

Volume 53, Number 1, Winter 2009

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





CLEVELAND

A TOWN OF GOOD ORGANS,
A PROFITABLE PLACE TO VISIT

JULY 5-10, 2009

HOLTKAMP
Cleveland
1948

ROMAN CATHOLIC CATHEDRAL OF SAINT JOHN THE EVANGELIST (CLEVELAND, OHIO)

VOTTELER-HOLTKAMP-SPARLING - 1948 - TWIN THREE-MANUAL CONSOLES All manual ranks are 61 pipes and Pedal ranks are 32 pipes unless otherwise indicated.

GALLERY ORGAN (OPUS 1830)

II. GREAT

- 16 Quintadena
- 8 Principal
- 8 Copula
- 8 Salicional
- 4 Grossoctav
- 4 Octave
- 4 Spitzflöte
- 2 2/3 Quinte
- 2 Superoctave
- Mixture IV (244 pipes)
- Swell to Great 16, 8, 4
- Choir to Great 8, 4

III. SWELL (ENCLOSED)

- 8 Geigen Principal
- 8 Gedeckt
- 8 Flauto Amabile
- 8 Viola
- 8 Voix Celeste (t.c., 49 pipes)
- 8 Aeoline
- 8 Dulcet (t.c., 49 pipes)
- 4 Octave Geigen
- 4 Flute

SWELL (CONTINUED)

- 2 Blockflöte
- Plein Jeu V (305 pipes)
- 16 Contrafagotto
- 8 Trompette
- 4 Oboe Clarion
- 8 Vox Humana)
- Tremolo
- Swell to Swell 16

I. CHOIR (ENCLOSED)

- 16 Lieblich Gedeckt
- 8 Gemshorn Principal
- 8 Hohlflöte
- 8 Dulciana
- 4 Fugara
- 4 Rohrflöte
- 4 Ludwigtone
- 2 2/3 Nazard
- 2 Doublette
- 1 3/4 Tierce
- 8 Clarinet
- Tremolo
- Choir to Choir 4
- Swell to Choir 8

PEDAL

- 16 Contrabass
- 16 Principal
- 16 Subbass
- 16 Quintadena (Gt.)
- 16 Lieblich Gedeckt (Ch.)
- 8 Octave
- 8 Violoncello
- 8 Flauto Dolce (44 pipes)
- 4 Choralbass
- 4 Flute (ext. Flauto Dolce)
- Mixture III (96 pipes)
- 16 Posaune (56 pipes)
- 16 Contrafagotto (Sw.)
- 8 Trumpet (ext. Posaune)
- 4 Clarion (ext. Posaune)
- Great to Pedal 8, 4
- Swell to Pedal 8, 4
- Choir to Pedal 8

CHANCEL ORGAN (OPUS 1831)

II. CHANCEL GREAT

- 16 Quintaton
- 8 Principal
- 8 Copula
- 4 Octave
- 4 Spitzflöte
- Chancel Great to Great 4
- Chancel Swell to Great 16, 8, 4

III. CHANCEL SWELL (ENCLOSED)

- 8 Bourdon
- 8 Viola
- 8 Aeoline
- 4 Rohrflöte
- Cornet III (183 pipes)
- 8 Oboe Clarion
- Tremolo
- Chancel Swell to Swell 16

CHANCEL PEDAL

- 16 Subbass
- 16 Quintaton (Gt.)
- 8 Flauto Dolce
- 4 Choralbass
- 8 Fagotto
- Chancel Great to Pedal 8, 4
- Chancel Swell to Pedal 8

Above & Opposite: Ken Cowan will play a recital on the stereophonic three-manual 1948 Votteler-Holtkamp-Sparling at St. John's Roman Catholic Cathedral on Monday evening, July 6. The organ's gallery divisions are seen here.





THE ORGAN HISTORICAL SOCIETY

Post Office Box 26811, Richmond, Virginia 23261 • 804-353-9226 • FAX: 804-353-9266

E-MAIL: mail@organsociety.org • WEB: www.organsociety.org • ONLINE CATALOG: www.ohscatalog.org

THE NATIONAL COUNCIL OFFICERS AND COUNCILORS

Term Expires

Laurence Libin*	2009
126 Darlington Ave., Ramsey, NJ 07446	201-327-8426
lelibin@optonline.net	
Joseph M. McCabe*	2009
1612 Blossom Park Ave., Lakewood, OH 44107	216-221-4614
jmmccabe1@netzero.com	
Stephen J. Schnurr Jr.*	2011
Saint Paul Church, Box 1475, Valparaiso, IN 46384	219-531-0922
stephen.schnurr@valpo.edu	
James M. Stark (ex officio)	appointed
6408 Kentucky Ave., Pittsburgh, PA 15206	412-363-0462
starkj2@aol.com	
Carol Britt	2009
250 Bayou Vista Dr., Thibodaux, LA 70301	985-447-6142
carol.britt@nicholls.edu	
Allen Kinzey	2011
5831 E. 9th St., Tucson, AZ 85711	520-571-1691
abkinzey@cox.net	
James H. Cook	2011
Box 549033, Birmingham-Southern College, Birmingham, AL 35254	jhcook@bsc.edu
Randall E. Wagner	2011
242 Old Mill Road, Erie, PA 16505	814-833-5924
rewagner1@earthlink.com	
Jack M. Bethards*	2009
Schoenstein & Co., 4001 Industrial Way, Benicia, CA 94510	707-747-5858
Scot L. Huntington	2009
P.O. Box 56, Stonington, CT 06378	401-348-8298
shorgans@aol.com	
Daniel N. Colburn II* (ex officio)	
OHS, Box 26811, Richmond, VA 23261	dcolburn@organsociety.org

* Executive Committee

OHS HEADQUARTERS

Daniel N. Colburn II	EXECUTIVE DIRECTOR
David M. Barnett	CONTROLLER
Thomas L. Johnson	CATALOG SALES SUPERVISOR
Jason J. McHale	ADMINISTRATIVE ASSISTANT
Bryan Flecker	CATALOG SALES FULFILLMENT
Joshua A. McDaniel	INVENTORY CLERK

THE TRACKER

Rollin Smith	DIRECTOR OF PUBLICATIONS, EDITOR
313 Fulton St., Westbury, NY 11590	tracker@organsociety.org
Len Levasseur	PRE-PRESS AND DESIGN
neopress@organsociety.org	

COMMITTEES AND BOARDS

Alan Laufman Research Grant	James Wallmann, CHAIR
5121 Mystic Hollow Court, Flower Mound, TX 75028	jwallmann@tx.rr.com
American Organ Archives Governing Board	Carol Britt, CHAIR
Endowment Fund Advisory Board	Randall E. Wagner, CHAIR
E. Power Biggs Fellowship	Derek Nickels, CHAIR
Church of the Holy Comforter, 222 Kenilworth Ave., Kenilworth, IL 60043	denickels@holycorforter.org
Historic Organ Citations	Stephen J. Schnurr Jr., CHAIR
Historic Organ Recitals	Scott Carpenter
806 Madison Ave., Winston-Salem, NC 27103	336-748-9354
ohswscarp@triad.rr.com	
Membership	Dennis Northway, CHAIR
2501 West Lunt Ave., Chicago, IL 60645	denden1958@runbox.com
Nominating (ad hoc, expires 2009)	Michael Friesen, CHAIR
1979 Piney River Dr., Loveland, CO 80538	970-667-6344
mfclo@msn.com	
OHS Pipe Organ Database	James H. Cook, CHAIR
Publications Governing Board	Scot L. Huntington, CHAIR
Publications Prize Committee	Bynum Petty, CHAIR

THE TRACKER (quarterly) and the **ORGAN ATLAS** (annual) are published by the Organ Historical Society, a non-profit, educational organization.
P.O. Box 26811, Richmond, VA 23261.
804-353-9226. www.organsociety.org.

ANNUAL MEMBERSHIP DUES (includes *The Tracker* and the *Organ Atlas*): Regular Member \$60; Age 65 or over \$50; Age 25 or under \$20; Additional Member in household \$45; Contributor \$100; Donor \$250; Sponsor \$500; Patron \$1,000; Benefactor \$2,500. Payment over \$33 is deductible as charitable contribution. Institutions and businesses may be members with no vote at the

same rates. Add \$15 for postage to Canada or Mexico; \$30 for delivery outside North America; \$10 for First Class US delivery.

BACK ISSUES of *The Tracker* are available at \$5 each, \$18 per volume. Back issues of the annual *Organ Atlas* are \$15 (2006 on). The annual *Organ Handbook* (28 issues through 2005) are \$5.00 each. Index to Volumes 1-33 is \$7.50. Order at www.ohscatalog.org/ohspress.html. *The Tracker* is indexed (Vols 32 to present, annually) in print and online by The Music Index, www.harmonieparkpress.com/Musicindex.asp. Also indexed (from Volume 37) with abstracts on CD-ROM and online by the

International Index to Music Periodicals, mktg@chadwyck.com.

EDITORIAL CORRESPONDENCE

may be addressed to the editor at tracker@organsociety.org. Responsibility for facts and opinions expressed in articles rests with the authors and not with the Organ Historical Society. Material accepted for publication in *The Tracker* and the *Organ Atlas* becomes the property of the Organ Historical Society, and may not be reproduced in whole or in part in any form without permission from the editor.

CONVENTIONS

CLEVELAND, July 5-10, 2009	PITTSBURGH, June 21-25, 2010
Joseph McCabe jmmccabe1@netzero.com	J.R. Daniels jr@jrdaniels.org
WASHINGTON, D.C., June 27-July 1, 2011	Jim Stark starkj2@aol.com
Carl Schwartz	ruxtoncar@aol.com

AMERICAN ORGAN ARCHIVES AT TALBOTT LIBRARY

Westminster Choir College, 101 Walnut Lane, Princeton, NJ 08540

Stephen L. Pinel Archivist
629 Edison Dr., East Windsor, NJ 08520-5205 609-448-8427 slpinel@verizon.net

HONORARY MEMBERS

†E. Power Biggs; †Joseph E. Blanton; †Alan Laufman
Barbara Owen; Orpha Ochse; †John Ogasapian
†Albert Robinson; †Albert Schweitzer
William T. Van Pelt; †Martin Vente; Randall E. Wagner

ADVERTISING IN THE TRACKER

THE TRACKER, Journal of the Organ Historical Society, is published four times a year. It is read by over 4,000 people who shape the course of the art and the science of the pipe organ. For nominal cost, you can support the publication of *The Tracker* and keep your name before these influential readers by advertising. For additional information, contact Lance Levasseur <advertising@organsociety.org>.

Rates and technical requirements are available on the OHS web site, at <www.organsociety.org>.

MEMBERS MAY JOIN ANY NUMBER OF CHAPTERS

CHAPTER NAME. . . FOUNDDING DATE INQUIRIES	MIOHS, MICHIGAN 1994
CHICAGO-MIDWEST. 1980	CARL BALDUF
DEREK NICKELS	1046 Coleman St.
Church of the Holy Comforter	Ypsilanti, MI 48198-6308
222 Kenilworth Ave.	cbalduf@aol.com
Kenilworth, IL 60043	
denickels@holycorforter.org	
EASTERN IOWA. 1982	MID-HUDSON, NEW YORK . . 1978
AUGUST KNOLL	STUART L. BALLINGER
Box 486	11 Lown Ct.
Wheatland, IA 52777	Poughkeepsie, NY 12603-3321
HARMONY SOCIETY 1990	wa2bss@hvc.rr.com
Western PA & Ohio Valley	
WALT ADKINS	NEW ORLEANS 1983
476 First St.	RACHELEN LIEN
Heidelberg, PA 15106	1010 Nashville Avenue
HILBUS 1970	New Orleans, LA 70115
Washington-Baltimore	
CAROLYN BOOTH	PACIFIC-NORTHWEST 1976
CLBmuscmkr@aol.com	DAVID DAHL
MEMPHIS. 1992	dahldp@plu.edu
DENNIS S. WUJCIK	
45 N. Belvedere #101	PACIFIC-SOUTHWEST 1978
Memphis, TN 38104-2517	MANUEL J. ROSALES
	3020 East Olympic Blvd.
	Los Angeles, CA 90023-3402
	rosalesorg@aol.com
	WISCONSIN 1988
	PHYLLIS FRANKENSTEIN
	1233 Riverton Dr.
	Mukwanago, WI 53149

ADVERTISEMENTS are paid and do not imply OHS endorsement. Advertising is not accepted for electronic substitutes for the organ.

THE ORGAN HISTORICAL SOCIETY is not obligated to any commercial interest. The Society will prevent or prosecute: 1) any use of its material to imply endorsement or discredit; 2) misuse of the name *The Tracker* or the *Organ Atlas*; 3) misuse of the name ORGAN HISTORICAL SOCIETY. *The Tracker* is a registered trademark.

COPYRIGHT © 2009, Organ Historical Society, *The Tracker* ISSN: 0041-0330.

THE TRACKER

VOLUME 53, NUMBER 1
WINTER 2009

In This Issue:

5

OPINION
by Scot L. Huntington

7

PRESIDENT'S REPORT
by Laurence Libin

8

ORGAN-PLAYING
by Henry Ward Beecher

10

ORGAN UPDATE
*Electronic Information Sources
and the OHS*
by James Cook

38

CLEVELAND
*A Town of Good Organs,
A Profitable Place to Visit*
by Joseph M. McCabe

42

MINUTES

44

ARCHIVES CORNER
by Stephen L. Pinel

46

CD REVIEWS
by George Bozeman

Transitions

WITH THIS ISSUE OF *THE TRACKER*, WE BID ADIEU to Greg Crowell as the Society's first Director of Publications and welcome Rollin Smith as his interim successor.

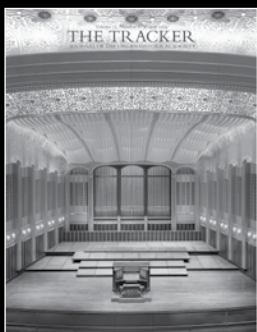
Greg's involvement with the OHS began with his Biggs Fellowship in 1984. An internationally respected concert recitalist and Bach scholar, he brought to the OHS a keen interest in early American organbuilding and music of the Federal period.

Under his leadership, the fledgling OHS Press spread its wings with results that brought acclaim to the Society for the quality of its publications. *The Tracker* broadened its coverage beyond our traditional focus on the late-nineteenth and early-twentieth century to include early American research and the influence of European organ culture on its American counterpart. The highlights of his directorship included the first *Organ Atlas*, the spectacular full-color 50th-anniversary issue of the *The Tracker*, two honorary essay collections for Barbara Owen and Peter Williams, and the establishment of two new series, *OHS Editions in Translation and Facsimile*, and the *OHS Monographs in Organ History*. As he leaves the OHS to embark on a new career as university professor, we thank him for the grace and professionalism he brought to the Press, and offer him our sincere appreciation and best wishes.

Rollin Smith has been a familiar name to a generation of OHS members. He holds a DMA degree from The Juilliard School, and is well known for his research on the music and composers of the nineteenth-century Parisian school and the symphonic organ culture of America. A complete listing of his books, articles and performing editions of organ music ranging from Marie Antoinette to Louis Vierne to the delightful *OHS Book of Organ Poems* would cover several pages. In 2004, he was presented with a Special Achievement Award by AIO in "recognition of his significant contribution to the documentation of the pipe organ and its music."

Rollin brings an inexhaustible blend of enthusiasm, knowledge, experience and interests to OHS Publications. As the interim Director of Publications, Rollin is already hard at work editing several book-length projects that will appear in the coming months. Please join me in welcoming Rollin Smith as the OHS Press takes stock of our noble accomplishments and moves forward with optimism for the future.

On a personal note, I would like to thank you, my fellow OHS members for the overwhelming response to the Cincinnati Music Hall book and fund-raising campaign. Your supportive comments have been warmly received by everyone involved with OHS publications. In response to several inquiries about the history of this American organbuilding landmark, a follow-up *Tracker* article is in preparation. The generosity being shown by so many of you supporting the good works of *your* OHS Press is very gratifying. Your gifts will immediately enable the publication of three books now underway which would not have been possible without your support. The munificence shown by all contributors, especially in these times of economic uncertainty, makes me proud to be an OHS member.



ON THE COVER:
The four-manual 1931 Skinner, Opus 816, as restored and installed behind a new Art Deco-inspired façade at Cleveland's Severance Hall. The organ will be featured during the 54th annual convention of the OHS in July.

PHOTOGRAPH by
THE SCHANTZ ORGAN CO.

The OHS Legacy Society

25 Charter Members Announced

THE ORGAN HISTORICAL SOCIETY IS PLEASED TO announce the 25 individuals who have been named Charter Members of the OHS Legacy Society, the group formed to honor OHS members who have included the OHS in their wills. "We are delighted to honor these 25 people who have, in their lives and in their planning for the future, shown their loyalty to and support of the Organ Historical Society," said OHS Executive Director Daniel N. Colburn.

The charter membership includes several deceased members whose bequests have already provided significant financial support of the Society. Their gifts have helped increase the OHS Endowment Fund and the E. Power Biggs Fund, and they have enhanced the work of the American Organ Archives and the OHS in general. The living Charter Members of the OHS Legacy Society have committed a part of what they will leave in their estates to support the OHS. "We are extremely grateful to these generous OHS members for their vision and confidence in the future of the Society," said Colburn.

Membership in the OHS Legacy Society is open to all members who include (or have already included) the OHS in their estate plans. "We heartily encourage all members to consider this very valuable means of supporting the OHS," Colburn continued, "and if you have included the OHS in your will, please let us know."

To report that you have included the OHS in your estate planning, or for information on how to do so, please contact the Executive Director at dcolburn@organsociety.org.



Charter Members of the OHS Legacy Society

DECEMBER, 2008

Herbert D. Abbott†
 Freeman Bell
 Paul A. Bender
 Paul Birckner
 Brian Buehler†
 Randell Franklyn Busby
 John Rice Churchill†
 Richard Ditewig
 A. Graham Down
 Thomas Garbrick
 John J. Geller
 Belmon H. Hall
 William L. Huber†
 Dana J. Hull
 Mark Jameson
 David L. Junchen†
 Preston J. Kauffman†
 Forrest C. Mack†
 Earl L. Miller†
 Dennis E. Northway
 Stephen L. Pinel
 Clark H. Rice†
 Stephen J. Schnurr Jr.
 The Rev. Dennis Steckley
 James A. Tharp

MAJOR SUPPORTERS OF THE ORGAN HISTORICAL SOCIETY

The Society expresses its profound gratitude to the following individuals and organizations whose support totaled \$500 or more during the 2007-2008 fiscal year (October 1, 2007 through September 30, 2008). All members are challenged and encouraged to join this group during the 2008-2009 year.

Jonathan E. Ambrosino
 American Institute of Organbuilders
 Margaret Angelini
 Anonymous
 Rachel W. Archibald
 Bank of America Matching Gifts
 J. Michael Barone
 Dr. Paul A. Bender

Jack M. Bethards
 Dr. Stephen B. Black
Living Trust of Brian L. Buehler
 Herbert R. Buffington
 Robert E. Burns
 Thomas A. Burrows
 Mark H. Carson
 James F. Clark
 Kevin M. Clemens
 Lynn R. Clock
 Chester W. Cooke
 David P. Dahl
 Leland A. Dolan
 Charles N. Eberline
 Vic Ferrer
 Paul Fritts
 Kevin E. Gilchrist
 Dr. Van L. Hardison
 William O. Headlee
 Charles H. Horton

Kenneth H. Kerr
 Dr. Arthur P. Lawrence
 Fernand Letourneau
 Dick Lewis
 Laurence Libin
 Robert D.C. Long
 J.O. Love
 Dr. Diana Lee Lucker
Estate of Forrest C. Mack
 Dr. Gerard R. Manecke
 Master Card Worldwide
 Douglas Mayer
 Bradley A. McClain
 Marian Ruhl Metson
 Chris C. Nichols
 Dr. Dennis E. Northway
 Roy D. Perdue
 Kay Stroup Philson
 Stephen L. Pinel
 Michael Quimby

A.E. Schlueter
 Dr. Stephen J. Schnurr Jr.
 A.R. Schopp's Sons, Inc.
 Seattle Chapter, AGO
 James M. Stark
 Martin F. Stempien Jr.
 Kerry Symes
 The Rev. Dr. J. Richard Szeremany
 Michael J. Timinski
 Terrence A. Tobias
 Jon L. Townsend
 Dr. Kenneth W. Usher
 Father Edward Wagner
 Randall E. Wagner
 Richard B. Walker
 Bruce J. Westcott
 Herb K. Williams
 Richard E. Willson
 Mr. Gerald M. Womer

AS I WRITE THIS, IN MID-NOVEMBER, our country faces a deep recession affecting us all—individuals, institutions, businesses, churches, schools, charities.... America's in for tough times. Nonprofit organizations are especially vulnerable, though right now the OHS is in better shape than many sister societies thanks to prudent financial management, your generous response to the Annual Fund, and other appeals, and a healthy convention-generated surplus applied against very lean overhead costs. Still, income from various revenue streams has faltered along with the national economy, forcing us to dip into shrinking cash reserves and leaving our budget reservoir just about exhausted. We have to get the wind up again soon. Let me explain.

