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THE TRACKER

VOLUME 54, NUMBER 2
SPRING 2010

CONTENTS

- 6 RUDOLF VON BECKERATH
AND CHARLES LETESTU
A Unique Tandem in the Organ World
Hellmuth Wolff
- 8 A ZERO POINT-TWO-
PERCENT LEGACY
Jonathan Ortloff
- 15 50 YEARS AGO
A Retrospective
Scot L. Huntington
- 17 LOOK HOW FAR
WE'VE COME
- 18 THE ROOSEVELT ORGAN
OF ALL SAINTS' HARLEM
Christopher Cusumano
- 20 TWO INDIANA
ORGANBUILDERS IN
BALTIMORE
Michael Friesen
- 22 A CROWN WITNESS
THREATENED . . .
- 26 MINUTES
- 30 REVIEWS
- 36 ARTICLES OF INTEREST
- 37 ENDNOTES



ON THE COVER
The splendid case of the 97-rank von Beckerath organ installed in 1962 in St. Paul R.C. Cathedral, Pittsburgh. This instrument will be featured during the OHS 2010 National Convention.

PHOTOGRAPH by
LEN LEVASSEUR

ONE OF THE MORE IMPORTANT PARTS OF MY JOB IS MY INVOLVEMENT WITH our annual national OHS conventions. It is also my favorite part. From the time the host city is selected to the time the first note is played, each annual gathering takes more than four years to come to fruition. That means there are four of them in the planning process at the same time. It takes a lot of juggling, as well as planning, budgeting, advising, fund raising, writing, a bit of cajoling, and lots of meetings to make each one happen. Everything from selecting the hotel to what we'll have for dinner on Tuesday and from getting that oldest organ ready to play to driving around with the bus drivers is the responsibility of a very few committed individuals. Each local convention committee has its own style and personality—just like the cities we visit. I know you will join me in thanking all who take on this challenging assignment.

I hope that you will plan to join me and hundreds of your colleagues this summer for the 2010 OHS National Convention in Pittsburgh, June 21–26. Our first OHS visit to this fascinating “renaissance city” promises to be a memorable one. We'll hear more than two dozen historic organs, from an 1838 Joseph Harvey to a rare 1970 Möller tracker, and everything in between, in fascinating architectural venues including the spectacular Carnegie Music Hall, site of over 4,000 organ recitals in the late-19th and 20th centuries, and of our closing night dinner. The roster of performers is headlined by Paul Jacobs, Thomas Murray, Peter Guy, and Wolfgang Rubsam—plus exciting younger performers including two recent Biggs Fellows. Our comfortable hotel is perfectly located across the river from downtown, and we'll take additional advantage of Pittsburgh's three rivers on a dinner cruise on Tuesday evening.

Especially in a highly specialized organization like OHS, where we each may be miles away from our nearest fellow member, our annual gatherings are vitally important for the sense of belonging and identity. But OHS conventions are also simply a whole lot of fun—a great time to get together with our OHS “family,” to renew acquaintances, and make new ones among like minded folks who care about the preservation of our organ heritage. Visit www.organsociety.org/2010 now to register. See you in Pittsburgh!

Dan Colburn

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CALVARY UNITED METHODIST CHURCH ~ FARRAND & VOTEY (1895)
PHOTO BY LEN LEVASSEUR

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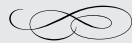
MONDAY, JUNE 21, THROUGH FRIDAY, JUNE 25
Optional additional day ~ Saturday, June 26

The Organ Historical Society will hold its 2010 annual convention in Pittsburgh, Pennsylvania from June 21 through June 25. Among the 26 organs featured will be those built by Joseph Harvey (1838), Farrand & Votey (1895), Hook & Hastings (1895 and 1928), Felgemaker (1872 and 1898), Wirsching (1904 and 1915), Austin (1905), Kimball (1907 and 1931), Aeolian (1909), Estey (1917), Aeolian–Skinner (1935/2007 and 1955), Beckerath (1962), Flen-trop (1969), Möller (1970), and Holtkamp (1970). A special presentation will be given and a banquet will be held at historic Carnegie Music Hall.

For more information and online registration, visit our Web site

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Rudolf von Beckerath and Charles Letestu

A Unique Tandem in the Organ World

HELLMUTH WOLFF

FRIENDSHIPS BETWEEN MUSICIANS AND INSTRUMENT MAKERS are frequent, but none are quite comparable to the relationship between Rudolf von Beckerath and Charles Letestu before, during, and after the Second World War. This story was related to me by Arthur Carkeek,¹ professor emeritus of DePauw University in Indiana. Mr. Carkeek's death on November 4, 2003, motivated me to write it down.²

A few years ago, Mr. Carkeek published a series of articles on the training of the young von Beckerath in France,³ but these articles told little about his relationship with Charles Letestu. Rather, the letters quoted in these articles demonstrate an obsession, typical of the pioneers of the Organ Reform Movement, with trying to understand the secrets of the old

masters.⁴ We learn that the young soldier, rather than being frightened by bombs, was worrying about his organ projects back home: will they turn out well; will the pipe scales he recommended in his capacity as consultant be respected?

A lecture given at the Organ Historical Society's 1999 convention⁵ places in context von Beckerath's formative years and the progress of his career. Rudolf von Beckerath was raised in a family of artists from Munich. His grandfather was a violinist and a friend of Brahms,⁶ and his father was known for his portraits and caricatures of Brahms. The young von Beckerath met with Hans Henny Jahnn and other humanists, close to the circle of Rudolf Steiner.⁷ He also met Louis Vierende, who recommended that he apprentice himself to Victor Gonzalez, as it was difficult to work with a German builder at the time, because the economic depression.

1. Mr. Carkeek was consultant for an organ project at Christ Church Cathedral in Indianapolis. It was to have two new organs: the chancel organ was built by my company in 1990, followed two years later by Taylor & Boody's gallery organ. Our friendly relations continued after his retirement from DePauw University in Greencastle, Indiana, which later commissioned us to build an organ for one of the concert halls.

2. From *Mixtures* no. 20 (2004).

3. *The American Organist* (September and December 1995; March and August 1996). At my first meeting with Mr. von Beckerath in 1958, at the Petrikirche in Hamburg (a premonitory place of our history, as we will see later), the well-known builder told me about his apprenticeship with Gonzalez in France. The voicers wanted him to know their superiority, but would not show him their method of curving the brass tongues to voice the trumpets! This attitude, unfortunately rather widespread at the time, caused von Beckerath to adopt the opposite approach a few decades later, and he trained an impressive number of voicers and organbuilders, such as George Taylor, John Brombaugh, Fritz and Ingeborg Noack (possibly the first female apprentice in organbuilding), John Mander, Gerhard Grenzing, Gerhard Hradetzky, Hans Füglistner, Christoph Linde, and Beat Grenacher (with whom we spent a month voicing the big Beckerath organ at Saint Joseph's Oratory in Montreal after the building's restoration and the acoustical modification of 1967).

4. To calculate (or copy) the "good" pipe scales may well have its importance, but the pioneers of the organ reform had yet to learn such things as metallurgy, pipemaking, using slider chests for cohesion of sound and flexible pipe speech, artistic voicing, and integrating the instruments perfectly into their acoustic and architectural environment.

5. The text appeared in French in *Mixtures* no. 13 (2000) and no. 14 (2001).

6. The following anecdote could have happened at the von Beckerath home, where Brahms was a guest. The host returned from the wine cellar with a bottle, announcing: "Das ist der Brahms unter meinen Weinen!" (This is the Brahms among my wines!); whereupon Brahms replied "Da bringen Sie mir lieber den ollen Bach" (But no—bring me rather the old Bach!).

7. Mr. Carkeek granted a certain importance to von Beckerath's visits with these humanists and thought him above any suspicion in regard to the Nazis. In addition, I often discussed these questions with former employees of Beckerath and realized that von Beckerath did not share personal stories with his employees, nor did he speak about his past, a point confirmed by Bernard and Mireille Lagacé, who often invited von Beckerath to dinner in their home during his three installations in Montreal.

Arriving in France, von Beckerath worked at the monastery of Solesmes and made the acquaintance of Charles Letestu, a monk and organist of the monastery, who was intensely interested in the music of Bach. However, Letestu had no specific idea of the nature of a German organ, nor did he have access to a suitable instrument that might have revealed the essence of this music. Meeting an organbuilder who knew the historic organs well, including those that Bach had played in Hamburg and Lübeck, was a revelation to Letestu. Thus, von Beckerath became an ideal companion for a monk who must have felt somewhat isolated behind the walls of a monastery. According to Arthur Carkeek, von Beckerath even helped Letestu flee the monastery!

