately 100 items have been received for the Archives, most from the Hilberath collection. The Archives' first book in Chinese has been acquired. Several boxes of materials related to the Samuel Pierce firm of Reading, Massachusetts, have been received from Mr. and Mrs. David Spears of Dunstable. Arrangements for the 2008 Organ Tour are mostly complete. The job description for the Archivist was presented. The Archives Governing Board has begun discussion of appropriate ways to mark the semi-centennial of the Archives in 2011.

**Conventions:** Allen Kinzey. Mr. Kinzey presented a written report with updates pertaining to several conventions from various committee chairs. The 2009 Cleveland Convention has adjusted its dates to July 5-10. Negotiations with venues for this event have begun. New initiatives to assist with convention advertising for this event are being planned. There was no report from the 2010 Pittsburgh committee. The 2011 Washington, DC, committee has begun work to secure hotels, venues, buses, caterers, and is working on a schedule of events. In addition, the Councilor has called for convention proposals for 2012 and beyond in *The Tracker*, though there has been no response yet. The Secretary

distributed copies of the highly-complimentary review of the 2007 National Convention in the February 2008 issue of *The Diapason*.

**Education:** Will Headlee. A written report was received in the Councilor's absence. Four applications have been received to date for the Biggs Fellowship with a deadline of February 28. One Citation has been approved since the last meeting of the Council, while four Citations presented during the same period. The President reported verbally that preparations for the 2008 symposium "Organs in Art/Organs as Art" in New York City are proceeding.

**Moved:** Kinzey; second—Schnurr, that National Council rescind Citation #305 for the 1934 W.W. Kimball organ in Ascension Episcopal Church of Buffalo, New York. Motion passed, one abstention (McCabe).

**Finance and Development:** Randall Wagner. Councilor Wagner provided a report from the Endowment Fund Advisory Board, which has met by email. Peter Boysen has been welcomed to the Board. For the 12 months ending December 31, 2007, the Endowment Fund has grown from \$342,503.59 to \$485,782.67 with gifts of \$129,124.02 and withdrawals of \$8,560.00. There has been no activity from the Van Pelt Fund Committee. The Society's deficit and coordinated fund raising are top priorities for the Development Committee.

**Moved:** Wagner; second—McCabe, that the Treasurer of the Organ Historical Society is hereby authorized to invest and reinvest the permanent funds of the Society, excluding the Endowment Fund, in a manner consistent with the

asset classes and asset allocation adopted by the Endowment Advisory Board; and further rescinding such authority as had been granted to the Endowment Advisory Board over the management of the Society funds other than the Endowment Fund. Motion passed unanimously.

**Organizational Concerns:** Jack Bethards. Councilor Bethards' written report included news of the Membership Committee Chair's efforts with the President and Executive Director to recruit new members who are teachers and students of the organ. Membership decline is a problem which must be addressed. A preliminary draft of Chapter management guidelines was presented at the meeting. Mr. Bethards attended a meeting in Tucson, Arizona, of the multi-organizational promotion committee for the pipe organ. The committee decided on a two-tiered approach to activities. The American Guild of Organists will spearhead a general promotion of the organ in connection with their "Year of the Organ." APOBA will sponsor a professional publicist to generate publicity strictly about pipe organs. All of the organizations will continue to communicate in order to avoid duplication of effort. The Council reviewed a number of bylaws changes which are to be sent to James Wallmann for preparation of proper language, then to be approved by the Council and the membership. The Secretary reported verbally that Chicago-Midwest Chapter has produced electronic files of most issues of its journal, *The Stopt Diapason*, and made same available at the Chapter's website, along with an index, the first chapter to engage this type of project.

**Moved:** Bethards; second—Huntington, that National

Council form a committee of Jack Bethards, Joseph McCabe, Stephen Pinel, Dennis Northway, and Daniel Colburn to devise a membership promotion strategy appealing to a wider range of people who wish to support the pipe organ. Motion passed unanimously.

