

Volume 54, Number 1, Winter 2010

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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

Scott L. Huntington	P.O. Box 56, Stonington, CT 06378	401-348-8298	slhorgans@aol.com	PRESIDENT	2011
Joseph M. McCabe	1612 Blossom Park Ave., Lakewood, OH 44107	716-881-1428	jmmccabe1@netzero.com	VICE PRESIDENT	2013
Stephen J. Schnurr Jr.	Saint Paul Church, Box 1475, Valparaiso, IN 46384	219-531-0922	stephen.schnurr@valpo.edu	SECRETARY	2011
James M. Stark (ex officio).	6408 Kentucky Ave., Pittsburgh, PA 15206	412-363-0462	starkj2@aol.com	TREASURER	appointed
Christopher Marks.	3022 Browning St., Lincoln, NE 68516	402-472-2980	csmarks.organs@gmail.com	COUNCILOR FOR ARCHIVES	2013
Allen Kinzey	5831 E. 9th St., Tucson, AZ 85711	520-571-1691	abkinzey@cox.net	COUNCILOR FOR CONVENTIONS	2011
James H. Cook	Box 549033, Birmingham-Southern College, Birmingham, AL 35254		jhcook@bsc.edu	COUNCILOR FOR EDUCATION	2011
Randall E. Wagner	242 Old Mill Road, Erie, PA 16505	814-833-5924	rewagner38@verizon.net	COUNCILOR FOR FINANCE AND DEVELOPMENT	2011
Dana Robinson	709 West Washington St., Champaign, IL 61820	217-333-0607	dmrobsn@illinois.edu	COUNCILOR FOR ORGANIZATIONAL CONCERNS	2013
Dennis Northway	2501 West Lunt Ave., Chicago IL 60645	773-764-5003	denden1958@runbox.com	COUNCILOR FOR RESEARCH AND PUBLICATIONS	2013
Daniel N. Colburn II (ex officio).	926 Stauffer Circle, West Grove PA 19390		dcolburn@organsociety.org	EXECUTIVE DIRECTOR	

OHS HEADQUARTERS

Daniel N. Colburn II.	EXECUTIVE DIRECTOR
David M. Barnett	CONTROLLER
Jason J. McHale	ADMINISTRATIVE ASSISTANT

OHS CATALOG STAFF

Thomas L. Johnson, Matthew A. Gillis, Steven M. Oyork, David E. Fielding

THE TRACKER

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

COMMITTEES AND BOARDS

Alan Laufman Research Grant	James L. Wallmann, CHAIR
5121 Mystic Hollow Court, Flower Mound, TX 75028	jwallmann@tx.rr.com
American Organ Archives Governing Board	Christopher Marks, 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@holycmforter.org	
Historic Organ Citations	Stephen J. Schnurr Jr., CHAIR
Historic Organ Recitals.	Scott Carpenter, CHAIR
806 Madison Ave., Winston-Salem, NC 27103	336-748-9354
ohswscarp@triad.rr.com	
Membership	VACANT
Nominating (<i>ad hoc</i> , expires 2011)	Jack M. Bethards, CHAIR
Schoenstein & Co., 4001 Industrial Way, Benicia, CA 94510	707-747-5858
OHS Pipe Organ Database	James H. Cook, CHAIR
Publications Governing Board	James L. Wallmann, 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 \$15.00 (2007-9), \$35 (2006). 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

PITTSBURGH, June 21-26, 2010 J.R. Daniels jr@jrdaniels.org Jim Stark starkj2@aol.com	WASHINGTON, D.C., June 27-July 2, 2011 Carl Schwartz ruxtoncar@aol.com
CHICAGO, July 8-13, 2012 Dennis Northway denden1958@runbox.com	VERMONT, June 24-29, 2013 Marilyn Polson polsonm@innevi.com

AMERICAN ORGAN ARCHIVES AT TALBOTT LIBRARY

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

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

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 Jason McHale at 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. . . . FOUNDED DATE
INQUIRIES

CHICAGO-MIDWEST. 1980 DEREK NICKELS Church of the Holy Comforter 222 Kenilworth Ave. Kenilworth, IL 60043 denickels@holycmforter.org	MIOHS, MICHIGAN 1994 CARL BALDUF 1046 Coleman St. Ypsilanti, MI 48198-6308 cbalduf@aol.com
EASTERN IOWA. 1982 RODNEY LEVSEN 221 Maple Street, P.O. Box 542 Buffalo, IA 52728 levsenorg@aol.com	MID-HUDSON, NEW YORK . . 1978 STUART L. BALLINGER 11 Lown Ct. Poughkeepsie, NY 12603-3321 wa2bss@hvc.rr.com
HARMONY SOCIETY 1990 Western PA & Ohio Valley WALT ADKINS 476 First St. Heidelberg, PA 15106 heidelberggiz@yahoo.com	NEW ORLEANS 1983 RACHELEN LIEN 1010 Nashville Avenue New Orleans, LA 70115 rachelen@bellsouth.net
HILBUS 1970 Washington-Baltimore CAROLYN BOOTH CLBmuscmkr@aol.com	PACIFIC-NORTHWEST 1976 DAVID DAHL dahldp@plu.edu
MEMPHIS. 1992 DENNIS S. WUJCIK 45 N. Belvedere #101 Memphis, TN 38104-2517 denwuj@bellsouth.net	WISCONSIN 1988 PHYLLIS FRANKENSTEIN 1253 Riverton Dr. Mukwanago, WI 53149 deerslay31@aol.com

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.

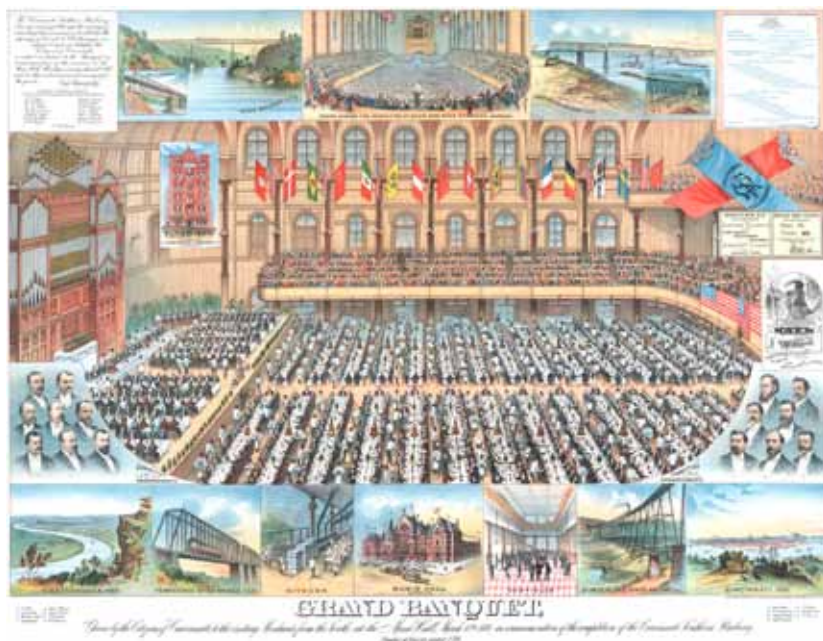
COPYRIGHT © 2009, Organ Historical Society, *The Tracker* ISSN: 0041-0330.

THE TRACKER

VOLUME 54, NUMBER 1
WINTER 2010

CONTENTS

- 3 UPDATE
Cincinnati Organ Book Project
- 6 NOTABLE CHURCH
BUILDINGS IN PITTSBURGH
by Charles Huddleston Heaton
- 10 WHO WAS HENRY NEERING?
by Barbara Owen
- 15 PITTSBURGH:
THE RENAISSANCE CITY
OHS National Convention 2010
by James Stark
- 28 REVIEWS
- 33 ST. JOHN'S CATHEDRAL,
DENVER
by Michael Friesen
- 34 DONORS & GIFTS
2008–2009
- 40 OUR NEW MEMBERS
2008–2009
- 41 OBITUARY
Sally Slade Warner



HAVING THOROUGHLY ENJOYED THE PUBLICATIONS THAT OHS HAS SPONSORED and published over the years. I have made every effort to make sure that I have copies in my personal collection and in the collection that I developed at the University of Georgia libraries. The arrival of the commemorative book on the Cincinnati Music Hall organ brought back many memories for me. Somewhere at home I believe that I might have a rather poor quality recording of Wayne Fisher playing an abridged version of the Liszt “Ad nos” on the instrument as rebuilt by Austin.

I would like to give you my first-hand account of the removal of the Cincinnati Music Hall organ during my undergraduate days as an organ performance major at the College-Conservatory of Music. The removal occurred during the summer of 1970 or 1971. The entire reason for the removal of the organ was to provide more stage area to accommodate the relocation of the Cincinnati Summer Opera series into the hall from its outdoor location at the Cincinnati Zoo. My most vivid memory of the removal was that it took place during an especially hot and humid few days in the summer and that we were all sucking tons of black soot up our noses and into our lungs—who knew about respirators or surgical masks, and OSHA back then? We were just young and enthusiastic!

During my early years at CCM, I became good friends with Bud Clark. Bud was director of music for Old St. Mary's Church, 13th and Clay Streets, in downtown Cincinnati, which had a late 1920s-vintage Austin of three manuals. When the Music Hall authorities decided it was time to undertake massive renovations of their stage to accommodate opera productions it was decided that the organ had to go! To the best of my recollection, the organ was to be thrown into the dumpster unless someone volunteered to come in and remove it. As you know, the original Hook and Hastings instrument was rebuilt by Austin in 1923. It turned out that St. Mary's Austin and the Music Hall Austin had the same wind pressures. This is where Bud and his merry band of volunteers comes into the picture: Bud Clark, William Coscarelli, Robert Love, Michael Mantz, Ron McCarty, and possibly others.

Bud corralled all his friends into helping him pull and pack pipes into pipe trays and transport them to Old St. Mary's for future incorporation into their “vintage” instrument. Most of what we removed that summer was metal flue work including principal choruses with nearly all the mixtures. We were able to salvage only one of the “lesser” reeds, the 8' Bassoon.



ON THE COVER

The 1913 E.M. Skinner organ in St. Andrew's Episcopal Church, Pittsburgh. This instrument will be featured during the OHS 2010 Convention.

PHOTOGRAPH *by*
LEN LEVASSEUR

Bud believes that all the other reeds had been removed by a theater organ group from Toledo, Ohio. I do not remember packing up much in the way of wooden pipes either. I will say that we were all very distressed to see the 32' Open Wood remain, only to be cut up and discarded. It was a very sad rank with numerous splits along the length of several pipes that had been repaired by nailing slats of wood across the gaps—I gather to stop the splits enlarging. A number of the pipes had already been cut up into pipe trays. The largest of the pipes, the remaining casework, and the Austin Universal Windchests were to be left in place and discarded. The Open Woods were left in place as the opening at the rear of the stage through which they originally came had been closed up and there was no way to lower them to take them out though the proscenium arch without the removal of the chest and casework—very sad indeed.

Tom Cunningham, a local organ builder in Cincinnati at the time, reinstalled the 8' Bassoon in Old St. Mary's and it was used in a Christmas Day per-

formance of the Gounod St. Cecilia Mass where master's student and regular chorister/soloist Kathleen Battle was soprano soloist. I have a recording of this mass that is fabulous—noises of the congregation not withstanding.

I have corresponded with Bud who now resides in San Diego, California, to see if he knew of what has happened to any of the pipework that we moved all those years ago. He indicated that the principal chorus had been stored in the church bell tower. No one seems to know the current state of any of the surviving material. He has not had any response to his e-mails from anyone at the church.

The beautiful panels from the original case are still visible in the orchestra pit when it is lowered. Now we can all rejoice that they thrill audiences with the sound of an appliance! To be fair, there really is no place in this beautiful facility to place a pipe organ. Once the proscenium went into place, the instrument was totally compromised, and no instrument would ever be successful in such a situation. I have to say that Springer Auditorium in Music Hall is one of the most

fabulous rooms in the country. I have heard many marvelous symphony concerts, watched incredible opera performances, and, yes, wished for the sounds of an equally fabulous pipe organ on occasions one was called for. However, I would never wish for the stunning appearance of the room to be compromised either. On a brighter, maybe lighter, note, while surfing the Web for some information on Music Hall, I came across a notice that the Wurlitzer organ originally installed in the RKO Albee theater will soon be installed in the ballroom of Music Hall. So, a pipe organ will return to Music Hall once more! For more information, please see the Society for the Preservation of Music Hall Web site at:

www.soc-pres-music-hall.com

I thought it might be of interest to sum up the ending of this once-great instrument with a personal account of its removal and the vacancy it creates in the musical fabric of Music Hall.

William F Coscarelli

Head of Music Collections

University of Georgia Libraries

CARL PHILIPP EMANUEL BACH

The Complete Works

RECENTLY PUBLISHED

Organ Works

Wq 70, Wq 119, H 336

Edited by Annette Richards and David Yearsley

ISBN 978-1-933280-33-2 (xvi, 123 pp.) \$20.00*

Organists may also be interested in the Passions and Cantatas in Series IV, V and VI.

Please see website for a complete list of available and forthcoming volumes.

All are cloth-bound and contain introductions and critical commentaries.

Phone orders: (800) 243-0193 Web orders: www.cpebach.org

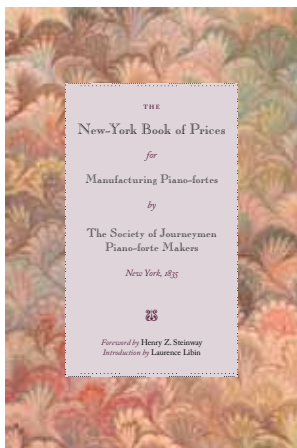
**This price is for direct sales only*

The American Musical Instrument Society

AMIS announces a new publication: *The New-York Book of Prices for Manufacturing Piano-fortes* by the Society of Journey-men Piano-forte Makers.

In his foreword, Henry Z. Steinway writes

The 1835 Price Book of New York's Society of Journeymen Pianoforte Makers, known from only one surviving copy, gives uniquely detailed insight to the craft . . . To put the Price Book into a broad social perspective, Laurence Libin provides a panoramic but sharply-focused snapshot of life, work, and culture in New York about 1835.



Reproduced from the original 112-page print, the *New-York Book of Prices* specifies hundreds of steps in piano construction, giving the journeymen's price for each operation. Plus, 21 detailed tables cover such essential procedures as veneering, moulding, and installing hardware, and six plates outline action parts, pedal lyres, and other components. Much of this information is relevant to contemporary organbuilding.

Special features include appendices listing New York musicians and musical instrument makers from *Longworth's American Almanac* for 1835, and Lynn Edwards Butler's translation of the *Well-Meant Advice . . . to Germans who intend to immigrate to the United States*, a rare cautionary booklet issued in 1833 by the German Society of New York. With index and errata, the *New-York Book of Prices* will interest labor and music historians, woodworkers, piano technicians, instrument makers and furniture collectors, and everyone interested in antebellum American culture. (paperbound)

Order from the Society's Web site at www.amis.org or from

AMIS, c/o Guild Associates

389 Main Street, Suite 202

Malden, MA 02148

781-397-8870 ~ amis@guildassoc.com

CORRECTION: On page 10 of the Fall 2009 issue, Frank Roosevelt's organ for the Allegheny Free Library was his Opus 450 (not Opus 79, which was Hilborne Roosevelt's instrument of 1881 for Most Holy Name R.C. Church in Allegheny).

Updated OHS Bylaws posted on Web site

NEWLY UPDATED AND RESTATED BYLAWS OF THE ORGAN HISTORICAL SOCIETY are now available for reference on the Society's Web site, www.organsociety.org. These bylaws reflect the amendments recently approved by the membership and are complete as of October 18, 2009.

OHS Legacy Society Update

THE *OHS Legacy Society* WAS FORMED TO HONOR MEMBERS who have included the OHS in their wills or other estate plans. By designating the Organ Historical Society as a beneficiary of a will, life insurance policy, or retirement plan investment, the people listed below have shown their loyalty to, and generous support of, the Organ Historical Society. Charter membership in the *OHS Legacy Society* was still growing as this issue of THE TRACKER was put together.

The charter members include both deceased members whose past bequests have provided significant financial support of the Society and living members who 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.

Please consider this valuable means of supporting the OHS, and if you have already added the OHS to your will, please let us know so that we can add you as a member of the *OHS Legacy Society*.

Contact us at info@organsociety.org.

Charter Members of the OHS Legacy Society

UPDATED NOVEMBER 2009

Herbert D. Abbott†	John J. Geller
Anonymous	Belmon H. Hall
Rachel W. Archibald	William L. Hubert†
Freeman Bell	Dana J. Hull
Paul A. Bender	Scot L. Huntington
Edgar A. Boadway	Mark Jameson
Mrs. E. Power Biggs†	David L. Junchen†
Paul Birkner	Preston J. Kauffman†
Brian Buehler†	Forrest C. Mack†
Randell Franklyn Busby	Earl L. Miller†
John Rice Churchill†	Dennis E. Northway
John E. Courter, FAGO	Barbara Owen
Richard Ditewig	Stephen L. Pinel
A. Graham Down	Clark H. Rice†
James A. Fenimore, MD	The Rev. Dennis Steckley
Linda P. Fulton	James A. Tharp
Thomas Garbrick	Richard E. Willson

Notable Church Buildings in Pittsburgh

CHARLES HUDDLESTON HEATON

MANY AGREE THAT PITTSBURGH HAS MORE DISTINCTIVE AND remarkable church buildings than any other city of comparable size in the United States. Many of these will be visited during the forthcoming OHS convention in June, including several mentioned here, but you may want to see them all, if time permits.

Pittsburgh is fortunate to have three church buildings designed by Ralph Adams Cram.

CALVARY EPISCOPAL CHURCH

315 SHADY AVENUE

This is the earliest Cram church, 1907, designed on the traditional cruciform plan. The outside walls are primarily of smooth stone with little ornamentation. In his 1936 book, *My Life in Architecture*, Cram wrote, "The central tower I look upon with a certain satisfaction . . ." and further indicates that the church early on showed "my Anglican predisposition."