Charles Letestu went to Germany before the Second World War and was supported by his friend von Beckerath, who was then given an important appointment with the *Landeskirche* for lower Saxony. This post in Berlin enabled him to catalogue the historic organs in the area between Hamburg and Bremerhaven, where a good number of instruments by builders such as Schnitger, Huss, Stellwagen, and others still existed. They were preserved thanks to the work of von Beckerath, and others. Letestu, still a monk, did research in the archives of Berlin, but he did not realize what was happen-

ing around him. His friend warned him: "Foreigners are suspected by the Nazis; you should return to France!" However, the war started and Letestu was confined to house arrest. He had to report every day on his activities and apparently also had to perform surgery in spite of a complete lack of training!

Letestu was released after the end of the war and remained in Germany. Von Beckerath resumed his activities as a consultant and established his own company. The organ company Kemper of Lübeck twice objected that his French training was not valuable.⁸ However, following the exemplary restoration of the Schnitger organ of Steinkirchen, the *Landeskirche* of Lower Saxony (the authorities of the Protestant church) recognized von Beckerath's talent and granted him a master's license. This enabled him to open his own workshop in Hamburg and start manufacturing instruments. Letestu remained in Hamburg and taught there. He was chosen to inaugurate the first organs of his friend, but, unfortunately, when it came to inaugurate large instruments, such as that of the Sankt Petrikirche, the church authorities refused to allow a foreigner to dedicate the organ. They put pressure on von Beckerath, who did not resist for too long, and felt very badly for not having supported Letestu. Von Beckerath tried to make amends by sending him a good number of students, including some among his clients in Canada and the United States, where his fame developed quickly. Thus, Gaston and Lucienne Arel and Arthur Carkeek went to study with Charles Letestu. Mr. Carkeek tells us that, after first semester, he compared notes with compatriots who were studying with Helmut Walcha. While they played an impressive number of Bach's preludes and fugues, Letestu limited his student to two chorales from the *Orgelbüchlein*. Definitely, Letestu had a more Zen-like approach to the music: it was necessary to read the text attentively to obtain a profound understanding of Bach's realization. Everything was analyzed from every angle.

Letestu was one of the first to advocate authenticity in interpretation of early music, such as using old fingerings and pedalling with toes only, practices later promulgated by Harald Vogel, his best-known pupil, and others.

Mr. Carkeek and his wife returned to Hamburg for further research on the history of the von Beckerath family but had to shorten their stay, as life in Hamburg had become too expensive. Ill health prevented his continuing the research. Before Rudolf von Beckerath passed away in 1976, Charles Letestu went to live in Lausanne, on the banks of Lake Geneva in Switzerland, where he had been invited by Rotraut Tüllmann, a former patron of the Hamburg art circles.

8. Ironically, Kemper was to go bankrupt a few years later, after having rebuilt the Schnitger organ at *Sankt Jakobi* in Hamburg (as well as, in the same church, a modern organ, which is said to have had swell shades made of concrete). With the bankruptcy of this company, the archives, which contained many invaluable documents on historical instruments, such as the Stellwagen organ at Stralsund, disappeared.



Above: Rudolph von Beckerath

Opposite: Charles Letestu at the console of Steinkirchen 1948, von Beckerath standing.



A Zero Point-Two-Percent Legacy

JONATHAN ORTLOFF

IMAGES COURTESY OF THE JEFF WEILER COLLECTION

IN NORTH TONAWANDA, NEW YORK, 1926 WAS A BANNER YEAR for the Rudolph Wurlitzer Manufacturing Company, as it reached the hitherto unheard-of production rate of shipping one organ per business day. For the theater organ, or unit orchestra as it was known then, 1926 was the apogee of its industry. Beginning in the mid 'teens, theater organs saw roughly just 20 years of production; by 1930, talking pictures had rendered their accompanying role unnecessary, and the decline of vaudeville and other live entertainment reduced their use even further. Yet, by the end of the 1930s, as the last unit orchestras were coming off the line, builders had produced nearly 10,000 such instruments, a staggering accomplishment.

Eighty years later, a list maintained by the author for the American Theatre Organ Society lists just 292 instruments installed in public spaces; of these, an astonishingly small number remain unaltered in their original homes.

Readers of this journal are accustomed to learn about the scant number of unaltered instruments, especially those by famous builders, from Henry Erben through the Hooks, Skinner, and Aeolian-Skinner. Indeed, while any unaltered instrument from these builders is rare, considering the incredible number of theater organs produced, that such a small percentage of them remain in original condition is truly astounding.

In order to get from the heydays of production to the endangered species of today, one must understand the context in which the unit orchestra lived after production ceased.

By mid-century, theater pipe organs were culturally obsolete. Silent pictures no longer graced movie palaces, and the instruments were seen as relics of the past, often walled up, floored over, or worse, thrown out or taken down with the theater. The downtown movie palace itself was becoming outmoded as the flight to the suburbs destroyed its customer base. It was not until the advent of hi-fidelity recording technology in the 1950s that the theater organ as a concert instrument came into being. With George Wright at the big organ in Richard Vaughn's Los Angeles studio, the world was exposed, via Hi-Fi, to the unique sounds of the Wurlitzer, played by (arguably) its greatest master.

What resulted was a great renaissance. In the best of cases, original organs were resurrected *in situ*, in the worst, and seemingly most frequent, organs were discarded altogether; for a theater owner, throwing out the organ was no different than disposing of the obsolete projection equipment.

This renewed interest created a glut market as theater owners sought to gain valuable real estate and hobbyists and enthusiasts looked to get a Mighty Wurlitzer of their own. These enthusiasts, for the most part, were not concerned with historic significance. Given their enormous mid-century availability, the significance of theater organs as pieces of history could hardly have seemed consequential. Hobbyists were most often concerned with a quest for bigger and (logically) better organs, which, in case after case, involved



Above: The console and relay of the IV/32 Wurlitzer (Opus 138, 1917) for the Liberty Theatre in Portland, Oregon are set up for testing in the factory. This particular matrix-type relay, introduced by Hope-Jones, was among the last of this style to be built.

the breaking up of original instruments to enlarge and make unrecognizable other original organs. Turning a II/6 into a IV/15 with associated console modifications, or adding a butchered Oboe Horn *cum* Post Horn to an eight-rank organ, resulted in ever fewer organs remaining as originally designed and built.

While all this was going on, there was very little interest in saving 20th-century organs of any type. The infant OHS was concerned with preserving historic mechanical action organs, which, to be fair, with numbers already greatly diminished, and respect and understanding virtually non-existent, were the most threatened.

This is, however, all ancient history. While one can bemoan the past, the present situation reveals a bleak outlook for the pure, unadulterated unit orchestra. Research by the author has indicated that of the 292 remaining public theater organ installations, only 99 remain in their original homes; of these, a shocking 19 remain conclusively unaltered—out of 10,000 originally built. Wurlitzers have fared the best, with ten remaining. Robert-Morton and Barton are represented by three each. Kimball, Möller, and Page each leave us only one unaltered theater instrument in its original home. Nine additional organs are in original condition, though moved from their original homes. While in the classical organ sphere a change of venue represents a major change, for theater organs, only a handful of which received any tonal attention on site, it is less an issue.

In 2010, the issue of originality and historic import remains a contentious one, though we might question why there should be any argument at all, given the miniscule number of original instruments remaining. While the arguments for preservation need not be repeated here, the arguments against it warrant mention.

At issue are usually two topics, namely the specification and the combination action of a given instrument. The specification of early unit orchestras differed greatly from those built even a decade later, and certainly a great deal from modern specifications, which, according to noted British theater organist Simon Gledhill, were established by George Wright with his Pasadena studio organ, and have changed little since then.¹ Theater organs as originally produced were largely 8'-centered instruments. With few exceptions, every rank was available at unison pitch on the Great, and with a few more exceptions, on most other manuals. Great 16' tone was represented by, at most, 15 out of 36 stops,² and in standard-sized instruments, just a small handful of stops, sometimes as few as one or two. While over a dozen 16' stops in a manual division seems exces-

1. Simon Gledhill, "George Wright—Reflections," *Cinema Organ* 46, no. 197 (Summer 1998).

2. The five "Fox Special" instruments, some of the most modern of original Wurlitzer specifications, consisted of 36 ranks spread over four manuals and Pedal. Two (St. Louis and Detroit Fox Theaters) remain in their original homes, though both have been altered.



sive to the classical organist, it became increasingly important to modern theater organists who play more frequently in the treble octave of the keyboard than in the middle.