*The meeting recessed for luncheon at 12:03 p.m.; the meeting reconvened at 12:47 p.m.*

**Research and Publications:** Scot Huntington. Several written reports were submitted by the Councilor. The Publications Governing Board has had one telephone meeting since the last meeting of Council, on February 9. The *festschrift* for Peter Williams has been published. A letter from Professor Williams was attached to the Councilor's report. Rollin Smith's *Organ Poems* has also been published by the OHS Press. Two proposals for the Governing Board's Request for Proposals for photography for the 2009 Cleveland Convention have already been received, with a deadline of March 1. Numerous publications are in process. The work of the convention publications discussion group continues. A written report from Gregory Crowell, Director of Publications, followed. *The Tracker* continues on schedule, and a list of articles for future issues is established. Work on assembling the 2008 *Organ Atlas* and *Organ Handbook* has commenced. The 2007 *Organ Atlas* was described as "extraordinary and invaluable" in the February 2008 issue of *The Diapason*. Copies of recent OHS Press publications have been sent out to many periodicals for review. A job description for the Director of Publications was attached to Mr. Huntington's report. Instead of producing an index for *The Tracker*, it has been decided to make the



journal available online in a searchable manner. A brochure of OHS Press publications is in development. There was no report from the Publications Prize Committee. A proposal had been submitted to Council by a Society member outlining a strategy to promote the OHS as an organization devoted exclusively to the pipe organ, which created considerable discussion. Part of this plan was a proposal to rename the Society's journal as a part of a larger membership promotion strategy. By unanimous consensus, it was referred to the Publications Governing Board for consideration and referral back to National Council.

## OLD BUSINESS

### Guidelines for Restoration and Conservation:

Huntington. An overview of printed documents under production by the committee was distributed electronically.

### Convention Sourcebook:

Schnurr. There was no report.

**Mission Statement:** Colburn. There was no report.

### Articles of Incorporation.

**Resolved:** Wagner; second—Britt, that the following statement be sent to the membership for their approval:

WHEREAS, the Articles of Incorporation of the Society, adopted in 1961, state that one of the purposes of the Society is: "To use its good offices to have significant American organs preserved in their original condition, carefully restored, or worthily rebuilt;" and

WHEREAS, it is in the best interests of the Society to amend the Articles of Incorporation of the Society to more accurately reflect the current purposes of the Society, such that the phrase in question will read as follows: "To use its

good offices to have significant American organs preserved in their original condition or conservatively restored;" therefore, it is

RESOLVED, that Article 3 of the Articles of Incorporation of the Organ Historical Society be amended to read in full as follows:

3. The purpose or purposes of the corporation are:

To encourage, promote and further an active interest in the pipe organ and its builders in North America; To collect, preserve, evaluate, and publish detailed historical information about organs and organ builders in North America; To use its good offices to have significant American organs preserved in their original condition or conservatively restored; To provide members with opportunities for meetings and for the discussion of professional topics, and for other lawful acts incidental to the purposes of the Society. The Society is a corporation which does not contemplate pecuniary gain or profit, incidental or otherwise, to its members.

RESOLVED FURTHER, that, except as hereby amended, the Articles of Incorporation of the Society remain in full force and effect.

RESOLVED FURTHER, that any one or more of the Society's President, any Vice President, or the Secretary be, and they hereby are, individually and collectively, authorized and directed on behalf of the Society to execute, deliver, and file the amendment to the Articles of Incorporation of the Society as set forth above, and to take such additional action as they may, individually or collectively, deem necessary or appropriate to carry into effect

the full intent and purpose of the foregoing resolutions. Resolution passed unanimously.

### American Guild of Organists 2008 National Convention:

Colburn. A packet insert will be sent for the registrants of the convention.

### Publications Governing Board budget reduction proposal:

Huntington. The proposal was left on the table.

### Online chatlist:

McCabe. Moved: McCabe; second—Kinzey, that the National Council ratify the appointment of David Scribner as moderator of the members-only subscriber email list. Motion passed unanimously.

### American Organ Archives Organ Tour:

Britt. Most arrangements have been made, except for the bus contract. The timing of publicity announcements was discussed and Council's concerns were referred to the American Organ Archives.

### Committee Lists:

Schnurr. The Secretary has noted that despite numerous attempts and various established deadlines, contact information has not been made complete from the Councilors for Education and Finance and Development.

**Job Descriptions:** Colburn and McCabe. Descriptions have been received from the governing boards for the Archivist and Director of Publications. Descriptions for staff in Richmond are complete.

## NEW BUSINESS

There was brief discussion of the market downtown for Society investment income.