The striking spire, supported internally by latticed steel framework, is crowned with a brass cross that James H. McIlvaine, the rector at the time, helped to install by climbing the outside scaffolding.

The 1963 Casavant organ was renovated and enlarged by Casavant in 1991 to its present 137 ranks.



St. Paul R.C. Cathedral

HOLY ROSARY R.C. CHURCH

7120 KELLY STREET

Cram wrote of this beautiful building, the "church had to have a very large seating capacity, the building area was not large, and available funds were even smaller." The interior shows the Catalan influence of widely spaced columns with side aisles almost as high as the nave. Despite its less than ideal location today, the church seems to be very well maintained and used.

The Casavant organ, its original nameplate unfortunately missing, undoubtedly dates from the early days of construction, between 1928 and 1930. A three-manual organ of about 35 ranks, it has a lovely sound in the building. The console is original, with the typical metal Casavant swell pedals and dials for the crescendo pedal and blower.

EAST LIBERTY PRESBYTERIAN CHURCH

116 SOUTH HIGHLAND AVENUE

Cram waxes poetic in discussing of his last great building in Pittsburgh: "This was one of those opportunities that come no more than once in a lifetime . . . a church of cathedral size and general design. [It] is the sort of thing an architect sees in



East Liberty Presbyterian Church



Holy Rosary R.C. Church



Saint Andrew's Episcopal Church



Sacred Heart R.C. Church

his dreams but hardly hopes for in realization.” The complex contains over 100 rooms, including a gymnasium and bowling alleys.

The nave seating capacity is over 1,200 and the great central tower rises 300 feet. During my 21-year tenure as organist-director (1972–1993), we increased the size of the magnificent Aeolian-Skinner from 108 ranks to 129. Additions were mostly upper work, a hooded Trumpet in the chancel center arches, and an en-chamade reed in the rear.

SAINT ANDREW'S EPISCOPAL CHURCH 5801 HAMPTON STREET

Dating from 1837, this is the second-oldest Episcopal congregation in Pittsburgh, having been an offshoot of downtown Trinity Church, now the cathedral. The present building, a Gothic Revival creation by the local firm of Carpenter and Crocker, was first used for a service on Easter of 1906. The building is replete with beautiful stained glass windows, and clearly resembles an English parish church.

In 1913, E.M. Skinner installed his Opus 202 instrument. It was rebuilt and expanded in 1992 with a new four-manual console, and now contains about 3,500 pipes in some 61 ranks, including two 32' stops. Peter J. Luley, who did the work, is also organist-choirmaster of St. Andrew's.

THIRD PRESBYTERIAN CHURCH 5701 FIFTH AVENUE AT S. NEGLEY

This congregation also migrated eastward from downtown; it dates from 1833. The present building was completed in 1903 and is the creation of architect Theophilus Chandler. The style is said to be classic French Gothic and boasts magnificent woodwork and stained glass. The pews are all numbered, reminiscent of the time when pews were “rented” to church members. Third Church abolished the practice in early 1948.

The front balcony still has an imposing case from a 1935 Aeolian-Skinner (or possibly an earlier organ), said to have been moved to a school in Lincoln, Illinois. The present instrument in the rear gallery is a 1965 Möller organ of some 110 ranks. Because of the relocation of the choir, the console has been moved to the front.

SACRED HEART R.C. CHURCH 310 SHADY AVENUE

Across the street from Calvary Episcopal Church sits the massive and elegant Sacred Heart Church, under construction from 1924 until 1953. The original architects were C. Strong, Kaiser, Neal and Reid. The height of the building from the auditorium floor is 158 feet, with a nave seating capacity of some 1,500 persons. Three large bells in the tower were cast by Gillett & Johnston of Croydon, England. They range in weight from 1,680 to 8,400 pounds.

The main organ is Ernest Skinner's Opus 885, dating from 1931. Aeolian-Skinner added the Narthex organ in 1958 that brought the total number of ranks to 57.

**SHADYSIDE
PRESBYTERIAN CHURCH
5121 WESTMINSTER PLACE**

Shadyside Presbyterian is not on the convention schedule, but is one of the city's magnificent buildings. Constructed in 1889 in the Richardsonian style by local architects Shepley, Rutan & Coolidge, it has had additions (chapel and parish hall) through the years. Above a central marble Communion table is a glorious mosaic of Jesus Christ by Rudolf Sheffler.

The former Möller organ has been enlarged and renovated by the Reuter Organ Company. There is a movable four-manual console in the front with a two-manual console in the rear gallery.

**ST. PAUL R.C. CATHEDRAL
FIFTH AVENUE AT CRAIG STREET**

Well known among organ buffs because of the early (1962) mechanical action organ by Rudolf von Beckerath, this imposing building, with superb acoustics, is well worth visiting. Constructed 1903–1906 from plans of the firm of Egan & Prindeville, it contains over one hundred stained glass windows. The building was cleaned and restored in 2006. The 96-rank von Beckerath organ, dedicated in 1962, has likewise undergone extensive restoration by Taylor and Boody, and was rededicated with recitals during 2009. The cathedral is in the Oakland section, close to the University of Pittsburgh.

**HEINZ MEMORIAL CHAPEL
UNIVERSITY OF PITTSBURGH**

The chapel is located a short distance east on Fifth Avenue from St. Paul Cathedral. It was built between 1934 and 1938 from the plans of architect Charles Z. Klauder. All wrought iron work was by the famed Philadelphia artisan, Samuel Yellin. The 23 tall stained glass windows are the work of Charles J. Connick of Boston. The transept windows are 73 feet tall! Heinz Chapel, being a university chapel, is host to over 1,500 events each year, including a number of organ recitals. The 73-rank Reuter organ is the firm's Opus 2176. The three-manual console is movable to the center of the chancel.

There are many other notable church buildings in the Pittsburgh area. Near downtown is the Church of the Epiphany, and in the city center are the side-by-side First Presbyterian Church and Trinity Episcopal Cathedral. In the southern suburb of Mt. Lebanon is the beautiful St. Bernard's Catholic Church. We hope that while you are in Pittsburgh, you find time to visit them all!



Shadyside Presbyterian Church



Heinz Memorial Chapel



20 Years
collectors' choice

Your CD Label for
Historic Organs

Swiss organist
ALBERT BOLLIGER
plays



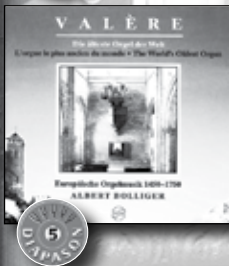
Historic Organs of Switzerland
Vol. 1: Rheinau (1715)
The German Record Critics' Award
Sinus 6001



Frederiksborg (1610)
Sønderborg (1570/1996)
5 Diapason
Sinus 4006



Historic Organs in France
Vol. 1: Dom Bedos (1748)
The German Record Critics' Award
Sinus 3001



Valère – The oldest playable
organ of the world (1440)
5 Diapason
Sinus 4002

Orders:
Organ Historical Society

Details:
www.sinus-verlag.ch

J. Richard **SZEREMANY**

Recitals — Workshops — Master Classes

*Give me a call and
we'll make some music!*

2009-2010

Anniversary Tour

Recitals Tailored to Your Requests
Workshops Focusing on
Repertoire—Registration—Technique

"Consistently artistic!" (New York City)

"We just didn't want the music to end!" (Pittsburgh, PA)

"Artistic musical maturity." (Redlands, CA)

"A wealth of beauty in performance, registration." (Newark, NJ)

EAST LIBERTY PRESBYTERIAN CHURCH
116 South Highland Ave * Pittsburgh, PA 15206
412.441.3800 * Jrichard@coh.net

OHS Convention 2011
June 27-July 1

Washington, D.C.



Greetings from
the Hilbus Chapter

KERNER & MERCHANT PIPE ORGAN BUILDERS

Craftsmen with Pride



WWW.KERNERANDMERCHANT.COM

(315) 463-8023

104 JOHNSON STREET • EAST SYRACUSE, NY 13057-2840

NOACK

THE NOACK ORGAN CO., INC.

MAIN AND SCHOOL STREETS

GEORGETOWN, MA 01833

www.noackorgan.com

noackorgan@aol.com

phone 978 352-6266

BLACKSTONE VALLEY PIANO AND ORGAN

Michael A. Morvan
(508) 278-9762

www.pianoandorgankeys.com

**ADVANCING THE ART OF KEYBOARD RESTORATION
MANUAL KEYBOARD SERVICES TO THE TRADE**

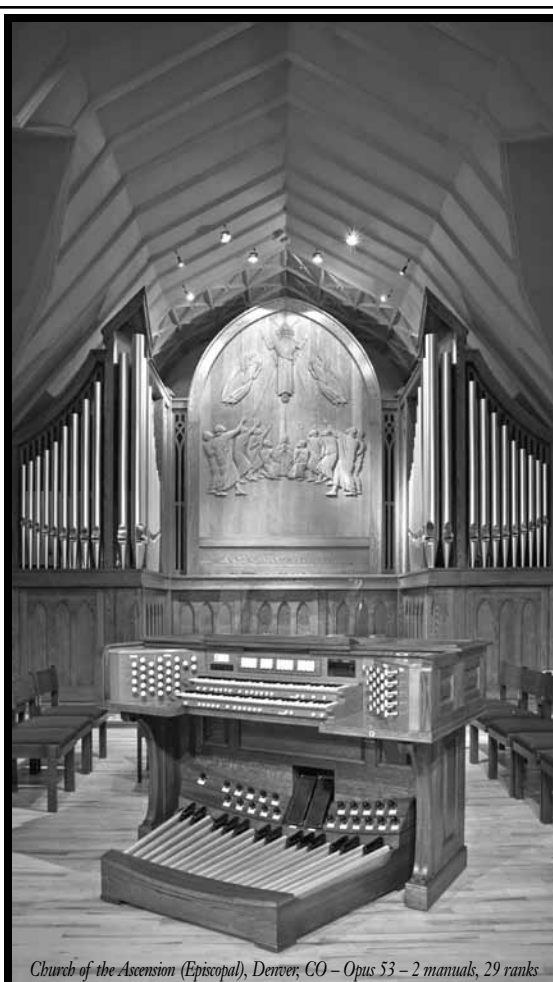
- HISTORICALLY CORRECT RESTORATION OF VINTAGE MANUAL KEYBOARDS IN IVORY, BONE, PLASTICS, AND EXOTIC WOODS
- NEW MANUAL KEYBOARDS AND FRAMES TO THE CLIENT'S SPECIFICATIONS, TRACKER OR ELECTRO-PNEUMATIC ACTIONS
- NEW KEYS FOR EXISTING FRAMES AND CHEEKS, PRESERVING THE INSTRUMENTS' AUTHENTICITY
- REBUSHING, REPINNING, CLEANING, BUFFING, AND REPAIRS
- CUSTOM CNC SERVICES: CHEST PARTS, GRILLE SCREENS, PRIMARY BLOCKS, CONSULTING AND PROTOTYPING

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



Church of the Ascension (Episcopal), Denver, CO - Opus 53 - 2 manuals, 29 ranks

Quality New Instruments

*Conscientious Electro-Pneumatic
and Tracker Restorations*

Consoles: New and Rebuilt

*Tonal Additions and
Realistic Reconstructions*

Consultations, Prompt, Personal Service



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

Who was Henry Neering?

BARBARA OWEN

ACCORDING TO THE RECORDS OF TRINITY CHURCH IN NEW YORK CITY, in 1703 the vestry was appointed “to confer with and discourse Mr. Henry Neering, Organ-maker, about making and erecting an Organ in Trinity Church in New York, and if they shall think meet to agree with him on as easy terms as possible.”¹ It is evident that nothing came of this, for in 1709 the vestrymen wrote to England that “There is much more wanted, viz. A dwelling house for our Minister and a Vestry Room, with a ring of bells and a sett of Organs.”² In 1727 Governor Burnet gave a small organ—possibly only a chamber organ—to the South Dutch Reformed Church, but it was not until 1741 that Trinity Church finally acquired an organ, a good-sized instrument of 26 stops built by Johann Gottlob Klemm, a recent immigrant from Germany.

But who was Henry Neering, “organ-maker”? Surely he was the first person to be so designated in the North American colonies. A possible suspect is Hendrick Neering, baptized on July 23, 1681, in the Dutch Reformed Church of what was then New Amsterdam.³ He would have been 22 years old in 1703, old enough to have finished an apprenticeship of some kind, and ready to enter the workforce. But where might he have learned anything about organs, in a place where none—save possibly a small positive in Philadelphia—was known to exist? It might have been in England or on the Caribbean island of Barbados, a British colony since 1605, and one where active trading was carried on with New York and other East Coast shipping centers as well as with London. In 1699, the London organbuilder Bernard Smith sent a three-manual

organ to St. Michael’s Church in Bridgetown, Barbados, and it is recorded that it was set up by one John Henry Norring. The name—considering the variants in spelling of names in the period—is too similar to ignore, and, as we will presently see, there was no shortage of both Henry and John Henry Neerings/Nearings in the American colonies.

But how did he get to Barbados—and, ultimately, back to New York? In the records of St. Michael’s Church in Bridgetown we find that the church’s London agent, William Brooke, was requested to “procure some able person to come over with said organ, who understands the setting up of such an instrument.”⁴ Here we enter the realm of conjecture, for it would appear that Norring must have worked for a time for Bernard Smith, one of London’s leading organbuilders. If we assume that the “able person” in question was Hendrick Neering, then it is possible that, at the usual apprenticeship age of 14 or 15, he had decided to sail to London to seek his fortune and ended up in Smith’s workshop. This would have been around 1695, when Smith was beginning work on his largest organ thus far, for St. Paul’s Cathedral, and was perhaps more likely than usual to hire extra help. Thus, by 1699, the apprentice—now nearing the end of his apprenticeship period—would have surely “understood the setting up” of an organ the size of the St. Michael’s one, said to have been a “twin” to that built at the same time for the King’s Banqueting House in London.⁵ Perhaps too that apprentice—still assuming he was Henry Neering—was getting a bit homesick and decided that he could conveniently return to New York via Barbados, where New York trading ships often stopped.

1. A.H. Messiter, *A History of the Choir and Music of Trinity Church, New York* (New York: Edwin S. Gorham, 1906), 290.

2. Ibid.

3. *Collections of the New York Genealogical and Biographical Society*, Vol. II (New York: 1901).

4. “Records of the Vestry of St. Michael.” *Journal of the Barbados Museum and Historical Society*, Vol. 17 (Bridgetown, 1950), 191.

5. Andrew Freeman and John Rowntree, *Father Smith* (Oxford: Positif Press, 1977), 140.

Norring is mentioned only twice in St. Michael's records after the arrival of the organ. Apparently, the organ had originally been ordered without reed stops, but two had been added at the last minute or perhaps even sent separately, for in March 1799 the vestry "agreed at the same time with John Henry Norring his workmanship and care in putting up the said two extraordinary stops [Trumpet and Voice Humane] and that he shall receive and be paid forty pounds current money." Norring was still in Barbados in September 1701, when the vestry "ordered that Mr. John Henry Norring be allowed five and twenty pounds a year for keeping the organ in very good order."⁶ After that date Norring is mentioned no more in the church's records. But it seems more than coincidence that by 1703 the vestrymen of Trinity Church, New York, were discussing the "making and erecting an organ" with one Henry Neering, specifically designated as an Organ-maker, a title that could have been justified by his prior experience.

So who was he, and what else do we know about him? Not much, actually, although a skimming of Internet genealogical sites does provide him with a family connection, and also a confusing collection of similarly named relatives, all of whom were descended from Willem and Sarah Vigoroux Neering, who emigrated from Holland to New Amsterdam around 1650. It seems probable that John Hendrick/Henry Neering and Hendrick/Henry Neering were the same person, and a grandson of Willem. One genealogy gives his baptism in the Dutch church as occurring in 1687 rather than 1681, but I am more inclined to trust the New York Genealogical and Biographical Society's church record source. Most of Willem's descendants eventually anglicized their names, and after a few generations the spelling of the surname became Nearing, the form used by his descendants to the present day. Some of the Nearings migrated to the Dutch colony in New Castle, Delaware, where Jan Willems Neering (later anglicized to John Williams) worked as a joiner, but John Henry and his family

moved to Connecticut, first to the Fairfield area, and eventually to a farm in Simsbury, near Hartford, where John Henry Nearing died on September 4, 1733.

If John Henry Nearing really did train as an organbuilder in London, he would have found himself sadly ahead of his time when he returned to his native New York. As his failed attempt with Trinity Church proved, there simply was not yet a viable market for organs in the American colonies in the first decade of the 18th century, and he would have had to make his living in other ways. Probably this would have been in some form of woodworking, for in his will he gave his lands and other possessions to his wife, Ann, "except my carpenter and joyner tools," which he bequeathed to his sons John Henry and Emmanuel, then aged twelve and nine.⁷ The younger John Henry continued what was apparently a family tradition of carpentry and joinery, and is said to have built the Congregational Church in Brookfield, Connecticut, in 1757.

It is of interest, though, that two genealogical sources assert that according to family tradition, the elder John Henry Nearing was an organbuilder.⁸ Whether this was based on an interpretation of the Trinity Church episode, or on something John Henry may have told his children (perhaps about his travels?) is unknown. There is at present no evidence that he ever made a church organ, although perhaps the slight possibility that he could have made a chamber organ at some point in his life, since such small domestic instruments were beginning to proliferate before the time of his death. If he ever did make an organ of any kind on American soil, he would have earned the distinction of having been America's first native-born organbuilder

7. Charles William Manwaring, *A Digest of Early Connecticut Probate Records* (R.S. Peck & Co., 1906), 86.

8. Most genealogical material is from Robert Treat Dann, Martha Kay Nearing and Julia Pierce Parker. *Descendants of Willem Neering and Sara Vigoroux*, J.P. Parker, 1999, and the website "Ancestors of Harold Monroe, Jr." Interestingly, both sources state that "family tradition" recorded that John Henry Nearing was an organbuilder.

6. "Records of the Vestry," op. cit., 201.