Upperwork was even scarcer. In early organs, one could expect to find at most six stops above 4' pitch, including mutations, on a four manual organ, including mutations. In the late 1920s, Jesse Crawford, "The Poet of the Organ" and the most famous theater organist of the day, developed the use of the Tibia Clausa as the theater organ's backbone, and introduced its unification to 2½' and 2' pitches, significantly brightening the ensemble. Had factory production continued beyond the advent of talking pictures, one would expect more of these tonal developments.

What George Wright began, first in tinkering with the Richard Vaughn studio organ, the ex-Chicago Paradise Theatre's V/21 Wurlitzer, and then in the full-fledged creation of his instrument in Pasadena, has resulted in an instrument even more fully extended in both directions beyond the 8' line. Modern specifications routinely include all ranks at 16'

Above: One of three five-manual Wurlitzers built, and the only remaining original example: Opus 1587 (1927), shown here in its original installation in Chicago's Marbro Theatre and since moved to the Providence Performing Arts Center in Rhode Island.

Opposite: A late specification, Wurlitzer's Balaban 4 was designed for the Balaban and Katz theater chain. Its 19 ranks were unified to 46 stops on the Great. The Great of a 19 rank modernized instrument at the Akron Civic Theatre in Ohio contains 60 stops, reflecting greatly increased unification.

pitch on the Great (even those with tenor-C limits), extension to 2' and 1' pitch of both Tibias and Flutes, and a full complement of Tibia mutations, including 5½', 3½', 1½', and occasionally, 1¼'. Many stops and couplers considered "useless," such as 16' stops on the Accompaniment manual, are dispensed with.

What these developments have led to is a far different sound and approach to playing the instrument than during the 1920s, and, more importantly, a demand and expectation from contemporary theater organists to have these features wherever they perform. With all these new possibilities for registrations, the original divisionals-only-set-by-setter-board combination actions are seen as archaic; for multi-level, fully customizable digital combination actions are expected and demanded as modern specifications.

The pro-modernization camp argues that artists "must" have these conveniences in order to reach modern audiences and to keep the theater pipe organ relevant. A now-famous line from a young contemporary theater organist stated that when performing on an original instrument, he had to "dumb down" his program.

A critical aspect of the past eight decades is that, with few exceptions, development and experimentation have been executed on existing instruments. When Wurlitzer shipped its last theater instruments in the United States in 1932,³ theater-organ production was in a nosedive and since then, there really has been no new construction of high-pressure theater pipe organs, save a few experiments by large companies. Hence, all "new" or "modern" theater organs have been constructed using existing pipework and mechanisms: the remains of original instruments.

What has enabled these developments is the theater organ's use of Hope-Jones's unit system; specification changes are easily accomplished by simple wiring changes. While in a slider or pitman action, such changes require severe physical modification, changes in a unit organ can be as simple as shifting a switch, or rewiring. With additions and modifications so readily executed, it can certainly seem inconsequential to make them.

The parting out of organs and the gluttonous additions has given pause. The theater organ, and the Wurlitzer organ in particular, represent the unit principle on both the macro and micro levels. Regardless of styles,⁴ each designation comprised a shopping list of pre-made and pre-voiced modules,

3. Opuses 2178–2180 for Rockefeller Center's Centre Theatre, Radio City Music Hall, and the Music Hall broadcasting studio, respectively. The Centre and Music Hall instruments were originally to be built by Kimball; Wurlitzer built the instruments to Kimball's specification. The Music Hall organ, a IV/58, is the largest instrument built by Wurlitzer.

4. Wurlitzer, as most other builders, had a series of stock models they referred to as "Styles." Famous models include the renowned Style D, 260, 285, and the mammoth Fox Special.

Wurlitzer Style Balaban 4: 3 manuals, 19 ranks Opuses 2118, 2129, 2162, 2169 (1930/1931)

WURLITZER
MUSIC & PIANO CO.

PEDAL

16 Tuba Profunda
16 Diaphone
16 Tibia Clausa
16 Bourdon
8 Tuba Horn
8 Octave
8 Tibia Clausa
8 Tibia Clausa
8 Clarinet
8 Saxophone
8 Salicional
8 Cello
8 Flute
4 Flute
Bass Drum
Kettle Drum
Snare Drum
Crash Cymbal
Cymbal
Great to Pedal
Solo to Pedal

PEDAL SECOND TOUCH

16 Diaphone
16 Tuba Profunda - Pizzicato

3 Adjustable Combination Toe Pistons

ACCOMPANIMENT

16 Contra Viol (TC)
16 Bourdon
16 Vox Humana (TC)
8 Tuba Horn
8 Diaphonic Diapason
8 Horn Diapason
8 Tibia Clausa (Solo)
8 Tibia Clausa (Main)
8 Clarinet
8 Kinura
8 Orchestral Oboe
8 Saxophone
8 Salicional
8 Viol d'Orchestre
8 Viol Celeste
8 Krumet
8 Oboe Horn
8 Quintadena
8 Flute
8 Vox Humana
4 Octave
4 Piccolo (Solo Tibia)
4 Piccolo (Main Tibia)
4 Viol
4 Octave Celeste
4 Flute
4 Vox Humana
2½ Twelfth (Flute)
2 Piccolo (Flute)
Marimba (re-it)
Harp
Chrysoglott
Snare Drum
Tambourine
Castanets
Chinese Block
Tom Tom
Sand Block
Octave
Solo to Accompaniment

ACCOMPANIMENT SECOND TOUCH

8 Tuba Horn
8 Tibia Clausa
8 Clarinet
Cathedral Chimes
Xylophone
Sleigh Bells
Triangle
Solo to Accompaniment
Solo to Accompaniment - Pizzicato

10 Adjustable Combination Pistons

GREAT

16 Tuba Profunda
16 Diaphone
16 Tibia Clausa (Solo)
16 Clarinet (TC)
16 Saxophone (TC)
16 Contra Viol (TC)
16 Bourdon
16 Vox Humana (TC)
8 English Horn
8 Trumpet
8 Tuba Horn
8 Diaphonic Diapason
8 Horn Diapason
8 Tibia Clausa (Solo)
8 Tibia Clausa (Main)
8 Clarinet

8 Kinura
8 Orchestral Oboe
8 Saxophone
8 Salicional
8 Viol d'Orchestre
8 Viol Celeste
8 Krumet
8 Vox Humana
4 Clarion
4 Octave
4 Piccolo (Solo)
4 Piccolo (Main)
4 Viol
4 Octave Celeste
4 Flute
2½ Twelfth (Solo Tibia)
2 Twelfth (Flute)
2 Piccolo (Tibia)
2 Fifteenth (Viola d'Orchestre)
2 Piccolo (Flute)
1½ Tierce (Flute)
Marimba (re-it)
Harp
Cathedral Chimes
Sleigh Bells
Xylophone
Glockenspiel
Orchestra Bells (re-it)
Chrysoglott
Sub Octave
Octave
Solo to Great

GREAT SECOND TOUCH

16 Tuba Profunda
8 Tibia Clausa
8 Clarinet
Solo to Great
Solo to Great - Pizzicato

10 Adjustable Combination Pistons

SOLO

16 Tuba Profunda
16 Diaphone
16 Tibia Clausa (Solo)
8 English Horn
8 Trumpet
8 Tuba Horn
8 Diaphonic Diapason
8 Horn Diapason
8 Tibia Clausa (Solo)
8 Tibia Clausa (Main)
8 Clarinet
8 Kinura
8 Orchestral Oboe
8 Saxophone
8 Salicional
8 Krumet
8 Oboe Horn
8 Quintadena
4 Clarion
4 Octave
4 Piccolo (Solo)
4 Piccolo (Main)
Cathedral Chimes
Xylophone
Glockenspiel
Orchestra Bells (re-it)

10 Adjustable Combination Pistons

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Tibia Clausa (Main)
Solo
Tuba/Diaphonic Diapason
Tibia Clausa (Solo)
Vox Humana

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Thunder Pedal - Reed - Piano Pedal
One Double Touch Sforzando Pedal -
Piano Pedal
1st Touch, Full Stops (wind)
2nd Touch, Everything
One Double Touch Sforzando Pedal -
Piano Pedal
1st Touch, Snare Drum
2nd Touch, Bass Drum and Cymbal
Vibraharp
Chrysoglott Damper

TOE PISTONS

Fire Gong
Steamboat Whistle
Horse Hoofs
Bird

PUSH BUTTONS

Door Bell
Bird
Auto Horn
Surf

connected by an inherently flexible relay system. Unlike a slider or pitman-based organ, the disposition of which is determined and limited by its physical design, the theater instrument, by its very nature, was denied the kind of individuality that is otherwise standard in normal organbuilding. Thus, it is possible to view any original theater organ as the sum of its collective, pre-fabricated parts. If one considers the pipework, pre-voiced irrespective of other ranks and rarely site-finished, the worth of any individual organ seems to be reduced to that of an industrial musical machine—hardly worthy of the “musical instrument” moniker. And yet, each original organ is the embodiment of something as important as its individuality: the system behind it.