**Moved:** Huntington; second—Bethards, that the National Council approves

the co-sponsorship of the Eastman Rochester Organ Initiative symposium, to be held in Rochester, New York, and entitled "Reconstruction," scheduled for October 2008. Motion passed unanimously.

**Moved:** Huntington; second—Britt, that the President is empowered to contact Partners for Sacred Places and Friends of Sacred Structures and similar organizations to make known the willingness of the OHS to serve as a resource on matter involving historical pipe organs. Motion passed unanimously.

**Moved:** Schnurr; second—McCabe, that, to ensure accuracy and consistency of information and to ensure that the Executive Director remains fully informed about activities undertaken in the Society's name, anything printed, electronically transmitted, or placed on the OHS website in the OHS's name or under OHS auspices shall be approved by the Executive Director prior to being disseminated. Exceptions shall be made for official publications of the OHS Press and for chapter communications. Motion passed unanimously. Councilors are instructed by the President to inform all persons they oversee of this motion immediately.

**Moved:** Wagner; second—Kinzey, to rescind the motion of Council, August 18, 1999, empowering the Vice-President to form and chair a committee to review and revise the Guidelines for Conservation and Restoration. Motion passed unanimously.

**Moved:** Huntington; second—Wagner, that a committee be created to revise the Guidelines for Restoration. Membership of the committee to be: Scot Huntington and John Watson (co-chairs), Joseph Dzeda, Sebastian Glück, Nicholas

Thompson-Allen, Jonathan Ortloff, Bruce Shull, and Jeff Weiler. The purpose of the committee shall be to draft Guidelines for Conservation and Documentation. Motion passed, one abstention (Huntington).

**Moved:** Huntington; second—McCabe, that National Council endorse the fundraising development proposal submitted by the Publications Governing Board, pending the successful solicitation of selected members for a contribution to underwrite the proposed publication, to be coordinated with the Executive Director. Motion passed unanimously.

It was consensus by majority opinion that convention recordings may be released as they become available.

**Moved:** Huntington; second—Bethards, that the position of Publications Prize Committee Chair be a rotating term of one year to be filled by members of the committee. Motion passed unanimously.

## REVIEW OF FUTURE MEETINGS

### Review of dates, times, and places of upcoming Council meetings:

Saturday and Sunday, July 12 and 13, 2008, in Seattle, Washington, beginning 9:00 a.m. on July 12  
October 2008, in Cleveland, Ohio

## ADJOURNMENT

**Moved:** Huntington; second—Wagner, to adjourn. Motion passed unanimously. Meeting adjourned at 3:51 p.m.

—Respectfully submitted,  
Stephen Schnurr, Secretary.

—Approved, Saturday, July 12, 2008,  
in Seattle, Washington.

## Minutes of a Special Meeting of the National Council

Monday, April 21, 2008

A special meeting of the National Council of the Organ Historical Society was convened by telephone conference call on Monday, April 21, 2008, at 6:38 p.m. Eastern Daylight Time by President Laurence Libin. This special meeting was called in accordance with the Society's Bylaws, sections 4.13, 4.14, and 4.17. A quorum of Council members was established. Present: Laurence Libin (President), Joseph McCabe (Vice-President); Stephen Schnurr (Secretary), Carol Britt (Councilor for Archives), Allen Kinzey (Councilor for Conventions), Randall Wagner (Councilor for Finance and Development), Jack Bethards (Councilor for Organizational Concerns), and Daniel Colburn (Executive Director). Also present: Dennis Northway (Membership Committee Chair, arrived 6:44 p.m.) and Stephen Pinel (Archivist). Absent: Will Headlee (Councilor for Education), Scot Huntington (Councilor for Research and Publications), and James Stark (Treasurer).

The following items were transacted during the telephone conference meeting:

### Membership count update:

Colburn. The Executive Director reported that, beginning January 26, 2008, the Society's Contoller, David Barnett, has been producing weekly reports on membership income and gifts to the Annual Fund. On January 26, membership income for the fiscal year was \$201,532, accounting for current membership of 2,917 persons and a lapsed membership of 547 persons. As of April 20,

membership income was \$211,709 (increase of \$10,177), with a current membership of 3,081 persons (increase of 164) and a lapsed membership of 458 persons (decrease of 89, indicating 75 new members). On January 26, gifts to the Annual Fund totaled \$24,530. By April 20, Annual Fund gifts had increased by \$1,835 to \$26,365.