Jane Errera
St. Anne's Church
Bethlehem, Pennsylvania

WAHL ORGANBUILDERS

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



Built by American Hands for Over a Century



A.R. Schopp's Sons is committed to providing quality service and a superior product. From the smallest detail to the largest challenge, our "hands-on" approach makes the difference you have come to expect.



A.R.Schopp's Sons, Inc.

14536 Oyster Road • Alliance, OH 44601
(330) 821-8406 • (800) 371-8406
Fax (330) 821-5080
joerussoatpipeshop@sbcglobal.net
www.arschopp.com



Suppliers to the Pipe
Organ Industry
Since 1898

Peters, Weiland & Company

Organbuilders

1729 • 31 North Pulaski Street
Milwaukee, Wisconsin 53202



SERVICE
NEW CONSTRUCTION
RENOVATION
TUNING
RESTORATION
SINCE 1969

Bedient
PIPE ORGAN COMPANY
800.382.4225 / Bedientorgan.com

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

David E. Wallace & Co. LLC

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

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

A photograph of the interior of a Gothic Revival church. The view is from the back of the sanctuary looking towards the front. The most prominent feature is the high, vaulted wooden ceiling with exposed rafters. In the center, a large, multi-paned stained glass window with colorful designs is set within a pointed arch. On either side of this central window are two large pipe organs with numerous tall, slender pipes. The organ cases are made of dark wood and feature decorative carvings. Several ornate, glowing lanterns hang from the ceiling. Below the organ level, there is a balcony with a wooden railing. At the very front, a set of double doors with intricate metalwork is visible. The pews in the foreground are made of dark wood and are mostly empty.

Pittsburgh - The Renaissance City

OHS NATIONAL CONVENTION 2010

Calvary United Methodist
Farrand & Votey (1895)



Pleasant Hills Presbyterian Church
Pleasant Hills ~ Holtkamp (1970)

ARTICLE BY *James M. Stark*

PHOTOS BY *Len Levasseur*

Pittsburgh has been called the “Renaissance City” because it has had to reinvent itself more than once over the past 70 years. The phrase was coined back in the 1950s when Pittsburgh was trying to shake off its “smoky city” image and revitalize its downtown (The Golden Triangle) as a corporate headquarters location. Both problems were handily solved in the 1980s with the loss of both the area’s industrial base and a number of corporate headquarters. The city’s population has declined from a peak of 677,000 to now about 300,000. The seven-county metropolitan area has fared better, but has, at best, remained stable. The local economy is now largely based on health care and education, with the University of Pittsburgh replacing the once mighty Jones & Laughlin Steel as the city’s largest employer. Unemployment, however, remains below the national average. The former J&L Steel “hot metal” bridge, which connected the two sides of their plant along the banks of the Monongahela River, is now used for bicycle traffic. Pittsburgh is aggressively turning the corner as a post-industrial city.

Because of the dramatic changes that the city has undergone, many 19th-century organs were lost during the boom years of the first quarter of the 20th century. Much early 20th-century organbuilding was also lost during the boom years that followed the Second World War. That, in turn, was fol-

lowed by declining population and subsequent church closings. In spite of all this, we will be able to experience the history of organbuilding in the Pittsburgh region between 1838 and 1970. Most of the organs will be unaltered or fully restored. In addition, we will visit many buildings of architectural significance, including three churches by Ralph Adams Cram and Henry Hornbostel’s monumental Temple Rodef Shalom, built through the generosity of the Kaufmann family (of department store fame) who also gave us “Fallingwater,” their country house built over a waterfall, designed by Frank Lloyd Wright—now a National Historic Landmark.

We will begin our journey on Monday afternoon, June 21, with an optional tour of the Frick Art and Historical Center. This was Henry Clay Frick’s first home, considerably more domestic than the later New York residence that houses the vast majority of his art collection. The Fricks had neither the space nor the money for a large pipe organ, so, at Andrew Carnegie’s suggestion, they purchased a Welte orchestrion that will be demonstrated. After dinner on your own, we will gather at Calvary Episcopal Church where the Fricks and other powerful Pittsburgh families worshipped. Harvey Gaul served as organist and choirmaster here for almost fifty years. The young Australian organist, Peter Guy, will play the IV/138 Casavant organ (1963/1991).



East Liberty Presbyterian Church ~ Aeolian-Skinner (1935/2007)

On Tuesday morning we will board the buses at 8:30, as we will most days, for a trip down the Ohio River to the street-car suburb of Bellevue where Ann Labounsky will play the II/42 Phelps Casavant (1964). The group will then split, with Group A going to St. John's Lutheran in Perrysville where Charlotte Roederer will demonstrate a 1917 tubular-pneumatic II/9 Estey restored by Ray Brunner, while Group B goes on to Hartwood Acres for a tour of the mansion, have lunch, and possibly hear the 1909/1910 Aeolian organ, which is currently undergoing restoration by a largely volunteer group in anticipation of the convention. Hartwood, a country estate designed by New York architect Alfred Hopkins, was built for John and Mary Flinn Lawrence. The organ was a gift to Mary from her father, the wealthy Pittsburgh contractor William Flinn, considered one of the country's most corrupt politicians by author Lincoln Steffens. After Flinn's death in 1924, the Lawrences began work on their new home and Mary had

Calvary Episcopal Church ~ Casavant (1963/1991)



the organ installed there in 1930. The estate is now an Allegheny County Park.

After lunch on the lawn and tours of the house, both groups will have a chance to hear James Cook play the 1970 II/16 Möller tracker at Nativity Lutheran Church in nearby Allison Park. Group B will make a stop in Perrysville on the way back to town and both groups will gather at St. Benedict the Moor Church, in Pittsburgh's Lower Hill District, to hear a recital by Kevin Birch on the 1872, Erie-built, II/25 Derrick & Felgemaker organ. Afterward, we will board one of the Gateway Clipper Fleet's boats for a tour of Pittsburgh's three rivers and dinner aboard.

Wednesday we will wend our way to Pittsburgh's North Side, the former City of Allegheny. James Hammann will play the III/35 Farrand & Votey (1895) in Calvary Methodist Church, home of three very large Tiffany windows, which were displayed at the 1893 Columbian Exposition. Our next stop will be Holy Trinity Lutheran Church in the town of Beaver to hear a one-manual and Pedal, seven-rank Felgemaker



All Saints Church, Etna ~ Hook & Hastings (1895)

from 1898. This organ was moved from St. Paul's Lutheran Church in the neighboring town of Rochester and restored by OHS members Dana Hull and John Cawkins. Richard Konzen will perform on this wonderful little instrument.

After lunch at Jeffries Landing, on the banks of the Beaver River, Andrew Scanlon will play the II/19 Hook & Hastings (1928) at the First Presbyterian Church in nearby New Brighton. This unaltered organ (Opus 2948) was a contemporary of the much-rebuilt organ (Opus 2540) in Riverside Church, New York City, and can give an idea of the Hook & Hastings sound of that period.

Another short bus ride will take us to St. John's "Burry's" Church near the small town of Zelienople, an area of early German settlement. Here, in the third building on the same location, is a one-manual, four-rank organ built by Joseph Harvey of Western Pennsylvania in 1838. We know very little of Harvey who appears to have begun building organs and manufacturing pianos in the Pittsburgh area in 1823. This is



Eastminster Presbyterian Church ~ Aeolian-Skinner (1953)



Church of the Assumption, Bellevue ~ Casavant (1964)

his only known surviving instrument and it will be demonstrated by Gregory Crowell.

Moving further north to the university town of Slippery Rock, we will hear the 1969 II/19 Flentrop at Center United Presbyterian Church played by Paul Weber. This may have been one of the few organbuilding projects in Western Pennsylvania to have been influenced by the installation of the Beckerath organ in Pittsburgh's St. Paul Cathedral in 1962. We will finish the day with some free time, dinner at Grove City College, and then a recital by Thomas Murray on the IV/36, 62-stop Kimball (1931) in Harbison Chapel. After suffering the indignities of many symphonic organs during the 1960s and 1970s, this organ was fully restored by A. Thompson-Allen and Nelson Barden in 2000. They even located a contemporary Kimball console to replace the later supply house addition.

Thursday will first take us east to the Highland Park section of the city and to St. Andrew's Episcopal Church to hear

Charles Huddleston Heaton and Donald Wilkins perform on the IV/40 Skinner/Luley organ. This organ began life in 1913 as E.M. Skinner's Opus 202 and has been substantially added to by local organbuilder Peter Luley who is also the church's organist and choirmaster.

Wilkinsburg, on the eastern edge of the city of Pittsburgh, was a prosperous town in the 1920s, and St. James Parish built a very large new church that was dedicated in 1930. With the economy collapsing, however, they appear to have moved the organ from their former church to the new building and did not have the funds for a replacement until the early 1960s when they began negotiations with Möller. Ernest White, then tonal director, designed a III/56 organ with unenclosed Great and Positive and with the Swell divided into two separate chambers. Will Headlee will demonstrate this unusual instrument.

Passing through the town of Homestead, famous for the 1892 strike in which the Pinkerton detectives launched an amphibious assault against the steel workers, we move on up



St. Benedict the Moor R.C. Church ~ Felgemaker (1872)

the hill to Munhall and St. Therese of Lisieux Church to hear an unaltered II/33 Casavant (1960). Here, tonal director Lawrence Phelps was confronted with the challenge of providing accompaniment for a choir behind the altar while supplying a large body of sound in a very large room with what seems to have been a limited budget and limited space. Stephen Schnurr will play a program well suited to the instrument.

From Munhall we go to Pleasant Hills Presbyterian Church for lunch and the annual meeting. After the meeting we will move to the sanctuary to hear George Bozeman on the unaltered (including the setter board in the hallway) II/36 1970 Holtkamp organ. We will then return to the hotel for some free time and dinner. After dinner, it is on to East Liberty Presbyterian Church where Paul Jacobs will play the IV/120 Aeolian-Skinner (1935) recently restored by Goulding & Wood.

Friday, the final day of the regular convention, will begin in the Allegheny River town of Verona where Carol Britt will perform on the II/12 Wirsching (1915). This largely original



Verona United Methodist Church, Verona ~ Wirsching (1915)

instrument was built just a few months after the firm had gone into receivership, and exhibits some interesting compromises. Nevertheless, it remains one of the best examples of Wirsching's work. Then, on to All Saints Church, Etna, to hear Russell Weismann on the II/25 Hook & Hastings (1895), which was moved to the church through the efforts of OHS member, and co-chair of this convention, J.R. Daniels.

Next, two groups will trade between neighboring Oakland institutions, First Unitarian Church of Pittsburgh and Temple Rodef Shalom. First Unitarian's II/21 organ contains 20 of the original 21 ranks of a 1904 Philipp Wirsching. While the windchests and console have been replaced, it retains a distinctive Wirsching sound. Mark Frazier will play. Although only a portion of Rodef Shalom's IV/54 Kimball (1907) is usable, it remains as Kimball left it in 1929 when the key action was electrified. This instrument received an OHS Citation, number 31, in 1981 and will be demonstrated by Donald Fellows. Lunch will be served at Rodef Shalom between visits.



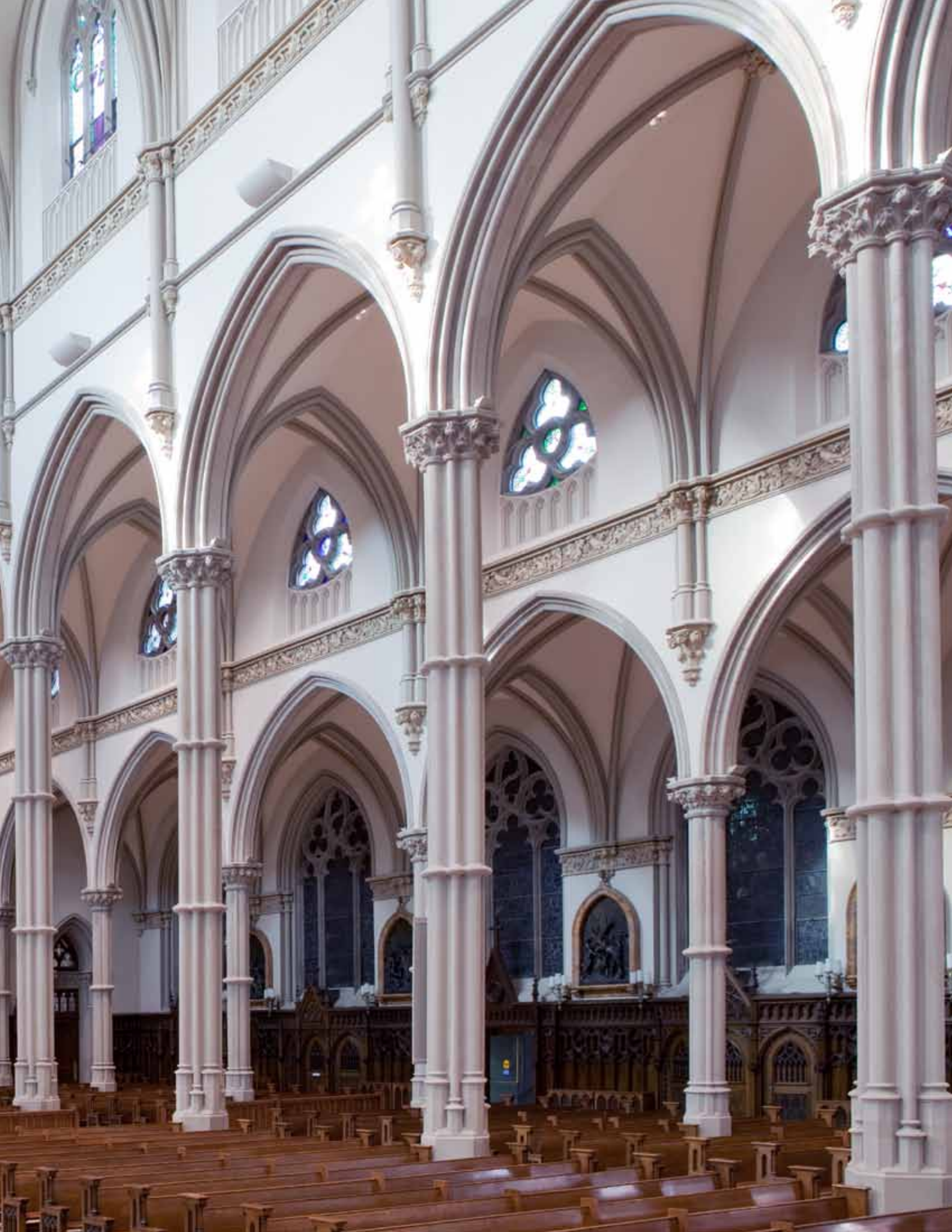
St. John's Lutheran Church, Zelienople ~ Joseph Harvey (1838)



First United Methodist Church, West Newton ~ Austin (1905)



St. Paul R.C. Cathedral ~ Beckerath (1962)





Then some free time to either return to the hotel or remain in Oakland to visit, on your own, Carnegie Museum or the University of Pittsburgh's Nationality Rooms.

Late in the afternoon, we will gather in the Carnegie Music Hall to discuss the fascinating history of the currently unplayable 1933 Aeolian-Skinner organ. Throughout its history, the hall's organs—a Farrand & Votey (1895), E.M. Skinner (1917 and 1933), and Aeolian-Skinner (1950)—have been played by Frederic Archer, Edwin H. Lemare, Charles Heinroth, Marshall Bidwell, and Paul Koch in more than 4,000 re-

Top Left Holy Trinity Lutheran Church, Beaver ~ Felgemaker (1898)
 Top Right: Center Presbyterian Church, Slippery Rock ~ Flentrop (1969)
 Left: St. John's Lutheran Church, Perrysville ~ Estey (1917)



Temple Rodef Shalom ~ Kimball (1907)



First Unitarian Church ~ Wirsching (1904)



Harbison Chapel, Grove City ~ Kimball (1931)

citals. Following will be dinner in the opulent, marble-lined foyer, and then on to St. Paul Cathedral for a recital by Wolfgang Rübsam on the IV/97 Beckerath organ (1962), which some consider to be Beckerath's finest instrument. Since it will still be daylight, those walking the few blocks to the cathedral may stop by Heinz Chapel, on the University of Pittsburgh campus, to view the extraordinary Charles Connick stained-glass windows.

The optional Saturday activities will first take us to the Youghiogheny River town of West Newton and to the First Methodist Church, founded by pastor and noted hymn-writer, Samuel Wakefield. Here, a splendid and unaltered II/11 tubular-pneumatic Austin (1905) will be played by young OHS member Joseph Tuttle and friends. After lunch, we will hear a recital on the II/37 Casavant (1956) in Holy Rosary Church

followed by a demonstration of an 1863 II/11 Jardine. Because the purchase of an organ was so controversial in 19th-century Presbyterian churches, this instrument actually caused the split of a congregation in nearby Sewickley. This unaltered organ, currently in storage, will be set up in Trinity Lutheran Church in Pittsburgh especially for this occasion.

After dinner on your own, the final evening will bring us to Eastminster Presbyterian Church in the East Liberty neighborhood where Neil Stahursky and Yeeha Chiu will present a program of organ and piano literature. The organ is a tonally unaltered III/68 G. Donald Harrison Aeolian-Skinner (1953).

During the week, we will have heard a number of very fine musical instruments played by equally fine performers. It is the hope of the Pittsburgh Committee that the convention attendees will have had some fun but, equally important, will have learned something about the history of organbuilding in Western Pennsylvania.

VISIT OUR CONVENTION WEB SITE FOR
HOTEL INFORMATION, REGISTRATION, AND MORE COLOR
PHOTOS OF INSTRUMENTS AND PERFORMERS.
WWW.ORGANSOCIETY.ORG/2010



Nativity Lutheran Church, Allison Park ~ Möller (1970)

BOOKS

Longhurst, John, *Magnum Opus: The Building of the Schoenstein Organ at the Conference Center of The Church of Jesus Christ of Latter-day Saints, Salt Lake City*. Salt Lake City: Mormon Tabernacle Choir, 2009. 210 pp; CD demonstration recording included; \$32.99. Available from www.ohscatalog.org. Salt Lake City, Utah, has long been a destination for tourists, and those interested in music have been particularly attracted to the city by opportunities to hear the Mormon Tabernacle Choir and the Aeolian-Skinner organ in the Tabernacle.