At the National Council meeting just concluded, our Treasurer made clear that our operating budget risks falling into deficit, not due to extravagant spending—far from it!—but because of early indications that membership renewals, contributions, and OHS Catalog sales might be slipping. This anticipated shortfall, if not corrected, could undercut our primary mission: promoting the documentation, preservation, and appreciation of historic organs. We can't let this happen, especially now that dwindling funds for organ restoration and maintenance, and a rising tide of church closures, jeopardize many older instruments across the nation. An influx of Phoenix Project and Van Pelt Fund inquiries underscores this worrisome situation. (For background on these projects, see our Web site.)

Since we cannot tolerate a deficit, the National Council has taken painful, but we hope temporary, proac-

tive steps to wring every nonessential penny from our budget. We've regretfully reduced some staff compensation and postponed expenditures for the OHS Press, the American Organ Archives, and Historic Organ Citation and Recital programs, realizing that these shortages will have to be made up as soon as possible. We'll revert to black-and-white printing, and plan to combine this year's splendid *Organ Atlas* with an issue of *The Tracker*. We're putting more text, such as minutes of meetings, online at our Web site, to save printing and postage costs. We've eliminated business travel in favor of conference calls. More than ever, we're relying for essential services on a cadre of volunteers to whom we're extremely grateful.

Our actions aren't entirely defensive. Rather, we've coupled urgent cost-cutting measures with creative initiatives designed to build our ranks. For example, thanks to corporate and private underwriting, we've begun an aggressive media campaign reaching out to prospective new members with our slogan, "All Pipe Organs, All the Time!" Our youth-oriented Facebook.com page and members-only e-mail list cost virtually nothing, but spread our message most effectively. Likewise, our nominal co-sponsorship of three prominent educational conferences last fall raised the OHS's profile without draining our resources.

This summary of our position should be read as a progress report, showing that we remain a resilient, vital organization even in these uncertain days. Engaging the distinguished organ scholar Rollin Smith as our interim Director of Publications

is an important positive step for the OHS, as is the addition of professional cataloguer David Brown to our Archives Governing Board. Our Executive Director's flourishing brainchild, the OHS Legacy Society, made up of members who include the OHS in their estate plans, promises major support for our activities down the road.

But right now we can't depend on others to pump the bellows. Each of us has to help by bringing in new members, raising our membership category, regularly patronizing the OHS Catalog, attending our Cleveland convention and chapter activities, and above all, advocating for pipe organs at every opportunity. As always, I will appreciate your suggestions for further strengthening our Society so that today's youngsters, and their children, will be able to share our love for fine organs and organ music.

ORGAN HISTORICAL SOCIETY SLATE for the 2009 National Council election

PRESIDENT (2-YEAR TERM)

Scot L. Huntington*, Stephen Schnurr

VICE-PRESIDENT

Joseph McCabe**, Frederick W. Morrison*

COUNCILOR FOR ARCHIVES

Christopher Marks, Keith Williams

COUNCILOR FOR ORGANIZATIONAL CONCERNS

Dana Robinson, Daniel Schwandt

COUNCILOR FOR RESEARCH AND PUBLICATIONS

Dennis Northway, William Osborne

* Following the announcement of the slate by the nominating committee, additional candidates for the offices of President and Vice President were nominated by 88 members of the Society in good standing, by written petition.

** Incumbent

David P. Dahl

Director of Music Ministries
Christ Episcopal Church
Tacoma, Washington



Raven CDs are available from Raven, OHS, Gothic, Loft, and in record stores nationwide and in Europe, and postpaid for \$14.98 from

www.ravencd.com
Box 25111
Richmond, Virginia 23260

ORGAN-PLAYING

by HENRY WARD BEECHER

The author of this essay¹ was immortalized by his organist, John Zundel, with his hymn tune, BEECHER, sung to the text of “Love divine, all loves excelling.” Beecher and Zundel served Brooklyn’s Plymouth Congregational Church. The minister was the most famous man in America (as the title of his most recent biography asserts). He earned \$100,000 a year and preached to a weekly congregation of 3,000—even after his six-month adultery trial that ended in a hung jury—the most celebrated 19th-century American scandal.

THE ORGAN, LONG EXPECTED, HAS ARRIVED, BEEN UNPACKED, set up, and gloried over. The great players of the region round about, or of distant celebrity, have had the grand organ exhibition; and this magnificent instrument has been put through all its paces, in a manner which has surprised everyone, and, if it had had a conscious existence, must have surprised the organ itself most of all. It has piped, fluted, trumpeted, brayed, thundered; it has played so loud that everybody was deafened, and so soft that nobody could hear. The pedals played for thunder, the flutes languished and coquetted, and the swell died away in delicious suffocation, like one singing a sweet song under the bedclothes. Now it leads down a stupendous waltz with full bass, sounding very much as if, in summer, a thunder-storm should play above our heads, “Come, haste to the wedding,” or “Money-Musk.” Then come marches, gallops, and hornpipes. An organ playing hornpipes ought to have elephants for dancers.

At length a fugue is to show the whole scope and power of the instrument. The theme, like a cautious rat, peeps out to see if the coast is clear; and after a few hesitations, comes forth and begins to frisk a little, and run up and down to see what it can find. It finds just what it did not want, a purring tenor lying in ambush and waiting for a spring, and as the theme comes incautiously near, the savage cat of a tenor pitches at it, misses its hold, and then takes after it with terrible earnestness. But the tenor has miscalculated the agility of the theme.

1. Henry Ward Beecher, *New Star Papers; or, Views and Experiences of Religious Subjects* (New York: Derby & Jackson, 1859) 298–303.

All that it could do, with the most desperate effort, was to keep the theme from running back into its hole again, and so they ran up and down, around and around, dodging, eluding, whipping in and out of every corner and nook, till the whole organ was aroused, and the bass began to take part, but unluckily slipped and rolled down stairs, and lay at the bottom raving and growling in the most awful manner, and nothing could appease it. Sometimes the theme was caught by one part, and dangled for a moment, when, with a snatch, another part took it and ran off exultant, until unawares the same trick was played on it, and finally, all the parts being greatly exercised in mind, began to chase each other promiscuously in and out, up and down, now separating and now rushing in full tilt together, until everything in the organ loses patience, and all the “stops” are drawn, and, in spite of all that the brave organist could do—who flew about and bobbed up and down, feet, hands, head, and all—the tune broke up into a real row, and every part was clubbing every other one, until at length, patience being no longer a virtue, the organist with two or three terrific crashes put an end to the riot, and brought the great organ back to silence!

Then came congratulations. The organist shook hands with the builder, and the builder shook hands with the organist, and both of them shook hands with the committee; and the young men who thought it their duty to know something about music looked wise, and the young ladies looked wise too, and the minister looked silly, and the parishioners generally looked stupid, and all agreed that there never was such an organ—no, never. And the builder assured the committee that he had done a little more than the contract stipulated; for he was very anxious to have a good organ in that church! And the wise men of the committee talked significantly of what a treasure they had got. The sexton gave a second look at the furnace, lest the church should take it into its head, now, of all times, to burn up; and he gave the key an extra twist in the lock, lest some thief should run off with the organ.

And now, who shall play the organ? is the question. And in the end, who has not played it? First perhaps, a lady who teaches music is exalted to the responsibility. Her taste is cul-

tivated, her nerves are fine, her muscles feeble, her courage small, and her fear great. She touches the great organ as if she were a trembling worshipper, fearing to arouse some terrible deity. All the meek stops are used, but none of the terrible ones, and the great instrument is made to walk in velvet slippers every Sabbath, and after each stanza the organ humbly repeats the last strain in the tune. The instrument is quite subdued. It is the modern exemplification of Ariadne riding safely on a tamed leopard. But few women have strength for the mechanical labor. It ought not to be so. Women ought to have better health, more muscle, more power, and, one of these days, doubtless, will have.

Next, an amateur player is procured, who was said to have exquisite taste and finished execution. A few pieces for the organ he knew by heart, a pretty way of varying a theme, a sentimental feeling, and reasonable correctness in accompaniment.

Next came an Organist, who believed that all this small playing, this petty sweetness, was a disgrace to the powers of the instrument. He meant to lead forth the long pent-up force, and accordingly he took for his first theme, apparently, the Deluge, and the audience had it poured upon them in every conceivable form—wind, rain, floods, thunder, lightning, with all the promiscuous stops, which are put in all large organs to produce a screeching brilliancy, full drawn, to signify universal misery and to produce it. That man gave the church their full money's worth. He flooded the house. The voices of the choir were like birds chirping in a thunderstorm. He had heard that the singing of a congregation should be borne up upon the music of the organ and as it were floated, and he seemed to be aiming, for the most part, to provide a full Atlantic ocean for the slender choir to make its stormy voyages upon.

A fortunate quarrel disposed of him, and the Organ went back to the tender performer. But before long a wonderful man was called, whose fame, as he related it, was excessive. He could do anything—play anything. If one style did not suit, just give him a hint, and he would take on another. He could give you opera, ecclesiastical music, stately symphony of Beethoven, the brilliant fripperies of Verdi, the solemn and simple grandeur of Handel, or the last waltz, the most popular

song (suitably converted for the purpose)—anything, in short. The church must surely be hard to please, if he could not suit them. He opened his organ as a peddler opens his tin boxes, and displaying all its wares, says, Now, what do you want? Here is a little of almost everything!

He took his turn. Then came a young man of a true and deep nature, to whom music was simply a symbol of something higher, a language which in itself is but little, but a glorious thing when laden with the sentiments and thoughts of a great heart. But he was not a Christian man, and the organ was not to him a Christian instrument, but simply a grand gothic instrument, to be studied, just as a Protestant would study a cathedral, in the mere spirit of architecture, and not at all in sympathy with its religious significance or uses. And before long he went abroad to perfect himself in his musical studies. But not

till a most ludicrous event befell him. On a Christmas day a great performance was to be given. The church was full. All were musically expectant. It had been given out that something might be expected. And surely something was had a little more than was expected. For, when every stop was drawn, that the opening might be with a sublime choral effect, the downpressing of his hands brought forth not only the full expected chord, but also a cat, that by some strange chance had got into the organ. She went up over the top as if gunpowder had helped her. Down she plunged into the choir, took the track around the front bulwark of the gallery, until opposite the pulpit, whence she dashed down one of the supporting columns, made for the broad aisle, where a little dog joined in the fray, and both went down toward the street door at an astonishing pace. Our organist, who, on the first appearance of this element in his piece, snatched back his hands, had forgotten to relax his muscles, and was to be seen following the cat with his eyes, with his head turned, while his astonished hands stood straight out before him, rigid as marble!

But in all these vicissitudes, and in all this long series of players, good playing has been the accident, while the thing meant and attempted has been, in the main, a perversion of music, a breaking of the Sabbath day, and a religious nuisance. The only alleviation in the case was, that the general ignorance of the proper function of church-music saved the Christian congregation from feeling what an outrage they had suffered. But, we must try this topic once more, before we can get it fairly finished.



Above: Henry Ward Beecher, ca. 1860. Part of the Brady-Handy Photograph Collection (Library of Congress).

Electronic Information Sources and the OHS

THE ORGAN HISTORICAL SOCIETY ENTERED THE TWENTY-FIRST century well before it reached the age of 50, and within the small community of similarly oriented associations, we are not completely alone in enjoying our youth. The American Theatre Organ Society, to name but one, is our contemporary, having been formed in 1955. Our sister society has many similarities with us, although its focus is narrower, and both the ATOS and the OHS support performances, publications, historical enquiry, and documentation and use of existing instruments. We might consider the two societies to have reached maturity, though perhaps not middle age.

As we have grown into our second half-century, we find ourselves joining the ATOS and other organizations in embracing new means of communication, electronic publications, and unexpected ways of learning from one another. For some of us this is foreign territory; we find comfort in receiving our information in print, whether it comes in new issues of *The Tracker*, in books, or in letters from friends and colleagues. Others have embraced the present and are gradually replacing print communications in their personal and professional lives. When we move beyond print, however, we are less accepting of our information sources. We find that electronic sources of information are not always clear in their presentation of factual material, and they often omit the scholarly apparatus we expect to find in print sources. We look upon them with suspicion, even while being attracted to the ease with which they can be acquired and the unlimited possibilities they offer.

What, then, are these new sources, and how are we to evaluate them? How can we participate in this electronic world? Do these new developments offer improvements in the way we communicate, or do they hinder us by providing a layer of artificiality separating us as individuals? Can we use these techniques to contribute to the twenty-first century exchange of ideas and information without compromising our values and beliefs? To be sure, we are not alone in our concerns, and it is perhaps time for us as a society to review the electronic systems that are in common use within our membership.

An investigation of our own on-line resources, those supported by the OHS, should begin with e-mail, developed more than forty years ago.¹ Text-based messages were the earliest form of communication between remote computer users and the system now allows millions of people, among them OHS members, to communicate freely with one another. Many of

us learn of new developments, including changes to existing pipe organs, through e-mail communications with our friends and colleagues. The system holds the promise of rapid exchange of knowledge and it offers the advantage of being able to include personal thoughts, photographs, drawings, and virtually any document that can be committed to paper. Too often, though, these content-rich communications are limited to correspondence between individuals or small groups so that the larger membership of the Society does not benefit.

On the national level, one of our newer developments has been the creation of an OHS Members e-mail list that provides an opportunity for the entire community to benefit from individual e-mail messages. As is the case with other organ-related e-mail lists, every OHS member who joins the list receives all e-mail messages sent to it.² When more OHS members join the list and become active participants, and when some means of searching for and accessing previous posts has been implemented, the OHS Members List will become a very important source of information and a good way for all of us to learn of updates to existing organs.

Web sites, both those of individual chapters and our national site, might also serve as sources of information about organs. The four chapter web sites are varied in their content, and each includes information important to their constituent members. In two cases, chapters include on-line publications in which they present good information to the wider organ community.³ Finding specific information in those publications is difficult at best, although the inclusion of indexes to the first 95 issues of *The Stopt Diapason* on the Chicago-Midwest Chapter web site is a step in the right direction.⁴ The chapter also has plans to make the indexes searchable, and when that is accomplished, the site will be a much more useful source of information about current pipe organ developments.

The national web site offers little in the way of direct information about individual instruments, although it has become a much more usable site in other ways. Its primary use as a disseminator of information about existing organs

1. The first use of computer to computer communications dates from MIT in 1965. A brief history of E-mail development can be found at Net History (www.nethistory.info), a professionally produced and maintained site that chronicles the history of the internet and the World Wide Web. (Given the subject of this column, it is appropriate that references be limited to on-line sources.)

2. Instructions for joining the list can be found through the Members Only section of the Society web site (www.organsociety.org), or on the instruction page can be accessed directly at lists.organsociety.org/mailman/listinfo/ohsmembers.

3. All web sites of OHS chapters can be accessed through links on the Society web site. The oldest OHS chapter, Hilbus, has a well-maintained web site (www.hilbus.org) that contains copies of their newsletter, *Where the Tracker Action Is*. The Chicago-Midwest site (www.ohschicago.org) includes copies of Issues 1 through 95 of *The Stopt Diapason*, its quarterly journal. Only the most recent issue of *The Swell Shoe*, the New Orleans Chapter newsletter, is available at any time on their web site (www.ohsno.org), and it does not include details of any organs visited. The Michigan Chapter no longer publishes a newsletter, and back issues are not archived on their web site (www.cabaletta.com/Home.htm).

4. www.ohschicago.org/TSD/TSDIndex.html

is found through two links on the home page, one to the Historic Organ Citation Database and one to the OHS Pipe Organ Database.⁵ The Historic Organ Citation Database provides a listing of all organs that have received recognition as recipients of an OHS Citation since the beginning of the program in 1975. The contents of the database can be re-ordered to make finding information on a specific instrument, or instruments in a particular location or by a specific builder, easier. As a source of updated information on instruments, however, the greatest use of the Citations Database is limited to its indication of new citations awarded and of those citations that have been rescinded.⁶

The OHS Pipe Organ Database, a subsidiary site that can be accessed from the OHS home page, has the potential to become the most useful electronic source of updated information on both new and existing pipe organs, but it has yet to reach its full potential. Part of the problem lies in the origin of the Database itself and in the traditions it carries from its past. Its contents can be traced back to early hand-written lists kept by individuals, and before the transfer of its contents to the Database Web site, it was maintained by individuals.⁷ Only one person at a time had either the opportunity or the responsibility of making changes to its contents. Indeed, the opportunity to add valuable information to such a resource is a rare one, yet the intent of its current incarnation is to permit *all* interested parties to add new information or to modify, correct, or add to existing information about specific instruments. What is needed is for each member of the Society to exercise the right to update information about each instrument he or she knows. When we overcome thoughts of this resource as the property of an individual or of a committee, the Database will become a more important source of information for everyone.

Elements of design and function also limit the usefulness of the Database as a source of new information. The information one *can* find there is dynamic, changing daily, and is quite varied and even exciting. New photographs, new stoplists, new details are to be found every day, but any one bit of information is not so easily located. To be sure, since the publication of the Database on its own Web site in 2005, some enhancements to its interface have been made. A site visitor can

now use the Power Search option to refine searches, although that was initially not a possibility. Additionally, new features allow the visitor to browse for photographs or stoplists, and it is even easier to get a list of works by an individual builder. On the other hand, it is not yet possible to generate a list of those entries that have been most recently modified. The inclusion of bibliographic references was a component from its beginning, but personnel to make those entries has not been available. The expansion of bibliographic references, the inclusion of more photographs and stoplists, the complete listing of opus lists by many builders, and the addition of information about recordings of individual instruments are all planned for the future, but they have yet to become a reality.

The use of e-mail for communication, the publication of news about modifications and relocations on chapter Web sites, and use of the Database as a central storehouse of information are realities. These are the ways we use electronic communications in the first decade of this century. Is this all we can expect, or will we expand our use of these developments to make Organ Updates a continuous flow of knowledge instead of a quarterly column? Most OHS members have e-mail addresses, and if we all joined the Members List, and if each of us then used that list to notify each other of developments as we learn of them, would that mean an Organ Update column in print would be unnecessary? That vision of the future appeals to some, but it doesn't satisfy all our needs.

An e-mail communication, even one accompanied by photographs, stoplist, and a host of other documents, will never replace the opportunity to visit an instrument on site. A searchable index of articles and reviews in *The Stopt Diapason* and *Where the Tracker Action Is* would benefit all OHS members, but it could not replace the publications themselves. No Database entry will ever replace the detailed descriptions and histories we read in the *Atlas*. On the other hand, an e-mail from a fellow member can tell us where to plan a visit, and reading an article in *The Stopt Diapason* might prompt a reader to conduct similar research in another region. A new section on the Database, one that points the site visitor to new information of substance, would constitute another useful component in that evolving resource. All three means of communication offer possibilities for development as we move further into the electronic age. The common limiting factor is, as always, the individual member.

If we are to embrace fully the technologies available to us, it is not going to be done by National Council, by our Officers, or by our Executive Director. It will require each member of the Society to become an active participant, to join the Members List, to contribute to chapter publications and Web sites, and to take on one of the tasks needed to support the Database.