**Budget update:** Stark (written report presented *in absentia*). Membership income is at budget, though the Annual Fund is running well below what was understood to be an ambitious budget goal. Unallocated overhead is below budget, as are National Council expenses. Catalogue income is running ahead of budget, though sales appear to be slowing with the national economy and will be monitored. Programming services budgets are in good shape. Investment income is approximately \$10,000 below budget.

Councilor Bethards noted a total of \$63,926 needs to be raised by the end of the fiscal year to meet the budget goals in the various categories of fundraising. This amount includes \$39,000 expected of the Annual Fund, \$9,700 in unrestricted gifts, \$1,000 in miscellaneous income, \$8,000 in Friends of the Convention, and gifts to the convention, \$12,400.

### Membership promotion

**proposal:** The President invited Dennis Northway as Membership Chair to lead discussion on a membership proposal from a committee which includes Mr. Bethards, Mr. McCabe, Mr. Pinel, Mr. Northway, and Mr. Colburn. A written proposal from the committee was received by the Council, outlining a membership campaign as part of the OHS's role in the Year of the Organ, emphasizing the

Society as devoted to the pipe organ. Various opportunities for disseminating this membership promotion would include, but not be limited to, press releases, email blasts, facebook.com presence, and print advertisements in journals.

**Moved:** Kinzey; second McCabe, that the National Council endorse the membership promotion proposal submitted by the membership promotion committee and authorizes the necessary fundraising to implement it. Motion passed unanimously.

**Committee list:** The Secretary brought to the attention of the Council that the OHS Committee list has still not been completed, despite deadlines set as far back as August 1, 2007. Continuous pleas for information from Council members have been ignored. Information is still lacking in particular from the Councilor for Finance and Development and the Councilor for Education.

A searchable membership list to be made available online is in the final stages of completion. The document will be available in a special, secure pdf format.

### Review of dates, times, and places of upcoming regular Council meetings

Saturday and Sunday, July 12 and 13, 2008, in Seattle, Washington  
October 2008 in Cleveland, Ohio

**Adjournment:** moved, Wagner; second—Britt, that the meeting be adjourned. Motion passed unanimously. Meeting adjourned at 7:18 p.m.

—Respectfully submitted,  
Stephen Schnurr, Secretary.  
—Approved, Saturday, July 12, 2008,  
in Seattle, Washington.