Considering its long tradition of musical excellence, it is not surprising that the Church of Jesus Christ of Latter-day Saints chose to furnish its new Conference Center in Salt Lake City with an appropriate pipe organ. *Magnum Opus* by John Longhurst is the story of that organ: an instrument of 130 ranks built by Schoenstein & Co., and inaugurated in 2003.

Having served in the position of Tabernacle organist for 30 years, Dr. Longhurst was well qualified to write an insider's view of the organ project. Not only was he involved in all aspects of the project, but he also had access to many documents related to the organ, as well as personal recollections from others who participated in various phases of the project.

Soon after plans for the Conference Center were announced, organists and organ technicians of the Mormon Tabernacle Choir staff were given the task of determining the type of instrument most appropriate for a new building of monumental size (seating 21,000). Early in the process, the organists agreed that a pipe organ would be a more suitable instrument than either an electronic instrument or a combination electronic and pipe organ.

The next step was to select a tonal ideal. The organ staff found the tonal

model they were looking for in an organ built in 1910–11 by Los Angeles organbuilder Murray M. Harris. Longhurst commented: “Here was the warmth, color, and nobility we felt were needed for our organ!” (p. 58) Following an extensive investigation, during which the instruments of various builders were compared, Schoenstein & Co. was selected to build the Conference Center organ. Similarity between the firm's tonal orientation and the Murray M. Harris style was a significant factor in this choice.

Potential builders of the new organ had been sent guidelines developed by the organ staff. These clarified practical considerations as well as musical goals. They stipulated that the organ should have four or five manuals, and about 125 ranks of pipes. It should be an eclectic organ, tonally centered at 8' pitch, with “breadth, richness, and nobility in keeping with the scale of the room.” (p. 82) The organ's primary use would be to accompany the choir and congregation in religious services and large-scale concerts, but it should also be an appropriate instrument for organ solo repertoire.

The guidelines recognized that music and speech would both require amplification to reach the far corners of the vast auditorium: “It is our intention that the organ be scaled and voiced to balance with the choir, and that no attempt be made to design an organ of sufficient power to fill the room with sound unaided.” (p. 82) An organ large enough and loud enough to fill the entire space was judged neither practical nor desirable. Ultimately, the organ proved to be entirely adequate without amplification for recital audiences of several thousand, seated in the central part of the auditorium.

The book contains eleven chapters. The first three provide summaries of church history and organization, the place of religious and secular music in

Mormon society, and the history of organs in Temple Square, Salt Lake City. Chapters IV and V describe the process of deciding on an appropriate instrument for the proposed Convention Center and the selection of an organ builder. The next four chapters lead the reader step-by-step through the design of the facade, the refinement of the stoplist, the design of the console, and the long, sometimes frustrating process of installation and tonal finishing. The final two chapters comment on the finished organ as an expression of the American Romantic style, and summarize the many ways the Conference Center organ has been incorporated into the musical life of Temple Square. A bountiful supply of photos illustrates the text. Many are quite small; enlarging these and including a few full-page pictures would have enhanced an otherwise handsome publication.

In six Appendix sections one finds “Pipe Scale Chart,” “The Console Platform” (details of the platform's structure), “Graffiti Found Inside the Organ Case,” “A Symphonic Organ for the World's Largest Theater Auditorium” (an article by Jack Bethards reprinted from the January 2004 issue of *The American Organist*), “Console Control Layout” (four diagrams), and “Schoenstein & Co. Pipe Organ Tonal Color Wheel” (a diagram developed by Jack Bethards to illustrate the relationship of individual organ stops and families of stops to visual colors and vowel sounds). Additionally there is a “Timeline” extending from 1996 (when the building of the Conference Center was first announced) to 2008, a “Glossary of Organ Terms,” and an index.

A CD recording included with the book contains a narrated tour of the organ's tonal resources. Jack Bethards, president and tonal director of Schoenstein & Co., is the narrator, and Tabernacle organists John Longhurst, Clay Christiansen, and Andrew Unsworth play demonstrations of indi-

vidual stops, ensembles, and excerpts of organ pieces representing various historic periods and musical styles.

Magnum Opus is a “good read” for non-organists as well as for those in the profession. Much of the text is a non-technical narrative, and the glossary explains essential organ jargon. Throughout, there are interesting details too numerous to list. One reader will be especially intrigued by the series of photos in Chapter VI illustrating the evolution of the facade design; another will be fascinated by the charts in Chapter X comparing the Mormon Tabernacle organ with the Conference Center organ.

One would hope that this book might find its way not only to the organist’s bookshelf, but also to the reading lists of organ selection committees. Implied in its text are answers to those frequently-asked questions about why pipe organs cost so much and take so long to build, as well as some very good ideas about organizing plans for a new organ. Here are procedures that can be applied to organ projects of any size. However, the book’s major attraction resides in its contribution to organ scholarship: a well-written, definitive study of an important new American organ.

—Orpha Ochse

James Burchill: The Organs and Organists of the Cathedral Church of All Saints, Halifax, Nova Scotia. 47 pp. Available from jfburchill@ns.sympatico.ca. The Cathedral Church of All Saints was designated the diocesan cathedral in 1905 when the pro-cathedral burned. Cram, Goodhue, and Ferguson, the choice as architects having been based on a central tower that was never built, designed the building. The cathedral was opened in September 1910 and has had two organs, a 1910 Casavant and its present 1961 Hill, Norman, and Beard. While the Casavant was being

designed, the then-dean of the cathedral, convinced that Canadian diapasons lacked the depth and sweetness of tone of English diapasons, had nine diapason ranks imported. In 1943, a new five-manual console was added in the hope that a ten-stop Antiphonal would be built, but it never was. Dr. Burchill, organist 1971–77 and 1994–2006, was the third-longest serving and the only one to have been previously a chorister. This 8½” by 11” booklet provides a history of the cathedral, stoplists of the two organs, biographies of all organists and choirmasters, and lists of choral music from some representative years. Nine full-page color photographs document the cathedral inside and out, as well as the organ. In all, this is a well-written and nicely produced homage to the descendant of the first Anglican cathedral in North America.

Rollin Smith

CDS

J.S. Bach Organ Sonatas, BWV 525–530. Christopher Wrench. Carsten Lund organ (1995), Garnisons Kirke, Copenhagen. Melba Recordings, Elwood Victoria, Australia. Australian \$26.00. English, French, and German texts. This disc is handsomely packaged with well-written notes on the music and with registrations for all six sonatas. Christopher Wrench’s performance is inflexible and his choice of stops is more often than not monochromatic with little color difference between the voices. With an 8’ Principal in both hands, the opening movement of Sonata No. 1 is marred by such explosive pipe articulation that it is difficult to follow the two contrapuntal lines.

The organ at the Garnisons Kirke (Garrison Church), Copenhagen, was built in 1995 by Carsten Lund of Denmark and is a historical reconstruction of the 1724 instrument by Lambert Daniel Kastens (misspelled once as

Karstens in the liner notes), a pupil of Arp Schnitger who set up shop in Copenhagen in the 1720s. Lund used Kastens’s case and facade; none of latter’s organs is known to exist today, bringing into question the authenticity of Lund’s “reconstruction.”

—Bynum Petty

Organ Rolls Played on the Toledo Museum of Art Peristyle Organ. Verdi: Grand March, from *Aida*; Kreisler: Caprice Viennois; d’Ambrosio: En Badinant; Bonnet: Angélus du Soir; Chopin: Etude in A Minor; Tchaikovsky: Dance of the Toys from *Nutcracker Suite*; Wagner: Ride of the Valkyries from *Die Walküre*; Franck: Allegretto from Symphony in D Minor; Schumann: Träumerei; Saint-Saëns: My Heart at Thy Sweet Voice, from *Samson et Dalila*; Dvorák: Humoresque; Pierné: Serenade; Schubert: Ave Maria; Stravinsky: Ronde des Princesses, Berceuse and Finale from *The Firebird*. JAV Recordings JAV 160, \$25.

E.M. Skinner’s Opus 603 was originally installed in an 850-seat auditorium in the Toledo Museum of Art. It was dedicated in January 1927 by Lynwood Farnam, who had acted as consultant. It is the largest Skinner organ built with a fully automatic roll-playing mechanism. In 1933, the organ was relocated to a larger auditorium, the Peristyle, with double the seating capacity, and played for the first time in October of that year by Marcel Dupré.

Like many organs, this one suffered from the elements: a leaking roof over the Choir and Solo chambers, flooding in the basement relay room (affecting the player mechanism), and the severing of the console cable and wind line during the installation of a stage elevator. From this disastrous state, Joe Dzeda and Nicholas Thompson-Allen faithfully restored the organ to its original condition. Those who

attended the OHS Cleveland Convention last summer remember Stephen Tharp's brilliant recital on this instrument.

The interesting collection of rolls heard on this CD is much what millionaires of the '20s heard. All of the rolls are "fully-automatic," operating the stops and expression as well as playing the notes. The rolls were not played by an organist, but arranged and then perforated by the manufacturer. Considering that no two organs are alike, the reality that one roll would sound good on all organs is an impossible dream. Most of the works here utilize one of Skinner's beautiful solo stops, but the accompaniments are often so soft they are barely audible. This is particularly apparent in the Stravinsky that suddenly moves from inaudible shimmering strings to full organ. Obviously, the microphones were set at one level based on the loudest sections. It would have been better to set levels for each piece so we could enjoy the softer selections with more presence.

If you have never heard Skinner organ rolls, do not pass up this chance. The museum organ is an outstanding vehicle for this music and you will be amazed at how "orchestral" many of these transcriptions sound.

—Rollin Smith

An Elm Court Musicale, Thomas Murray, Peter Stoltzfus, et al., organists; E.M. Skinner Residence Organ, Opus 783 (1929). Borowski, Sonata No. 1 in A; Archer (arr.), Scottish Folk Tune—The Flowers of the Forest; Fleury, Variations sur un Noël bourguignon; Liszt, Angelus; R.K. Biggs, Toccata, Deo Gratias; Vierne, Pastorale, Divertissement; Stravinsky, Firebird: Berceuse and Finale; Thomas, Overture to Mignon; Yon, Sonata No. 2 "Cromatic"; Youmans, Tea for Two; Dukas, The Sorcerer's Apprentice. JAV Recordings

JAV 139, \$25. Available from www.ohscatalog.org.

This is the second CD set featuring the organ at Elm Court, a rare surviving player organ by E.M. Skinner, lovingly and expertly restored by the A. Thompson-Allen Company. It contains a mix of performances by Thomas Murray, Peter Stoltzfus, several hand perforated rolls by unnamed organists or perhaps "orchestrators," and one credited to Chandler Goldthwaite. The Stoltzfus numbers were actually recorded during the session for the previous CD but were omitted due to lack of disc space. Both of the "live" performances are perfectly in tune with the music and the instrument. Murray's selections are seldom-heard works, but each is exquisitely played and provides a fine musical experience. His use of the swell pedal is superb and illustrates the answer to the question, "What is the proper position of the swell shutters?" Answer: "In motion!"

Of course, some credit for the excellence of the swell pedaling is due to E.M. Skinner's whiffletree swell engines, which are capable of at least 16 positions and lightning-fast operation. It is always frustrating for me when I have to deal with a swell device that has so few stations that build-ups are jerky and that is so sluggish that one has to work the pedal a measure ahead of the desired result.

Stoltzfus plays two of the 24 *Pièces en style libre* by Louis Vierne, and it is hard to imagine a better instrument or performer for these.

The rolls seem to exploit this particular organ quite beautifully, with one curious exception, the Yon Sonata. The liner notes are incorrect—this sonata is not a single movement. However, we hear only the first one. The performance here is by Chandler Goldthwaite, made in the 1920s. I suppose the registration is okay, although it doesn't particularly follow the detailed suggestions in my score. The rhythmic

freedom Goldthwaite employs seems a distortion to me, and the use of the swell shutters makes no sense at all. I couldn't help but wonder if this particular roll player was misinterpreting the instructions on the rolls.

In spite of this quibble, and, indeed, it is the only one I have, I enjoyed this CD thoroughly and recommend it for your ears. It is a valuable addition to the documentation of a fascinating period and style of American organbuilding.

Organ Music of Seth Bingham, Vol. 1, Christopher Marks, Organist, Schoenstein & Co. organ, Opus 126, at the First Plymouth Congregational Church, Lincoln, Nebraska. Raven, OAR-990, \$14.98. Available from www.ohscatalog.org.

This recording is a lovely surprise on all counts. First, how many people today know what a fascinating and gifted composer Seth Bingham was? If the label "Volume 1" indicates more is coming, I await it breathlessly. Secondly, the organ seems beautifully suited to this colorful music. Thirdly, Christopher Marks (although this is hardly a surprise; I've heard him in person and was wowed) plays the music with deep insight and spirit. Finally the recording quality is excellent, also no surprise in a Raven production.

I've personally experienced and played only one Schoenstein instrument that utilizes the multiple expression facilities this organ has. My impression then was that it was fun to play with, but not particularly helpful for anything except improvisation. But here, perhaps with better acoustics than that of the one I played, the idea of a grand "sound machine" is ideal. Bingham obviously conceived the organ as such a machine, much as his contemporaries Vierne, Dupré, Messaien, and others did. The colors are of never-ending variety, all beautiful. My only quibble with the instrument heard here

is a certain opacity of the larger ensemble effects, a bit too well blended, but nevertheless very “English” because of this very quality.

Bingham’s compositional technique owes a great deal to his admiration of French models of his time, but his tonal palette seems solidly Anglo-American. The contents of the disc are divided into four headings. First are the five *Pastoral Psalms*, Opus 30. Beautifully crafted and very evocative, they portray the poetic notes that Bingham wrote to describe them. Five Pieces, Opus 36, is somewhat more miscellaneous, containing a Prelude and Fughetta, an Agnus Dei, an Introduction and Toccata on *Leoni* (“The God of Abraham Praise”), a lush tone poem called *Night Sorrow*, which was transcribed from an orchestral work, and *Bells of Riverside*. As Marks remarks in his excellent liner notes, this last work should certainly be added to the large repertoire of carillon pieces.

The third section contains perhaps the best-known piece of Bingham, the *Rhythmic Trumpet*, one of five pieces in *Baroques*, Opus 41. These works are inspired by, but not by any means copies of, various Baroque forms. Indeed, some are so highly original that one is puzzled at first by the idea that they have any relation to Baroque music.

It is the final section, *Variation Studies*, Opus 54, that really blew my mind. Beginning with a *Choral*, which introduces us to the theme, Bingham then treats us to ten amazing variations. Many of them pay homage to his friends and contemporaries such as Dupré, Langlais, and others. The work was dedicated to Harold Gleason and edited and fingered by his wife, Catharine Crozier. All of the variations are miniatures; the longest is just two and a half minutes. Thus, this work, with its fertile compositional and tonal variety, would be an excellent one to showcase a large organ in an opening or demonstration recital.

This CD is, of course, an important document of the history of American organ composition. But don’t let that serious notion keep you from enjoying a delightful experience of beautiful, haunting music and luscious sounds.

Master Series, Volume V: Marilyn Mason, DVD, American Guild of Organists, \$20.00. Available from www.agohq.org/store or 1-800-AGO-5115. This is the only one of this series I have seen. It is an enjoyable visit with one of our most distinguished performers and teachers. Colleagues and former students provide reminiscences and interview her. Several students are featured in lesson/performances and Mason makes some comments about their playing and the music. The organs played are the large Aeolian-Skinner in Hill Auditorium, and the Fisk in the Blanche Anderson Moore Auditorium, both at the University of Michigan in Ann Arbor.

Mason plays works by Mozart, Duruflé, Boulanger, and Guilman. She also tells some of her trademark stories. The DVD provides a fine documentation of a key figure in 20th-century American organ activities, and gives a taste of what it must be like to study with such an energetic, knowing, and delightful phenomenon. However, don’t expect this to be like a masterclass, giving all kinds of insights into the works her students perform. Her remarks are limited to a few general points and praise for her students’ hard work.

This is a delightful DVD and should be in every OHS member’s library.

The Art of the Symphonic Organist, Volume 3, Thomas Murray plays the Skinner Organ in the Toledo Museum of Art Peristyle, JAV Recordings JAV 154, \$25. I’m chagrined to say that I have not heard Vol-

umes 1 and 2 of this series because, if they are as delightful as this one, I’ve missed a lot. The Toledo Skinner heard here is a delicious box of goodies, heard in rapturous perfection due to a meticulous restoration by Joseph Dzeda, Nicholas Thompson-Allen, and their New Haven wizards, and a fine capture of its mellow sounds by recording engineer Edward Kelley. The entire JAV package is fine indeed and I heartily recommend you add it to your collection.

As one might expect from the title of this series, some of the music here was originally intended for other musical forces. Or, as the preface to the “Leftovers” section of an earlier edition of *The Joy of Cooking* put it, “it appears that some of this material has already been blessed.”

I was puzzled by the first number on the disk, a Prelude and Fugue by Mendelssohn, until I read in the notes that it was transcribed by Murray from a piano work. John Cook’s *Fanfare* was originally *son et lumière* music written for the Festival of Britain in 1951. The Mozart Fantasia is, of course, taken from a composition for a mechanical clock organ, and the Vivaldi Concerto in D Minor was arranged by no less than J.S. Bach. The remaining works by Howells, Pierné, Jongen, and Guilman were conceived for the organ.

This whole notion of the “Symphonic Organ” has always rankled me a bit, not because it isn’t more-or-less apt, but rather because it’s usually presented as a radical new concept that appeared about the time E.M. Skinner got into his stride. That, first of all, ignores the indeed-new direction pointed by Aristide Cavaillé-Coll in his symphonic organs a couple of generations earlier, which inspired a whole raft of grand works called “Symphonies” by Widor, Vierne, et al. And this very disk has an even earlier example of the organ essaying to be an orchestra, the Vivaldi transcription by Bach.