The final question, then, is a simple one:
Will we do it?

5. The link to the OHS Pipe Organ Database is readily apparent in the navigation menu on the home page of the site (www.organsociety.org), but the link to the Citations Database is a step away. The site visitor must first follow the link to Historic Organs; then he or she will see the link to the Citations Database.

6. The most recent rescission is of Citation 227, awarded to M.P. Möller Opus 217. The organ was installed in the First Lutheran Church of Indianapolis in 1898, but the church closed and the organ has since been dispersed for parts.

7. A summary history of the database and its transfer to the World Wide Web can be found on the Database at <http://organsociety.bsc.edu/About.php?document=2>.

EVERY BEAUTY
which is seen
here
below
by persons
of perception
resembles
more than anything else
that celestial source
from which
we all are come

Michelangelo



SCHOENSTEIN & Co.
EST. 1877

ORGAN BUILDERS

3101 TWENTIETH STREET
SAN FRANCISCO, CA 94110
(415) MISSION 7-5132

DEDICATED TO EXPANDING
THE TONAL COLOR
AND DYNAMIC RANGE
OF THE PIPE ORGAN



"The Schoenstein organ has surpassed our every expectation. We appreciated how you listened to our ideas to create this magnificent and versatile instrument. Your sensitivity to creating the best instrument for Wynne Chapel allowed us to revel in only positive comments from the congregation. It would be our pleasure to unequivocally recommend Schoenstein based on workmanship and artistic, visual and aural aesthetics."

David R. Davidson
Director of Music

JOIN US FOR THE
ORGAN HISTORICAL SOCIETY
NATIONAL CONVENTION
PITTSBURGH, PENNSYLVANIA

JUNE 21-26, 2010

J.R. DANIELS
JAMES STARK
CO-CHAIRS

JR@JRDANIELS.ORG

412.389.6658

HISTORIC ORGANS TOUR (ENGLAND) 2009

13 day tour of historic organs, large and small, in SW England. **Everyone will have the opportunity to play.** A rare opportunity to experience some of the finest pipe organs in Europe, with instrument by Walker, William Hill, Harrison, Rushworth & Dreaper, Mander, Norman & Beard, Father Willis, Gray & Davidson and many more!

2009 tour dates: April 13-25 & August 4-16.

Places very limited to allow maximum console time

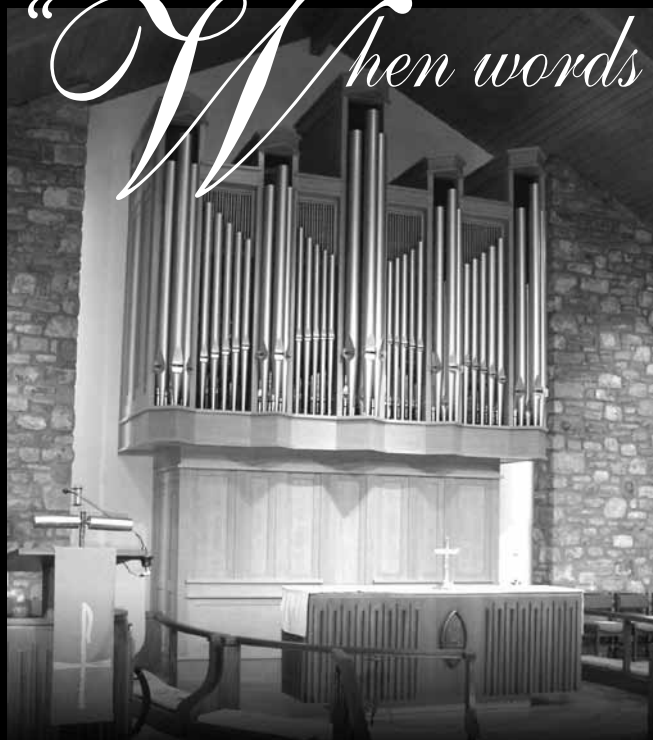
Further details: MusicaSacra@gmail.com
Musica Sacra, c/o 1507 E 18th St, Odessa, TX, 79761

Experience
ATOS
American Theatre Organ Society
Preserving a unique art form.

Concerts, education, silent film, preservation,
fellowship and more. www.atos.org
Jim Merry, Executive Secretary
P.O. Box 5327, Fullerton, CA 92838
merry@atos.org

"When words leave off, music begins."

– Heinrich Heine



Trinity Episcopal Church, Buckingham Pennsylvania

Quality New Instruments
Conscientious Electro-Pneumatic and Tracker Restorations
Consoles: New and Rebuilt
Tonal Additions and Realistic Reconstructions
Consultations, Prompt, Personal Service

Work in Progress

St. Patrick's RCC, New Orleans
Church of the Ascension, Denver Colorado



PATRICK J. MURPHY
 & ASSOCIATES, INC.

ORGAN BUILDERS

300 Old Reading Pike, Suite 1D, Stowe, PA 19464
 Voice: (610) 970-9817 • Fax: (610) 970-9297
 Email: PMurphy129@aol.com • Website: www.pjmorgans.com

Peters, Weiland & Company

Organbuilders

1729 • 31 North Pulaski Street
 Milwaukee, Wisconsin 53202

S.L. Huntington & Co.
 TRACKER ORGAN BUILDERS

New Instruments
Preservation & Restoration

401.348.8298

PO BOX 56
 STONINGTON, CT 06378

WWW.SLHORGANS.COM



HOOK & HASTINGS 1889
 RESTORED 2007



ORGAN CLEARING HOUSE

Plenty Available

617-241-8550
 john@organclearinghouse.com

Recitals, Organ Consultation, Workshops

George BOZEMAN

georgebozeman@verizon.net

MaryAnn Crugher Balduf
 Organist • Recitalist • Accompanist
 Ypsilanti, MI (734) 485-0411

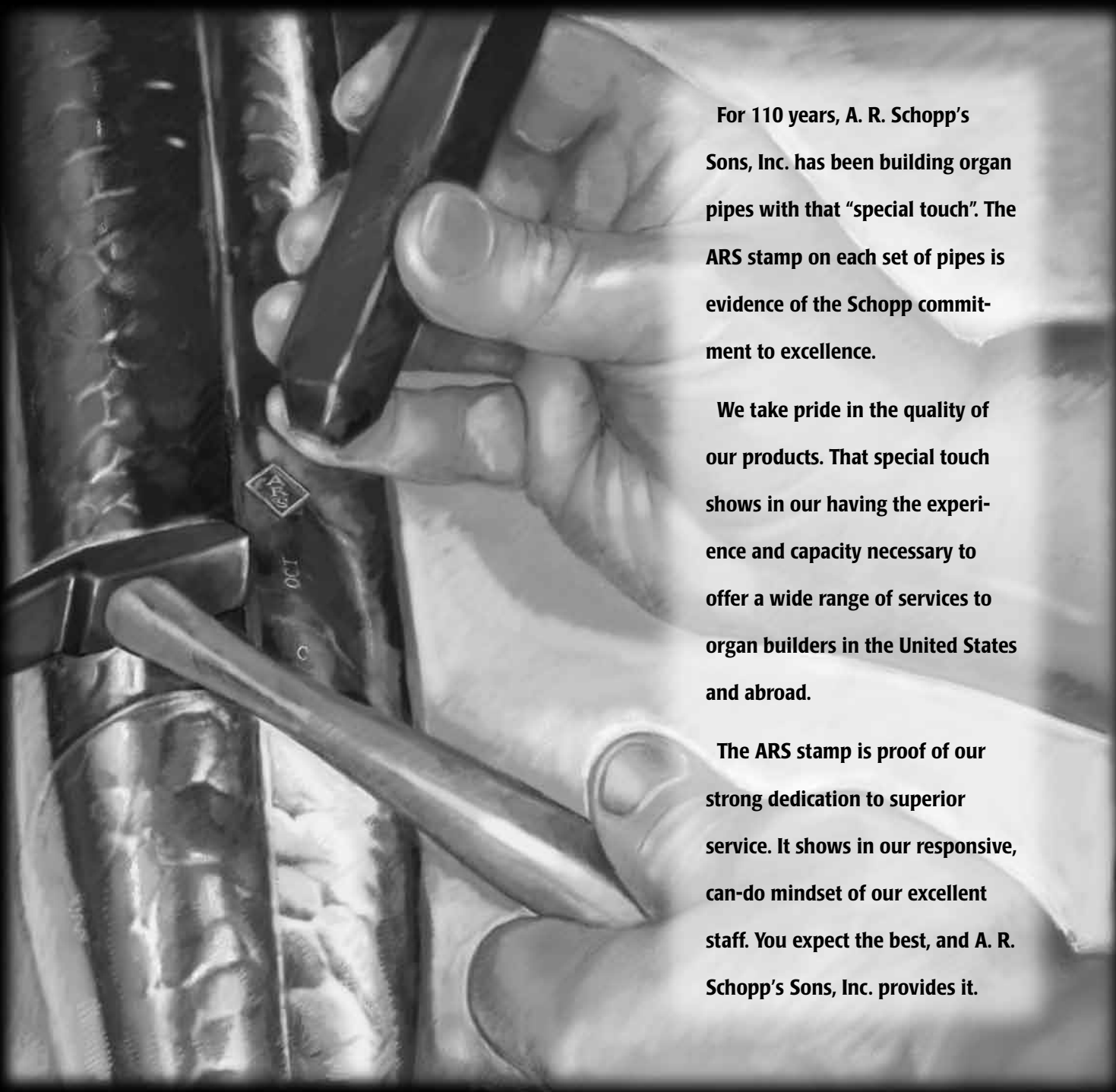


CLAYTON ACOUSTICS GROUP

2 Wykagyl Road Carmel, NY 10512
 845-225-7515 mail@claytonacoustics.com
 www.claytonacoustics.com

ACOUSTICS AND SOUND SYSTEM CONSULTING FOR HOUSES OF WORSHIP

That Special Touch



For 110 years, A. R. Schopp's Sons, Inc. has been building organ pipes with that "special touch". The ARS stamp on each set of pipes is evidence of the Schopp commitment to excellence.

We take pride in the quality of our products. That special touch shows in our having the experience and capacity necessary to offer a wide range of services to organ builders in the United States and abroad.

The ARS stamp is proof of our strong dedication to superior service. It shows in our responsive, can-do mindset of our excellent staff. You expect the best, and A. R. Schopp's Sons, Inc. provides it.



U.S.A.

A. R. Schopp's Sons Inc.

P.O. Box 2513 • 14536 Oyster Rd. • Alliance, Ohio 44601
Office (330) 821-8406 • 1 (800) 371-8406 • Fax (330) 821-5080
www.arschopp.com



The two-manual 1913 Votteler-Hettche at the soon-to-be-closed St. Procop Catholic Church may be heard for the last time pending the organ's undetermined future. Randy Bourne will play a demonstration on Tuesday morning, July 7.

CLEVELAND
A TOWN OF GOOD ORGANS,
A PROFITABLE PLACE TO VISIT

CLEVELAND

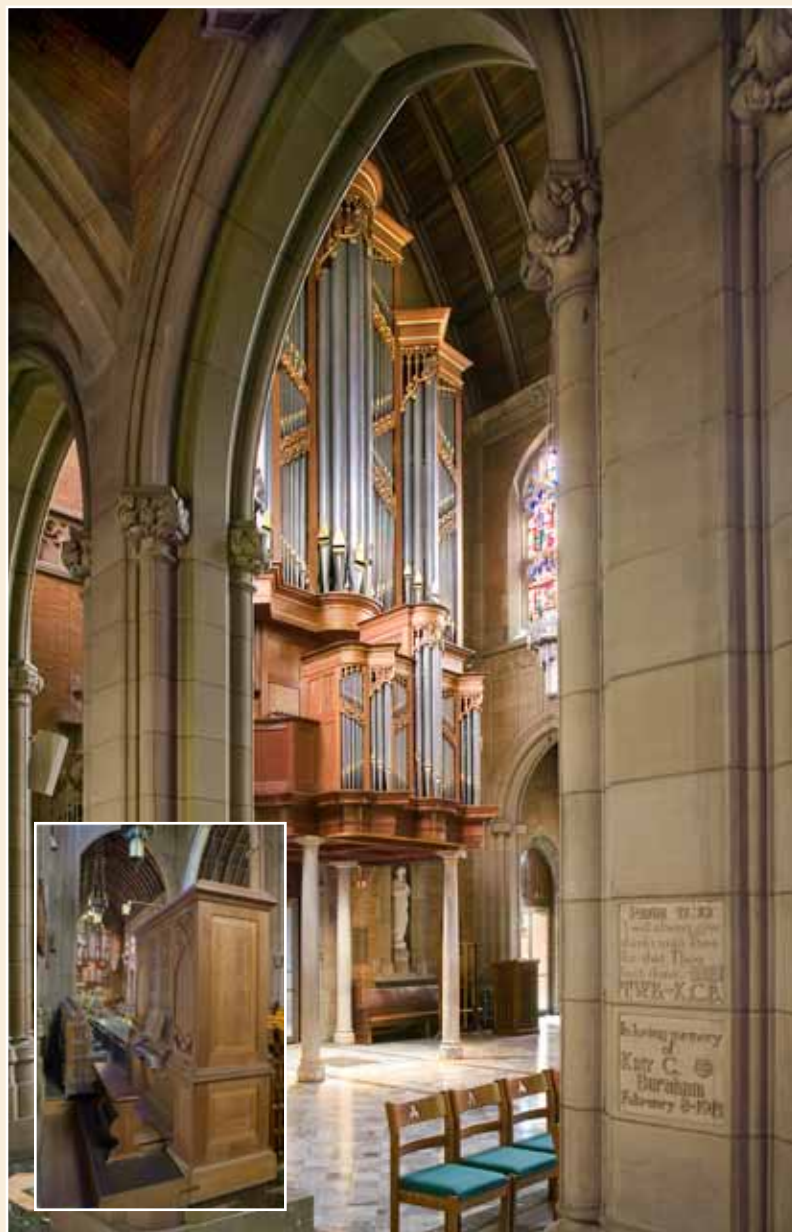
A TOWN OF GOOD ORGANS, A PROFITABLE PLACE TO VISIT

BY JOSEPH M. MCCABE

PHOTOS BY WILLIAM T. VAN PELT

CLEVELAND'S HOMETOWN ORGANBUILDING HERO, WALTER Holtkamp Sr. (1894–1962), was not far from the truth when he took full-page advertisements in contemporary organ periodicals stating, “Cleveland, a town of good organs, a profitable place to visit.” How austere to see a relatively blank page with a brief message in ten-point type and perhaps a single photo. The message was clear and direct—much like the organbuilding style with which he would become synonymous. Continuing in the same vain, the 53rd annual Organ Historical Society Convention, July 5–10, 2009, will emphasize important details with much needed economic sensibility. The convention represents a first on several fronts, in particular the opportunity to see and hear so many largely unexploited musical treasures. A large-scale effort has been made to document the instruments of a region that has had little published on its organ culture.

Cleveland, a hub city and our staging point, is easily accessible from major American cities. During our five-and-a-half-day event, we will explore the Cleveland, Sandusky, Oberlin, and Toledo regions. Our headquarters hotel, the Cleveland Marriott Downtown at Key Center, a five-star, 400-room hotel with many guest amenities, is easy to get to from the airport by subway train. The schedule of activities will allow you to enjoy a range of meals on your own including dinners and breakfasts—all of which are obtainable to fit your pocketbook, taste, and available time—at either the hotel or the surrounding lively, walkable, and safe



urban neighborhood. An adjacent Starbucks will solve your quick caffeine fixation while an in-hotel store can provide adult beverage needs.

The convention will officially open on Sunday, July 5, with a pair of spectacular afternoon and evening events—two very different venues, each having two different types of organs and two or more organists to show them off. The convention committee has intentionally selected these venues within close proximity to our hotel—both of which can be accessed by a short cab ride for late arrivers, should you miss our group bus departure.

Above: The three-manual 1977 Flentrop in the rear gallery and the two-manual 1976 D.A. Flentrop in the chancel (inset photo) of Trinity Episcopal Cathedral will be demonstrated by Alison Luedecke and Horst Bucholz on Sunday afternoon, July 5.

Our first venue is one of Cleveland's most prominent religious landmarks: Trinity Episcopal Cathedral. Located on Euclid Avenue, the cathedral was originally sited along a stretch once termed "Millionaires Row" because of its opulent mansions. These homes were eventually displaced by early to mid-20th-century development that left the cathedral in a non-residential neighborhood including nearby Playhouse Square (a one block stretch with three well-preserved movie-palace theaters and a variety of performing arts spaces), the campus of Cleveland State University, and a host of corporate and commercial office buildings. The cathedral was designed by Cleveland architect Charles F. Schweinfurth in the Perpendicular Gothic style. The interior contains numerous limestone accents on the walls, an extravagant stone reredos, carved wood choir stalls, and a diverse collection of high-quality stained glass windows by Burnham, Connick, Tiffany, Willet, and numerous other studios. A special window depicting scenes of organ construction may be of particular interest. A close examination will reveal that Edwin Arthur Kraft is memorialized within the window and depicted seated at the cathedral's original four-manual 1907 Ernest M. Skinner organ.

We will begin our musical journey with the talents of organists Alison Luedecke and Horst Bucholz. The instruments are the magnificent three-manual 1977 Flentrop organ in the rear gallery (especially constructed for this installation) and the two-manual 1976 D.A. Flentrop organ in the chancel. We will have an opportunity to hear both organs simultaneously and in solo performance. Housed in an exquisite African mahogany case with gold leaf accents, the rear gallery organ is smoothly voiced and is the first large instrument to be completed under J.A. Steketee, who became president of the Flentrop firm in 1976.

Following this event, some may wish to enter the adjacent Cathedral Parish Hall and see the extant organ case of the ca. 1903 Hutchings-Votey, a remnant from the time when the room was used for services prior to the completion of the

cathedral. Returning to the hotel, you will have plenty of time to settle in and refresh, eat dinner, and socialize. The group will reconvene in the evening and depart for yet another pair of "dueling organs"—this time in one of Cleveland's hidden architectural treasures: the Cleveland Masonic and Performing Arts Center. This massive complex designed by Cleveland architects Hubbell & Benes, was started in 1919 and includes a grand 3,000-seat auditorium, numerous lodge rooms, a ballroom, and an indoor shooting range. In addition to the main auditorium, the complex has been host to a variety of pipe organs through the years.¹

Sunday evening's concert will be a groundbreaking effort, as registrants will unite with the several hundred members of the American Theatre Organ Society (ATOS) who are also having their annual convention in Cleveland. This performance will serve as not only the ATOS grand finale, but also our official OHS grand opening. The event will feature the unveiling of a renovated 1924 four-manual, Wurlitzer (Opus 793) currently under installation in the auditorium, and the celebration of the large 1919 historic four-manual Austin (Opus 823) original to the building.

When the main auditorium was completed in 1919, the movie-palace styled room was appointed with a decorative plastered ceiling, chandeliers, large stage house and, of course, a pipe organ. The building was well under construction when the Austin Organ Company suggested it place the entire instrument on stage left side of the building, leaving a massive empty chamber on stage right. Luckily for the Austin however, very generous grilles

allow the organ's front five divisions to speak freely into the room. A sixth division, the Echo, speaking from the rear of the auditorium, is currently undergoing restorative efforts lead by organ technician and OHS member Paul Marchesano. In 2007, the Western Reserve Chapter of ATOS began refurbishing a Wurlitzer organ originally installed in the Granada (Fox) Theater, Santa Barbara, California. This organ



Above: The four-manual 1924 Wurlitzer being installed in the auditorium of the Cleveland Masonic and Performing Arts Center is one of two organs to be heard on Sunday evening, July 5.

Overleaf: Peter Conte will demonstrate the original four-manual 1919 Austin, Opus 823.

1. Organs include(d) a second-hand pipe organ by G.F.Votteler in the Commandery Room, an organ of unknown manufacture in the Blue Lodge, a two-manual, 1919 "Chorophone" by Austin Organs, Inc. (Opus 822), an extant two-manual, ca. 1920 Votteler-Holtkamp-Sparling (Opus 1369) in the De Molay Room, twin two-manual, 1929 Votteler-Holtkamp-Sparling (Opuses 1528 and 1529) in other lodge rooms.