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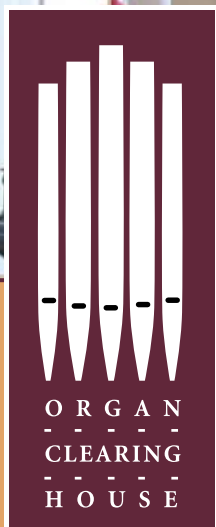
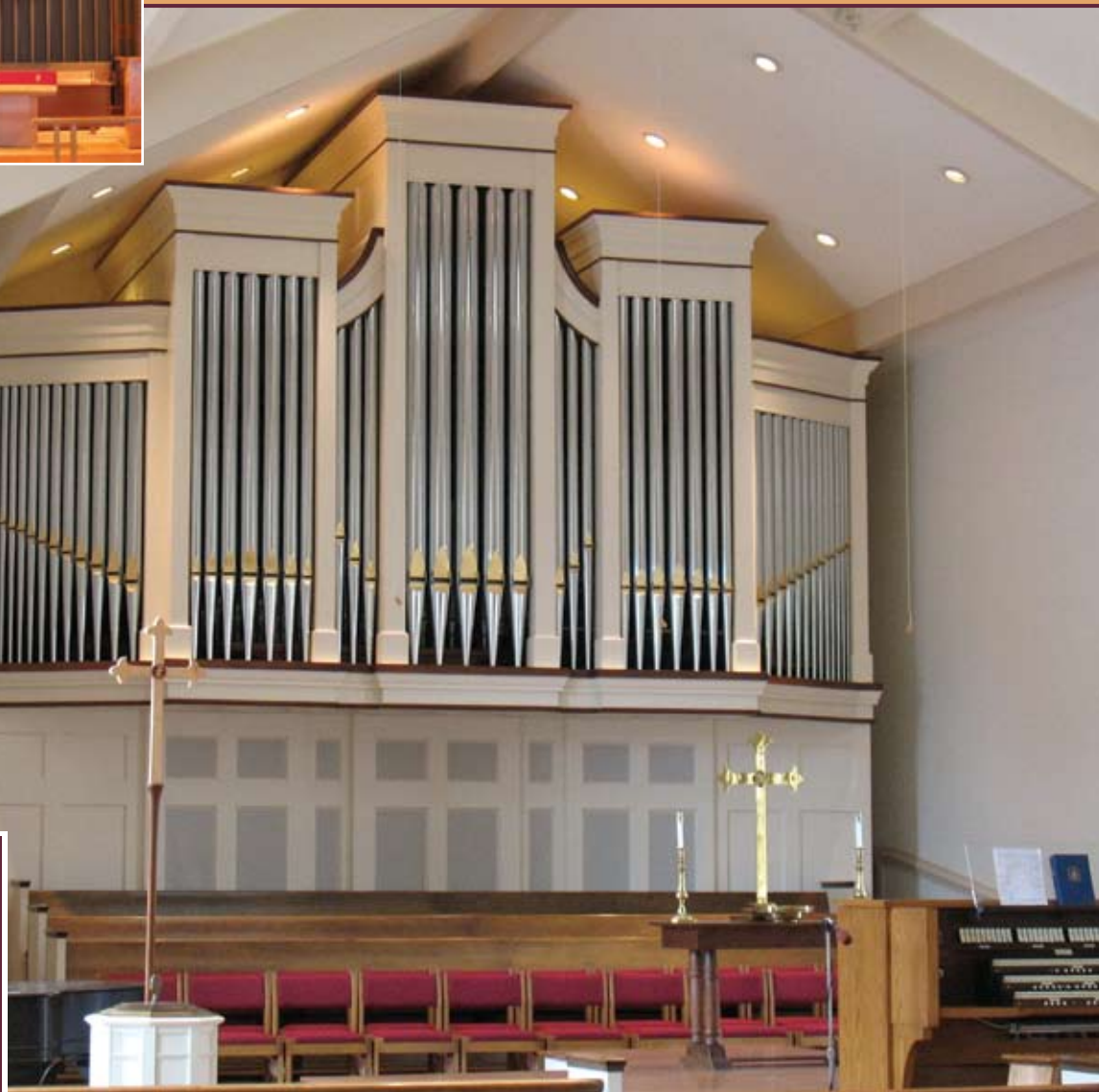


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After(below): Salisbury Presbyterian Church, Midlothian, VA

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Rosary Cathedral, Toledo, Ohio  
1931 Skinner Organ Co. ~ Opus 820



Toledo Museum of Art, Toledo, Ohio  
1926 Skinner Organ Co. ~ Opus 603  
(Stage Left Chamber)



## Swan Song or Rising Phoenix???

Among the region's pristine assortment of pipe organs is the rarely heard or seen 1922 5-manual Skinner Organ Company installation at Cleveland's historic Public Auditorium, Music Hall and Convention Center. The heroic building housing opus 328 is a rare surviving example of rapidly vanishing civic architecture. The main feature spaces are the two highly ornamental plastered auditoriums: a movie palace styled theater seating 2,700 and an exhibition arena seating over 16,000. Both of these breathtaking rooms share a common stagehouse from which Skinner's magnum opus sounds forth. The main organ is powered by twin 30 H.P. Spencer blowers, contains four full length 32' stops, several high pressure stops, a string organ division, and orchestral stops of every variety. While some might think the lack of use to be negative, the almost intact and unrestored organ presents us with an opportunity to experience and document an organ largely untouched by modern intervention.

Additional information and details will be forthcoming in the Tracker and 2009 Atlas. Are you ready to see this marvel for yourself?

Public Auditorium & Convention Center, Cleveland, Ohio  
1922 Skinner Organ Co. ~ Opus 328 \*Magnum Opus\*





Toledo Museum of Art, Toledo, Ohio  
1926 Skinner Organ Co. ~ Opus 603  
(Stage Right Chamber)