Carl Pfatteicher, I believe it was, in the preface to *The Organists' Golden Treasury*, a three-volume collection of German choral preludes of the Renaissance and Baroque, stated that the organ was a *sui generis* instrument—that is, its own thing, and not an imitation of anything else. When I first read this back in the 1950s I thought “How true!” being caught up in the neo-Baroque movement as I was. But I’ve come to realize that one of the main characteristics of the organ throughout its history has been its role as a “one-man band.” Indeed, it’s this ability of the organ that made it the staple instrument of church music for so many centuries. Throughout that period, the ideal situation was to have an ensemble of gifted instrumentalists

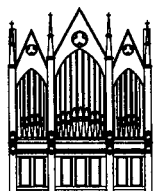
(that grew into the symphony orchestra) in the choir loft every Sunday. But, when you consider the expense of paying these musicians, providing them with instruments, composing and arranging music for them, and copying out their parts, not to mention rehearsing, then the economy of having a single expert performer/composer at a single, admittedly expensive, yet long-lasting instrument, begins to make a lot of sense.

The question should be, “what kind of orchestra or ensemble is the organ to imitate?” E.M. Skinner was enamored of the music of his time, the post-Wagnerian sonories that required massed and legato strings and French horns providing a smooth underlying body. But Haydn

and Beethoven do not work so well on his “orchestra.” Instead, you want an 1860s Hook for that. Of course the brilliant “fiddle-playing” of Vivaldi needs the bright Principals of a Baroque organ for an effective imitation, and the krummhorns, schalmeyes, and blockflötes of late Renaissance organs are excellent copies of the instrumental ensembles of that period.

And so Thomas Murray has shown us what the “one-man band” of the 1920s can do. The Mendelssohn might be a hair early for this organ, and the Bach-Vivaldi certainly is, but Murray’s artistry overcomes any mismatch handily. *Sui generis* indeed! With Murray at the helm, this organ can be anything he wants it to be.

—George Bozeman



LEVSEN ORGAN COMPANY

Restorations and New Organs

Wilhelm Schueleke 1886
Bethany Lutheran Church
Ishpeming, 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>

Recitals, Organ Consultation, Workshops

George BOZEMAN

georgebozeman@myfairpoint.net



CLAYTON
ACOUSTICS GROUP

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

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

David P. Dahl
Director of Music Ministries
Christ Episcopal Church
Tacoma, Washington



RAVEN[®]

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



SAINT JOHN'S EPISCOPAL CATHEDRAL, Denver, Colorado, is pleased to announce that Spencer Organ Company, Inc., of Waltham, Mass. will restore the cathedral's historic 5,953-pipe organ built by W.W. Kimball of Chicago. The four-manual, 96-rank instrument, Op. 7231, was dedicated on May 19, 1938, and was the last major project before Kimball ceased organbuilding operations in 1942 after the outbreak of World War II. The Denver Kimball is now prized because of its completely original condition (not a pipe has been changed), preserving a rich English Cathedral aesthetic popular between the wars.

Although the instrument has been well-maintained during its 71 years, it has developed mechanical problems with age and heavy use. To preserve the instrument and keep it at optimal condition, the cathedral has committed to a comprehensive restoration process. Much of the organ was removed in June 2009, not only for restoration, but also to allow repairs and improvements to the organ's chamber (built in a part of the cathedral intended as a temporary brick structure that has since become permanent). The organ restoration will include replacement of leather components, repair and renewal of mech-

anisms, and a thorough cleaning and regulation of all pipes.

The Spencer Organ Company, founded in 1995 by Joseph Rotella, specializes in the restoration of electro-pneumatic pipe organs. Mr. Rotella, who holds a BM degree from Boston University, apprenticed with Nelson Barden. The Spencer firm, with eleven employees, has since been entrusted with the restoration and maintenance of numerous Skinner, Aeolian-Skinner, and Kimball organs. The Denver project is a two-year program of staged work, beginning with the June removal, and scheduled for completion in the fall of 2011.

The Kimball restoration is part of an effort to improve several aspects of the building in commemoration of its 150th anniversary in 2010–11, which includes the 100th anniversary of the cathedral building itself. (The parish was founded in 1860; the current building was dedicated in 1911.) Fund-raising for those projects and anniversary programs is under way. Throughout this process, Saint John's will continue its extensive and much-loved music program without interruption.

Saint John's is also pleased to announce that it has purchased an instrument built in 1869 by E. & G.G. Hook, its Op. 476, for use while the 1938 Kimball undergoes restoration. The Hook was formerly in its original home, the First Methodist Church of Lawrence, Mass. The congregation currently using that building offered it for sale through the Organ Clearing House.

The Hook is a two-manual, 17-stop, tracker-action instrument contained in a beautiful free-standing walnut case with Victorian-stenciled facade pipes. It was restored by Richard C. Hamar of Norwich, Conn., and Susan Tattershall of Denver, with additional materials and/or labor furnished by Norman Lane and Rick Morel of Denver, Rubin Frels of Victoria, Texas, Barbara Owen of Newburyport, Mass.,

and Michael Quimby of Warrensburg, Mo. In addition, over 1,400 hours have been contributed to the project by many parish volunteers and non-parishioner friends.

The restoration project follows the Organ Historical Society's *Guidelines for Conservation and Restoration* of pipe organs. The Pedal action, which was converted in 1911 to tubular-pneumatic by Hutchings, has been returned to mechanical action in Hook style. Subsequent tonal alterations had included substituting a 2 $\frac{2}{3}$ ' mutation stop and a 2' flute for the 8' Keraulophon and 4' Violina ranks in the Swell, respectively, and a 4' Flute d'Amour displaced the 16' Bourdon on the Great, which was moved to a jump slide. The Keraulophon pipes were found in the organ, and have been repaired and restored to their original place; the jump slide and the Flute d'Amour were removed, with the Bourdon being returned to its original location, the latter requiring a redesign of the toe-board. The 2' flute rank will remain in the organ for the time being until suitable replacement Violina pipes are found. The case has been given a new traditional shellac finish, and the facade pipes are being restored to their original color scheme.

Coincidentally, Saint John's had previous relationships with the Hook firm, purchasing two organs from them in succession: first, a small organ in 1875, which was used in its original church building in downtown Denver, and then a second, large three-manual organ in 1881 for the first cathedral located at 20th and Welton Streets, that burned in 1903.

The Hook organ has been placed on the floor of the nave in the back of the cathedral while repairs and refurbishing of elements of the chancel are undertaken. It is Saint John's intention to offer a recital series on the Hook beginning in early 2010.

—Michael Friesem

donors & gifts | 2008–2009

EACH YEAR, a substantial number of members voluntarily renew their membership in the Organ Historical Society at levels above the basic dues rates, providing much-needed additional support for the Society's programs and services. Also, many members and friends generously support the Society's special funds and programs, making possible much of what we do, and providing for the future of the Society.

Those generous individuals who have contributed to OHS above basic dues levels for the 2008–2009 fiscal year (October 1, 2008, through September 30, 2009) and those who have supported our special funds from August 12, 2008, through September 30, 2009, are acknowledged here with the sincere thanks of the entire membership.

We also acknowledge here with thanks the corporate matching gifts received from the employers of generous OHS members.

BENEFACTOR

Anonymous
Michael J. Timinski

SPONSOR

Jack M. Bethards
Robert E. Burns
James F. Clark
Lynn R. Clock
Will Headlee
Robert D.C. Long
J.O. Love
John Lovegren
Donald H. Martins, PhD
Douglas Mayer
Chris C. Nichols
A.R. Schopp's Sons, Inc.
James M. Stark
Father Edward Wagner

PATRON

Paul Fritts
Dr. Kenneth W. Usher
Richard B. Walker
Richard E. Willson

DONOR

Ron Aaron
John G. Adams
Eric A. Anderson
Dr. Gail Archer
John Ashford
John Phillips Bishop
Alan C. Black
Dr. Stephen B. Black
Robert Borowski
Mrs. Belva Bowman
Richard S. Bowser
Thomas A. Burrows
Steven Cagle
W. Scott Carpenter
Kevin M. Clemens
Darryl G. Conser
Jerry J. Critser
Robert C. Davey
John G. Davis
Ronald E. Dean
Charles N. Eberline
William H. Evans
Charles Ferguson
Vic Ferrer
Albert A. Folop
Stanley Goddard
Dr. Rachel Gragon
John H. Gusmer
Michael Havay
David Henkel
Kent B. Hickman
Charles H. Horton
Dr. Dennis Huthnance
Kenneth H. Kerr
Richard Kirtland
Dr. Joseph A. Kucharski
Dr. Arthur P. Lawrence
Fernand Letourneau

David A. Levine
Dr. Gerard R. Manecke
Marian Ruhl Metson
Rosalind Mohnsen
Mark Nailor
The Rev. John J. O'Hara
Parsons Pipe Organ Builders
Richard G. Pelland
Greg Rister
Monty Sander
Russell Schertle
Dr. Stephen J. Schnurr Jr.
Stefan Maier Tracker Organs
Edward Millington Stout
Jon L. Townsend
Dr. Gordon Turk
Camille P. Wagner
Dr. Christopher C. Warren
Randy Warwick
Vaughn L. Watson
Dexter M. Welton
Craig R. Whitney
David L. Wicker
Gerald M. Womer
Dr. Lawrence A. Young

CONTRIBUTOR

Dr. Cephas J. Adkins Jr.
Richard B. Ahlvin
Harold G. Andrews
Margaret Angelini
John P. Anthony
Dr. William C. Aylesworth
Robert F. Baker
Maryann Crugher Balduf
Mrs. Sandra Coral Balmer
David M. Barnett
J. Fred Barr
George E. Becker, MD
Dr. Paul A. Bender
Howard D. Bennett
Raffi Berberian
Brian D. Berghaus, President
Collette Beuther
David L. Beyer
L. Jeffries Binford Jr.
Donald L. Biscomb
Dr. B.P. Bogert
Timothy M. Bovard
Marlyn Bowman
Mrs. Robert B. Branson
W. Michael Brittenback
John P. Brock
Mark A. Brombaugh
John Bullock
James Burr
William T. Burt
George and Marilyn Candler
Scott Cantrell
Bruce Carlson
Roy A. Carruthers
Phillip F. Chance
Phillip L. Chaples
Jean and Tom Churn
Leonardo A. Ciampa

Edward E. Clark
Carolyn M. Clawson, MD
Wyett H. Colclasure II
Robert E. Coleberd
Matthew J. Collins
Mrs. Helen Connolly
Dr. James H. Cook
Dr. Lawrence K. Cook
Chester W. Cooke
Laverne C. Cooley Jr.
Andrew N. Crow
Christopher R. Cusumano
Christopher C. Dahl
David P. Dahl
J.R. Daniels
A. David Deery
Bruce E. Dersch
Glenn E. Devitt
Steven Dieck
Steven A. Dieck
Richard Ditewig
Otto C. Doering III
Jim M. Doherty
Linne K. Dose
John H. Dower
Patricia V. Dunn
G.L. Edwardson
Richard W. Edyvean
Thom Ehlen
Martin Wayne Eich
Bradford H. Elker
Gregory Brooks Elmore
Philip James Enge
Mrs. Jane Errera
Mrs. Mary Fenwick
Wallace C. Flower
Dr. Peter D. Frade
Glendon Robert Frank
Robert C. Franklin
Cyril B. Frevert
Justin Fries
Donna M. Frye
Linda P. Fulton
Jim Gabaree
Dr. James Gallatin
Dr. William J. Gatens
Gary H. Geivet
David J. Geslin
Michael C. Gettelman
Karl Gildersleeve
John Gill
Joseph D. Glick
Carl Grafton
Sheldon C. Gray
Wesley C. Green
James C. Gregory
Francie A. Gross
The Rev. George T.M. Hafemann
Belmon H. Hall
Kurt R. Hansen
E. Robert Harned
Calvin N. Harrid
Dr. David J. Harris
Michael B. Herzog
William W. Hill

Carl L. Hillyer
Alan L. Hodgetts
Paul H. Hoskins
James R. Houston
John L. Hubbard
Paul J. Hudek
Charles Hungate
Douglass Hunt
Scot L. Huntington
Robert L. Hutchins
Ole J. Jacobsen
Bruce Jacobson
Gary Jacques
Richard B. Jamison
Sumner Jenkins
Lee Jessup
F. Powell Johann
Henry C. Johnson
Raymond Johnson
Mr. and Mrs. James R. Johnston
Dr. Walter F. Jones
Harold P. Julander
David E. Kay
Robert H. Kerner
Marvin W. Kerr
Julia Gunn Kissel
Dr. C. Ronald Koons
Robert W. Lampi
Mrs. Graham G. Landrum
Dr. Wayne Laney
William A. Lange
Michael G. Latsko
Sand Lawn
James LeClaire
Stephen G. Leist
Laurence W. Leonard
William M. Levine
Dick Lewis
Robert Lewis
Dr. Marc L. Liberman
John M. Liebl
William J. Lincoln
Thomas Lloyd
Gary H. Loughrey
Frederick R. Love
Dr. Graham F. Loynd
M.L. Bigelow & Co.
David S. Macfarlane
Paul N. Maine
Gordon D. Mansell
Paul R. Marchesano
J. Michael Martin
David K. Mathewson
Harry B. Mays
Michael McDermott
Ralph E. McDowell
Beverly A. McGregor
Samuel McKeon
Anthony R. Meloni
Robert M. Miltner
John S. Mitchell
Mrs. Elizabeth M. Mittelsteadt
Gerard Montana
John C. Montgomery
Richard I. Morel

Handsel G. Morgan Jr.
Richard G. Morrison
Dr. Grant R. Moss
Leighton W. Moyer
Philip A. Mure
James C. Murphy
Dr. Anthony E. Napolitano
The Rev. Mark R. Nemmers
Mrs. Sheila T. Nicol
Jon C. Nienow
C. Michael Noble II
Dr. Dennis E. Northway
Sean O'Donnell
Dr. Larry Palmer
The Rev. Dr. Charles B. Parham
Martin Pasi
Robert L. Passow
David H. Paulson
Niels F. Pedersen
Bertrum James Percy
Roy D. Perdue
Dr. David Peters
Edward D. Peterson
Adrian W. Phillips
M. Charlene Ponder
Larry R. Pruett
John Pullin
Michael Quimby
Karl J. Raudsepp
Bradley I. Reed
Theodore F. Reinke
Mark E. Renwick
Darrell E. Ressler
Jack A. Rice
Gerald Rich III
Richards, Fowkes & Co.
Lee S. Ridgway
Joseph G. Roberts
Stephen T. Roberts
James M. Robertson
Dana M. Robinson
Hoyt G. Robinson
Joyce J. Robinson
Thomas Rodgers
James R. Rogers
Shepley L. Ross
Thomas E. Rotunno
Dorothy B. Rust
Mark D. Rustad
Mrs. W.J. Ryan
Jeffrey R. Sampson
Randall V. Sandt
John D. Sasse
Robert V. Scara
Larry D. Schipull
A.E. Schlueter
Donald P. Schroeder
John W. Schumann
Robert A. Schuneman
Dr. Carl C. Schwartz
Jeffrey A. Scofield
Dr. Stylianos P. Scordilis
David C. Scribner
John A. Seest
John C. Seymour
Gerard Shamosky
Dr. Scott Shaw
Garold Sherard
Matthew P. Siess
Rick Simms
Wayne E. Simpson
Bon R. Smith
The Rev. James B. Smith
Raymond E. Smith
Walter W. Smith
Mrs. Hazel B. Somerville
D. Loren Southern, MD
Morris Spearman
John L. Speller
Mark W. Steiner
Dennis Stephens

William Stewart
Flaccus M.B. Stifel
David M. Stoebner
Daniel R. Stokes
Robert Sunkel
Dr. Matthew R. Suttor
Kerry Symes
Dan Talbot
James Targy
James D. Thomas
Nick Thompson–Allen
Terrence A. Tobias
The Rev. Dr. Joseph Toth
Dr. Samuel B. Trickey
Jonathan Tuuk
James B. Tyler
Donald C. Ulm
Ralph B. Valentine
W.L. Vaught
Anthony S. Versaggi
Joseph A. Vitacco
Richard L. Voran
Randy Wade
David and Penelope Wagner
Dr. Larry J. Walker
James L. Wallmann
Julia A. Walton
John R. Watson
Carol Weitner
Dr. Anita E. Werling
C.W. Wescott
Vernon H. White
Tommy Lee Whitlock
Dr. Edward C. Whitman
Robert H. Wilkins
Dr. Harry Wilkinson
Keith Williams
James Woodman
Robert E. Woodworth
Thomas Wright
James Wyly
Emmett Zediker

GIFTS

August 12, 2008, through
September 30, 2009

ANNUAL FUND

Ron Aaron
John G. Adams
Dr. Cephas J. Adkins Jr.
John Agraz
Bruce A. Ahlich
Charles D. Allman
Jonathan E. Ambrosino
Margaret Angelini
Anonymous
John R. Arey
Dr. George A. Armanini
George H. Ashley
John F. Atterbury
Emma Ruth Ayers
Ellen B. Schloenvogt
Michael A. Baal
Robert F. Baker
Timothy L. Baker
Maryann Crugher Balduf
Carl Ray Balduf
George M. Barringer
Peter J. Basch
George E. Becker, MD
Dale Bench
Howard D. Bennett
Dr. Thomas N. Bernard Jr. MD
Steven Berthold
Jack M. Bethards
David J. Billeter
Gordon L. Biscomb
John Phillips Bishop
Burton A. Bluemer
Richard L. Bond