That system of music making is the dynamic that transcends each organ and style designation; it is that which gave each firm its own vocabulary. As each original organ is lost, enlarged, broken up, or re-specified, that ingenious system—the genesis of the theater organ—is being diluted, polluted, and eventually lost altogether.

Because of its modularity, the unit orchestra is a malleable entity that can be made to conform to a different system than that which originally bore it. With changing tastes and experiments over the past 50 years, the theater organ has been recast along new channels, in which original mechanisms and pipework are transformed according to new aesthetics. The motive force behind these changes are the new modes of playing, coupled to new technologies that permit different kinds of playing, often contributing to the alteration of organs. As playing has evolved, a common argument against keeping organs original usually goes something like, “Have you ever tried to play on a specification like that? And without general pistons?” It is important to recall that in the days of George Wright (and Hi-Fi Records, gold albums, and standing-room-only San Francisco Fox concerts), perhaps some of the most thrilling theater organ playing of all time somehow managed to occur without all the gadgetry. The inspired system behind these instruments makes them inherently musical, and in the right hands, surely as thrilling as any “modern”-ized organ. True, it takes a different approach to play an organ without multiple memory levels and general pistons, but in just the same way as playing a 1928 Kimball organ with its original specification, relay, and combination action, there are artists who excel at playing these organs as they were originally built. The results can be electrifying, in some cases for the very discipline an original instrument expects from the player.

By parting out, destroying, rebuilding, or otherwise compromising original instruments, has enough of their critical mass been destroyed, resulting in a loss of an essential piece of our history? Many would argue no because there are “enough” instruments in original condition to document the genre’s genesis. But is that good enough? Are we to save the

context and fiber of the original or merely its most superficial elements?⁵

But if our conception of a music-making system is different from that of the 1920s, why bother saving it? One still ends up with the question—why preserve the past if it has seemingly no effect on us today? This is where the organ's individuality transcends its collection-of-parts status. Each theater pipe organ has been handed down to us as an integrated instrument. In much the same way as a classic Duesenberg or Rolls-Royce consists of a stock chassis and powertrain with unique coachwork, each original theater organ represents a standard system of music making, perhaps with added or embellished elements—a special console, an added rank or manual. The modular nature of the antique automobile, though unmistakable and freely admitted, does not lead its stewards to strip the car to the chassis and put on a new Kevlar body, or replace the original 50-horsepower engine with a 330-horsepower LT4. With fewer than 1,000 classic Duesenbergs remaining intact, it is no wonder the desire to preserve them is so intense. But with theater organs, the rarity is far greater. With so few remaining, is it not time to start viewing the original instruments as specimens demanding preservation?

In a recent discussion about preservation on a theater organ e-mail list, a contributor put forth that 70 years from now, whether or not some modernization was done 70 years prior to a 140-year-old organ would only be a minor footnote. Another writer even went so far as to respond, “Who will care [what they sounded like originally]?” The step from this mindset to the destruction of valuable historic documents, whether paintings, automobiles, or organs, is dangerously easy, and, unfortunately, seems to be the overarching attitude in ATOS.

Much, in fact, nearly all of the above, is moot, simply because of the small number of original organs left. Although most organs in original condition have been lost, there is still the chance to preserve the few that are left. In the same e-mail list conversation, a contributor suggested that the longer the list of organs to be preserved became, the harder it would be

5. While completely ignoring changes to specification, relay, combination action, etc., theater organists and enthusiasts frequently criticize rebuilding projects that dispense with pneumatically operated stop movements in favor of electro-mechanical ones, citing the “originality” and “feel” of original actions, specifically Wurlitzer's.

to preserve any. Fortunately (or not), the work of shortening the list has already been accomplished. Another e-mail suggested, “I believe that we should ensure that somewhere in the world, that there is at least one original Style D, 216, 260, Publix, III/27, and Fox Special, preferably installed in a theater.”⁶ Naturally, if the special not-standard models . . . could be saved, and kept original, all the better.” This raises an even thornier question: Who should be responsible for the preservation of the few original artifacts left? Naturally, the answer always comes down to the owners of the organs themselves—organizations like ATOS and OHS cannot sanction restorations, they can only encourage them.

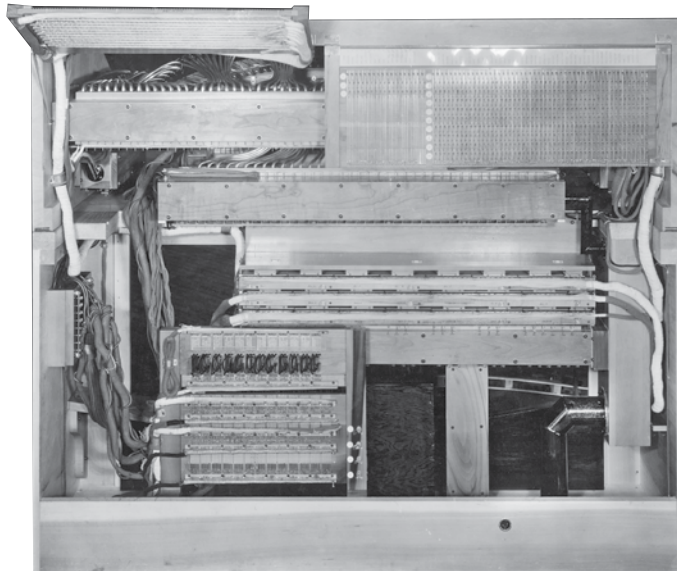
Here exactly is where the OHS can and should begin to take action, at least to raise awareness of those instruments worthy of preservation. The author was surprised to see that only two theater organs have been awarded OHS citations,⁷ and although he knows there are members of the OHS who blanch at the thought of awarding a citation to a unit orchestra, the time has certainly come to begin to recognize the part theater organs played in our history, and to regard them, especially the few original examples remaining, equally with the other historic instruments about which we care so much.

As is true in the classical organ world, there is plenty of talk about historic significance, and the need for preservation—words like “preservation,” “conservation,” and “restoration” are sprinkled throughout the ATOS mission statement—but words do not save organs; preservation does. And there still exists a gap between acknowledging the historical significance of original organs and the execution of responsible and faithful restorations.

I continue to be amazed at just how few original instruments remain, and hopes that if nothing else, this staggering statistic will spur the OHS to bring this unique, important, and endangered chapter of American organbuilding wholeheartedly into its purview.

6. Of these suggested, only three are known to the author to exist in original condition: Opus 1462 (Style D, unplayable), Columbus Theatre, Providence, R.I.; Opus 1984 (Publix 4), Long Island University Gymnasium, Brooklyn, N.Y. The single remaining original 260, Opus 1097, is currently in storage and undergoing restoration, with no location for its installation.

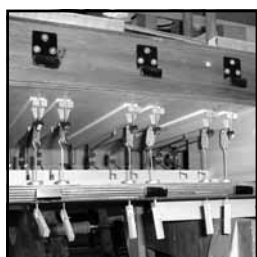
7. Citation No. 314: Kimball Opus 7074 (1930), Ballroom, Atlantic City Convention Hall (since altered); Citation No. 120: Barton Opus 249 (1927), Overture Center, Madison, Wisconsin.





Opposite: Rear-view of an England-bound Wurlitzer console, showing set-terboards, combination machine, and crescendo setter at bottom. While many “modern” theater organs use original console shells, more often than not this machinery is removed.

Above: Wurlitzer’s Opus 1984 (1928), the largest and only remaining Pub-lix model in original condition. This IV/26 instrument is located in the Long Island University gymnasium, formerly the Brooklyn Paramount Theater. Repeatedly damaged by water, the organ faces an uncertain future.