Above: Dennis Northway will demonstrate the 1904 Votteler-Hettche tracker at St. Adalbert Catholic Church, Berea, on Monday morning, July 6.

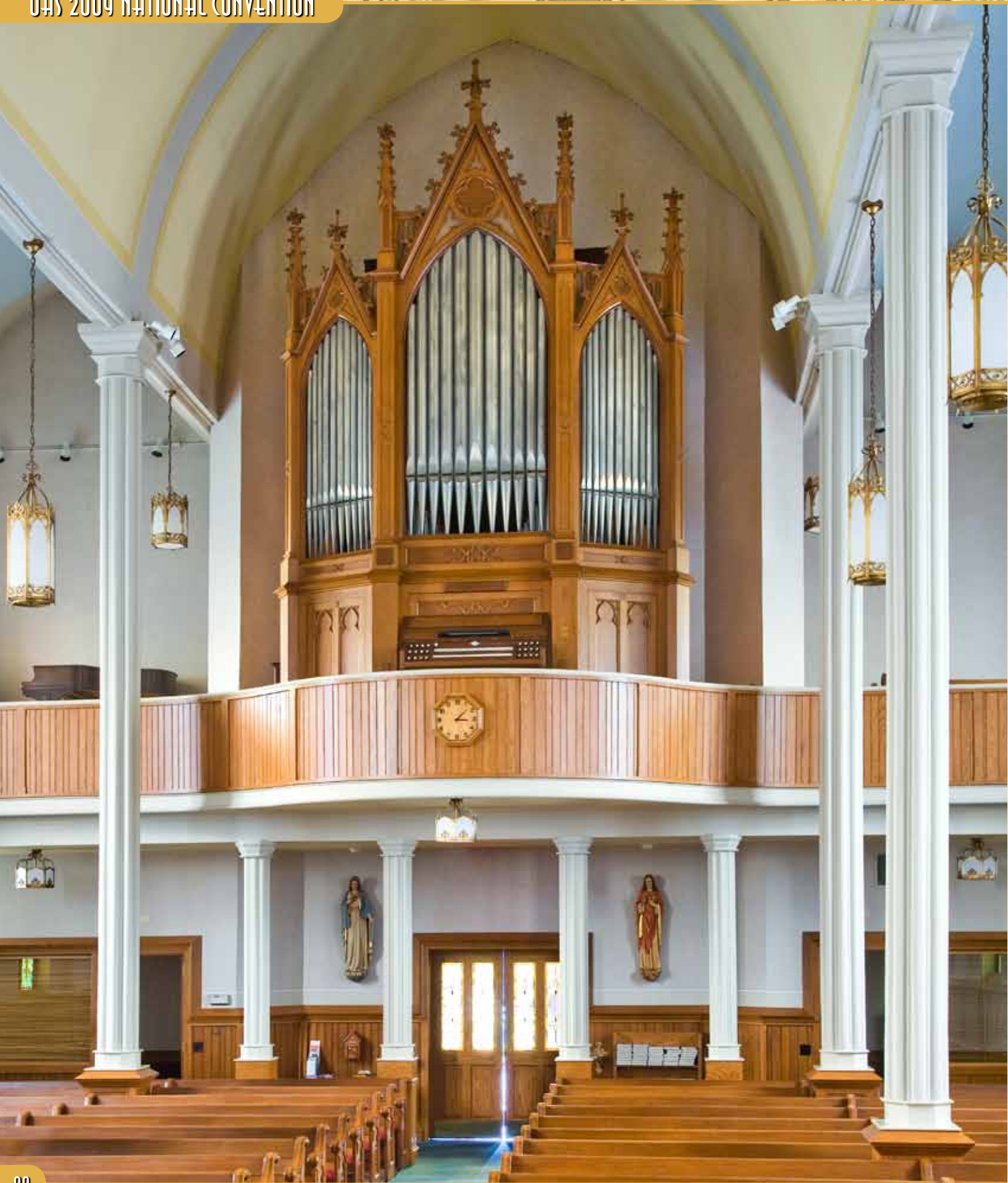
Below: William Aylesworth will demonstrate the tubular-pneumatic 1916 Votteler-Holtkamp-Sparling at the Egyptian-themed Lakewood Masonic Temple later that afternoon.

is currently being installed within the long-empty stage right chambers.

Keeping to our theme of the day, these two pipe organs will show their abilities to duel, accompany, and function in ensemble and solo roles. We are privileged to have Wanamaker organist Peter Richard Conte demonstrate the Austin. Taking turns on the Wurlitzer will be Jelani Eddington, Chris Elliott, and Rob Richards. Pianist Alex Zsolt and a pops orchestra on stage will also round out the performers in this event.

Switching from the secular to the sacred and from the city to the rolling hills of rural farmlands just south of Cleveland, Monday morning, July 6, we travel a short distance to Saint Martin of Tours Catholic Church in Valley City. Looking like a Hallmark note card, this picture-perfect red brick and white-trimmed Gothic Revival parish church was designed by noted church architect Patrick C. Keely and is listed on the National Register of Historic Places. The interior retains its prickly Gothic altars and liturgical furnishings reputed to have been carved in Germany. A perfect match to this 1861 building is the exceedingly rare two-manual 1881 Odenbrett & Abler organ, the work of a builder in Milwaukee, Wisconsin, known to have used a variety of actions including tracker, pneumatic, and membrane chests. With the exception of the pedal action, changed long ago by the late Homer Blanchard to keep it playable, this organ survives largely as a result of the use of traditional tracker action for the manual divisions. Believed to be the last extent instrument by this organbuilder, the instrument is housed in a carved butternut Gothic case with a polished tin façade. As if the use of decorative polished tin pipes in an organ case were not rare enough for a





late 19th-century builder, the inclusion of an original Pedal to Great coupler surely is! Organist Andrew Scanlon will demonstrate this organ's warm German Romantic voices.

Having started the day at our farthest location, we head north to Berea, a picturesque town with a rich history. Berea is home to Baldwin-Wallace College Conservatory and the second oldest Bach Festival in the nation. Berea was also of industrial importance as a popular building material, Berea Sandstone, was first quarried here in the 19th century for use on thousands of prestigious buildings around the country. Many of the Polish immigrants who settled in Berea and worked in the quarries became the founding members of Saint Adalbert Catholic Church—our next stop. Dennis Northway will demonstrate the two-manual, 1904 Votteler-Hettche organ installed in the rear gallery of this Romanesque church designed by Thaddeus Badowski. While less than a dozen instruments bearing Votteler-Hettche nameplates are known, it is inconclusive whether this organ was newly built by the firm or was a rebuild of an earlier organ. Peculiarities can be noted including a much older case from impost downward featuring egg-and-dart detailing similar to that found on some G.F. Votteler instruments; a juxtaposed and stylistically more modern upper case; abandoned toe holes on the impost; several stenciled façade pipes replanted onto the Great manual chest; and a 27-note pedalboard which, by way of a repeating mechanical action, plays only 17 pipes.

Our next stop takes us to one of Cleveland's many "urban flavored" neighborhoods. Lakewood is a geographically modest, yet well-populated suburb bordered by Lake Erie on the north, Rocky River on the west, and the City of Cleveland on its eastern and southern edges. It is known for its many fine late-19th-century mansions situated along tree-lined streets within close proximity to Lake Erie, various houses of worship virtually planted every-other block along main city routes, and a small "downtown" core of eateries, coffee shops, and businesses. Situated along Detroit Avenue, the Lakewood Masonic Temple, designed by James W. Chrisford in Classical Revival style, has been making a strong architectural statement since its completion in 1916. The building is among other Neoclassical structures located within a two-block stretch including the former First Church of Christ, Scientist, designed by architect Charles Draper Faulkner (1922) and the recently completed Lakewood Public Library designed by noted architect Robert Stern (2007). Leaving the busy traf-



fic of the street, we ascend the massive twisting marble stairway and enter the seclusion of the third floor Egyptian-motif lodge room. Lotus flower accents abound on pilasters, carved furnishings, and even on the lower portion of the case of the two-manual 1916 Votteler-Holtkamp-Sparling organ (Opus 1287). Situated in the rear gallery, this instrument is a testament to quality craftsmanship as its tubular-pneumatic action still functions reliably. The role of the organ in Masonic ceremonies is largely undocumented and hence cannot be judged by the same standards as liturgical instruments used in religious houses of worship. The organ scholar will quickly take note that of the organ's twelve ranks of pipes, six are of a diverse variety of string-pipe construction. The organ's sole percussion stop is a single chime note! It is a short tubular "gong" similar to Deagan dinner chimes used to call railroad passengers to the dining car in the early 20th century. It is operated by a sprung stop tablet at the console. It is only appropriate that noted Chicago Masonic organist William Aylesworth will demonstrate this instrument.

Left: The rare two-manual 1881 Odenbrett & Abler organ at St. Martin of Tours Catholic Church, Valley City, will be demonstrated by Andrew Scanlon on Monday morning, July 6.

Above: Monday afternoon, July 6, Joan Lippincott will play the landmark four-manual 1956 Rudolf von Beckerath at Trinity Evangelical Lutheran Church—an important opportunity to hear the organ prior to its impending refurbishment.



The last afternoon stop will be the historic four-manual 1956 Rudolf von Beckerath organ at Trinity Evangelical Lutheran Church in Cleveland's largely Victorian Ohio City neighborhood. The simple-lined white case is a stark visual contrast against the church's Victorian Gothic interior. Listening to this organ's warm, enveloping, and colorful sound will immediately push aside any preconceptions of the tonal preferences associated with decades of the *Orgelbewegung* movement. Robert Noehren served as consultant in Trinity's commissioning this landmark instrument—the first four-manual mechanical-action instrument installed in the United States that was inspired by the desire to return to “classical traditions.” Domestic organbuilders such as Aeolian-Skinner, Herman Schlicker, and Walter Holtkamp were still struggling with such wholesale reforms and could not yet produce the comprehensive organs for which such visionaries as Noehren and E. Power Biggs yearned. It was a leap of faith for the congregation to purchase such an organ considering that no other significant instruments of this type had been built in this country, and the sizable contract was with a foreign builder with whom few in America were familiar.

In recent times, Trinity Evangelical Lutheran Church has been experiencing a slow rebirth created by the large demographic changes and housing revitalizations in the area. Longtime organist Robert Myers, who often reminisces about the organ's installation, has guided the church's commitment to protection and preservation of the von Beckerath organ. After decades of use, the organ is due to have a thorough cleaning, its components releathered, its material defects (evident by age) corrected, and select preventative reinforcements inserted. Prior to our arrival, some restorative repairs and emergency work have been completed under the leadership of native Cleveland organbuilder Leonard Berghaus. Joan Lippincott will play a recital for us on this splendid instrument. This is a great opportunity to hear the organ prior to its being silenced for long-term repairs.

The late afternoon will allow for some free time and a slower pace as we return to the Key Center Marriott Hotel where delegates can listen to an intriguing lecture, enjoy casual refreshment, and dinner.

Left: Tuesday, July 7, will start with a recital featuring duo performers Stephen Schnurr and Micah Raebel utilizing the three-manual 1894 Farrand & Votey at Pilgrim Congregational Church.

Above: The ca. 1785 Johannes Strumphler organ at the Toledo Art Museum will be heard in a series of brief demonstrations throughout Tuesday afternoon, July 7.



We will hear some significant instruments that represent strategic points along the developing style unique to Walter Holtkamp. Few have studied the life-changing events that abruptly steered him into organbuilding, the crucial developments that refined his style, and the career highlights of this legend who rivaled contemporaries such as G. Donald Harrison and Herman Schlicker. Organist, teacher, and author John Ferguson will present a lecture on the life of Walter Holtkamp and provide key information that will enrich your experience and appreciation of his organs.

With this fresh in our memories, the evening recital will take place only a few blocks away from the hotel at St. John's Roman Catholic Cathedral in downtown Cleveland. The cathedral's construction started in 1848—in part to designs by noted church architect Patrick C. Keely. Today, the Keely portion exists as the nave, while, over the next 100 years, transepts, a new rear gallery, tower, and sanctuary were constructed to expand the building to its current configuration. The cathedral has housed several organs, including a significant three-manual 1853 Henry Erben. In 1948, concurrent with the cathedral's last major expansion, the Votteler-Holtkamp-Sparling Company installed the present organ. Thought by local lore to have utilized old components, a review of extant documents reveals that it was an entirely new organ, stylistically conservative in concept, and more in line with organbuilding trends ten or more years earlier. In his proposal to the Bishop, Holtkamp noted “The Cathedral of the Diocese of Cleveland, we pray,—should have a Main Organ of the first rank;—although not lavish in its appointments.” The result is a twin-console three-manual gallery organ (Opus 1630) with a “Rück-Great” flanked by divided matching cases, and a chancel organ (Opus 1631) installed behind a 41-foot carved oak reredos. Ken Cowan will demonstrate the organ for us. We will enjoy the large-voiced diapasons, colorful flutes, English-influenced reeds, and many string choruses this organ offers in this acoustically favorable environment.

Tuesday morning, July 7, begins close to home in Cleveland's Tremont and West Side neighborhoods. In the late 19th and early 20th centuries, Cleveland was a progressive industrial city abreast of the latest modern technologies. Pilgrim Congregational Church, located in the historic Victorian Tremont neighborhood, proves that many of the city's finest houses of worship were no exception. This grand sandstone Richardsonian Romanesque edifice, designed by Cleveland archi-



tect Sidney R. Badgley, is reputed to have been the first in the area to have used electricity, the power generated by steam-driven, coal-fired turbines located in the church basement. The interior of Pilgrim Church appears much as it did over 100 years ago, replete with elegant wall paper and stenciling, fine woodwork, a stained glass dome, combination chandelier/gasoliers, and a fine three-manual, 1894 Farrand & Votey organ (Opus 719). This is perhaps the first electric-action organ in the region and was dedicated by Chicago organist Clarence Eddy. Stephen Schnurr and Micah Raebel will demonstrate the instrument solo, in organ-piano repertoire, and with works by James H. Rogers, a Cleveland composer, organist, and music critic.

The Catholic Diocese of Cleveland is no different than that in other major cities including Albany, Boston, and Buffalo. Unfortunately, St. Procop Church, our next venue, has

Above: Tuesday afternoon, July 7, Stephen Tharp will demonstrate the impeccably restored four-manual 1926 E.M. Skinner, Opus 603, at the Toledo Art Museum. The largest fully-automatic roll-playing organ by the Skinner firm, will also demonstrate it's own abilities.

Opposite: Tuesday afternoon, July 7, Christopher Marks will demonstrate the noble two-manual 1875 Johnson & Son (left) at First Congregational Church, Sandusky. In the evening, Toledo's magnificent four-manual 1931 Skinner, Opus 820, at Our Lady Queen of the Most Holy Rosary Cathedral, will be played in recital by Todd Wilson (right).

been marked for consolidation and closure next summer. Randy Bourne will play the convention recital, our group being one of the last to enjoy the structure that faces an unpredictable future. The highly-decorated Byzantine/Romanesque edifice was begun in 1899 and designed by

Cleveland architect Emil Uhlich. In 1913, a new two-manual, 1913 Votteler-Hettche tubular-pneumatic organ was installed and dedicated by Edwin Arthur Kraft. Save for electrification of the action, the organ is tonally intact and perhaps the largest extant instrument from a short-lived period of the company's history under this name. Built in a transitional era of tonal design, the organ has a grand, roaring tutti that is large, but not muddy, as one would expect, given the heroic pipe scales and linen-lead diapason choruses. The colorful reeds hint toward the orchestral preferences soon to dominate organbuilding while stops like the Salicional (Keraulophone construction) and Quintadena are reminiscent of 19th-century instruments. A unique feature of this instrument is the enclosed Great Unda Maris—the stop that activates a pneumatic slider motor under the toe board of the Melodia decreasing wind conveyance as it draws the Dulciana at unison pitch creating a celeste stop. While at least two other Votteler-Holtkamp-Sparling organs are known with a similar mechanism, we find here a means of adjusting each note of the celeste via large turn screws.

On Tuesday afternoon we head west toward Sandusky. Sandusky is a Great-Lakes port community established mid-

way between Cleveland and Toledo. Once a center of commerce and industrial trade—and a crucial stop on the Underground Railroad—the city is largely known today for its beaches, summer resorts, and amusement park, Cedar Point. The downtown core is well preserved and retains its American-Main-Street character.

Situated just south of the old commercial district among many grand stone residences and houses of worship, is the First Congregational Church, United Church of Christ, designed by architect Sidney R. Badgley. Like many of the neighborhood buildings, the church was constructed of Sandusky blue limestone. The Akron-plan interior features a stained-glass



dome, well crafted woodwork, and an almost seamlessly integrated two-manual 1875 Johnson & Son organ (Opus 462). Originally built for St. Paul's Episcopal Church in Marquette, Michigan, the organ was later moved, circa 1908, to St. Ignatius Church in Houghton, Michigan, and in 1976 to the home of James Kvale in Long Prairie, Minnesota. Organbuilder J.C. Taylor of Appleton, Wisconsin, installed the organ in Sandusky following refurbishment in 1982. Christopher Marks will demonstrate this fine-toned organ for our convention.

Following our recital and lunch in Sandusky, scheduled to avoid any long periods on buses, we continue west to the city





SAINT JAMES ANGLICAN CHURCH

CLEVELAND, OHIO

VOTTELER-HOLTKAMP-SPARLING (OPUS 1602), 1936–38

II. GREAT (UNENCLOSED IN RIGHT CASE)

- 16 Quintaton
- 8 Principal
- 8 Gedeckt
- 5½ Gross Quint (changed to 4' pitch)
- Great to Great 4
- Swell to Great 8, 4
- Positiv to Great 8, 16

PEDAL

- 16 Subbass
- 16 Quintaton (Gt.)
- 8 Octave
- 4 Choralbass
- 16 Dulcian
- Great to Pedal 8, 4
- Swell to Pedal 8
- Positiv to Pedal 8

III. SWELL (ENCLOSED BEHIND GREAT IN RIGHT CASE)

- 8 Flute
- 8 Gambe
- 4 Geigen
- 2½ Nazard (post 1938 addition)
- 2 Flute
- 1½ Tierce (post 1938 addition)
- Kornetmixture IV
- 8 Fagott (cylindrical flared bell resonators)
- Swell to Swell 16, 4

I. POSITIV (ON SLIDER CHEST, EXPOSED ON LEFT WALL)

- 8 Quintaton
- 4 Prestant
- Cymbal IV
- Positiv to Positiv 16, 4
- Swell to Positiv 8

of Toledo to visit three very different organs in two landmark venues. The Toledo Museum of Art is not only home to a fine collection of world-class art, but also two pipe organs. First, in circulating groups, we will hear a brief demonstration of the one-manual, circa 1785, Johannes Strumphler organ situated in the galleries of period art. The organ is the oldest in the northern Ohio region. It was once owned by Dutch organist Piet Kee, and is housed in an exquisitely carved, Louis XV bureau-styled case. Recent restorative repairs and reconstruction of the wind system by Jerroll Adams in 2005 have reinstituted the foot-pumping mechanism.

The museum's Neoclassical amphitheater-style Peristyle Auditorium, designed by architect E.B. Green, features the four-manual 1926 E.M. Skinner (Opus 603). Lynnwood Farnam was one of several consultants on the organ's specification. Originally built for a previous auditorium, where it was poorly sited in divided chambers within the stage house, the organ was later moved in 1933 by Aeolian-Skinner (under the supervision of Ernest Skinner) to the current location. The organ now speaks directly into the room from behind grilles

that no longer inhibit its tone. In 2004, the A. Thompson-Alten Company completed an uncompromising museum-quality restoration of this, the largest fully automatic roll-playing Skinner organ. The organ will demonstrate its own repertoire abilities and then be heard under the skilled hands of Stephen Tharp.