Jerald Bonstrom
Richard L. Bordelon
Ola Borg
Belva Bowman
Peter Boysen
The Rev. Michael L. Bradley
Hugh L. Bradshaw
Byard P. Bridge
John P. Brock
Robert Alan Brock
David L. Brown
John G. Bryson
Herbert R. Buffington
Malcolm J. Bulcock
Robert C. Bullwinkel
Roger F. Burg
James M. Burns
Thomas A. Burrows
Andrew J. Carbone
Sarah Virginia Carson
Mark H. Carson
Mark H. and John F. Carson
Phillip L. Chaples
William J. Chouinard
James F. Clark
Carolyn M. Clawson, MD
Paula Clifford
W. Gerald Cochran, MD
Daniel N. Colburn II
Carol Ann Connolly
Dr. James H. Cook
Dr. Lawrence K. Cook
Laverne C. Cooley Jr.
Ray E. Cornils
John E. Courter, FAGO
Carroll F. Craft
David Craighead
Jacob E. Creel
Jerry J. Critser
Andrew N. Crow
J. Earl Cummings
Richard Cummins
Horace W. Cutler
Jeffrey L. Daehn
David P. Dahl
Ivan E. Danhof, MD
Arlene A. Dart
David C. Dasch
Robert C. Davey
Sarah Davies
Mary Lou Davis
William L. Degan
Donald E. Degling
Martha G. Dibblee
Maureen Dickenson
William D. Dickinson
David R. Dion
Ruth P. Doak
Leland A. Dolan
A. Eugene Doult
Ron Downer
Donald W. Drumtra
John C. Eckels, MD
Dexter and Jane Edge
Mark A. Edwards
The Rev. Ralph Edwards
G.L. Edwardson
Martin Wayne Eich
Phillip C. Erdmann
Lee Erickson
Jane Errera
Robert M. Estes
Dr. Thomas H. Fay
Donald K. Fellows
James A. Fenimore, MD
Gail Ferat
Dr. Susan Ferré
Vic Ferrer
Leon Fiftal
David M. Finkel
Carolyn E. Fix

Lou Carol Fix
Wallace C. Flower
Dr. Davis L. Folkerts
Follett
Dr. Peter D. Frade
Robert C. Franklin
Helen D. Frazee
Fred Freiberg
Philip R. Frowery
Elma Jane Frysinger
Billings Sibley Fuess Jr.
Linda P. Fulton
Dr. James Gallatin
James E. Gardner
David Michael Garrison
John J. Geller
Peter J. Gerger
Mary A. Giordmaine
Nancy E. Good
W.A. Goodwin
Catherine L. Goodwin
John Gorton
Frank S. Graboski
William B. Greenhaw
David P. Greer
James C. Gregory
Robert A. Griffith
Adam B. Gruber
Alvin D. Gustin
The Rev. George T.M. Hafemann
Belmon H. Hall
Peter Hall
Eleanor (Ray) Hammer
Robert L. Hanlin
James Doug Hatton
Will Headlee
Robert C. Hebble
Paul Hermann
Michael B. Herzog
Carl L. Hillyer
Amos Pak Ho
Thomas W. Holcombe
Neil M. Hopkins
Charles H. Horton
James R. Houston
Paul J. Hudek
Dana J. Hull
Humpe Organ Company
Jared Jacobsen
Ole J. Jacobsen
Gary Jacques
Jazzmuze, Inc.
Henry C. Johnson
Dr. Lowell E. Johnson
Stardust K. Johnson
Leonard B. Johnson
Eric D. Johnson
Carl E. Johnson
Dr. Wayne Kallstrom
David A. Kay
Kenneth H. Kerr
Marvin W. Kerr
Nina S. Key
Joan E. Kibbe
Justin Kietly
Dr. Edward Peter King
Barbara P. King
Natalia O. Klauer
Richard F. Kline Jr.
John T. Kojanic
Dr. C. Ronald Koons
Dr. Christine M. Kraemer
Robert A. Kraft, MD
Peter Edwin Krasinski
Mrs. Graham G. Landrum
Kurt E. Larson
Dr. Arthur P. Lawrence
Harold S. Lentz
Laurence W. Leonard
Jerry Lesniak
Fernand Létourneau

Dick Lewis
Dr. Marc L. Liberman
Laurence Libin
Rev. Thomas Lijewski
Dr. William E. Lindberg
Dr. John S. Lindstrom
Dr. James H. Litton
Dr. Ardyth J. Lohuis
Robert D.C. Long
J.O. Love
Dr. Diana Lee Lucker
Stewart R. MacDonald
Thomas B. Madson
Paul N. Maine
Alice M. Mancinone
Dr. Gerard R. Manecke
Joey D. Manley
David G. Mansfield
Sarah L. Martin
Gary S. Mask
Robert R. Mayo
Margaret S. McAlister
Michael McDermott
Adele Dieckmann McKee
Samuel McKeon
Benjamin R. Merchant
Marian Ruhl Metson
Dr. Jay H. Miller
Col. Norman D. Miller, PE AUD–Ret.
The Rev. Richard G. Miller
Rosalind Mohnsen
David Cary Morlock
David Clyle Morse
Dr. Karl E. Moyer
Eugene Mudra
Dr. John Mueller
Margaret S. Mueller
Barbara M. Munz
Dr. John Murez Jr.
Patrick Murphy
Roman Murray
Victor L. Mutty
Dr. Anthony E. Napolitano
Richard T. Neikirk
Randall Newman
Dr. Derek Nickels
Sheila T. Nicol
Dr. Frances Nobert
Dr. Dennis E. Northway
The Rev. John J. O'Hara
Orpha Ochse
Edwin Alan Ohl
Timothy J. Oliver
William N. Osborne
Wm. Glenn Osborne
Dr. Daniel Bennett Page, MFA, PhD
Phil Parkey
Nancianne Parrella
Pella Rolscreen Foundation
Howard L. Penny
Roy D. Perdue
Dr. David Peters
Joanne Peterson
John D. Phillippe
D. Lynn Pickering
Dr. Joseph M. Pipkin
M. Charlene Ponder
Roger Ponder
Floyd H. Powell Jr.
Michael Quimby
Dan L. Rains
Douglas B. Reeves
Darrell E. Ressler
Charles M. Rich
Richards, Fowkes & Co.
Louise C. Richards
E. Craig Richmond
Lee S. Ridgway
David Rinald
Rees Taylor Roberts
Joyce J. Robinson

William Rockenfeller
Roberta Rowland-Raybold
Mary-Julia C. Royall
John R. Ruch
Mark D. Rustad
Robert D. Ruth
Paul Sahlin
Thomas Sargent
Robert V. Scara
William H. Scarboro
Franklin I. Scharmer
David H. Scheffey
Myles L. Schlicher
A.E. Schlueter
Richard Schmeelk
Karen P. Schneider Kirner
Dr. Stephen J. Schnurr Jr.
David Schrader
Daniel E. Schwandt
Dr. Carl C. Schwartz
Jeffrey A. Scofield
Ronald E. Seeds
Wayne F. Selleck
Richard K. Seymour
Earl D. Shoulders Jr.
David C. Sinclair
Hampson Sisler, MD
Alex Skalecki
Gale E. Smith, PhD
The Rev. Msgr. Thomas H. Smith
Dr. Rollin Smith
The Rev. James B. Smith
The Rev. Dr. R. Larry Smith
Jay W. Snodderly
James Somogyi
Dr. Thomas Spacht
The Rev. Paul Spalla
Charles Spooner
William Stamm
Edwin Starner
John Steelman
Stefan Maier Tracker Organs
Georg F. Steinmeyer
Daniel R. Stokes
C. Edwin Stricker
Phyllis Stringham
Virginia Strohmeier–Miles
Miss Hillary J. Sullivan
Robert Sunkel
Frederick L. Swann
Gary Sweet
Barbara Syer
Kerry Symes
The Rev. Dr. J. Richard Szeremany
Lawrence E. Taylor
Judith Temple
James A. Tharp
Stephen D. Thomas
Nick Thompson–Allen
John M. Thompson
Sandra Tietjen
Dr. Christoph Tietze
Michael J. Timinski
Terrence A. Tobias
The Rev. Dr. Joseph Toth
Dr. Samuel B. Trickey
Glenn A. Trunkfield
Dr. Gordon Turk
Alfred Turnbull
Jonathan Tuuk
Donald C. Ulm
Anthony W. Ulmer
Charles J. Updegraph
Ralph B. Valentine
William T. Van Pelt III
Mary R. Vessels
Sebastiano C. Virga
Arlyn K. Visentin
E. Robert Vogt
Randy Wade
Randall E. Wagner

donors & gifts | 2008–2009

Camille P. Wagner
Charles Dodsley Walker
James L. Walker
Charles R. Ward
Dr. Christopher C. Warren
Dr. Kenneth W. Warren
Lois Weborg
George B. Webster
Robert W. Welch
Dr. Anita E. Werling
Calvin S. West
Vernon H. White
Paul Martin Wiegand
Marshall S. Wilkins
Robert G. Wilkinson Sr.
David Willey
The Rev. B. McK. Williams
Richard E. Willson
Charles P. Wirsching Jr.
Gerald M. Womer
Harry E. Woodell
Mary Alice Wotring
Dr. William K. Wymond
Zachary R. Young
Emmett Zediker
Donald D. Zeller

ARCHIVES

John Agraz
American Institute of Organbuilders
Rachel W. Archibald
Janice Axmann
Maryann Crugher Balduf
Robert E. Barney
Chester H. Berry
Gordon L. Biscomb
Raymond A. Biswanger
Dr. Stephen B. Black
Gary R. Blais
Bennett and Carol Britt
Guy D. Brown
Richard W. Brukardt
John M. Bullard
William Callaway
Dr. Brian A. Childs
Despina Chatis Clark, NCTM
John Benson Clark
Carolyn M. Clawson, MD
Kevin M. Clemens
Lynn R. Clock
Dr. Nancy Joyce Cooper
Sarah Davies
Ronald E. Dean
Steven A. Dieck
Leland A. Dolan
Martin W. Dreher
Jim Duff
Daniel I. Elmer
Doris M. Erdmann
Jane Errera
Marian M. Fiasca
Victor L. Fields
Robert C. Franklin
Sharon B. Freude
John O. Geyer
Joseph Glick
Sebastian M. Glück
Joseph D. Golden
W.A. Goodwin
Brooks Grantier
Ralph B. Grove
Barbara J. Hanson
Sidney G. Hayman Jr.
Will Headlee
Dr. Sharon L. Hettinger
Alan L. Hodgetts
Charles Hungate
Scot L. Huntington
Karen Hite Jacob
Mark D. Jameson
Eric D. Johnson

Gregory A. Johnson
Brian E. Jones
Ernest J. Jones
Anne L. Kazlauskas
Daniel W. Kinney
Bertram Y. Kinzey Jr.
Dr. David S. Knight
John T. Kojanic
Peter Edwin Krasinski
Norman Lane
Dr. Wayne Laney
Kurt E. Larson
Dr. Arthur P. Lawrence
Steven E. Lawson
Hartzell L. Lemons
Joan Lippincott
Merton S. Lord
David A. Lynch
James J. Lytton
Paul N. Maine
Dr. Gerard R. Manecke
Donald G. Marjerrison
Lawrence J. Marowsky
J. Michael Martin
Dr. James David Mason
Richard C. Mays
Jack L. McCraney
Kathy L. McNeil
June Miller
James E. Miller
Steven B. Moore
Michael A. Morvan
Culver L. Mowers
Terry L. Mueller
Mark Edward Nelson
Robert C. Newton
Dr. Derek Nickels
Edwin Alan Ohl
Barbara Owen
William A. Palmer
John R. Parkyn
David H. Paulson
William J. Peterson
Kay Stroup Philson
Iteke Prins
Larry R. Pruett
Lois Regestein
E. Craig Richmond
Philip M. Riddick
Frank G. Rippl
Dana M. Robinson
Richard Roeckelein
Robert A. Rowland-Raybold
Randall L. Ruppert
Dorothy B. Rust
Paul Sahlin
Charles Sauer
Dana C. Sawyer
Jeffrey A. Scofield
Dorothy M. Scott
Ronald P. Shepard
Gerald R. Skeels
Gale E. Smith, PhD
The Rev. Msgr. Thomas H. Smith
Joseph B. Smith
Walter W. Smith
Wyatt Dustin Smith
Jay W. Snoderly
James Somogyi
Robert M. Spalding
C. Martin Steinmetz
William J. Stephens
Jon Atwood Swanson
Dr. Daniel A. Swope
Edward F. Teixeira
William Theobald
Gary C. Toops
Keith S. Toth
Donald C. Ulm
Ann Colbert Wade
Randy Wade

Camille P. Wagner
Richard B. Walker
Peter D. Walker
Dr. Christopher D. Wallace
James L. Wallmann
Warren and Henrietta Warwick
Vaughn L. Watson
Robert W. Welch
Keith Williams
Richard E. Willson
Thomas F. Wood
Dr. William K. Wymond
R.B. Zentmeyer
Jennifer A. Zobelein

BEQUESTS

Estate of William L. Huber

E. POWER BIGGS FELLOWSHIP

Eric A. Anderson
Rachel W. Archibald
George H. Ashley
Maryann Crugher Balduf
The Rev. George Y. Ballentine
Robert E. Barney
J. Michael Barone
Chester H. Berry
Halden C. Bertholf
Gordon L. Biscomb
Dr. Stephen B. Black
Martin E. Boehling
Belva Bowman
B. Blake Breitenhirt
Guy D. Brown
Richard W. Brukardt
Patrick T. Callahan
Patrick Callahan
Peter T. Cameron
Dr. Brian A. Childs
Despina Chatis Clark, NCTM
John Benson Clark
Dellie H. Clark
Carolyn M. Clawson, MD
Patricia Clemens
Lynn R. Clock
John F. Corkill
William P. Curry
Paul Dessau
Trevor R. Dodd
Jim Duff
Ray Edmison
Joyce Ehlers
Daniel I. Elmer
Doris M. Erdmann
Jane Errera
Jarle Fagerheim
Marian M. Fiasca
Victor L. Fields
Leon Fital
John Fisher
Sharon B. Freude
Joseph D. Golden
W.A. Goodwin
Jerome Haggart
Sidney G. Hayman Jr.
Will Headlee
Kent B. Hickman
Charles H. Horton
Charles Hungate
Scot Huntington
Gregory A. Johnson
Brian E. Jones
Henry W. Jones
Anne L. Kazlauskas
Dr. David S. Knight
Peter Edwin Krasinski
Frank L. Kuhlmann
Norman Lane
Kurt E. Larson
M.L. Leget

George G. Leist
Bruce Ludwick Jr.
David A. Lynch
Barbara MacGregor
Paul N. Maine
Dr. Gerard R. Manecke
Paul R. Marchesano
Christopher S. Marks
Lawrence J. Marowsky
Margaret S. McAlister
Bradley A. McClain
Dr. Jack E. Mitchener
Eugene Mudra
Patrick Murphy
James C. Murphy
Carl K. Nalua
Mark Edward Nelson
Dr. Derek Nickels
Dr. Timothy A. Pedley
William Phelan
Kay Stroup Philson
Richard Proulx
Larry R. Pruett
Jack A. Rice
E. Craig Richmond
Frank G. Rippl
Dorothy B. Rust
Charles Sauer
Russell Schertle
Dr. Stephen J. Schnurr Jr.
Daniel E. Schwandt
Gerald R. Skeels
The Rev. Msgr. Thomas H. Smith
Joseph B. Smith
Wyatt Dustin Smith
Robert M. Spalding
Robert L. Sproule
Martin F. Stempien Jr.
Stephen M. Sterbenz
Nathan Richard Stewart
Harold Stover
Brenda Sturmer
Jon Atwood Swanson
Dr. Daniel A. Swope
Roger Tanks
Edward F. Teixeira
Gary C. Toops
Donald C. Ulm
Richard B. Walker
Vaughn L. Watson
Paul Mathew Weber
Richard E. Willson
The Rev. Carol H. Youse

CONVENTION SPONSORS

A. Thompson–Allen Co.
Jonathan E. Ambrosino
Austin Organs, Inc.
Chicago–Midwest Chapter OHS
Cleveland Chapter AGO
Lynn R. Clock
Chester W. Cooke
Steven Dieck
Glück New York
Holtkamp Organ Company
JAV Recordings, Inc.
James H. Johnston
Kegg Pipe Organ Builders
Leek Pipe Organ Company
Tim Mann
Messrs. Czelusniak et Dugal, Inc.
Larry Pruett –
Columbia Organ Works
Raven Enterprises, LLC
Rosary Cathedral
Sandusky Chapter AGO
Dr. Stephen J. Schnurr Jr.
Susan J. Tompos
Randall E. Wagner
Richard E. Willson

DEVELOPMENT

Anonymous
Dobson Pipe Organ Bldrs., Ltd.
Foley–Baker, Inc.
Marian Ruhl Metson
Dr. Dennis E. Northway
Orgues Létourneau Limitée
Parsons Pipe Organ Builders
Patrick J. Murphy & Associates, Inc.
Peterson Electro–Musical Products, Inc.
Scott R. Riedel & Associates, Ltd.
Dr. Stephen J. Schnurr Jr.
Schantz Organ Company
Schoenstein & Co.
A.R. Schopp's Sons

ENDOWMENT FUND

Dr. John Ackley
John Agraz
John P. Anthony
Dr. David H. Archer
Rachel W. Archibald
Michael A. Baal
Thomas W. Baker
Maryann Crugher Balduf
Martin E. Ball
J. Michael Barone
Mr. and Mrs. John A. Basile
John E. Becker
Carl D. Bell
Chester H. Berry
David A. Billmire
Gordon L. Biscomb
Donald L. Biscomb
Dr. Stephen B. Black
Gary R. Blais
Roy T. Blomquist Jr.
Thomas A.J. Bloom
Willie F. Bolden
Dr. John E. Bowes II
Mark H. Bremmer
John J. Breslin
Guy D. Brown
Richard W. Brukardt
Dr. Horst Buchholz, DM
Robert C. Bullwinkel
Roger F. Burg
Steven Cagle
William Callaway
John F. Carson
Dr. Brian A. Childs
Despina Chatis Clark, NCTM
John Benson Clark
Carolyn M. Clawson, MD
Lynn R. Clock
Gray F. Crouse
Tom Cruse
Hal M. Davison
Dr. John A. Deaver
V. Mark Dennis
Bonnie Beth Derby
Paul Dessau
Glenn E. Devitt
Martha G. Dibblee
David R. Dion
A. Eugene Doult
George Downes
Jim Duff
Charles N. Eberline
Merle Eberline
John C. Eckels, MD
George Elliott
Daniel I. Elmer
The Rev. Franklin S. Emmert
Doris M. Erdmann
Phillip C. Erdmann
Jane Errera
Donald K. Fellows
Marian M. Fiasca
Victor L. Fields
Frances Finch