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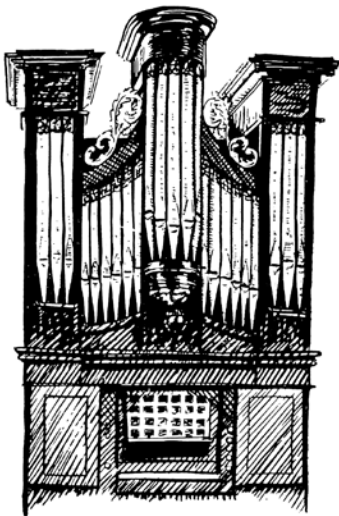
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WITH THIS ISSUE, WE BEGIN A LOOK BACK AT our history through this column. For those of us who joined the OHS at its mid-life, it seemingly had always been in existence. Some of us might still have been sleeping in beds with drop-down sides when a group of intrepid like-minded enthusiasts met to spread the gospel of our wonderful organ heritage that was vanishing before their eyes like so many acres in urban renewal. From our modern vantage point, we may lose sight of the fact that the information gleaned from new research and that appeared in the pages of our journal was new and for most, completely unknown. The fledgling membership of the new OHS devoured this information with the veritable hunger of a smitten teenager acquiring a first knowledge of the king of instruments. In 2010, we are blessed with the cumulative knowledge of our unique organ culture handed down to us through years of tireless research conducted by our illustrious forbearers. Some of the earliest research in our 19th-century organ heritage remains the only research into these subjects to this day. For instance, articles written in the 1960s about the upstate New York builders William King and Garret House remain to this day the only widely disseminated information available about these builders. Through this retrospective look at where we began, we may hopefully gain a greater appreciation for the ground-breaking work of our first scholar-members, a sense of perspective on our humble beginnings when every bit of information was a tantalizing appetizer for a devoted and enthusiastic membership hungry for knowledge, and for some of us, forgotten information that will once again be a revelation.

In April 1960, OHS membership hovered around 150. A printed and bound journal was an ambitious enterprise for so modest a group—indeed the earliest issues were a stapled collection of mimeographed pages. The first printed issue did not appear until Volume III, No. 1, October 1958. Our 50-year look back begins with Volume IV, No. 3, April 1960.

The office holders at the time were still those who were first elected by the Society. The president was our beloved founder, Barbara Owen, vice president was Donald R.M. Patterson, secretary was Eugene McCracken, Thomas Eader was treasurer, and the councilors were Homer Blanchard, Joyce Mangler, Alan Laufman, Frederick Sponsler, and William Soule. Kenneth Simmons was the journal editor, and Albert Robinson was the publisher. No photos appeared in the journal; they were printed on a single sheet inserted in some early issues. There was no advertising.

The headline article in the April issue contained the convention travelogue announcing the Philadelphia convention, June 20–22, chaired by Eugene McCracken with committee



members Thomas Miller, Frederick Sponsler, and Robert Whiting. The attendees traveled from place to place by car pool. The instruments were demonstrated by “open console.” The convention registration fee was \$5 and annual dues were \$3.

Monday evening concluded with a recital by Robert Ege. Usually, between seven and eight organs were seen each day. Tuesday evening was an informal get-together to share recorded tapes and slides, and Wednesday concluded with a concert of Moravian choral works presented by the Moravian Choir of Lititz, Pa.

Thomas Eader wrote an article about David Tannenberg’s “Last Organ” residing at the York Historical Society in York, Pa., and included a special release announcement of the newly-restored organ and dedicatory recital by John Pfeil.

Homer Blanchard provided an article detailing his restoration of William A. Johnson’s 1865 Opus 195, installed in St. Mary’s R.C. Church in Elyria, Ohio. The organ was a one manual and Pedal with eight stops and nine ranks (including a two-rank mixture). The article included technical details of the pipe scales that were a model of documentation.

A column entitled “Notes, Quotes, and Comments” mentioned organs in the process of restoration by Andover, Robert Hale, Allen Hastings, and Clem & Young. Eugene Nye contributed Part IV of his series “Old Tracker Organs of the West,” a complete survey of early tracker organs in the Pacific Northwest. I relied heavily on this series for my survey of historic organs published in the Seattle Atlas.

Prior to the creation of the Organ Clearing House, *The Tracker* regularly included a listing of organs for sale. Today, most of the historic organs for sale are late Victorian instruments, and the listing of organs in these early years is a tantalizing selection of older instruments that we rarely, if ever, see available today. Available instruments included a ca. 1845 E. & G.G. Hook I/8; a very rare ca. 1875 Roosevelt I/2 portable; an “unknown pre-1830” I/8; and two organs by William B.D. Simmons.

The issue had included an inserted page containing photos of Henry Niemann and three photos of historic Baltimore organs. The Society had embarked on an ambitious program, announced in the previous issue (October 1959), to document all the known extant historic tracker organs. Successive issues contained a reminder to members to contribute any information concerning instruments discovered during exploratory trips. Many were making such journeys on free weekends to find treasures that were sitting behind (then routinely unlocked) church doors.



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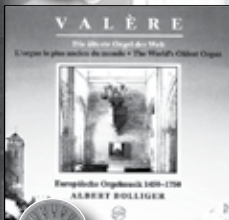
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Look How Far We've Come



THE GREAT AMERICAN AUTHOR, WILLA CATHER (1876–1947), was born in Virginia but from the age of ten lived in the high plains of Nebraska. A year after graduation from the University of Nebraska at Lincoln, she was hired in 1896 as telegraph editor and drama critic of the *Pittsburgh Daily Leader*. She continued to write for her old school newspaper, the *Nebraska State Journal*, and in January 17, 1897 (page 13) the following article was published—an unexpected confluence of author Willa Cather, concert organist Frederic Archer, and Pittsburgh's Carnegie Music Hall.



PITTSBURGH ORGAN WOES

Mr. Archer is, of course, the leading musician of Pittsburgh. As an organist, he is without a peer in America, and as a conductor and composer is almost equally noted. For over a year, he has been giving free organ recitals at the Carnegie Music Hall on Friday afternoons and Saturday evenings. On Saturday night, the hall is always crowded, but this is too busy a place to get a large audience on Friday afternoon. The public petitioned the board of trustees to allow Mr. Archer to give his recitals on Sunday afternoons instead of Friday. It was done, and since then hundreds of people have been turned away at the door every Sunday afternoon, and the crowd begins pouring into

the hall an hour before the first number is played. The audience is made up almost entirely of musical people. There is a large German element here, the so-called "Pennsylvania Dutch," who are not nearly as black as they are painted, and who for the most part represent about all the culture there is in Pittsburgh. Most of these people are engaged in humble occupations, but if it were not for them bookstores and concert halls would be wholly superfluous things in Pittsburgh. Sunday is the only day of leisure they have, and they go in crowds wherever there is good music to be heard. The Carnegie is full of them every Sunday afternoon, and their proud enjoyment of the music is something refreshing to see.

Now the Presbyterian church of Pittsburgh objects to enjoyment of all kinds, particularly aesthetic enjoyment. It was slow to become aroused to the awful iniquity of playing Mozart and Wagner and Beethoven on Sunday, but when it is aroused it is an awful force. It is now holding mass meetings in Pittsburgh and mass meetings in Allegheny and petitioning the board of trustees and denouncing Archer, the flesh and the devil. At one of these meetings Rev. Harvey Henderson, one of the leading divines, said: "First, it is well settled among Anglo-Saxon nations that neither amusements nor labor would be carried on the Sabbath. The recitals are to entertain, to amuse, not to educate. Music is a means of expressing human emotion, human feelings; also a means of arousing human emotion and human feelings. It is not an educating force. It fits in any place. It is found in churches, and also in places near the gates of hell. It has no moral quality."

Ah, "a means of arousing human emotion," that is the seat of the trouble. There is nothing on the earth that a Pittsburgh Presbyterian fears and hates as he does the "human emotion." He has no particular objection to greed or ignorance or selfishness or any other undemonstrative sin, but emotion is his synonym for wrong . . .