Leaving the Toledo Museum of Art and proceeding north only two blocks, we arrive at Our Lady Queen of the Most Holy Rosary Cathedral. Following a barbeque, we'll assemble in the cathedral proper. The building was designed by architect William Richard Perry and completed in 1940. Extravagant Spanish-flavored motifs and Neo-Gothic carved furnishings adorn every corner of the stone and frescoed interior. Not only a feast for the eyes, the generous acoustics provide aural support for the four-manual 1931 Skinner organ (Opus 820). It was officially dedicated by Palmer Christian in 1931, though Edwin Arthur Kraft had demonstrated it for the American Guild of Organists' national convention earlier in the year, prior to the building being opened to the public. The organ today is often a pilgrimage stop by enthusiasts and is hailed as representing the culmination of the career of Ernest M. Skinner. Alongside the soothing strings and Erzählers, colorful flutes of every imaginable type, imitative orchestral reeds such as the English Horn, Oboe d'Amore, and Flügel Horn, is a brilliantly rich and clear diapason chorus unlike most others. Our recitalist, Todd Wilson, will return to his Toledo roots and demonstrate the organ that influenced his early career.

Continuing our mission of scholarly research and education, Wednesday morning, July 8, begins with an informative

lecture by organbuilder Sebastian Glück on early 20th century pipe organ commissions for Jewish synagogues. Sebastian will detail the many significant instruments once prevalent in Reform Jewish congregations. It is appropriate that we review this subject as Temple Tifereth Israel in Cleveland (visited later in our convention), is known to have had a pipe organ by 1861—one of the earliest instruments in the city.

John Ferguson, who will have spoken of the life and work of Walter Holtkamp earlier in the week, will then demonstrate the three-manual 1938 Votteler-Holtkamp-Sparling (Opus 1602) at St. James Anglican Church, with a selection of hymn tunes and improvisations. The organ is one of the earliest extant instruments built under the hand of Walter Holtkamp. Transitional in nature, it reflects a compilation of design, renovations, and rebuilding begun in 1936 in collaboration with fellow Cleveland organ visionary, Walter Blodgett. The first work completed was the installation of the Positiv on the rear left side of the church—the first example of such a division in a 20th-century American church. If the exposed pipe display were not already radical enough, the return to slider chests surely was. Holtkamp's intent for the Positiv is cleverly communicated across the front of the minimal casework, inscribed "Et non impediās musicam" (And let nothing impede the music). The Swell, Great, and Pedal were later tonally updated in a series of changes by Walter Holtkamp. On paper, the curious specification does not reveal its amazing flexibility both in repertoire and in accompanying the Anglican liturgy. Examining the pipework of this instrument reveals many non-traditional but inventive approaches: select ranks within mixtures constructed of linen lead; flared conical bell resonators on the Swell reed; the original curious inclusion of a $5\frac{1}{2}'$ stop on the Great; and the tierce-based Positiv mixture.

Leaving the progressively-inventive Holtkamp sounds behind, we next visit Cleveland's oldest church organ. Arriving in 1998, following an intercontinental voyage, the two-manual 1844 George Stevens organ is installed in the very elegant chapel of Plymouth Church, United Church of Christ, Shaker Heights. The chapel is part of a much larger campus that architect Charles Schneider completed in 1923. The organ's origins are an enigma. Barbara Owen states that the organ was built for St. Mary Church in Boston's North End and moved in the 1870s to the Baptist Church in Groton, Massachusetts. Others suggest it had an additional home between Boston and Groton. Removed in 1975 and stored in Selinsgrove, Pennsylvania, but never installed at Susquehanna University, the organ was ultimately relocated in 1987 to San Agustin Church in Scotts Valley, California. Visscher Associates refurbished the instrument before it was heard at the 1988 Organ Historical Society Convention. Many OHS members may recall its less-than-desirable installation and will be pleasantly surprised when hearing it now in its favorable rear gallery loca-



Opposite: John Ferguson will lead a hymn sing and demonstration of the three-manual 1936/1938 Votteler-Holtkamp-Sparling, Opus 1602, at St. James Anglican Church on Wednesday morning, July 8.

Above: Cleveland Public Auditorium's five-manual 1922 Skinner. The organ speaks from the shared stage house into both theater and convention hall rooms. At the time of publication, plans are afoot to resurrect this instrument to be heard by the convention on Wednesday afternoon, July 8.



tion. The organ retains its G-compass keyboard and unenclosed “choir bass” on the Swell manual. Bruce Stevens will demonstrate this work by one of the important mid-19th-century organbuilders.

Wednesday afternoon brings a much welcome break to the pace of activities. Our lunch will be hosted at the Key Center Marriott Hotel and followed directly by the important OHS annual meeting. At the conclusion of our meeting, we will traverse the landscaped mall immediately outside the hotel to the Cleveland Public Auditorium, Music Hall, and Convention Center. We have intentionally planned an adequate amount of time to enjoy this epic municipal landmark designed by the Cleveland architectural firm of Walker & Weeks. This heroic building is a rare surviving example of rapidly vanishing civic architecture. Long gone are the similar arenas and exhibition halls in Memphis, Minneapolis, Philadelphia, San Francisco, Saint Paul, and Worcester. The Cleveland complex is structured with a large exhibition arena,

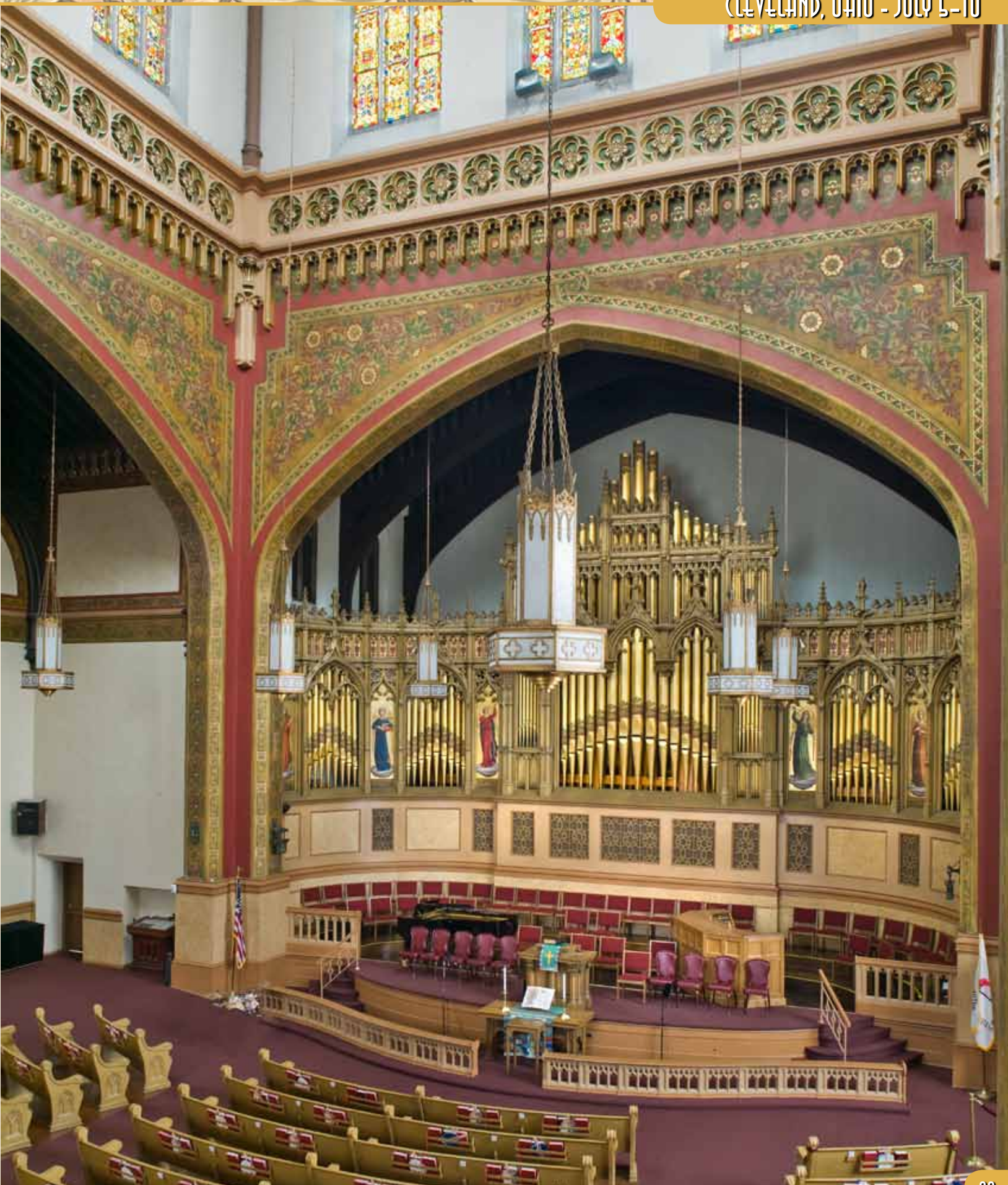
seating over 16,000 patrons, on the north end and a movie palace-styled theater, seating 2,700 patrons, on the south end—both joined by a common stage house having a proscenium opening toward each.

The five-manual, 1922 Skinner organ (Opus 328) speaks into either hall from the common stage house. Built as Skinner’s *magnum opus*, the instrument cost a phenomenal \$100,000 when new. The specifications were drawn up Ernest M. Skinner, with input from Edwin Arthur Kraft, William E. Zeuch, Charles Heinroth, Wallace Goodrich, and Lynnwood Farnam. Kraft played the dedication, at which concert reviewer, Cleveland composer and fellow organist, James H. Rodgers, noted that over 20,000 people were on hand at perhaps the largest organ recital in history. The main organ has twin 30-horsepower Spencer blowers providing 10”–30” wind pressure. It contains four full-length 32’ stops,² numerous high-pressure stops, a floating string division, and orchestral stops of every imaginable variety. A rare feature of the instrument is the Skinner-built Vorsetzer action that used to be positioned in front of a Mason & Hamlin grand piano on stage.

Above: The two-manual 1909 William Schuelke at St. Stanislaus Church, will be demonstrated by Rhonda Sider Edgington.

Opposite: Nathan Laube will play a recital, Wednesday evening, July 8, on the four-manual 1943 Casavant, Opus 1715, at the First United Methodist Church.

2. These are a 32’ Open Diapason of wood—CCCC measuring 38” x 42”; a 32’ Contra Violone of wood—CCCC measuring 48” x 56”; a First Bombarde of wood—CCCC measuring 20” x 20” and a Second Bombarde of wood—CCCC measuring 16” x 16”.





While the piano has not been located, the player mechanism remains. Though the original console was disconnected many years ago and a supply house console with matching appointments substituted in its place, the original is still stored in the convention complex. Except for its present console the organ largely remains as installed and untouched.

A little over a year ago, the organ was “fired-up” for the first time in about 20 years. Stay tuned for additional information on the progress of a partnership between the Organ Historical Society and the American Institute of Organ Builders to bring this organ out of hibernation.

To close out the afternoon, we will make a pilgrimage to one of Cleveland’s most noted Catholic landmarks—the Shrine Church of Saint Stanislaus. Situated in the ethnic Slavic Village neighborhood, the church stands as a beacon of light in a slowly revitalizing community. Once threatened with closure, this church has been a mecca for Polish Catholics. In 1998, Conrad Schmitt Studios restored the High Victorian Gothic-style church interior. Those who appreciate pre-Vatican II environments will want to have their cameras handy. Among the elegant wood-carved pews, pulpit, high altars and furnishings are shrines containing relics of Saint

Anthony, Saint Bonaventure, Saint Francis, Saint Gemma Galgani, Saint John Vianney, Saint Pius X, Saint Stanislaus, and of the True Cross. In 2005, the archbishop of Krakow, Poland, presented the church with the miter of the late Pope John Paul II, now on display in the epistle transept. While enjoying these sacred surroundings, organist Rhonda Sider Edgington will demonstrate the two-manual 1909 William Schuelke organ. Freshly returning from Brenan, Germany, as a Fulbright scholar, Rhonda will feel right at home on this large-toned German Romantic organ. The Schuelke was installed following the collapse of the massive 232’ twin spires during a tornado in 1909. It is one of the last built by the firm, then under the direction of William’s son, Max Scheulke. Most likely of tubular, membrane, or other similar action, the organ would have been an expected candidate for electrification in the early 20th century. In 1933, the Votteler-Holtkamp-Sparling Company carried out such work including the reuse of most, if not all, of the Schuelke pipework, console shell, and casework.

Following an evening meal on your own, we’ll reconvene and depart for a recital at Cleveland’s First United Methodist Church. Designed by architect J. Milton Dyer, the mas-



sive limestone exterior is noted for its grandeur and almost similar architectural massing concept to neighboring Trinity Episcopal Cathedral. However, the interior contrasts with that of the cathedral being highly ornamented and stenciled, and with stained-glass windows from the Mayer Company of Munich, Germany. The most prominent feature of the room and spanning the width of the chancel is the glorious Gothic organ façade built by William B. McAllister. The case pipes have stenciled accent bands and the four inset panels have full-sized reproductions of angels from the Linaiuoli Triptych by Fra Angelico.

This amazing façade has contained more than one instrument, but today houses the four-manual, 1943 Casavant organ (Opus 1715). This organ is perhaps the most controversial in Cleveland's history. The church struggled with the limitations, restrictions, and taxes imposed on pipe organbuilders during World War II. The installation of the organ sparked a debate among numerous war board, government, and church officials attempting to resolve accusations of committing an unpatriotic act by violating rules on manufacturing and importing restricted goods from allied countries. Ultimately, the claims were dismissed, especially after the case was made that

Casavant had harvested a substantial amount of metals out of the old Votteler-Hettche organ as source material.

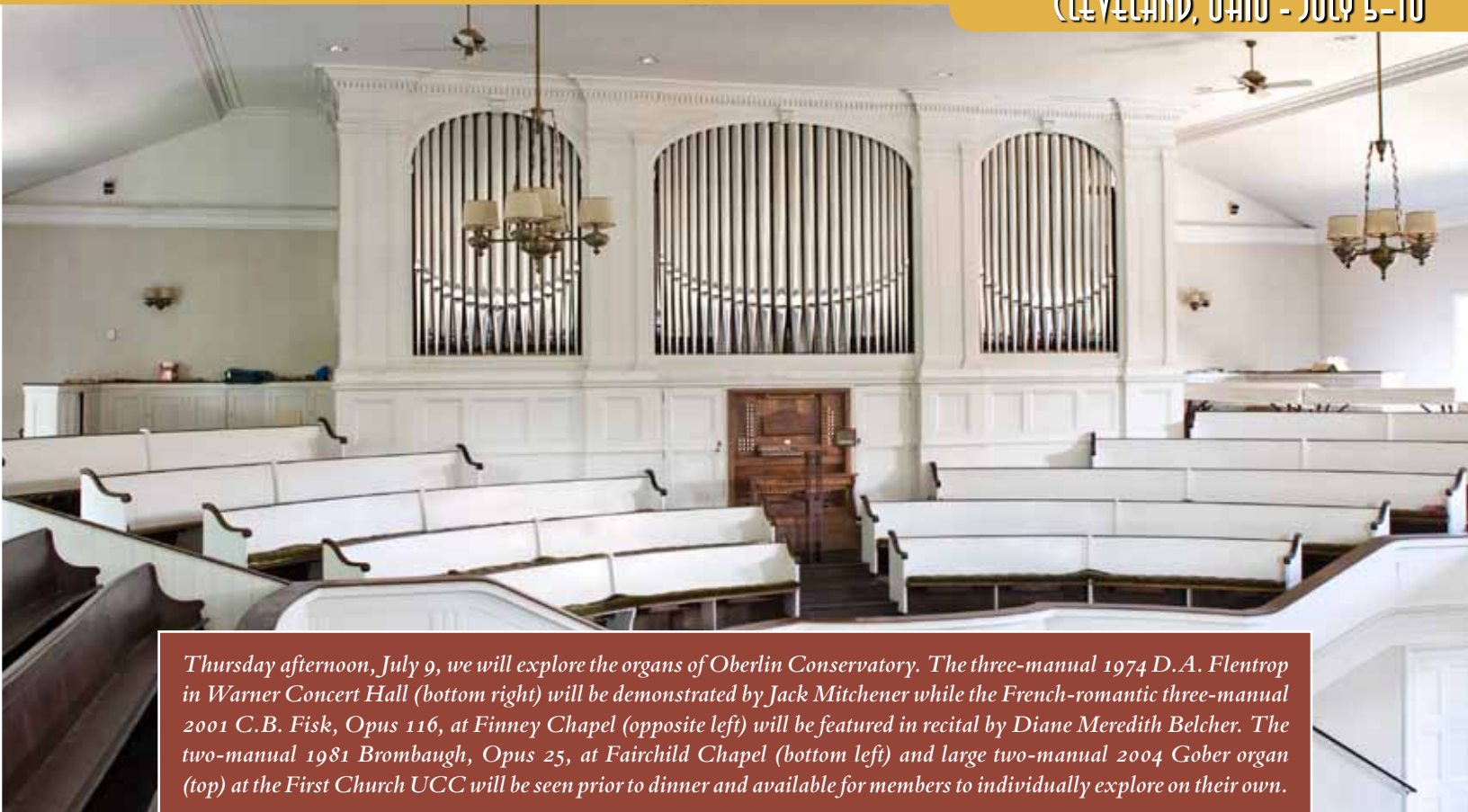
The organ was dedicated by Canadian Charles Peaker, organist and teacher at the Toronto Conservatory of Music. Frequently used for recitals for just over a decade after completion, the annual concert series read like a "who's who" of organists, including performers such as Robert Baker, E. Power Biggs, Claire Coci, Catharine Crozier, Marcel Dupré, Jeanne Deme-sieux, Richard Ellsasser, Virgil Fox, Fernando Germani, André Marchal, Marilyn Mason, Alexander McCurdy and Flora Greenwood, Flor Peeters, Bernard Piché, Richard Ross, and

Opposite: The two-manual ca. 1900 George Kilgen organ (top left) at St. Augustine Church is being resurrected for a demonstration on Thursday morning, July 9. That afternoon, we will hear Anne Wilson demonstrate the delightfully original three-manual 1922 Skinner (top right) at St. Andrew's Episcopal Church, Elyria.

Above: Thursday morning, July 9, Grant Edwards will demonstrate the two-manual 1896 J.W. Steere & Sons, Opus 417 (top left), at the First Congregational Church, Wellington, and Yun Kim the two-manual William A. Johnson, Opus 195, as rebuilt by the Wirsching Organ Company ca. 1900 (top right) at St. Mary Church, Elyria.



PHOTOGRAPH by ROBERT CORNELL



Thursday afternoon, July 9, we will explore the organs of Oberlin Conservatory. The three-manual 1974 D.A. Flentrop in Warner Concert Hall (bottom right) will be demonstrated by Jack Mitchener while the French-romantic three-manual 2001 C.B. Fisk, Opus 116, at Finney Chapel (opposite left) will be featured in recital by Diane Meredith Belcher. The two-manual 1981 Brombaugh, Opus 25, at Fairchild Chapel (bottom left) and large two-manual 2004 Gober organ (top) at the First Church UCC will be seen prior to dinner and available for members to individually explore on their own.





Alexander Schreiner. OHS member Joseph Dzeda recalls the Casavant organ as his “Road to Damascus.” As a young student entering college in Cleveland, Dzeda shifted his career goals following his encounter with the Casavant and today is a partner in the A. Thompson Allen Company—one of the nation’s most distinguished organ restoration specialists. Continuing in the spirit of inspiring future generations to seek out the historic pipe organ, our recitalist is Nathan Laube, rising star and young organ virtuoso from the Curtis Institute of Music.

Thursday morning, July 9, starts off with a return visit to the historic Victorian Tremont neighborhood. Having recently heard the organ at Pilgrim Congregational Church on Tuesday, we now visit that congregation’s previous building. Sold in the 1890s to St. Augustine Catholic Church, the building retains some architectural hints of its Protestant origins. The two-manual, circa 1900, George Kilgen tracker installed in the rear gallery most likely dates from when the building was remodeled for use by St. Augustine’s congregation. The organ’s reservoir still has its original leather, though it is failing rapidly. Currently unused by the church, the organ will be receiving restorative repairs prior to our arrival.