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



Edwards Church
Northampton
Photograph by Gary W. Smith

MESSRS. CZELUSNIAK ET DUGAL, INC. ORGANBUILDERS

NORTHAMPTON, MASSACHUSETTS

www.czelusniakdugal.com ♦ czelusniak@verizon.net

A E Schlueter Pipe Organ Builders



Our team of dedicated artisans takes pride in our instruments which pay homage to our collective organ-building past. We would be pleased to assist you with:

- ♦ New Instruments
- ♦ Archival Restorations
- ♦ Rebuilding
- ♦ Tonal Additions
- ♦ New or Rebuilt Consoles
- ♦ Maintenance

Visit our website for photos and specifications of our work, plus informative articles.

www.pipe-organ.com

770-482-4845 ♦ 800-836-2726

At A. E. Schlueter "Function does follow Form"

HAMPSON A. SISLER

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

MUSIC DIRECTOR
FIRST UNITED METHODIST CHURCH, WESTFIELD, NEW JERSEY

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
"CLASSICS, ECLECTIC, GEOPHYSICS — AND BACH"
"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

A. DAVID MOORE, INC.

North Universalist Chapel Society
Woodstock, Vermont
Restored in 2007

www.adavidmooreorgans.com



David M. Finkel
Thomas C. Foster
Dr. Gerald D. Frank
Sharon B. Freude
Paulette Fry
Billings Sibley Fuess Jr.
Harold R. Garrison
John O. Geyer
John Gill
Joseph D. Golden
W.A. Goodwin
Dr. Joseph H. Graham
Mary L. Grant
Charles E. Griffin
Kevin Grose
Ralph B. Grove
Norberto Guinaldo
Drs. Judith and Gerre Hancock
Robert L. Hanlin
Dr. Van L. Hardison
Sidney G. Hayman Jr.
Will Headlee
Nancy D. Henson
Alan L. Hodgetts
Michael R. Hughes
Charles Hungate
James F. Hyde
Gary L. Jenkins
Dr. Theodore W. Jentsch
Stardust K. Johnson
Eric D. Johnson
Gregory A. Johnson
Dr. William W. Johnston
Brian E. Jones
Henry W. Jones
Bryan L. Jones
Dwayne D. Kauffman
Anne L. Kazlauskas
Gerald King
Barbara P. King
Daniel Kirk-Foster
Leo J. Klise
Robert Klueppelberg
Dr. David S. Knight
John T. Kojanic
Peter Edwin Krasinski
Dr. Gene M. Kuehn
Terry Lamon
Kurt E. Larson
Dr. Arthur P. Lawrence
James Leathley
Dr. Charles K. Leeper
M.L. Leget
George G. Leist
Ernest Loran Lewis
The Rev. Thomas Lijewski
Merton S. Lord
Dr. Diana Lee Lucker
Bruce Ludwick Jr.
David A. Lynch
Thomas B. Madson
Dr. Robert L. Mahaffey
Paul N. Maine
Dr. Gerard R. Manecke
Joey D. Manley
Lawrence J. Marowsky
Lloyd L. McGaughy
Col. Norman D. Miller, PE AUD-Ret.
The Rev. Richard G. Miller
Steven B. Moore
John Muller
Dr. John Murex Jr.
Patrick Murphy
Carl K. Naluai
Richard T. Neikirk
Mark Edward Nelson
Dr. Derek Nickels
William N. Osborne
David H. Paulson
Dr. Jay H. Peterson
Joanne Peterson

Kay Stroup Philson
Harley Piltingsrud
Lawton Posey
John B. Prince Jr.
Bobby Ray
Dr. F. Alan Reesor
Lois Regestein
Jack A. Rice
Charles Christian Rich
Thomas S. Richey
E. Craig Richmond
Philip M. Riddick
Donald Riley
Frank G. Rippl
Thomas M. Robertson
Colin L. Robinson
Peter Romans
Dr. David H. Rothe
Michael David Rothwell
Randall L. Ruppert
Dorothy B. Rust
Robert D. Ruth
John B. Salvesson
Charles Sauer
The Rev. Robert A. Schilling
Dr. Stephen J. Schnurr Jr.
David Schrader
Gary A. Schuler
Jeffrey A. Scofield
Wayne F. Selleck
Ronald P. Shepard
Stewart F. Shuster
George R. Silvernell
Alfonzo Simpson
Gerald R. Skeels
Jane Scharding Smedley
Gale E. Smith, PhD
The Rev. Msgr. Thomas H. Smith
Emmet G. Smith
Joseph B. Smith
Wyatt Dustin Smith
James Somogyi
Robert M. Spalding
Kenneth Stark
Richard A. Steege
Martin F. Stempien Jr.
Laurence A. Stith
Peter C. Storandt
Jon Atwood Swanson
George W. Swope
Dr. Daniel A. Swope
Edward F. Teixeira
William Theobald
Dr. Christoph Tietze
Michael J. Timinski
Gary C. Toops
Ronald Trampe
Donald C. Ulm
Laddie L. Vejr
Vincent Verga
Herbert L. Vieira
Camille P. Wagner
Richard B. Walker
Vaughn L. Watson
Calvin S. West
Bruce J. Westcott
Mary H. Whelan
David K. Wigton
John F. Wiley
Richard E. Willson
Gerald M. Womer
The Rev. Edward Yendall

FRIENDS OF THE CONVENTION

Margaret Angelini
William O. Autry
Dr. William C. Aylesworth
The Rev. George Y. Ballentine
Robert E. Barney
Thomas N. Bernard Jr., MD

Denise C. Bernard
Jack M. Bethards
Gordon L. Biscomb
Ola Borg
Hugh L. Bradshaw
B. Blake Breitenhirt
Guy D. Brown
Robert C. Bullwinkel
Michael P. Burke
The Rev. Henry C. Burrows
Rob Carges
Richard G. Chadwick
Daniel N. Colburn II
Wyett H. Colclasure II
Robert E. Coleberd
Daniel Cook
Laverne C. Cooley Jr.
John E. Courter, FAGO
Carroll F. Craft
Jacob E. Creel
David C. Dasch
Mr. and Mrs. Bruce E. Dersch
Claude Desprez
Richard Ditewig
Glen Douglas
George Downes
James L. Dunagin, MD
Charles N. Eberline
John C. Eckels, MD
Faucher Organ Company, Inc.
Dr. Thomas H. Fay
Richard A. Ferlita
Wesley C. Green
William B. Greenhaw
The Rev. George T.M. Hafemann
John A. Haugen
Will Headlee
Robert C. Hebble
Dr. Susan M. Hegberg
James R. Houston
Paul J. Hudek
S.L. Huntington & Co.
Dr. Edward Dennis Huthnance
Karen Hite Jacob
Jared Jacobsen
Dr. Lowell E. Johnson
Kenneth H. Kerr
Justin Kieley
Bertram Y. Kinzey Jr.
Allen B. Kinzey
Robert Klueppelberg
Dr. Christine M. Kraemer
Peter Edwin Krasinski
Robert W. Lampi
Denise A. Lanning
Kurt E. Larson
Wayne E. Lenke
Laurence W. Leonard
Len Levasseur
The Rev. Thomas Lijewski
William H. Longmore
Tim Ludwig
Stewart R. MacDonald
William Maddox
Paul N. Maine
Dr. Gerard R. Manecke
Joey D. Manley
Lawrence J. Marowsky
Robert R. Mayo
Dr. Charles McClain
Bradley A. McClain
Dr. Renate McLaughlin
J. Alex McPherson
The Rev. Richard G. Miller
Eugene Mudra
Victor L. Mutt
Richard T. Neikirk
Mrs. Gratan M. Nugent
Sean O'Donnell
Orpha Ochse
Frank Olney

Barbara Owen
Chien Pai
John R. Parkyn
Howard L. Penny
Stephen L. Pinel
Bobby Ray
E. Craig Richmond
Joachim Riepen
Frank G. Rippl
Thomas Rodgers
James R. Rogers
John Rust
Mrs. W.J. Ryan
Jacob G. Samsa
John D. Sasse
Russell Schertle
The Rev. Robert A. Schilling
Donald P. Schroeder
Richard K. Seymour
Michael L. Shawgo
David C. Sinclair
Alex Skalecki
Gale E. Smith, PhD
Emmet G. Smith
Mark A. Smith
Dorothy W. Smith
Robert M. Spalding
James M. Stark
Daniel R. Stokes
Francis M. Stone
Virginia Strohmeier-Miles
Kerry Symes
Lawrence E. Taylor
Michael J. Timinski
Terrence A. Tobias
Donald C. Ulm
Philip A. Underwood
Charles J. Updegraph
Joseph A. Vitacco
John E. Vogelgesang
Webber & Borne Organ Builders, LLC
C. W. Wescott
Calvin S. West
Vernon H. White
Tommy Lee Whitlock
Keith Williams
Richard E. Willson
Thomas F. Wood
Dr. William K. Wymond

MATCHING GIFTS

Bank of America Matching Gifts
Cadence Design Systems
IBM International Foundation
Master Card Worldwide
The New York Times Co. Foundation
Pella Rolscreen Foundation
Sun Microsystems, Inc.
Verizon Foundation

OHS PRESS

Ron Aaron
Richard B. Ahlvin
Dr. Murry Alewine
Charles D. Allman
Jonathan E. Ambrosino
Dr. Christopher S. Anderson
Margaret Angelini
George H. Ashley
Donald C. Auberger Jr.
Dr. Stanley Ball
Cryder H. Banks III
Nelson Barden
John Barr
Peter J. Basch
Josephine K. Bennington
Malcolm Benson
Dr. B.P. Bogert
Ola Borg
Hugh L. Bradshaw

John J. Breslin
Kristine Breunsbach
Bennett and Carol Britt
Raymond A. Brubacher
Peter Buccetti
Fred N. Buch
Horst Buchholz, DM
Charles E. Buchner
Lynn R. Clock
Matthew J. Collins
Dr. James H. Cook
Chester W. Cooke
William F. Coscarelli
John E. Courter, FAGO
Carroll F. Craft
David Craighead
Gray F. Crouse
Andrew N. Crow
Dr. Gregory F. Crowell
Richard Cummins
Christopher R. Cusumano
William F. Czelusniak
David P. Dahl
Ivan E. Danhof, MD
Dr. John A. Deaver
William Degan
Mr. and Mrs. Bruce E. Dersch
Michael A. Detroy
A. Eugene Douth
Brantley A. Duddy
Wesley C. Dudley
Joseph F. Dzeda
Charles R. Eames
Dexter and Jane Edge
Martin Wayne Eich
Bradford H. Elker
Jane Errera
Donald K. Fellows
Charles Ferguson
Vic Ferrer
Foley-Baker, Inc.
Philip R. Frowery
Kenneth J. Garber
Dr. Roberta S. Gary
Glück Orgelbau
Susan E. Goodson
Carolyn P. Gould
Dr. Rachel Gragson
Paul L. Gray Jr.
James C. Gregory
John Groff
Kevin Grose
Dr. Timothy E. Guenther
Stephen A. Guttridge
Belmont H. Hall
Robert L. Hanlin
Kurt R. Hansen
Richard D. Harman
Calvin N. Harrid
James Doug Hatton
Philip Haywood
Robert C. Hebble
Carl L. Hillyer
Norman Holmes
Irving Holtz
Charles H. Horton
James R. Houston
Dana J. Hull
Scot L. Huntington
John A. Hupcey
Dr. Isaiah Hyman
Jazzmuze, Inc.
Lee Jessup
Eric D. Johnson
James H. Johnston
Dr. Wayne Kallstrom
Kerner & Merchant Pipe Organ Builders, Ltd.
Allen B. Kinzey
Frank L. Kuhlmann
John Kuzma

donors & gifts | 2008–2009

Mary F. Landrum	Milnar Organ Company, LLC	Steven L. Rice	Lydia Agnew Speller	Randall E. Wagner
Norman Lane	John S. Mitchell	Paul L. Ritzmann	James M. Stark	Ronald A. Wahl
Dr. Arthur P. Lawrence	Rosalind Mohnsen	Donald C. Rockwood	Georg F. Steinmeyer	James R. Walker
Gregory E. Leonardo	Dr. Mary Monroe	Peter Romans	Charles A. Stewart	James L. Wallmann
Fernand Letourneau	Richard G. Morrison	Richard E. Rowe Sr.	Laurence A. Stith	Charles R. Ward
Len Levasseur	Alan Morrison	Nancy Russell	John B. Stoltzfus	Dr. Kenneth W. Warren
James Lewis	Dr. Grant R. Moss	W.J. Ryan	Earl E. Strausser	Barry Weiss
Laurence Libin	Dr. Anthony E. Napolitano	A.E. Schlueter	Robert Sunkel	Charles R. West
Joan Lippincott	The Rev. Mark R. Nemmers	Schoenstein & Co.	Frederick L. Swann	Martin Wiegand
Dr. James H. Litton	Fritz Noack	Donald P. Schroeder	Jon H. Thiesen	Marshall S. Wilkins
The Rev. Herbert A. Lohr	Norman Lane & Co., LLC	Preston Schultz	David L. Thomas	Barbara Wilson
Dr. Robert S. Lord	Orpha Ochse	Robert B. Scoggins, MD	Beal Thomas	Gerald M. Womer
AGO Los Angeles Chapter	William N. Osborne	Dr. Stylianos P. Scordilis	Kathleen Thomerson	Harry E. Woodell
Michael P. Lubrant	Barbara Owen	Dorothy M. Scott	Burton K. Tidwell	Dr. William K. Wymond
Tim Ludwig	William Paul Pacini	Dr. Scott Shaw	Richard H. Tietjen	Ronald L. Yeater
Ken Lundberg	Dr. Larry Palmer	Annette Sims	Michael J. Timinski	Dr. Hugh D. Young
Joey D. Manley	Peebles-Herzog, Inc.	David C. Sinclair	Terrence A. Tobias	Emmett Zediker
Joseph M. McCabe	Howard L. Penny	Gerald R. Skeels	Dr. Gordon Turk	
Dr. Charles McClain	Tom Perkins	Jane Scharding Smedley	Donald C. Ulm	SYMPOSIUM
Richard A. McKinley	Stephen L. Pinel	Emmet G. Smith	Andrew Unsworth, PhD	Organ Clearing House
Robert W. Meister	Michael Quimby	Dr. Rollin Smith	John T. Vernieu	UNRESTRICTED
Thomas P. Miles	Dr. Douglas Reed	Donald W. Smith	William M. Via	Anonymous
Col. Norman D. Miller, PE AUD-Ret.	Lois Regestein	Jay W. Snodderly	Herbert L. Vieira	Jane Errera
The Rev. Richard G. Miller	Miss Ann Reibenspies	The Rev. Paul Spalla	E. Robert Vogt	Major Joe E. Steakley

our new members during the last year | 2008–2009

Herschel Adair	Ray Edmison	George A. Hull	The Rev. James H. Miller	Monty Sander
Harry Aldrich	Mark Edwards	Allen Warren Huszti	Katie Minion	Linda Lee Scharff
James C. Alfieri	Martha J. Eley	Mark Hutchison	Paul Monachino	Matthias Schmelmer
Fred Ballinger	J. Randolph Elkins	Weston Jennings	Gerard Montana	Mark Schroeter
Carole Banse-Doyon	Michael Emmerich	Peter Elling Johnson	Charles R. Morell	Charles J. Scroggy
Susan Basile	Philip James Enge	Raymond Johnson	Jerry D. Morton	Steve Sipe
Charlotte Wakeman Beers	Brad Engelland	P. Johnson	Michael A. Morvan	Donald Sizemore II
William J. Benner	Brent Elwood Erstad	Gary Jordan	Jonathan William Moyer	Wyatt Dustin Smith
Brian D. Berghaus	D'Artangan Evans	Jeffrey Joyce	Robert S. Mullgardt	Joao Henrique Sousa Santos
Halden C. Bertholf	William G. Evans	Lewis Katz	Jerry Myers	Joseph N. Srednicki
Curtis Bobsin	Philip Everingham	John Kearin	Jonathan Myers	Dennis Stewart
Chad Boorsma	David J. Fabry	Lawrence B. Keesler	Nicholas Myers	Nathan Richard Stewart
Willis Bridegam	Bela Feher	Max Kenney	Alistair Frederick Nelson	Wilson Stiles
Daniel Bruce	John Fisher	Phyllis Kester	John M. Nolte	Ruth P. Strathmeyer
Annette Bruce	Jeremy Fletcher	Yoon J. Kim	Esther Nui	Brenda Sturmer
Terry Bruner	Gregory L. Flynn	Gerald King	Rolf Borger Oudenstad	Robert Sullivan
James Burkholder	Glendon Robert Frank	Lamar King	Mark Pacoe	Steven Sykes
Patrick Callahan	Cyril B. Frevort	Daniel Kirk-Foster	Mark Paisar	Richard E. Tanner
Rives Cassel	David M. Friel	Guillaume S. Kirsch	Cheryl Ann Paradise	Timothy R. Tarantino
Dr. J. Gordon Christensen	Robert J. Frisby	David Klaliber	Robert L. Passow	James A. Taylor
Church of St. Clare of Assisi	John Robert Garlisch	Linda Klatt	Ann G. Patella	John R. Thoren
Storey Clamp	William Gebauer	Colin Knapp	Ryan L. Patten	Rachel Thorson-Schmied
Dellie H. Clark	James T. Gerber	Sheila Knutsen	Gary Patterson	Louis Toth
Andrew A. Clark	Thomas A. Gerke	Anthony Koepfle	John T. Pesuit Jr.	Nicolas Toussaint
Carol Clausen	John O. Geyer	Christopher Kollar	Scott Peterson	Vincent William Uher III
Teresa Clawson	Thomas Jordan Gibbs	David Krakowski	Mark G. Pokrandt	Goteborgs Universitet
Dr. Michael J. Collier	Massari Giovanna	Patrick Kronner	Patti Porth	University of Alabama
James P. Conley	Leo Graham Schultz	Min Jung Kwak	Nigel Potts	Brian Ventura
Carol Ann Connolly	Thomas Graler	Samuel Y. Lam	Tim Pyper	Jan Vermeire
Daniel Cook	David Grandall	Lawrence Richard Lawson	Mark Quarmbay	Jean Pascal Villard
Beth Cooper	Robert Grasier	The Rev. John E. Laycock	Peter Quartararo	Mary Vinquist
Thomas V. Cowan	Richard C. Greene	James LeClaire	Eric Douglas Rasmussen	Donald Vlazny
Patrick Cox	Evan Jacob Griffith	Ernest Loran Lewis	Thomas L. Rathburn	Kay Wade
Cynthia Crawford	Lawrence Gross	Howard Lewis	George A. Rau	Jeff Wagner
Keith Edward Dale	Peter Guy	John Lile	Richard Rauber	Wayne L. Wagner
Donald E. Daley	Andrew O. Hagberg	David Lindsey	Raymond Linn Ready	James Wagoner
Evan Daniel	Eric Hanbury	Patrick Lyons	Erwin Redl	Betsy Walch
The Rev. Darryl E. Dech	Joseph Hansen	James J. Lytton	Donald Reighard	James Waldrup
Donald J. Degenhardt II	Karen Hansen	Barbara MacGregor	Juergen Renger	Ellen Waterman
Theresa Dentino	Barbara J. Hanson	Marshall Macomber	T. Jeffrey Richards	Jonathan Wearn
Martha Derthick	Larry F. Harris	Jerald Marshall	James P. Riggs	Paul Mathew Weber
Sean Dey	Heidi Hartmann	Rev. Alan Matchett	Cleveland Riley	Robert Wech
Hugh D. Dial Jr.	Michael A. Hedstrom	Valentine Matula	David Ritch	John Weit
Zachary Docter	Mark Herman	Chris Mawby	Justin J. Rojek	James W. Wildman
Frank Dodd	David Hildner	William F. McCoy	Robert Rose	Trey Williams
Miles E. Drake Jr.	David Hill	Jay McGinnis	John Douglass Ruff	William C. Witherup
Donald W. Duncan	Mary Holzhauer	Robert McMillan	Randall A. Ruthsatz	Thomas Wright
Robert F. Duris	Andrew Horton	Robert P. McMurray	Thomas G. Sadlo	John Zenor
Robert R. Ebert	Christopher J. Howerter	Harry L. Miller Jr.	Jeffrey R. Sampson	