Of course, Archer plays only classical music, very much the same sort of program that Mr. Hagenow's excellent string quartette used to give at the Universalist Church, and which really did so much toward music culture in Lincoln (Nebraska). But that makes no difference. The Pittsburgh Presbyterian is not a discriminating gentleman, and he cannot be made to see that there is any difference between a sonata of Beethoven's and "Rastus on Parade," or between Julia Marlowe and a couchee-couchee dancer. He is suspicious of any public gathering except a funeral. The fate of Mr. Archer's organ recitals have not yet been decided. But the Dark Ages are slowly disappearing even from Pittsburgh, and it is probable that people will go down to the Carnegie on Sunday afternoon and drink in the depraving melodies of Bach and Schumann and Haydn for years to come. As for Mr. Archer, however, that great artist's attitude is one of indifferent scorn. When a committee of ministers called on him to inform him that "Ethically, an organ recital on the Sabbath was just as depraving as a minstrel show," he smiled and behaved like the courteous gentleman that he is. For, after all, as he said, "Why waste rhetoric upon men who are spiritually deaf? I am a musician, not a reformer. If they don't want music, I can keep still. There are other cities."

This was not the last time the city had a problem with musical performances on Sunday: on April 24, 1927, the Pittsburgh Symphony played a Sunday evening concert in direct violation of the state's "Blue Laws." Police issued 10 citations after complaints by the "Sabbath Association." The matter ultimately went to the state Supreme Court, which threw out the citations on a technicality; the state legislature legalized Sunday concerts in 1933.

The Roosevelt Organ of All Saints' Harlem

CHRISTOPHER CUSUMANO

SITTING NOBLY AT 129TH STREET AND MADISON AVENUE IN upper Manhattan, All Saints' R.C. Church appears to be a mirage as one drives up. This almost-forgotten Venetian Gothic gem was designed by James Renwick Jr., with help from his nephew, William, and completed in 1893; it is thought to be the last James Renwick church. All Saints' has elaborately carved pews, Tiffany and Mayer windows, and many Gothic details. The church is familiarly known as "St. Patrick's of Harlem."

In 1892, the parish spared no expense on the organ, a three-manual, 59-rank instrument—Frank Roosevelt's Opus 525, his last—including an eight-rank chancel division. The Roosevelt action was mechanical, with pneumatic stop action and Barker lever assists.¹ The three Great Diapasons were in the facade and some of the Great ranks were enclosed in the Choir. A detached three-manual, terraced-drawknob console controlled the main organ, while the Chancel division, located above a side altar, was connected and winded by electricity. Highly decorated facade pipes were originally painted in olive green, burnt umber, blue-grey, teal green, and black. In addition, designs were stenciled over the paint, and then gold and silver leaf was applied. The impressive organ case, built of quarter-sawn white oak, is 35 feet wide and twelve feet deep; its front pipes frame the large rose window, while the center section is cantilevered five feet from the main case and nine feet above the choir loft.

In 1931, the short-lived Welte-Tripp firm of Sound Beach, Connecticut, under the direction of Charles Courboin, enlarged the instrument by eleven ranks (a Solo division with some Pedal extensions) and added a four-manual console. The present stoplist is as follows:



PHOTO, JIM LEWIS COLLECTION

FRANK ROOSEVELT, Op. 525 (1892)² WELTE-TRIPP, Op. 317 (1931)

COMPASS: Manuals, CC–c⁴
Pedal, CC–g¹

II. GREAT		II. SWELL		CHANCEL (<i>enclosed, floating</i>)	
16	Open Diapason	16	Bourdon	8	Open Diapason
8	1st Open Diapason	8	Open Diapason	8	Doppel Flöte
8	2nd Open Diapason	8	Stopped Flute	8	Salicional
8	Doppel Flöte	8	Salicional	8	Voix Celeste
8	Principal Flute	8	Voix Celeste	4	Octave
8	Viola di Gamba	8	Viole d'Orchestre	4	Flute Harmonique
4	Octave	8	Viole Celeste	8	Trumpet
4	Hohl Flöte	8	Quintadena	8	Vox Humana
2½	Twelfth	4	Octave		Tremolo
2	Fifteenth	4	Flute Harmonique		
	Mixture IV–V	2	Flageolet	PEDAL	
	Scharff III		Cornet III–IV	16	Open Diapason
8	Tromba	16	Posaune	16	Violone
	Tremolo	8	Cornopean	16	Bourdon
		8	Oboe	16	Chancel Bourdon
		8	Vox Humana	16	Lieblich Gedeckt (Sw.)
I. CHOIR		4	Clarion	16	Contra Basso
16	Contra Gamba		Tremolo		(ext. Solo Gamba)
8	Geigen Principal			16	Contra Gamba (Ch.)
8	Concert Flute			10½	Quint
8	Dulciana	IV. SOLO		8	Cello (wood)
8	Unda Maris	8	Stentorphone	8	Flute
4	Fugara	8	Gamba	8	Geigen Principal
4	Rohr Flute	8	Gamba Celeste		(Solo Gamba)
2	Harmonic Piccolo	8	Cor Anglais	32	Contre Bombarde (ext.)
8	Clarinet	8	French Horn	16	Trombone (in Solo box)
	Tremolo	8	Tuba Mirabilis	16	Posaune (Sw.)
			Tremolo	8	Tromba (ext. 16)
				4	Clarion (ext. 16)

1. John Ogasapian, *Organ Building in New York City: 1700–1900* (Braintree: The Organ Literature Foundation, 1977), 180.

2. The original 1892 stoplist, based on notes by E.R. Webber, is found in John Ogasapian's *Organ Building in New York City*, 243.

Welte-Tripp's tonal changes were as follows:

The Great Trumpet was revoiced as a Tromba;
In the Swell a Viole d'Orchestre and Viole Celeste were added;
the Roosevelt Spitz Flöte was replaced with a Quintadena; and the 16' Fagotto was revoiced as a Posaune and a 4' Clarion added to the division;
In the Choir, twelve bass pipes of the 16' Gamba were exchanged for new ones; the Dolce was renamed Dulciana and an Unda Maris replaced the Quintadena;
The Chancel Dulciana and Unda Maris were replaced with a Salicional and Voix Celeste;
Several manual stops were borrowed to the Pedal and the original Roosevelt 16' Trombone was rebuilt, revoiced, and extended to create unit stops at 32', 8', and 4'.

In late summer 2005, I played for a wedding at the Mariners Chapel on the campus of the United States Merchant Marine Academy, where I have been the organist and director of chapel music for more than 30 years. The priest who married the couple, a Franciscan stationed at All Saints', asked me if I played on Christmas Eve. When I told him no, that the chapel was closed for winter break, he asked if I would like to play at All Saints' where there was no organist, and where there was "a nice old instrument" that no one played regularly. That began annual trips into New York City to play for Christmas Eve Mass, and the Easter Vigil, both musically demanding services, and several trips in between to show the organ to friends.

The Roosevelt-Welte-Tripp is in dire need of work, some estimates exceeding a half-million dollars in restoration costs. Last year, someone checked to see if the organ would work on Christmas Eve, and not a single note played, even though the blower started as soon as the switch was pressed. With only a week to go, I contacted JoEllen Elsener and Bill Simpkin from Elsener Organ Works, of Long Island, and asked their help. The three of us drove in on December 21 and quickly determined that the rectifier was dead; it had been a replacement in the 1960s and inadequate even then. After the new rectifier was installed, we ascended the organ loft in hope and then in triumph. It worked! As I built up the ensemble, JoEllen and Bill stood transfixed, and, when I really let it go, tears followed all round.

I cannot express what a joy it is to play this instrument for such appreciative parishioners, many of whom are elderly and remember the organ being played every Sunday. There used to be an elaborate music program, but it has changed with the times, and the liturgies are now accompanied, from opposite ends of the church, by a blend of traditional music with organ, and gospel music accompanied by an electronic keyboard.

According to the AGO New York City Chapter Web site, the instrument had some restorative work in the 1980s

and it is holding well. The Great and Swell are reliable, for the most part, reliable with most stops playable and staying in tune. The Choir has electrical problems, and is unusable; only a few of the Solo ranks are playable.

The organ has a wealth of couplers, and one becomes accustomed to using them even when they are above the stop knobs! When I first played it, I had difficulty finding the manual to Pedal couplers, which are above the left stop jamb. Some of the intermanual couplers are partially hidden under the music rack, which makes for some interesting "head diving" while playing! The expression pedals all work, and there is even an all Swells to Swell. The keyboards are in remarkably good condition, with no loose or missing ivories; only the engraved stopknobs are crazed.

The 16' Pedal Open Diapason underpins the organ superbly. The full-length 32' Contra Bombarde (a Welte-Tripp addition) lies horizontally in the south clerestory; its low notes are terrifyingly loud and sit under full organ dramatically. From its perch in that same clerestory area, where some of the newer Pedal stops reside, the hooded Tuba Mirabilis blares down very effectively.