We leave Cleveland going west toward Elyria, a town founded on the Black River in 1817 by Massachusetts settler Heman Ely. Elyria’s quaint 19th-century small-town character is well preserved. St. Andrew’s Episcopal Church, listed on the National Register of Historic Places and located on

the town square, was built to the designs of H.M. Congdon and Son around 1913 to replace an earlier structure. Congdon was a noted New York architect who was invited to join the American Institute of Architects at the same time as prestigious church architect Richard M. Upjohn.³ Vintage photos depict the church’s previous two-manual 1873 E. & G.G. Hook & Hastings (Opus 681) in use in the new church and through several expansions until the current three-manual 1922 Skinner organ was installed. Examining the Skinner, one will note the use of the Hook & Hastings casework as a basis for the lower portion (impost downward) of the grillework. None other than Edwin Arthur Kraft, a name synonymous by now with the region’s Skinner instruments, played the dedication of the organ. Unaltered by any form of modern technology or tonal ideology, the organ is a well-preserved example of a small three-manual instrument design typical of the Skinner firm. With no mixtures or stops above 4’ pitch, the organ is less about vertical chorus development than horizontal exploration of combinations of unison tone colors. With only 21 ranks of pipes, we still find Skinner providing three independent Diapasons of unison pitch, two celestes, four reed stops, including a Flügel Horn, several varieties of flute stops, and the ubiquitous Harp and Chimes. As if the purchase of a Skinner organ wasn’t deluxe enough for St. Andrew’s, a special oak-encased vintage clavier is located to the left of the Skinner console to play the special 20-note set of J.C. Deagan Tower Chimes.

Following lunch, we walk directly across the street to St. Mary Church. Built in Gothic Revival style in 1886, the red brick and sandstone building is also on the National Register of Historic Places. The two-manual organ we hear today started as a one-manual 1865 William A. Johnson organ (Opus 195) believed to have been rebuilt and enlarged by the Wirsching Organ Company around the turn of the last century. The Wirsching work included the addition of a small, yet colorful three-stop Swell manual to an already tonally complete Johnson left intact that served as the basis of a Great division; expansion of the 13-note Pedal compass to 27 notes; and an enlarged case. Yun Kim, winner of the 2000 AGO Young Artist Competition and first introduced to the OHS during her spectacular performance at the 2007 convention, will demonstrate this historic instrument.

From Elyria, we travel south only a short distance to Wellington—a picturesque Main Street village with a hidden treasure of pristine architecturally-significant commercial buildings, civic structures, and residences in Gothic Revival, Italianate, Second Empire, Queen Anne, Folk Victorian, Shingle Style, and Colonial Revival styles. The current First Congregational Church, designed by Cleveland architect Sidney R. Badgley in Gothic Revival style and erected in 1896, is built on the foundations of the previous 1879 build-

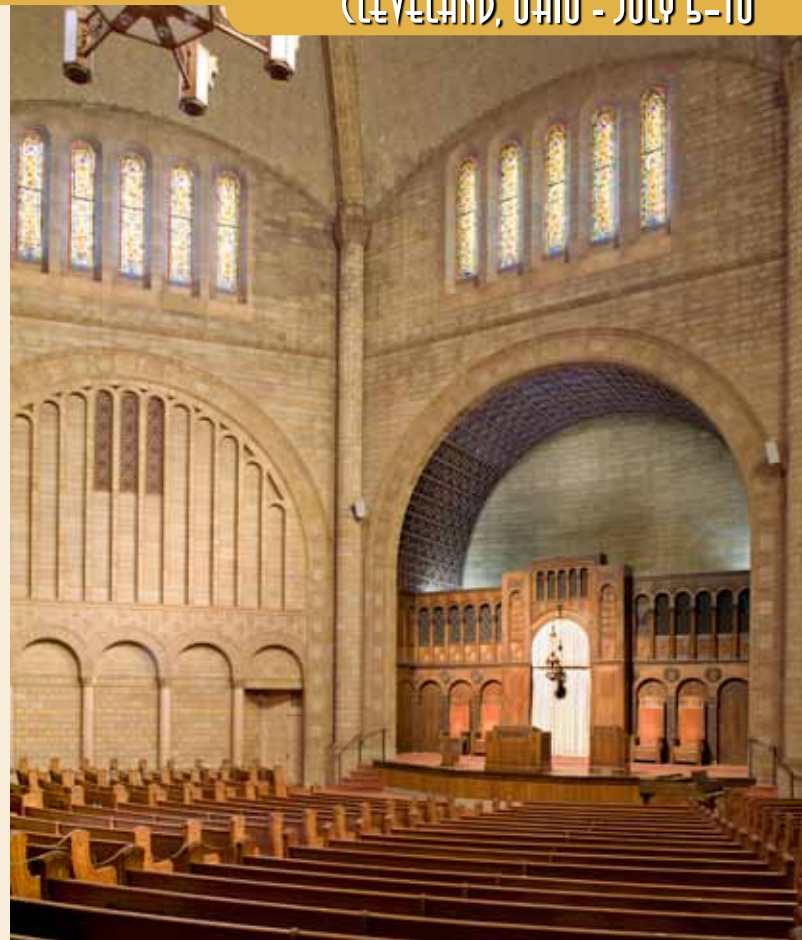
3. *Scientific American* 43, no. 25 (December 18, 1880).

ing destroyed by fire. Historians will note that this is the third building we are seeing by Badgley, a Canadian native who moved to the northeastern Ohio region, establishing himself primarily as a church architect but also designing several prominent residences and such famous landmarks as Massey Concert Hall in downtown Toronto. For the new church building, a two-manual 1896 J.W. Steere & Sons organ (Opus 417) was installed. Well maintained since its installation, the instrument's survival is remarkable considering that almost all of the 19th-century pipe organs in Oberlin and the immediate area have been replaced. This church is also important to the OHS, as this is where OHS founding member and vice-president of Organ Supply Industries Randall Wagner grew up and became interested in the pipe organ. We are not only honored and privileged to pay homage to Randy, but also to hear Grant Edwards demonstrate the Steere organ.

One of the largest and oldest institutions in the country teaching the art of the organ, the Oberlin College Conservatory of Music is still conferring degrees on many fine musicians under the leadership of James David Christie, chair of the organ department and Jack Mitchener, associate professor of music. We welcome alumni to return home and enjoy a series of recitals here during our convention visit. We kick off our visit at Warner Concert Hall with a recital by Jack Mitchener. The hall is part of a larger complex of buildings (including classrooms, small performance spaces, support spaces, over 150 practice rooms, and the Kulas Organ Center) designed by architect Minoru Yamasaki & Associates, known around the world for his design of the World Trade Center Towers in New York. Dedicated by Marie Claire-Alain in 1974, Warner Hall's three-manual D.A. Flentrop was the first entirely new concert organ commissioned by the conservatory in over 50 years. The institution obtained a variety of smaller organs from Flentrop, Möller, and Holtkamp during planning and construction of the present Warner Hall.

Oberlin was not only the eventual recipient of numerous Holtkamp instruments, but also seems to have been the incubator of Walter Holtkamp's first "Martini" organs—a simplistic two-manual practice instrument with five exposed ranks of pipes. The first Martini, built in 1949 and still extant today, was developed in conjunction with organists Fenner Douglass, Grigg Fountain, and Arthur Poister and voiced by a young developing organbuilder named Lawrence Phelps. Holtkamp would later market several dozen of these instruments to other teaching and religious institutions as practice solutions and influence other major builders to create similar compact designs.

Our afternoon break will allow conventioners an opportunity to traverse Tappan Square and visit Fairchild Chapel and First Church UCC prior to dinner and our evening concert. Fairchild Chapel is home to two different tracker organs—the two-manual 1981 John Brombaugh & Associates organ (Opus



25) in the rear gallery and a one-manual 1957 Flentrop organ in the chancel. The Flentrop was once installed in Adolphus Busch Hall in Cambridge, Massachusetts, prior to the arrival there of the landmark three-manual Flentrop. The design of the Brombaugh gallery organ is influenced by 17th-century North German instruments by Gottfried Fritzsche and Friedrich Stellwagen. The manuals are provided with split keys and 15 pipes per octave (as opposed to the usual twelve pipes) and tuned in quarter-comma mean-tone. The organ is refined in its voicing—the wooden Oak Principal being a favorite of this author. The Brombaugh organ is representative of the style of many of today's specialized contemporary builders who have close association with the region, including John Brombaugh, Charles Ruggles, Bruce Schull, and George Taylor.

During the afternoon, we also will visit historic First Church, which houses the Oberlin community's most recent instrument of significant size. The large, two-manual 2004 Gober organ is sited behind vintage casework that once housed a 1908 Estey, a three-manual 1915 Skinner (Opus 229),

Opposite: Bruce Stevens will demonstrate the two-manual 1844 George Stevens in the Neo-Colonial chapel of Plymouth Church, Shaker Heights on Wednesday morning, July 8.

Above: Justin Hartz will demonstrate the theatrically-inspired four-manual 1924 W.W. Kimball, Opus 6739, at Temple Tifereth Israel, will be heard on Friday morning, July 10.



and later a three-manual 1962 Homer Blanchard organ that contained both new and recycled pipework. The Gober organ utilizes a well-balanced mechanical action and a few select Skinner stops compatibly reworked to meld with many new ranks. The large Swell utilizes a heavily constructed double set of shades from the old Skinner Choir and Swell divisions and provides perhaps the most effective and dramatic expression control found in Northeastern Ohio. Though not meant to imitate any particular builder's work, the Great organ's 16' and 8' Diapasons successfully emulate the smooth and silvery examples found in 19th-century E. & G.G. Hook instruments. Those not familiar with the recent work of organbuilder Hal Gober will surely be impressed. We are pleased to include an

Above: David Schrader will demonstrate the organs of St. Paul's Episcopal Church, Cleveland Heights, on Friday morning, July 10. An 18th-century Italian-inspired two-manual 1986 Gerhard Hradetzky (left) is free standing in the west gallery while the chancel contains the three-manual 1952 Holtkamp, Opus 1657, architecturally arranged behind the reredos (right).

Opposite: Gregory Crowell will demonstrate the one-manual ca. 1935 Holtkamp portative at the Cleveland Art Museum on Friday afternoon, July 10. Modernist artist Richard Rychtarik designed the streamline Art-Deco case.

instrument of his manufacture as part of this conference celebrating his relocation to Oberlin as curator of organs at the Conservatory.

Our evening recital will feature the most recent concert organ at Oberlin Conservatory—the three-manual 2001 C.B. Fisk (Opus 116) in Finney Chapel. The organ was conceived in the grand French Romantic tradition of Aristide Cavaillé-Coll and has mechanical action utilizing Fisk's Kowalyszyn Servo-pneumatic lever, comparable to a Barker machine but providing more control over the touch. The Fisk case utilizes several elements from the previous Skinner case designed by the chapel's architect Cass Gilbert. Diane Meredith Belcher will showcase the instrument.

Our final day, Friday July 10, brings us to another unique selection of instruments. We will stay very close to the city of Cleveland and explore many landmark buildings and institutions. Our activities commence with a demonstration of the four-manual 1924 W.W. Kimball (Opus 6739) at Temple Tifereth Israel. Located in the University Circle cultural district, the Temple is still used by one of Cleveland's most prominent Jewish congregations for High Holy Days though regular services and daily operations have moved to the congregation's suburban complex. The organ was designed to the tastes of temple organist Carlton Bullis and was dedicated by

Charles M. Courboin. Besides being greatly publicized by Kimball in sales brochures, it was the subject of a feature article written by Bullis in *The American Organist* that details the principles employed in the design of the organ.⁴ Its principals are not unlike those of period theater organs and it contains a Tibia Clausa, a large-scaled wood Diaphone, several narrow string ranks, and many color reeds. As is the tradition in many synagogues, the organ console is placed out of sight in a screened choir loft behind the Ark. The organ speaks from a series of grilles on either side of the auditorium and from the highly perforated grille of the inner arch. Familiar with early 20th century symphonic organ design, John Schwandt will demonstrate this instrument.

Cleveland Heights is a community built at the turn of the 20th century and features winding parkway-style avenues faced with significant residences. Few houses are from builder's plans or pattern books, but are individual grand architect-designed estate-style homes that read like an architectural "who's who." The population of the community grew over 400 percent in 1920 to almost 50,000 residents within eight square miles. The elite area today, with 51 designated landmarks, maintains the same demographics and appeal it had 80 years ago. St. Paul's Episcopal Church, Cleveland Heights, was part of a growing trend of several Cleveland congregations in the 1920s that followed the exodus of its members from the inner city to the outlying communities. In 1927, work began on what Cleveland architects Walker & Weeks envisioned for a sprawling Gothic-inspired complex to replace St. Paul's high Victorian edifice along Cleveland's shrinking millionaire's row on Euclid Avenue.⁵ Work continued until a temporary church (originally designed as a parish hall) and the striking 150-foot tower were completed.⁶ On the heels of the Great Depression and World War II, the main sanctuary and chapel were never completed. Lower portions of the unfinished sanctuary were again started in 1941, but it remained incomplete for another decade. J. Byers Hayes, architect for Walker

& Weeks, revisited the original design and modified the plans to be in line with modern aesthetic preferences in the years leading up to its completion. Walter Holtkamp urged the building committee and architect to move the planned organ from side chambers to a freestanding location in the center of the chancel. The result was a progressive, case-less, architectural organ statement where form follows function in the distinctly modern English environment. The three-manual 1952 Holtkamp (Opus 1657), though still "modern" to some who may recall the era during which it was installed, is an increasingly rare tonally-intact example of the late work of Walter Holtkamp. The organ deserves further study and comparison with instruments of the American Classic ideology. It was designed in conjunction with Walter Blodgett, then organist of St. Paul's. The instrument has a plethora of well-defined choruses on a mixture of electropneumatic and slider chests, arranged to make an impressive and systematically artful design. The

inclusion of a 32' Pedal Polyphone and mixtures developed and imported from English organbuilder John Compton reflect that experimentation and new methodologies were always foremost in Holtkamp's work.

Though Arthur Quimby, Grigg Fountain, Fenner Douglass, and Walter Blodgett are gone, music still continues to flourish and grow in Cleveland. Karel Paukert became director of music at St. Paul's in 1979, and in 1986 the two-manual Gerhard Hradetzky organ was installed. The design of the Hradetzky organ is based on late 18th-century organs of the Pistoia region of Tuscany, Italy, with some South German and

Austrian influences. The organ's choruses are conceived in *ripieno* style, a sonorous layering of higher pitches to produce a variety of harmonic combinations. It is tuned in a form of modified meantone tailored exclusively to 18th and 19th century literature. Characteristically Hradetzky had included a Campanelli (25 tuned glockenspiel-like bells), a Usignoli (bird call), and Timpani. David Schrader is equally at home with both organs; however, we are sure you will walk away with a smile after hearing an operatic-like Italian *Offertorio*!

Leaving one Cleveland musical mecca, we arrive at yet another, the Presbyterian Church of the Covenant. Following a hymn sung to the four-manual 1958/59 Aeolian-Skinner organ (Opus 844-A) in the main church, we will enjoy lunch while listening to the sounds of carillonneur John Gowens playing the 47-bell McGaffin carillon. The Eijsbouts Bell Foundry in Asten, the Netherlands, cast the bells that weigh a total of 15,000 pounds. The bourdon bell weighs ap-



4. *The American Organist* (November 1925).

5. The church was eventually sold to the Catholic Diocese of Cleveland and opened as the Conversion of St. Paul Shrine. Since 1931, it has been used by the Poor Clares of Perpetual Adoration.

6. The temporary church once contained a two-manual, 1928 Skinner organ (Opus 684), later enlarged by Ernest M. Skinner & Son in 1942 and removed in 1969.

proximately 2,800 pounds. Should the weather be sunny and mildly warm, as is typical of Cleveland summers, conventioners will want to take a self-guided tour on foot through the surrounding Case Western Reserve University neighborhood that includes not only several eye-catching vintage architectural commissions, but also several modern structures and outdoor art sculptures by Fletcher Benton, Frank Gehry, Arthur Gibbons, Keith Haring, Phillip Johnson, William McVey, and Athena Tacha.

While in an artful frame of mind, we move onto our afternoon events at the Cleveland Museum of Art, only steps away from Church of the Covenant. While the Garden Court with running fountains, winter garden plantings, and the much rebuilt E.M. Skinner (with an exposed Positiv division by Walter Holtkamp) are long gone, the Cleveland Museum of Art is still a vibrant cultural center. The museum has recently completed the first phases of a multi-million dollar expansion under architect Rafael Viñoly, bringing its size to over one-half million square feet. As part of this process, the original 1916 Beaux-Arts white-marble building, designed to resemble a Greek temple by the architectural firm of Hubbell & Benes of Cleveland and consulting architect Edmund M. Wheelwright of Boston, was refurbished to house much of the formal art, antiquities, and armor collection. Many organ enthusiasts may recall the three-manual 1971 Holtkamp (Opus 1865) installed in the stark Gartner Auditorium designed by Bauhaus architect Marcel Breuer. This organ contained only two stops from the previous lineage of organs and was installed under the supervision of Walter “Chick” Holtkamp Jr. This section of the building is currently under complete renovation with the organ removed to storage. While we will not hear the Gartner Auditorium organ, the site of over a decade’s worth of weekly recitals, we will hear the one-manual circa 1935 Holtkamp Portativ, the Art Deco case of which was designed in conjunction with noted modernist artist, set designer, and architect Richard Rychtarik. This G-compass instrument was very progressive in its day, featuring a re-discovery of mechanical key action and slider chests. The organ would have had somewhat limited appeal to the masses yet is a curious response to other builders (Aeolian-Skinner, Möller, Wicks, Kilgen, etc.) who produced slightly larger, more economically enticing, unit, electropneumatic, self-contained instruments. Originally developed with mass production in mind, Holtkamp was willing to provide options to customers: a short bass octave, a variety of manual compasses, and divided stops. The organ was in the Holtkamp shop until it was donated to the museum in 1981. This unique little organ will be set up in the fine art galleries and demonstrated in a series of short, repeated programs by Gregory Crowell. We will also offer plenty of time for perusal of the collections.

Following a return to the hotel and dinner on your own, our final gala event will be held at Cleveland’s Severance Hall, home to the world renowned Cleveland Orchestra. The impressive Art Deco hall was completed in 1931 to the design of architectural firm of Walker & Weeks. The four-manual 1931 Skinner (Opus 816), dedicated by Palmer Christian, was not successful as originally installed. The building had been designed similar to many movie palaces and served a multi-purpose role, having an orchestra pit and full stage house and scenery fly space. This relegated the organ to a placement high up in the stage house on a concrete shelf, speaking down over the orchestra via a tone chute (yet muffled behind the proscenium arch) and stage scenery. Early activities of the orchestra involved staged opera; however, this had changed by 1958 when music director George Szell oversaw the installation of an immovable shell necessitating the organ to be electronically amplified through speakers into the auditorium. By the 1970s, the organ was unused and remained entombed above the ceiling in favor of electronic substitutes. Under direction of music director Christoph von Dohnányi, the Cleveland Orchestra advocated a project to refurbish and move the organ into the hall despite several recommendations to simply remove and replace it. Rebuilt by the Schantz Organ Company in 2001, with Jack Bethards serving as consultant, the organ was relocated and placed on stage behind a new period-styled façade and grillework. The organ’s footprint remains largely original and is simply lowered to its current level—all chests, reservoirs, action (including the Skinner double primary) and pipes have been unchanged. The organ was finished in its new location under the watchful eyes and ears of Bethards who, with the exception of the combination action, required that the work performed followed OHS restoration guidelines. Only minimal note-by-note voicing was done to level any unevenness. Thomas Murray, featured during the instrument’s inaugural year celebrating its restoration, will return to Severance Hall on July 10 to showcase the organ for our convention.



JOSEPH M. McCABE is OHS vice president and chair of the 2009 Cleveland Convention. He was introduced to the art of organbuilding by the late Donald Bohall and Wilfred “Tiny” Miller, then of Buffalo, New York. While pursuing of his Masters degree in Architecture, he worked for the Schlicker Organ Company for several years. At the OHS, Joseph was selected as an E. Power Biggs Fellow in 1997, chair of the 2004 Buffalo Convention, and has served on numerous committees. Committed to preservation of the pipe organ, he continues as consultant on historic instruments and currently works as an architect in Cleveland, Ohio.