SALLY SLADE WARNER, ORGANIST AND CARILLONNEUR, PASSED away on December 4, 2009, at the age of 77, of cancer, in the Merrimack Valley Hospice, Haverhill, Mass. Born September 6, 1932, in Worcester, Mass., and raised and educated in Fitchburg, Mass., she was the adopted daughter of the late Harold S. and Anna M. Slade, whom she always held in fond memory. She majored in organ performance at New England Conservatory, and shortly afterward passed both the Associateship and Choir Master examinations of the American Guild of Organists. As an organist, she was for some years associated with Everett Titcomb at the Church of St. John the Evangelist in Boston, eventually succeeding him after his death. After leaving that position, she remained in demand by local churches as a substitute organist and accompanist for the rest of her life. During the 1970s, she studied carillon playing, first with Earl Chamberlain, and then at the Royal Carillon School in Mechelin, Belgium, where she received her diploma "with great distinction."

In 1971, Sally moved to Andover, Mass., initially as house counselor at Abbot Academy, but two years later, she was hired as a music librarian at Phillips Academy, Andover, a position she held until her retirement 30 years later. During her tenure, she is credited with having transformed a meager sound recording collection into one of the most extensive collections of its kind in any comparable school. Thanks to her encyclopedic knowledge of music literature, she became a valuable resource to students and faculty alike, and was involved in many activities at the school as an associate faculty member. Before long, she also became carillonneur and carillon instructor at the Academy, where she gave regular concerts and tutored a number of students in carillon playing until

the carillon tower was closed for structural reasons in the 1990s. In 1985, she was appointed carillonneur of St. Stephen's Episcopal Church in Cohasset, Mass., where she was responsible for both playing and engaging guest performers for the annual summer series of carillon concerts, a position she held until the time of her death. She also composed a number of carillon arrangements popular with her fellow carillonneurs, and has given carillon recitals throughout North America as well as in Europe. In 1988, she received a medal for Distinguished Service to the Carillon from the University of California, Berkeley.

Sally was an active member of both the Boston and Merrimack Valley Chapters of the American Guild of Organists, having served both in several capacities, and was an active member of the Guild of Carillonneurs of North America, from which she recently received a citation for her many contributions to the art of carillon playing. Since 1969, she has been a valued Trustee of Methuen Memorial Music Hall in Methuen, Mass., serving for many years on the committee that plans and implements the summer recital series and other musical programs, frequently playing the Great Organ for weddings and other events. During the year preceding her death she was a productive member of the committee that organized a successful event commemorating the Music Hall's centennial year. Sally was a member of Trinity Episcopal Church in Haverhill, Mass., where her funeral service was held. Contributions in her memory may be sent to the church's Discretionary Fund, c/o Trinity Church at 26 White St., Haverhill, MA 01830, or to one of the organizations mentioned above.

—Barbara Owen

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



Parkey
OrganBuilders
Distinguished Pipe Organs

PHIL PARKEY
President and Tonal Director

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

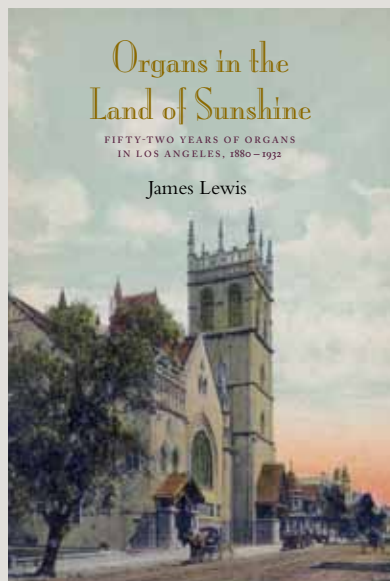
(770) 368-3216
Fax (770) 368-3209
philparkey@parkeyorgans.com

Scattered leaves ... from our Scrapbook

- "The Schoenstein firm has carved out an enviable reputation in recent years for excellent Symphonic-style organs. This large 4-manual specimen is particularly well-equipped for its task, as it was built primarily to accompany the fine Anglo-Catholic liturgy at St. Paul's, and thus already
- speaks with a decidedly English accent. It provides the general tonal impression of a vast cathedral organ in what is really quite a small building. Nigel Potts exploits its potential and masters its tricks with aplomb [in his new Herald CD *British Fantasies and Fanfares*]."
- Peter Jewkes
Sydney Journal

SCHOENSTEIN & CO.

Established in San Francisco • 1877
www.schoenstein.com (707) 747-5858

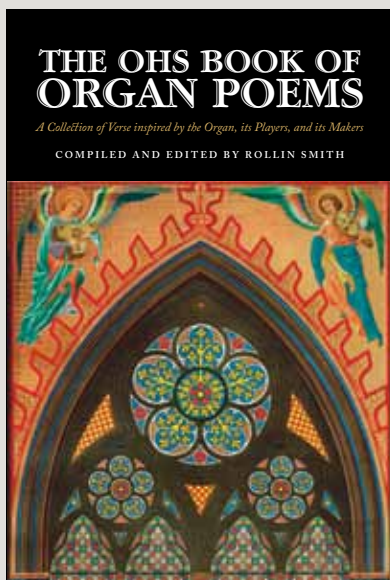


JUST RELEASED!

**ORGANS IN THE LAND OF SUNSHINE:
FIFTY-TWO YEARS OF ORGANS IN LOS ANGELES, 1880 – 1932**

BY JAMES LEWIS

Sponsored in part by a grant from the Los Angeles Chapter of the American Guild of Organists in celebration of the chapter's centennial anniversary, it chronicles the history of the King of Instruments in Los Angeles from the city's first organ built by San Francisco organbuilder Joseph Mayer for St. Vibiana's R.C. Cathedral to the E.M. Skinner instrument in the First Congregational Church. The book features brief histories and stoplists of organs in all the important churches by builders such as Bergstrom, E. & G.G. Hook, Jardine, Farrand & Votey, Hutchings, Kilgen, Austin, Estey, Möller, Casavant, Wangerin, Kimball, Skinner, and, of course, LA's first organbuilder, Murray M. Harris. Also included are residences, with Aeolian, Welte, Harris, Morton, and Estey organs; schools (high schools, USC's Bovard Auditorium, UCLA's Royce Hall), lodges, department stores, apartment houses, outdoor theaters, cemeteries, and, of course, major motion picture theaters with their Wurlitzers, Mortons, and Kimballs. A section on organs never built includes the three-page stoplist of the proposed Welte for the Los Angeles Memorial Coliseum. More than 35 superb period photographs illustrate this enjoyable historic travelogue through one of America's most fascinating cities. **\$29.99**



**THE OHS BOOK OF
ORGAN POEMS**

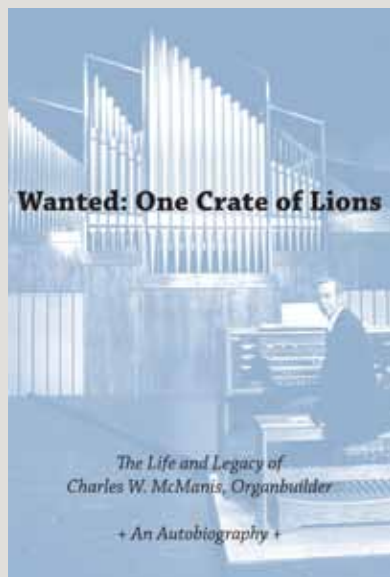
COMPILED AND EDITED
BY ROLLIN SMITH

Over seventy-five poems inspired by the organ have been assembled by Rollin Smith into this beautiful volume. Highlights include "The Organist in Heaven" by T.E. Brown, "Abt Vogler" by Robert Browning, "But Let My Due Feet Never Fail" by John Milton, "The Organ Blower" by Oliver Wendell Holmes Sr., and so many more. An excellent gift for yourself and your friends. **\$15.99**



SCHOENSTEIN & CO. ORGANS
BY ORPHA OCHSE

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. **\$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. **\$35.00**

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

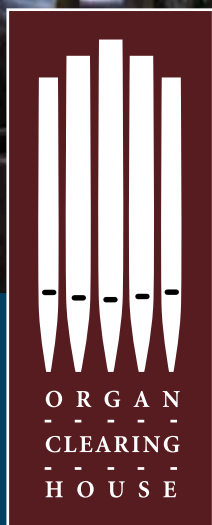
The First Hook & Hastings in Madagascar



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

2009

Visit us on the web at

www.PipeOrganCDs.com

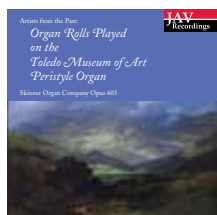
Get in touch on the JAV social networks!

facebook

[Facebook.com/PipeOrganCDs](https://www.facebook.com/PipeOrganCDs)

YouTube

[YouTube.com/JV68](https://www.youtube.com/JV68)



ORGAN ROLLS PLAYED ON THE TOLEDO MUSEUM OF ART PERISTYLE ORGAN

Toledo, Ohio
Skinner Organ Company, Opus 603

Verdi: Grand March from *Aida* (Roll No. 637); Kreisler: *Caprice Viennois* (Roll No. 517); D'ambrosio: *En Badinant* (Roll No. 547); Bonnet: *Angelus du Soir* (Roll No. 709); Chopin: *Etude in a minor* (Roll No. 513); Tchaikovsky: Dance of the Toys from *Nutcracker Suite* (Roll No. 22); Wagner: Ride of the Valkyries from *Die Walküre* (Roll No. 181); Franck: Allegretto from *Symphony in d minor* (Roll No. 586); Schumann: *Träumerei* (Roll No. 253); Saint-Saëns: My Heart at Thy Sweet Voice from *Samson et Delila* (Roll No. 647); Dvořák: *Humoresque* (Roll No. 593); Pierné: *Serenade* (Roll No. 744); Schubert: *Ave Maria* (Roll No. 597); Stravinsky: Ronde des Princesses from *The Firebird* (Roll No. 771); Berceuse and Finale from *The Firebird* (Roll No. 772)

32-page booklet. Contains an essay on the organ, an interview with Joe Dzeda and Nick Thompson-Allen about their lives as organ builders, a full stop list and tons of great photographs of the insides of this organ.

JAV 163

JAV RECORDINGS RELEASES



FAYTHE FREESE À L'ORGUE DE L' EGLISE DE LA SAINT-TRINITÉ, PARIS

Works of Hakim, Guilmant, Langlais, Messiaen, Tournemire

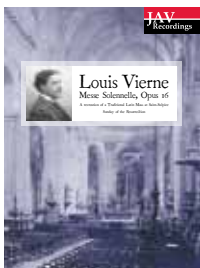
WORLD PREMIERE RECORDING

Hakim: *To Call My True Love to My Dance* (2008)

Guilmant: *Pièces dans différents styles*, Op. 20 III, Caprice; Langlais: *Neuf Pièces*, IV. Chant héroïque, II. Chant de paix, III. Chant de joie; Messiaen: *Offrande au Saint Sacrement*, *Monodie*; Tournemire: *L'Orgue Mystique XXV: In Festo Pentecostes*, Op. 56

20-page booklet. Contains a lengthy article about the organ, a short biographical essay on the artist and numerous photographs.

JAV 173



LOUIS VIERNE: MESSE SOLENNELLE

Includes all Prayers and Propers of the Easter Day Mass, organ improvisations & peal of the massive bells of Saint-Sulpice

Daniel Roth & Eric Lebrun, Organists

Choeur D' Oratorio de Paris, Jean Sourisse, Director

Choeur Gregorien de Paris, Thibaut Marlin, Director

Edward Schaefer, Hervé Lamy, Charles Barbier, Soloists

Saint-Sulpice, Paris, France

2 CDs with a 64-page book containing essays by Mark Dwyer on the Vierne Mass and Camille Haedt on Parisian liturgical practices; full stop lists of both organs at Saint-Sulpice; stunning photographs; the full text from the Roman Missal with descriptions of how the music and liturgy integrate.

Sponsored in part by A.R. Schopp's Sons, Inc. and Quimby Pipe Organs

JAV 179



CRAIG CRAMER PLAYS THE FRITTS ORGAN AT SAINT JOSEPH CATHEDRAL, RC

Columbus, Ohio

Bach: *Prelude and Fugue in c minor*, BWV 546; Scheidt: *Variations on a Gagliarda of John Dowland*; Anonymous: *Batalha de 6*. Tom; Zahnbrecher: *Introduction, Scherzo and Fugue on B-E-A-T-E*; Martinson: *Incarnation Suite on Puer natus est nobis*; Reger: *Second Sonata*, Op. 60

24-page booklet. There are detailed notes on the music, an essay by Paul Fritts on what inspired this organ and how he designed it, a full stop list and many photos of the organ being built and installed.

Sponsored in part by the College of Arts and Letters, University of Notre Dame

JAV 174



DURUFLÉ: MESSE "CUM JUBILO" WITH THE GREGORIAN CHANT PROPERS FOR THE IMMACULATE CONCEPTION

Christopher Berry, Conductor
Stephen Tharp, Organist

Seminary Choir of the Pontifical North American College Vatican City, Europe

32-page booklet in a digipack. There are essays on the Seminary's history; fascinating chronicles of Durufle's Mass and how this recording came to be; full text of all the Ordinary and Propers; dozens of recent and historic photos; and a full stop list of the 66-rank, 3-manual Mascioni Organ, Opus 630, built in 1953 and designed by Fernando Germani in the Seminary's Chapel. There are 6 improvisations by Stephen Tharp—including verses improvised in alternation on *Gloriosa dicta sunt de te*, mode VIII, with the choir, as well as Processional and Sortie. The chant accompaniments were written by Christopher Berry in the style of Durufle. The bells of the Seminary are even included!

JAV 181



STEPHEN THARP PLAYS THE FRITTS ORGAN AT SAINT BAVO, HAARLEM

Buxtehude: *Praeludium in e Minor*, BuxWV 142; Bach: *Trio Sonata in e Minor*, BWV 528; *Prelude and Fugue in D Major*, BWV 532; Bruhns: *Praeludium in G Major*; Böhm: *Vater Unser in Himmelreich* (à 2 Claviers et Pedal); Liszt: *Ave Maria von Arcadelt*, S. 659; Vierne: *Feux follets*; Alain: *Variations sur un thème de Clément Jannequin*; Peeters: *Toccata, Fugue and Hymne on Ave Maris Stella*

Stephen Tharp's newest CD release for JAV features the world-famous 1738 Christian Müller organ at the Church of St. Bavo in Haarlem, the Netherlands. Stephen Tharp demonstrates the organ's brilliance and color with music spanning several centuries. The release includes a 16-page booklet about the music, the instrument and the artist.

JAV 178



CHRISTMAS CAROLS FOR ORGAN AND TRUMPET

Saint Patrick Cathedral, RC in New York City

Jennifer Pascual, organist
* Angela Gosse & James Lake, trumpet

*O Come, All Ye Faithful; Angels We Have Heard on High *; Lo! He Comes with Clouds Descending*; Sortie sur Venez, Divin Messie; Carol of the Bells; In the Bleak Midwinter; God Rest You Merry, Gentlemen; The Virgin Slumber Song; Infant Holy, Infant Lowly; Once in Royal David's City*; The First Nowell*; We Three Kings; Pastorale Gesù Bambino; Silent Night; Joy to the World!*; Tchaikovsky: Dance of the Sugar-Plum Fairies, Dance of the Reed-Flutes, Waltz of the Flowers; Bring a Torch, Jeanette Isabella*

Jennifer Pascual, Director of Music at the Cathedral of St. Patrick in New York City, performs a selection of favorite, familiar Christmas carols and organ works appropriate for the season. The impressive 5-manual organ combines with trumpets on some of the Holiday's best-known melodies. A booklet including short essays on the organ, the Cathedral and the artists is included.

JAV 184

JAV Recordings

Visit the website below to place your order.
www.pipeorgancds.com

Questions?

Send all inquiries to vitaeco@mindspring.com