The Swell 8' Stopped Flute, which is original Roosevelt, is sweet, clear, and distinguished in tone. A friend played it for me when I was down in the nave, and it is even more magical there! There are two sets of strings: the original Roosevelts are splendid, and work beautifully. The principal chorus with its crowning Cornet Mixture is warm and can be used with no thought of being too aggressive. The reed chorus, even with the swell shades closed, makes a heavenly racket!

The Great division is superb. Anything one would want is there, and most of it is working—probably a result of good restoration work done about 20 years ago. The diapason chorus, which goes from 16' up to two mixtures, retains probably its original voicing and is nothing short of magnificent. The mixtures are like burnished silver—clear and sunny-sounding.

Because of an electrical gremlin in the Choir division, I have heard only the Dulciana and Unda Maris, but what I have heard is nothing short of magical, as is the Geigen Diapason—what a warm, wonderful sound. It would be ideal to accompany chant. The Harmonic Piccolo is also a useful addition.

The chancel division is perched up high to the right of the altar amid the splendid vaulting, but is unplayable because of an electrical problem with its blower.

My fervent hope is that the organ will be used for many years, and that repairs can be made from time to time to keep it going and maybe even improve its condition. It is a truly extraordinary instrument in an equally extraordinary building.

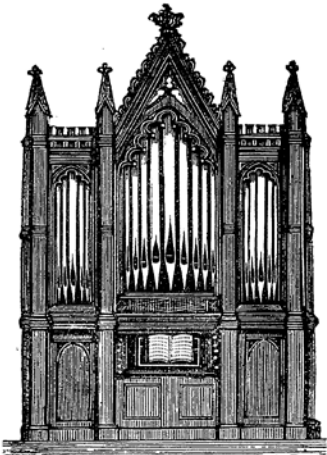
Christopher Cusumano is organist and director of chapel music, the Mariners Chapel, United States Merchant Marine Academy, and adjunct instructor in English, public speaking, and ethics.

Two Indiana Organbuilders in Baltimore

MICHAEL D. FRIESEN

35

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S. JULIUS ULBRICHT.
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In spite of the unfortunate typesetting error, the latter individual was clearly Julius Ulbricht, who had arrived in Baltimore in September 1851, although he never appears in city directories. This establishes that Julius was his middle, rather than his first name. Joseph Prante, whose immigration information has yet to be found, likely also disembarked at the Port of Baltimore. He is also not found in any Baltimore directories. However, Prante must have associated himself early on with Baltimore organbuilder August Pomplitz (1825–1874), and by 1853 was probably one of the firm's principals, inasmuch as the "tagline" of "POMPLITZ. BRANTE. RODEWALD." appears at the bottom of the Pomplitz & Company advertisement in the 1853 Baltimore business directory. (The firm, founded in 1851 by August, did not become Pomplitz & Rodewald until late 1853, based on company names as given in various newspaper articles about its installations or contracts.) Because there is no "Brante" in the residential listings of Baltimore directories around that time, either, this has long been a mystery, but it is now obvious that it was either a typographical error or a transliteration for "Prante." To a mid-19th-century German immigrant, B is an alternate phonetic spelling of P. It would have made little difference to Prante whether he spelled his name with a B or a P. In addition, based on the above evidence, it is probable that Ulbricht worked for Pomplitz as well.

The above advertisement shows that, for reasons unknown, Prante and Ulbricht decided to strike out on their own as organbuilders in 1854. Perhaps August refused to include Joseph in the reorganization of his firm with Henry Rodewald (dates unknown), and he was unhappy. The notice, however, is the only one that can be found for them, and the partnership never appears in directories. It was therefore probably a short-lived venture. The two men parted ways; Prante going to Louisville, Kentucky, by 1856, and Ulbricht to Dubuque, Iowa, by 1857. Although they both ended up residing in southern Indiana in the 1860s, it was not previously known that these men had prior connections.¹

Source: *Baltimore Wholesale Business Directory and Business Circular, for the Year 1853, Containing Advertisements of the Various Branches of Business Transacted in the City of Baltimore* (Baltimore: Sherwood & Company, 1853), 35.

1. For further information about Prante and Ulbricht, see Michael D. Friesen, "A Survey of Organbuilding in Indiana in the Nineteenth Century," *Organ Atlas 2007* (Richmond, Virginia: Organ Historical Society, 2007), 15–27.

RECENT ADDITIONS TO NEWSPAPER DIGITIZATIONS HAVE MADE it possible to discover new information about organbuilders, and this trend is likely to continue for quite some time. The author has discovered an advertisement which helps to plug gaps in the lives of two 19th-century Indiana organbuilders, as well as to solve a longtime mystery about the Pomplitz firm of Baltimore, Maryland.

The advertisement, which ran in *The Baltimore Sun* from September 12 to October 14, 1854, reads as follows:

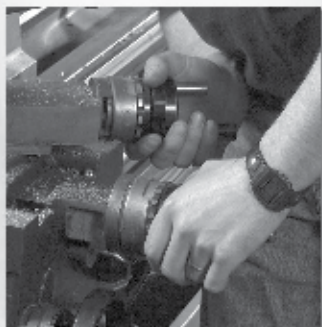


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A Crown Witness Threatened . . .

DALE CARR, ALBERT CLEMENT,
KOOS VAN DE LINDE, PAUL PEETERS

“Will the oldest organ in the Netherlands be returned to its original location? Will it then also be playable again?”

THESE QUESTIONS WERE ASKED IN A RECENT NEWSLETTER OF the Dutch National Service for Cultural Heritage (RCE). The first can easily be answered: “No.” The “original location” of the Netherlands’ oldest organ has been occupied by another organ for more than 50 years. An answer to the second question is less simple. On one side, experts from around the world advocate the continued conservation of this unique organ as a museum piece rather than returning it to playability. On the other side is the RCE mandating that, although the instrument has been the property of the Dutch government for 123 years, its value primarily, resides in the sound. When an organ is only seen as a collection of cultural fragments that can never again be heard, it means that we conserve and exhibit it as an important object, but declare it lost as a musical monument.

The instrument is the Gerritsz organ of 1479 and 1547 that was formerly in the Nicolaïkerk in Utrecht. At the suggestion of the Society for Northern Dutch Music History (VNM), it was bought by the Dutch state in 1886 to be placed in the Rijksmuseum in Amsterdam; making it playable was never part of the conservation program. In the 1950s, the Dutch Monument Service (predecessor of the RCE) advised placing the organ in the Koorkerk in Middelburg, which had been restored after damage in the Second World War. At the time of the dedication, the Dutch government put this church building, including the organ, at the disposal of the Middelburg Liberal Reformed Church Society (VVH) for a period of 100 years. The case and facade pipes were put in place in the Koorkerk in 1952; the interior mechanism was to be restored by organbuilder Van Leeuwen.

Gradually, it became apparent that making the organ playable would be *irresponsible* because of insufficient docu-

mentation, so the instrument was stored in a government depository. The RCE has now proposed making this organ playable. The RCE helped established the Peter Gerritsz Organ Foundation (PGO), with the sole purpose of uniting “the case with the instrument in the original location, so that the complete organ can be heard in the acoustically suitable space where—not coincidentally—it functioned from 1479 until its removal at the end of the 19th century.” To this end, the interior mechanism was set up for research purposes in 2008, though without any notice to the concerned parties in Middelburg. In November 2009, the monograph *Het oude orgel van de Nicolaïkerk te Utrecht, Kroongetuige van de Nederlandse muziekgeschiedenis* (The Old Organ of the Nicolaïkerk in Utrecht, Crown Witness of Dutch Music History) was published.