Since 1979, we have designed and built over 110 new pipe organs for clients in Australia, Austria, New Zealand, England, Canada and the United States. Our instruments, whether tracker

or electric action, have been acclaimed for their rugged construction, responsive key actions, tonal integrity and intrinsic musicality. Our instruments are built



entirely from raw materials in our workshops, including all pipes, consoles and full organ cases. We also restore, rebuild or revoice instruments by other builders to sound and play like new.

Létourneau Pipe Organs

USA: 1220 L Street NW
Suite 100 - No. 200
Washington, DC 20005
telephone: (800) 625-7473
fax: (202) 737-1818
LetoUSA@aol.com



Canada: 16355 ave Savoie
Saint-Hyacinthe, Québec J2T 3N1
telephone: (450) 774-2698
fax: (450) 774-3008
mail@letourneauorgans.com
www.letourneauorgans.com

*Member of the Associated Pipe Organ Builders of America and
the International Society of Organbuilders*

CELEBRATING OUR 30TH ANNIVERSARY IN 2009!

OHS Convention 2011
June 27-July 1

Washington, D.C.



Greetings from
the Hilbus Chapter

David E. Wallace & Co. LLC

147 County Road Gorham, Maine 04038
207-839-7621 www.wallacepipeorgans.com

Quimby Pipe Organs, Inc.

Building
Restoration
Rebuilding
Tuning



P. O. Box 434 • Warrensburg, Missouri 64093
660 747 3066 • www.quimbypipeorgans.com

KERNER & MERCHANT PIPE ORGAN BUILDERS

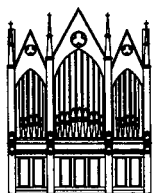
Craftsmen with Pride



WWW.KERNERANDMERCHANT.COM

(315) 463-8023

104 JOHNSON STREET • EAST SYRACUSE, NY 13057-2840



LEVSEN ORGAN COMPANY

Restorations and New Organs

*Wilhelm Schuele 1886
Bethany Lutheran Church
Isipeming, Michigan
Replica Casework by
Levsen Organ Co.*

221 Maple Street - PO Box 542
Buffalo, Iowa 52728
PHONE: (563) 381-1242 FAX: (563) 381-1257
E-mail LevsenOrg@AOL.com
<http://www.levsenorg.com>

NOACK

THE NOACK ORGAN CO., INC.
MAIN AND SCHOOL STREETS
GEORGETOWN, MA 01833
www.noackorgan.com
noackorgan@aol.com
phone 978 352-6266

THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, HARPSICHORD,
CARILLON AND CHURCH MUSIC

EACH ISSUE INCLUDES:

- Feature articles by noted contributors.
- Reviews of organ, choral and handbell music, books and recordings.
- Stoplists and photos of organ installations.
- Monthly calendar of events.
- Extensive classified advertising section.
- News of people and events, appointments, organ recital programs.



VISIT OUR WEBSITE AT:

www.TheDiapason.com

One-Year Subscription: \$35 (USA)

REQUEST A
FREE
SAMPLE COPY

THE DIAPASON

3030 W. Salt Creek Lane, Suite 201
Arlington Heights, IL 60005-5025

Phone: 847-391-1045

Fax: 847-390-0408

E-mail: jbutera@sgcmail.com

Have you remembered the Organ Historical Society In your *Will*?

YOUR MEMBERSHIP IN THE OHS DEMONSTRATES YOUR passion for the preservation of our American pipe organ heritage. You can help the Society continue this work in future generations by including the Organ Historical Society in your will.

A growing number of thoughtful OHS members have included the OHS in their estate plans. Won't you join them by remembering the Society in your will? Contact Executive Director Dan Colburn for language to include in your document, or with questions about other forms of planned giving to benefit the OHS.

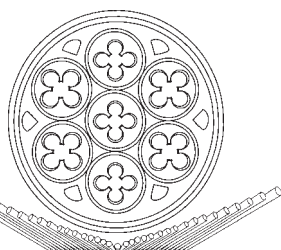
And, if you have included the OHS in your will, please let us know. We are establishing the charter membership of the OHS Legacy Society, and we want to include you.

dcolburn@organsociety.org

A. DAVID MOORE, INC.

North Universalist Chapel Society
Woodstock, Vermont
Restored in 2007

www.adavidmooreorgans.com



Parkey

OrganBuilders

Distinguished Pipe Organs

PHIL PARKEY

President and Tonal Director

3870 Peachtree Industrial Blvd.
Suite 150-285
Duluth, GA 30096

(770) 368-3216
Fax (770) 368-3209
philparkey@parkeyorgans.com



Jane Errera, MA, ChM

450 Washington Avenue
Bethlehem, Pennsylvania

WAHL ORGANBUILDERS

320 N. DURKEE ST. — APPLETON, WI 54911
920.749.9633 — WWW.WAHLORGANBUILDERS.COM

HAMPSON A. SISLER

34 WEST 12TH STREET ■ NEW YORK, NY 10011-8636
PH. 212.242.9507 ■ FAX 212.691.2455 ■ SAHH@NYC.PR.COM

MUSIC DIRECTOR
CENTRAL PRESBYTERIAN CHURCH, NYC

COMPOSER
CLASSICAL ORGAN, CHORAL, ORCHESTRAL
CONCERT BAND MUSIC

PUBLISHERS
LAURENDALE (VAN NUYS, CA)
EMERSON (MONTCLAIR, CA)
WORLD LIBRARY (SCHILLER PARK, IL)

COMPACT DISCS
(COMPOSITIONS) BY MSR CLASSICS
(AVAILABLE WHERE CD'S ARE SOLD)

CD TITLES
"THE COSMIC DIVIDE" ■ "SONGS OF THE SAGES"

PERFORMANCES IN NEW YORK, BUENOS AIRES, HONOLULU,
MOSCOW, ST. PETERSBURG, PRAGUE, PORTO, YALTA,
KHARKOV CITY, KIEV, SOPHIA, PLOVDIV

Annual Meeting of the Membership

Friday, July 18, 2008

**First Baptist Church,
Seattle, Washington**

Call to Order: The meeting was called to order by President Laurence Libin at 1:00 p.m. on Friday, July 18, 2008, and a quorum was established.

Approval of Minutes: Moved: Stephen Pinel; second—Paul Marchesano; to accept the minutes of the 2007 Annual Meeting, held Sunday, July 15, 2007, in the Sheraton Hotel and Suites, Keystone Crossing, Indianapolis, Indiana, and as published in *The Tracker*, volume 51, numbers 4, pages 26–28. Motion passed unanimously.

President Libin noted that Officers and Councilors have submitted written reports for attendees to read.

President's Report: Laurence Libin. The President thanked David Dahl, Chair of the 2008 National Convention Committee, and his committee, as well as the Society staff, for their industrious and creative work in providing a wonderful conference. There were more than thirty American composers and more than fifty twentieth-century composers represented on this year's conference recitals. A bid for the 2012 Convention in Chicago has been received by the Council. Paul Marchesano is working towards planning an organ tour to Australia.

The President's written report encapsulated his work over the past year and the progress of the Society. He thanked the 2008 National Convention Committee for their industrious work in presenting this week's events. He outlined a number of issues facing the Society in the near future, including rising costs, disappointing returns on investments, and aging and

declining membership. A wide scope of publications has been brought forth by the OHS Press. The American Organ Archives continues to grow in its holdings, as does the online Pipe Organ Database. Online Society communications have several new facets. The membership will be asked to approve several changes to the Society's bylaws and articles of incorporation in the next few months. A successful symposium was held last October, and three more co-sponsored symposia are scheduled during this calendar year. A moment of silence was called in remembrance of those members who had died since the previous annual meeting: William Ernest Baker; Paul Carton; E. J. Digneo; William Fondessy; Charles Grant; Lawrence Hadley; Noel Heinze; Theodore Herzel; Reverend Michael Johnson; Norman Kinsey; Frank Klasek; Sven Larsen; W. G. Marigold; Roger Marks; Frank Morse; Ronald Pogorzelski; Elizabeth Towne Schmitt; Charles Walker; Barbara Thompson Wilson; Jerry Witt; and Michael Wright.

Vice-President's Report: Joseph McCabe. The Vice-President reported on his activities. Within the past year, he has assisted with implementation of a members-only online chat list. The Vice-President looks forward to participating in further refining the structure of the Society.

Treasurer's Report: James Stark. For the 2006–2007 Fiscal Year ending September 30, 2007, the Society's operating expenses exceeded operating income by \$25,073. Assets at year end were \$1,733,052, with \$1,116,136 in deposit accounts, \$339,046 in investments, \$234,869 in merchandise inventory for resale, and \$25,350 in other non-cash assets. Liabilities totaled \$83,163, principally deferred income

from membership dues paid in advance. Balances in Designated Funds totaled \$1,387,939, and undesignated retained earnings totaled \$261,949. Designated gifts received during the year totaled \$1,049,527. At the end of the fiscal year, the Society's Endowment Fund stood at \$365,065. Memberships totaled 3,329 at September 30, 2007 versus 3,602 at September 30, 2006. The success of the 2008 National Convention will go a long way to ensure this year's budget does not have a deficit.

Executive Director's Report: Daniel N. Colburn, II. The Executive Director emphasized that membership has continued to decline; however, a membership drive is being initiated at this time. Development gifts continue to come in strong. *The OHS Legacy Society* has been established for those who remember the Society in their will. The Executive Director continues to work diligently with all convention committees with their plans. This year, the Richmond office welcomed a new Administrative and Membership Assistant, Don Carolina. The compact disks for the 2004 Buffalo National Convention are being manufactured and will be ready for release very soon.

COUNCILORS' REPORTS

Archives: Carol Britt. American Organ Archives holdings now exceed 15,000 books. An important collection of German and Dutch pamphlets, once owned by Hans Hilberath, has been acquired. Binding and cataloguing continues. The project of providing additional shelf space in the Princeton, New Jersey, headquarters of the Archives was completed this spring. The Archives tour for August 2008 was sold out in June. The first plans for a symposium in the spring of 2011 have been formed.

Conventions: Allen Kinzey. In his absence, a series of brief reports from the chairs of Society Conventions, 2008–2011, was compiled by the Councilor for Conventions. Most plans for the 2009 National Convention for Cleveland, Ohio, have now been concretized. Negotiations continue for a project to resurrect the five-manual Skinner Organ Company instrument in the city's municipal auditorium. Most offers for performers have been made. The 2010 Pittsburgh convention will open on the evening of June 21 and close on June 25, followed by an optional day. The hotel for the 2011 Washington, DC, convention has been secured, and an itinerary of instruments within the District of Columbia, with one day devoted to suburban areas, under formation. There is a need for convention bids beyond 2012.

Education: James Cook. There are four E. Power Biggs Fellows for the 2008 National Convention. Further information is given below in these minutes. A draft document of Guidelines for Conservation and Documentation has been received and adopted by the National Council. Nine Historic Organ Citations have been presented since the last Annual Meeting of the Society, four at this Convention. The Pipe Organ Database continues its growth, with well over 35,500 entries.

Finance and Development: Randall Wagner. The Endowment Fund is managed by three trustees in conjunction with the Treasurer. These funds have grown to over \$1,500,000.00 through the end of 2007. With conservative management in the current downturn of the stock market, we have protected our principal and will provide over \$50,000.00 of income for the OHS next year.

Organizational Concerns:

Jack Bethards. A new membership campaign was announced, with much of this work to be carried out by Dennis Northway, Membership Chair, with the support of others. A set of guidelines for organization and operation of chapters is in its final stages of formation.

Research and Publications:

Scot Huntington. Several written reports were submitted by the Councilor. The autobiography of organbuilder Charles McManis will be available for sale this summer. A monograph on Alvinza Andrews is in process. A number of other book projects are in queue. The 2008 *Organ Atlas* was mailed to the membership in time for receipt before the Convention. A report from the Director of Publications, Gregory Crowell, was included. *The Tracker* now has a backlog of articles for publication. Plans for the 2009 *Organ Atlas* are in process. Funds have been received for printing the Cincinnati organ book project, which was part of the Governing Board's fundraising request from the February 2008 Pittsburgh, Pennsylvania, meeting. A project for scanning back issues of *The Tracker* for availability online has been formed. The Alan Laufman Grant has four recipients for this year: Anne Laver; Nicola MacRae; J. Gordon Christhausen; David Hemsley.

OLD BUSINESS

E. Power Biggs Fellows:

The four Biggs Fellows for the 2008 National Convention were introduced by Biggs Fellowship Committee Chair Derek Nickels: Adam Gruber, Arlington Heights, Illinois; Demetri Sampas, Boston, Massachusetts; Laura Trotta, Lincoln, Nebraska; Bernadette Wagner, Champaign, Illinois. The Fellows received certificates for the occasion.

Distinguished Service

Award: Past recipients of the award since 1975 were recognized for their efforts on behalf of the Society by Michael Friesen, a member of the Distinguished Service Award Committee. The 2008 Award is presented to Orpha Ocshe.

NEW BUSINESS

Presentation of Slate for 2009 National Council elections:

Michael Friesen, Chair of the Nominating Committee, presented the slate for 2009 elections: President: Stephen Schnurr; Vice-President: Joseph McCabe; Councilor for Archives: Christopher Marks and Keith Williams; Councilor for Organizational Concerns: Dana Robinson and Daniel Schwandt; Councilor for Research and Publications: Dennis Northway and William Osborne.

Presentation on 2009 Convention:

the President introduced Joseph McCabe, Chair of the 2009 Convention Committee for Cleveland, Ohio, to briefly introduce highlights of the Society's visit to that region next year, July 5-10.

Guidelines for Conservation and Documentation:

the President acknowledged Scot Huntington to comment on the new document, mentioned above.

ADJOURNMENT

Moved: Randall Wagner; second—Scot Huntington, to adjourn. Motion passed unanimously. Meeting adjourned at 1:34 p.m.

—Respectfully submitted,
Stephen Schnurr, Secretary.

—Draft, Saturday, July 19, 2008.



Celebrate the RCCO Centennial with us



INTERNATIONAL
ORGAN FESTIVAL
FESTIVAL INTER-
NATIONAL d'ORGUE
Toronto
June 28-July 2
2009
28 juin au 2 juillet
www.rcco2009.ca

Experience the excitement of North America's most multi-cultural city. Four days of total immersion including:

- International roster of performers
- National organ playing competition
- Concerts and recitals
- Daily church services
- Workshops and panel discussions
- See and hear organs constructed over the past century
- Banquet with entertainment

An Appreciation of Martin R. Walsh

WHILE THE AMERICAN ORGAN ARCHIVES HAS BEEN ASSEMBLED during the past forty-eight years through the generous contributions of many dedicated friends and members of the Organ Historical Society, certain individuals have made such substantial contributions that they deserve special recognition. One of them is Martin R. Walsh, currently of Jupiter, Florida, although he spent much of his adult life living in the suburbs of Boston. Many members may recall that Martin was co-chairman of the Eighteenth Annual Convention, centered at the Lawrenceville School, in Lawrenceville, New Jersey, in the summer of 1973. Over the years, he has been a tireless advocate of American organs, a dedicated researcher, and a fastidious compiler of opus lists for many of Boston's nineteenth-century organbuilders.

Some four years ago, Martin, who is unusually adept at the computer, began searching for and buying antique organ images for the AOA at a variety of auction, ephemera, and used-book sites. For anyone who has ever bid for an item on eBay, it takes some organizational skills to know exactly when and how much to bid for an item to actually snag it. While some of the images Martin has acquired are identified, many are not. Clues, such as postal marks (with dates and places), photographers' names, stylistic characteristics of organ cases and buildings, and liturgical appointments, can be used to narrow an image down to a certain denomination or geographical region of the country. Martin even once used a memorial inscription in a stained-glass window to narrow a postcard image down to a specific church in Georgetown, Massachusetts, showing a second-hand organ by Henry Erben.



①

nearby Hope Valley. While this instrument looks like a Boston organ of the mid-1850s, it has not been identified. ④ An unidentified image, probably of a church in the mid-west, showing a German-looking organ in the rear gallery. Further information and commentary on these images is welcome.

Four old images are attached as examples of the hundreds of stereo slides, postcards, cabinet photographs, and historical images that Martin Walsh has acquired for us. ① Maurice Duruflé (1902–1986) sitting at the console of the organ of Saint-Étienne-du-Mont in Paris. ② Getting ready to “ship” an organ from the Reuter Organ Company, Lawrence, Kansas, on the company truck. ③ A postcard mailed from West Greenwich Center, Rhode Island, on April 26, 1909, showing an organ in the front of the First Baptist Church of



②



③



④

The Organ Library

Boston Chapter AGO

A research library dedicated to
preserving the musical heritage
of the pipe organ

Visit the Web Catalog

www.organlibrary.org

Donations of music collections

large and small

keep us growing

617-353-9339 — orglib@bu.edu

Located at the School of Theology

Boston University



Advertise in OHS Publications in 2009



SHOW YOUR SUPPORT FOR THE PIPE ORGAN AND keep your firm's name and message before influential leaders in the field by advertising at low package rates in both *The Tracker*, our quarterly journal, and the *Organ Atlas 2009*.

The advertising deadline for the *Organ Atlas 2009* is April 15, 2009. Contact OHS Press Advertising Manager Lance Levasseur soon at advertising@organsociety.org, or visit us online at www.organsociety.org.

Bach's Organ World Tour

July 20-31, 2009

Dresden, Leipzig, Berlin and more

Join **Quentin & Mary Murrell Faulkner**
highlighting restored organs from Bach's time
in eastern Germany reborn

1-800-300-8841
www.concept-tours.com

Concept Tours
A bridge to the world



Jeff Weiler & Associates, LLC

Specialists in Restoration, Conservation,
Voicing & Tonal Finishing of
High-Pressure Pipe Organs

1845 South Michigan Avenue, #1905
Chicago, Illinois 60616
312-842-7475, jeff@jlweilerpipeorgans.com

GLÜCK NEW YORK ORGAN BUILDERS



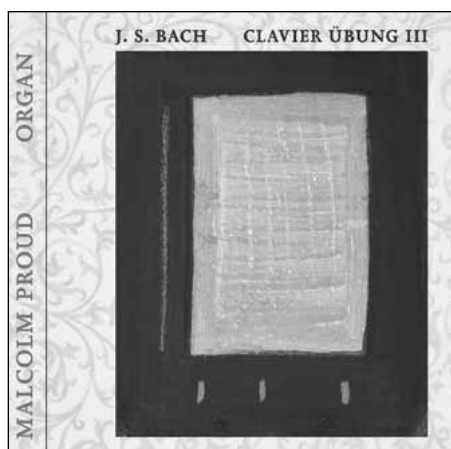
*Restorations and Rebuilds
New Instruments
Services to the Trade*

212.608.5651 :: www.glucknewyork.com
170 Park Row, Suite 20A :: New York, NY 10038



SERVICE
NEW CONSTRUCTION
RENOVATION
TUNING
RESTORATION
SINCE 1969

Bedient
PIPE ORGAN COMPANY
800.382.4225 / Bedientorgan.com



A Selection of Pieces from Clavier Übung III (1739) by Johann Sebastian Bach, Malcom Proud, organist, 1992 Metzler organ in the Stadtkirche Stein am Rhein (Switzerland). Maya Recordings MCD 0803: www.maya-recordings.com.

The title of this CD is both factual and misleading. It includes all of Part III of the Clavierübung we are accustomed to hear, i.e., the large settings of the chorale-preludes framed by the Prelude and Fugue in E-flat. It does *not* include the small settings or the *Duetti*. For the latter, one can excuse their absence on the grounds that they were probably intended for the harpsichord. But to my mind, the small, *manualiter* settings are equal in mastery, and, perhaps, even superior in tone painting to the large settings, even though their relative brevity make them like cameos.

Malcolm Proud is from Ireland and studied with Gustav Leonhardt. He is well known in Europe as a harpsichord and organ performer and has appeared with many of the leading early music groups. His playing on this CD is stylish and assured, and thus this makes a good version of the third part of the Clavierübung for your library. The Metzler organ is quite beautiful in the usual meticulous Swiss manner, and well recorded.