Severance Hall, Cleveland, Ohio  
1931 Skinner Organ Co. ~ Opus 813



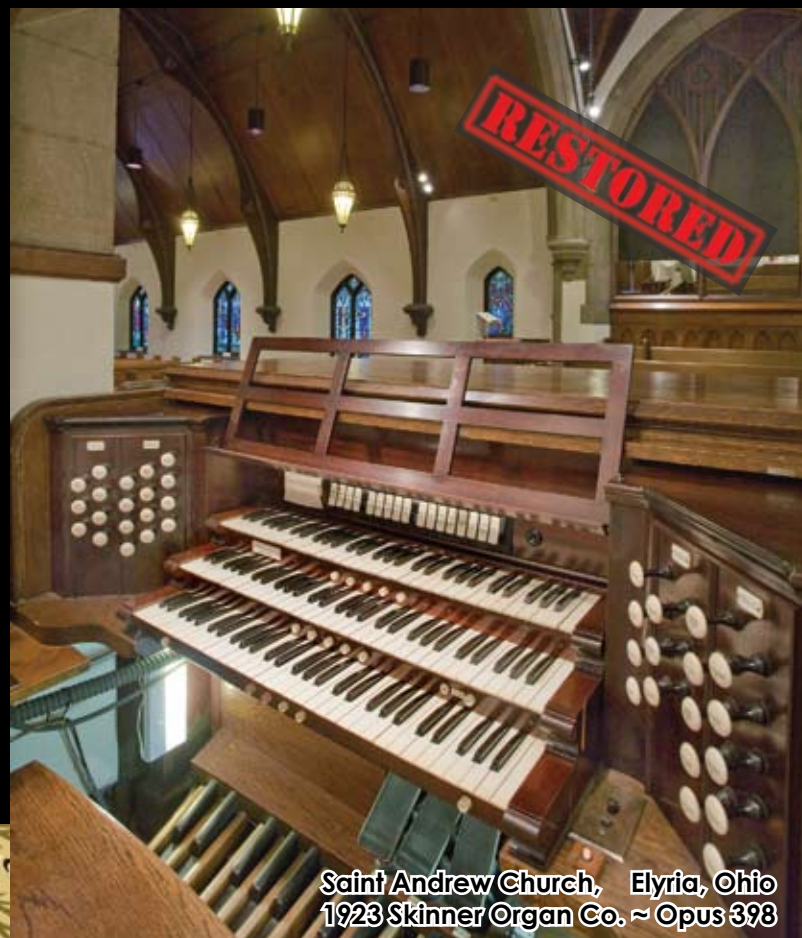
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## On A Sunday Afternoon, Volume 8 Olivier Latry, Organist

JAV 180

Olivier Latry plays a recital recorded live at Washington National Cathedral.

Vierne: Symphony VI; Latry: Symphonic Improvisation in three movements utilizing three themes — *Aus tiefer not*, *Victimae Paschali Laudes*, and the hymn tune *Litton*; Guilmant: Final from Sonata I; Free Improvisation — Tour of the Organ. The CD booklet comes with a biographical interview about Mr. Latry's life as a musician, numerous photographs including photos from his youth, complete music notes and stop list.

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## Hymns Old and New Stephen Tharp, Organist

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Stephen Tharp plays favorite hymns on the landmark 1931 Skinner Organ (Opus 820) at Our Lady Queen of the Most Holy Rosary Cathedral, R.C., in Toledo, Ohio. These are traditional hymn tunes harmonized at the console by Mr. Tharp. There are no choral accompaniments on this CD; Mr. Skinner and Mr. Tharp are featured making exquisite music. The seemingly limitless tonal resources of Opus 820 are showcased on this CD from the most hushed strings to thunderous reed choruses.

Hymns: *Victory*, *Michael*, *Psalm 42*, *Ein feste Burg*, *New Britain*, *National Hymn*, *Thaxed*, *Aurelia*, *Hymn to Joy*, *Kingsfold*, *Merton*, *Valet will ich dir geben*, *York*, *The King's Majesty*, *St. Anne*, *The Third Tune*, *Alexandra* (John Hirtten), *Notre Dame*, *Es ist ein Ros*, *Tully* (William Trafka), *Engelberg*, *Rouen*

## International Acclaim for Daniel Roth and Vincent Dubois



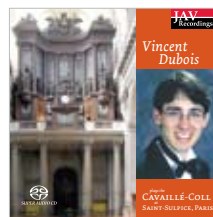
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The recordings of Mr. Roth and Mr. Dubois come with extensive booklets, numerous photographs and interviews with the respective curators of Saint-Sulpice and Saint-Ouen — topics discussed include comparisons with other Cavaillé-Colls, and what caused these two curators to devote themselves to the care of these instruments.

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