If my remarks about this CD seem a bit lukewarm, it is mainly because

of the registrations chosen by Proud. They are printed but some space could have been saved by pointing out that the *plenum* for the opening Prelude is the same as for the setting of “Wir Glauben” and for the ending of the Fugue. Hauptwerk 8’ Principal and 4’ Octave are used in three of the chorale-preludes. In other words, there seems to be lacking a variety of colors. Granted, the colors used are always in balance and express the music well, but it seems a shame not to exploit more widely the registrational possibilities of this fairly complete three manual organ.



Hugo Distler, Geistliche Chormusik Opus 12, Weihnachtsgeschichte Opus 10, Die Sonne sinkt von hinnen, Nun ruhen alle Wälder, Vocal Consort Berlin, Klaus-Martin Bresgott, dir., Edition Chrismon. www.vocalconsort-berlin.de/cd.html.

As far as I’m aware this is the most important Distler production that has appeared in this 100th anniversary year of his birth. I was honored to be a guest at Gunter Kennel’s birthday party in Spandau-Berlin recently, and spotted these CDs on his piano. He assured me that the performance was outstanding. I attempted to find a copy at Berlin’s largest record store, but it was sold out. Luckily, the host for my recital at the Ernst-Moritz-Arnt-Kirche, organist and music critic Peter Uehling, is married to one of the singers in the Vocal

Consort Berlin, and she was able to provide me with a copy.

Although I have recorded some Distler (George Bozeman spielt Werke von Hugo Distler und Ernst Pepping, Pape Orgeldokumente, 7022), I had never heard any of his choral music. These CDs were an astounding introduction to what must be some of the most beautiful and powerful choral writing of the 20th century. Opus 12 consists of nine works, *Singet dem Herrn ein neues Lied*, *Totentanz*, *O Gott in deiner Majestat*, *Singet frisch und wohlgemut*, *Ich wollt, daß ich daheime wär*, *Wachet auf, ruft uns die Stimme*, *In der Welt habt ihr Angst*, *Das ist je gewißlich Wahr*, and *Fürwahr, er trug unsre Krankheit*. All of these are masterpieces of unaccompanied choral music, but the *Totentanz* is especially interesting. A solo recorder plays between each choral work, the grim reaper addressing the emperor, bishop, bourgeois, peasant, physician, businessman, farmer, maiden, child.

The *Weihnachtsgeschichte* (Christmas Story) is a Distlerian *Lessons and Carols*, except that the lessons are sung recitatives by various soloists, each followed by stanzas of “Lo, How a Rose.” The creativity and beauty of these settings is incredible.

This is music of great depth and power that makes immense demands on the singers. The Vocal Consort Berlin is fully able to meet these demands, and to do so with extreme grace and beauty. Their performance has been captured in a rich acoustical setting provided by the Jesus-Cristus-Kirche in Berlin-Dahlem.

No translations are provided for the texts (although the scriptural references in the Christmas Story will bring to mind the familiar texts as we know them in English). As an aid, I can warmly recommend Larry Palmer’s excellent study, *Hugo Distler and his Church Music* (Concordia Publishing House, 1967), which has illuminating notes on the works heard here.

I can't recommend this recording highly enough. Do whatever it takes to find a copy.



Two Organ Landmarks in Columbus: Timothy Edward Smith, organist; First Congregational Church, Columbus, Ohio (1931 W.W. Kimball Organ; 1972 Rudolf von Beckerath Organ). Raven OAR-900, \$14.98 postpaid from Raven, or www.ohscatalog.com.

This is another of Raven's "2 CDs for the price of one," and it is a good bargain. The first CD is dedicated to the sumptuous 1931 Kimball and Timothy Smith has selected works that show its beauties well. First on the agenda is a fine transcription by Smith of Saint-Saëns's *Carnival of the Animals*. For some of the colors in this performance it is difficult to comprehend how they can be produced by an organ. The other works are by Charles Edgar Ford, Pietro Yon, Frank Howard Warner, H. Leroy Baumgartner, and Seth Bingham. Ford, Warner, and Baumgartner are not familiar names to me, but their music provides ample exploration of the delicious tonal effects of the Kimball. Yon is represented by the first movement of his *Sonata Cromatica*, and is so well performed that I wish Smith could be persuaded to record the complete work, as well as the other Yon sonatas. It is obvi-

ous that this instrument is well-suited to them and he knows how they should sound.

One of the things about Kimball organs of this sort, that first struck me when I heard the 1938 one in St. John's Episcopal Cathedral, Denver, is the promptness of the bass pipes. It generally takes longer to get a 16' pipe started, but somehow Kimball seems to have circumvented the laws of acoustics and made theirs speak with no delay. It's something that sounds perfectly normal unless you are an organ voicer and realize how rare an effect it is. And the tone quality of the bass is also very beautiful—always perfectly balanced in the way that Timothy Smith registers his stops.

The second CD is recorded on the fine von Beckerath organ in the rear gallery of the church. If you study the photographs of this organ it becomes apparent that in order to show any of the large rose window behind it, the photographer had to go to the extreme front of the church and get on a ladder or some other elevation. I recall someone telling me that von Beckerath was instructed by the church to design the organ case so that the window would remain in view. He responded by presenting a drawing in orthographic projection of the proposed case, in which the entire window could be seen. Alas, orthographic projections do not provide any perspective, so the unwitting church officials approved the design!

Once they heard the beautiful sound of this organ, however, I suspect any criticism about the window was quickly dispelled. It is a measure of Timothy Smith's breadth as a performer that his handling of this very different instrument is just as warm and musical as when he plays the Kimball. Interestingly enough, he chose no romantic organ works for the Kimball, but rather, except for the Saint-Saëns transcription, 20th-century works were used. Mendelssohn and Brahms are

warmly expressed by the von Beckerath. Its versatility is also shown with a Renaissance work by Praetorius, Baroque pieces by Hanff and Bach, an impressionistic work by Alain, and Calvin Hampton's *Fanfares*.

This CD makes a good companion piece to another Raven issue, *A Beckerath Retrospective* (Raven OAR-610), that features Alison Luedecke playing the organs in St. Paul's Cathedral, Pittsburgh; Trinity Lutheran in Cleveland; Stetson University in De Land, Florida; and St. Andrew's in Montreal. A recording on the fine von Beckerath of St. Michael's in New York City would be a welcome addition to this genre.

Raven's offerings are always worthwhile, but this is an exceptionally rewarding production.



The Aeolian-Skinner Sound, William Teague, Organist, 1955 Aeolian-Skinner Op. 1308, 2 CDs, Raven OAR-800, \$14.98 postpaid from www.RavenCD.com, or www.ohscatalog.com.

When I first became interested in the organ, it was a catholic fascination—if it was an organ, or even just looked like one, I was intensely interested. But, when I went to what is now the University of North Texas, I formed a special interest in the "Back to the Baroque" movement, and paid much less

attention to the electropneumatic instruments in my neighborhood. I don't regret what I *did* experience, but I do regret what I missed. Particularly, I regret not spending more time experiencing the wonderful Aeolian-Skinner organs in nearby Longview and Kilgore, Texas, and Shreveport, Louisiana. I remember visiting the 1948 Aeolian-Skinner in the First Presbyterian Church in Kilgore, anxious to try out the Horizontal Trumpet with a *Paso en do* that E. Power Biggs had recorded in Spain. Attacking it in the detached style that served Biggs so well, I got only sputters out of the Aeolian-Skinner reed. "If you wouldn't hit them keys like they were red-hot, that thang might play," my host, organist Roy Perry, dryly remarked!

I also visited the four-manual Aeolian-Skinner in the First Baptist Church of Longview, Texas, and the Shreveport organ featured on this recording. But all three organs were just a bit too far from the Dallas/Fort Worth area for us North Texas students to travel for recitals. Consequently it is especially fortunate for me to have this recording of William Teague's playing on his magnificent instrument. I should also mention that Lorenz Maycher has recorded on Roy Perry's organ in Kilgore (Raven OAR 710); I should also mention that Roy Perry had a pivotal role in the sound of all three organs. He did the tonal finishing, in tandem with G. Donald Harrison, and, to some extent, revising the sounds sent down by Harrison's successor, Joseph Whitford, for the Shreveport instrument. There is a definite "Roy Perry" sound in the Aeolian-Skinner organs he finished.

William Teague is a masterful performer and these CDs contain some of his signature works. The first CD is devoted to Marcel Dupré's *Stations of the Cross*. My introduction to this work was Clarence Watters's recording on

monaural LPs. I was surprised to find how many CDs have been made of it: Harold Feller, Friedhelm Flamme, Françoise Renet, Stephen Hamilton, Mary Preston, and, of course, Dupré himself, are names I jotted down before giving up on a Google search. But I assure you that Teague's performance is definitive both in the playing and in the sound of the organ. (Dupré's recording is poor sonically and was recorded in his later years when he had lost some of his perfection.)

The Stations are, of course, one of the seminal organ works of the 20th century. First realized as improvised musical commentaries between a reading of Paul Claudel's meditations on the stations, Dupré was persuaded to commit his performance to paper. The work is tightly organized and has a number of themes expressing the various aspects of the Passion that reoccur in the individual stations. The harmonic language is Dupré at his unique peak, impressionistic yet never merely wispy, but strongly contrapuntal and sharply etched.

The second CD (Raven often provides "2 CDs for the price of one") has works of Ginastera, Bingham, Messiaen, John Cook, and Willan. The Bingham *Roulette* was recorded on the 1948 Aeolian-Skinner, Op. 1173, at First Presbyterian Church in Kilgore. Willan is represented by his monumental *Introduction, Passacaglia and Fugue*, masterfully performed.

The sound quality of these recordings is amazingly good considering that they were made by various people, including Teague himself. They tend to be a bit close-miked so that the detail is quite good, but the spacious acoustics are present nevertheless.

These CDs are a fine addition to your library if you are an Aeolian-Skinner fan, a William Teague fan, or want a superb rendition of the works contained in them. Highly recommended.

CLEVELAND HISTORY

MARCHAL DETAINED IN PORT

New York Immigration Authorities Make Stupid Error.

André Marchal ... made a brief stay in New York on his way to Cleveland, to appear in a series of twelve recitals devoted entirely to the works of Bach at the Cleveland Museum of Art.

Through a misunderstanding at the port of entry, where misunderstandings do occur occasionally, M. Marchal was detained on board the steamship Minnewaska, because immigration officials were not convinced that he would not become a public charge. They sent him to Ellis Island to enter as any other foreigner, despite the delegation of prominent artists, and even some politicians, awaiting him at the pier. However, he passed a satisfactory examination and was admitted to the United States to give his recitals.

The Diapason (April 1930) 1.



THE ORGAN CLEARING HOUSE

Hook & Hastings #2369

Installed at FJKM Tranvato Faravohitra, Antananarivo, Madagascar by the Organ Clearing House, November 2008. At the request of His Excellency Marc Ravalomanana, President of the Republic

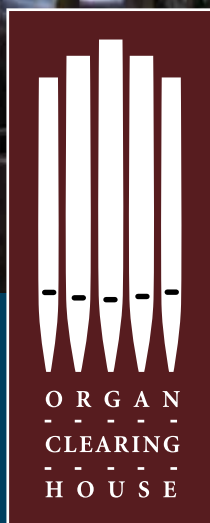
The First Hook & Hastings in Madagascar



E.M. Skinner #823

Purchased in October 2008 by the Evangelische Saalkirche, Ingelheim Am Rhein. Dismantled and shipped by the Organ Clearing House.

The First Skinner in Germany



The Organ Clearing House

P.O. Box 290786 ♦ Charlestown, MA 02129
617.688.9290 ♦ www.organclearinghouse.com

John Bishop
Executive Director

Amory Atkin
President

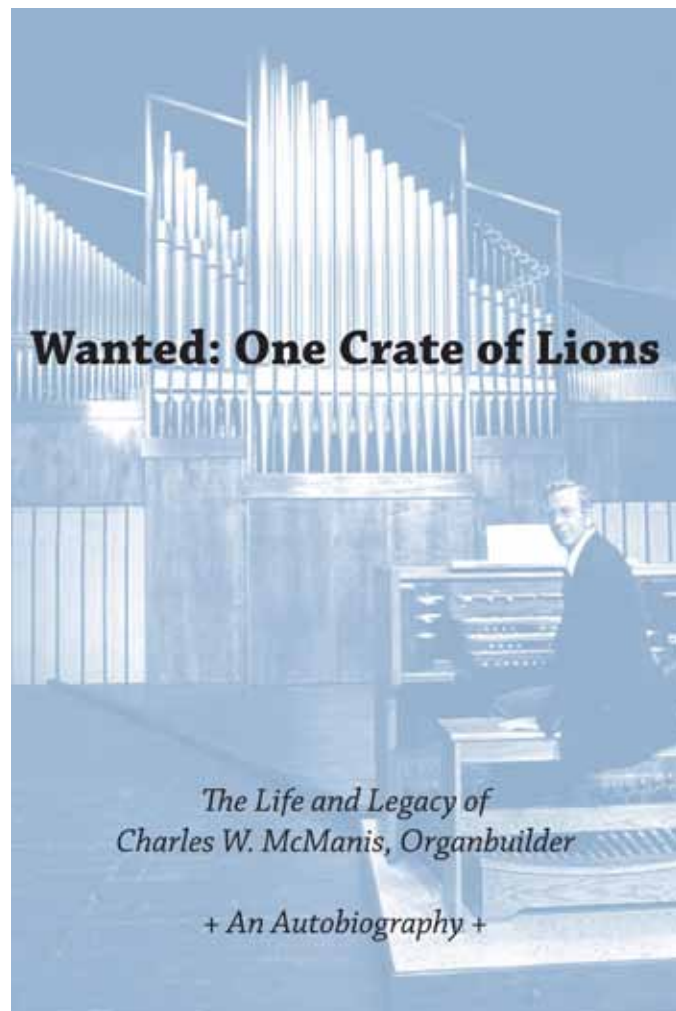
Joshua Wood
Vice President



SCHOENSTEIN & CO. ORGANS

The latest publication in The OHS Press *Monographs in American Organ History* series is Orpha Ochse's definitive study, *Schoenstein & Co. Organs*. This work takes up where Louis Schoenstein's *Memoirs of a San Francisco Organ Builder* leaves off: with the sale of the firm to Jack Bethards in 1977. This study documents the last 30 years of the company known for overseeing the renovation of the Mormon Tabernacle organ and building the 130-rank organ for the Latter-day Saints Conference Center in Salt Lake City. A testament to the imagination and foresight of the company's president, Jack Bethards, Dr. Ochse's book describes in detail his many designs for special situations, including his tonal concept of symphonic organs, double expression, the French Choir Organ, and the "multum in parvo." An easy read for organ enthusiasts as well as organbuilders, *Schoenstein & Co. Organs* includes 41 high-quality illustrations and the stoplists of 23 organs.

SOFTBOUND, 160 PAGES, \$25.99



WANTED: ONE CRATE OF LIONS BY CHARLES W. McMANIS

A first-person account of the post-war organ reform movement in the United States written by one of the most beloved organbuilders of his generation, this autobiography of Charles McManis chronicles a career from the author's formative years to his retirement in 1999. Covering a span of 75 years, the book provides not only technical details, but also a fascinating look into the life of the man himself. With many illustrations and chapters devoted to topics as diverse as voicing philosophy and McManis's wit and wisdom, the book also contains stoplists and photographs, as well as a bonus CD illustrating the sounds of McManis organs.

SOFTBOUND, 407 PAGES WITH CD. \$35.00

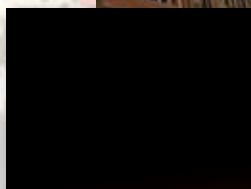
These volumes are available
through the OHS catalog at
www.ohscatalog.org

American Theatre Organ Society - 2009 Convention

June 30 - July 6 in Cleveland & NE Ohio

The IN-THEATRE Convention!

Welcome to the "Treasures of the Western Reserve"



- **Ten 1920's Theatres and Venues**
- **Fifteen World-Class Artists**
- **Twelve Theatre and Classic Instruments**
- **Dueling Pipe Organs**
- **Fun, Unforgettable Entertainment, Seminars, Rare Vintage Excitement!**

Did you Know:

- Northeast Ohio is one of the best-kept theatre organ secrets in the world!
- PlayhouseSquare Center, in downtown Cleveland, Ohio, is the second-largest theater complex in the United States (second only to New York City's Lincoln Center) and the largest theatre restoration project in the world.
- Four major convention attractions are only blocks from our convention hotel
- The Western Reserve Theatre Organ Society is one of the fastest growing chapters of ATOS
- Four of our featured theatre pipe organs are in their original homes!

Scheduled Artists: Ron Rhode, Christian Elliott, Richard Hills, Donnie Rankin (2007 ATOS Young Artist Winner), Brett Valiant, Dr. John Schwandt, David Peckham, Clark Wilson, Jonas Nordwall, Jelani Eddington, Rob Richards, Alex Zsolt, Peter Conti, David Wickerham, and Jim Riggs

OHS / ATOS HISORY IN THE MAKING

This convention marks a ground-breaking event for ATOS and OHS as both Societies will team up in a stunning concert experience as OHS opens their convention in Cleveland when ATOS closes theirs. This will be a back-to-back experience for both groups as partners in celebrating the music and art of the King of Instruments

FOR DETAILED REGISTRATION INFORMATION, GO TO www.atos.org/conventions

A RECORDING TO BENEFIT THE RESTORATION OF THE KILGEN ORGAN, OP. 5163

OUR LADY OF REFUGE, BROOKLYN, NEW YORK

SAVE
THE
PIPE
ORGAN



Members of the Organ Clearing House staff lower CCC of the Open Diapason out of the organ at Our Lady of Refuge, to enable structural work in the chambers without damaging the organ.

RESURRECTION

JAV 182

UNIQUE ORGAN CD FOR A GOOD CAUSE

For a tax-deductible donation of \$40 or more, you will receive a unique 2-CD set of 13 organists playing 12 famous organs, plus the University of Notre Dame Women's Liturgical Choir and the La Maîtrise de Notre Dame de Paris.

This Double-CD contains a 36-page booklet with numerous photographs and essays. All proceeds will benefit the organ-restoration fund of Our Lady of Refuge Church, Brooklyn, New York.

For full details on the restoration progress—including videos and audio files of Stephen Tharp playing the organ at Our Lady of Refuge before it was removed from the church, a photo blog of the restoration progress to date and the organ's stop list—visit the church's website.

Donations to receive the CD can be made 2 ways:

1. Through PayPal at **www.olrbrooklyn.org/pipeorgan**
2. Mailing a check to the Our Lady of Refuge Organ Fund

Our Lady of Refuge Organ Fund
2020 Foster Avenue
Brooklyn, NY 11210
(718) 434 2090
Fr. Michael Perry, Pastor

13 Organists

Léon Berben, David Briggs, Peter Conte, Ken Cowan, Craig Cramer, Christoph Frommen, Olivier Latry, Philippe Lefebvre, Jean-Pierre Leguay, Thomas Murray, Daniel Roth, John Scott, Stephen Tharp

2 Choirs

University of Notre Dame Women's Liturgical Choir, La Maîtrise de Notre Dame de Paris

12 Organs

Our Lady of Refuge Church, Brooklyn, NY • Saint Joseph Cathedral, Columbus, OH
First Baptist Church, Jackson, MS • Holy Trinity R.C. Church, New York, NY
The John Wanamaker Organ, Philadelphia, PA • St. Thomas Church, New York, NY
Woolsey Hall, Yale University, New Haven, CT • St. Jakobi, Hamburg, Germany • Saint Bavo, Haarlem, Netherlands
Saint-Sulpice, Paris, France • Saint-Sernin, Toulouse, France • Notre Dame Cathedral, Paris, France



Our Lady Of
Refuge Church



JAV Recordings has donated its services to help Our Lady of Refuge raise the money to restore its pipe organ and will receive none of the revenues from the sale of this CD.

www.olrbrooklyn.org/pipeorgan