The idea of making this unique instrument playable has been criticized by experts for decades. Since the publication in 1982 and 1991 of a proposal to build a replica instrument instead of attempting to restore the original, this suggestion has garnered international acclaim, because, as even the foreword of the above-mentioned monograph admits, “some of the original historical material will inevitably be lost in the event of a restoration.” In the meantime, a copy for study (*studiekopie*) of the 1479 original is being made by Gebr. Reil, to which end the original interior mechanism—again without consultation with the VVH or church trustees in Middelburg—has been moved to Reil’s workshop. With this copy for study, for temporary installation in the Nicolaïkerk before the original is moved there, it is hoped to gain experience with this “oldest sound source” in relation to the “original” location. In the present plan, the idea of avoiding loss of substance because of restorative intervention by making a replica instead is not a goal. The present plan is to return the old instrument to its state as of 1885. The validity of this approach can be earnestly doubted, because—according to the RCE—the earliest state has been preserved “only in greatly altered form.” For

example, all of the manual reeds have disappeared, along with more than 75 percent of the Blokwerk pipes and nearly half of the Rugwerk plenum. In addition, most of the pipes have been shortened by a semitone. This altered and greatly reduced state could not remotely approach the intentions of the original builders. The claim that the greatest value of this ancient instrument “resides primarily in the sound” can be clearly seen as illusory. From a musical standpoint, the construction of a replica is vastly preferable to making the original instrument playable. Moreover, it is not possible to put the Gerritsz organ in its original location at the west end of the Nicolaïkerk, because, since 1956, that space has been occupied by a Marcus-sen instrument. One proposal would place the old organ in the north transept, where it will be enclosed by arches both visually and acoustically that are not even as high as the instrument itself. The proposed removal to Utrecht will thus result in a situation without any historical, visual, or acoustical precedent, and this contrasts greatly with the situation in Middelburg, where the case has stood for more than 50 years. Of greater importance is the main scientific question, whether the sole aim of the RCE and the PGO, to make the organ playable, can be considered to be a “responsible” restoration. Being conserved as a museum piece has been a part of the “evolved state” of the instrument for more than a fifth of its life, and the preservation of the “evolved state,” according to the current principles of the RCE, is the goal of the restoration procedures presently in force. Why, after 123 years of museum conservancy, should the Gerritsz organ need to be made playable?

As recently as 2007, the mayor and council of Middelburg decided to refuse permission for the removal of the organ case from the Koorkerk, because to do so would compromise the integrity of the Koorkerk. On July 22, 2009, they decided—following the advice of the RCE, but without any consultation with the church’s congregation—to grant the permit. The damage to the Koorkerk would be completely compensated, according to officials, by the placing of a smaller organ case from the Rijksmuseum’s collection, originally in Harenkarspel. During this procedure the double role of the RCE must be emphasized. On one hand, the RCE initiates and helps organize the project of returning the organ to playability and of moving it to the Nicolaïkerk in Utrecht, while, on the other, in the person of one of its organ experts, it offers a legally mandated recommendation to the city in the name of the minister of culture (who has the authority to grant or deny the requested permit), on the matter of whether the organ case may or may not be removed from the Koorkerk. In this procedure, the RCE thus recommends its own plan to the city, making a travesty of the independence that the RCE’s recommendations are expected to possess. Furthermore, it turns out that the RCE participates directly, via its organ experts in various groups that organize, support, or finance the planned project.

In 2009, just as in 2007, professional consultants, scholars, organbuilders, organ advisers, and museum curators from around the world offered their official views to the mayor and council of Middelburg, advising the refusal of a permit for the removal of the organ case from the church. Nevertheless, the local officials decided against the possibility of a worldwide discussion between independent specialists about the proposed plans for the Gerritsz organ, but simply followed the recommendation of the RCE. Not only has the RCE embraced a position for restoration, but its recent actions have made any discussion about the future of this unique monument impossible.

Despite this, the Middelburg Liberal Reformed Church Society continues to maintain that the Gerritsz organ, both case and mechanism, was placed wholly at its disposal until 2052. Because of this standoff, the Society has officially requested the minister of culture to stop plans to move the organ to Utrecht and, in June 2009, helped to organize the Foundation for the Protection of the Pieter Gerritsz Organ with the goal of protecting its historical importance, and to organize a worldwide, public debate about its future. They fundamentally believe that the instrument is best protected by conserving it as a museum piece without altering the original material. Both the VVH and the new Foundation have initiated a court appeal against the granting of the permit for the removal of the organ case from the Koorkerk. Now that the necessary arguments can only be conducted via costly and time-consuming legal procedures, the future of this unique cultural monument is uncertain. At the moment, one can only hope that this organ’s role as the “crown witness of Dutch music history” will not soon be cut short by a futile and vain “restoration.”

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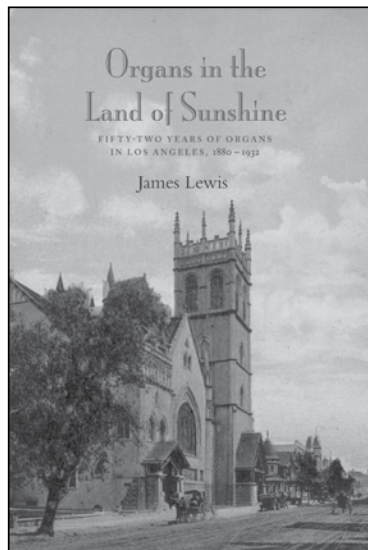
SHEET MUSIC



BOOKS



RECORDINGS



Organs in the Land of Sunshine: Fifty-two Years of Organs in Los Angeles 1880 – 1932 by James Lewis is the latest publication of the OHS Press. 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.




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Annual Meeting of the Membership

Wednesday, July 8, 2009

**Marriott Hotel
Key Center
Cleveland, Ohio**

Call to Order: The meeting was called to order by President Libin at 1:18 p.m. on Wednesday, July 8, 2009, and a quorum was acknowledged. President Libin noted that Officers and Councillors have submitted written reports for attendees to read. He thanked the 2009 National Convention Committee for their industrious work in presenting this week's events.

Approval of Minutes:

Moved: Paul Marchesano; second: J.R. Daniels; to accept the minutes of the 2008 Annual Meeting, held Friday, July 18, 2008, in the First Baptist Church, Seattle, Washington, and as published in *The Tracker* 53, no. 1, pages 42–43. Motion passed unanimously.

A moment of silence was called in remembrance of those members who had died since the previous annual meeting: Lars Angerdahl, George A. Armanini, V. David Barton, George E. Barzey, William G. Boggs, Jr., Charles E. Charman, Robert J. Goff, Donald B. Gray, William Barnes Hunt, Lynn G. Kent, Thomas A. Klug, August E. Knoll, Stanley J. Lowkis, Thomas Orr, Ralph D. Page, Travis R. Powell, Daniel G. Sands, Frank Stearns, Mary Carter Stone, Richard Urciolo, Theodore P. Votteler, James L. Walker.

President's Report:

Laurence Libin. Overall,

despite current budget woes our Society remains in reasonably good shape thanks to prudent management and close oversight of programs and expenses. The President acknowledges the rapidly rising number of imperiled organs. He noted the Society's increased presence at events sponsored by sister societies and enhanced internet presence. He called for increased efforts to direct more attention to inner-city and minority communities, the custodians of so many overlooked instruments. Mr. Libin called upon members to honor the creative work of today's organ builders just as we honor the products of their forebears.

Vice-President's Report:

Joseph McCabe. The Vice-President has been busy with preparations for this week's National Convention of the Society. He continues to work with other organizations to secure the future of numerous imperiled organs, particularly those in various Catholic dioceses and the Cleveland Public Auditorium. His future projects will include production of a 2010 calendar featuring organs of the Pittsburgh, Pennsylvania, convention.

Treasurer's Report: James Stark. For the 2007–2008 Fiscal Year ending September 30, 2008, the Society's operating expenses exceeded operating income by \$3,356. Assets at year end were \$1,973,539; liabilities totaled \$136,478. Balances in Permanent and Reserve Funds totaled \$1,577,789, and undesignated retained earnings totaled \$259,270. Designated

gifts received during the year totaled \$193,388. At the end of the fiscal year, the total market value of the Society's Endowment Fund stood at \$466,192. Memberships totaled 3,250 at September 30, 2008, versus 3,329 at September 30, 2007.

Executive Director's

Report: Daniel N. Colburn, II. The Executive Director has worked hard with the Vice-President in preparations for the Cleveland convention. He works also with all other future convention committees, as well. The membership advertising campaign has been another focus of his work. Despite the good results of this campaign, retaining membership remains the biggest problem facing the OHS. Society giving beyond basic dues is very strong, despite the present economic situation. Last winter, the OHS Legacy Society was inaugurated to recognize those who have made plans to assist the Society through their wills. Compact disc sets from the 2004 Buffalo and 2007 Central Indiana conventions were released within the past year. Mr. Colburn oversaw the membership's revision of the bylaws and election of National Council members by mail ballot. He led the members in expressing thanks to the outgoing members of the National Council: Laurence Libin (President), Carol Britt (Councillor for Archives), and Jack Bethards (Councillor for Organizational Concerns). Mr. Colburn recognized and thanked Barbara Owen and Lois Regestein for their work as tellers for the recent Council election.

COUNCILLORS' REPORTS

Archives: Carol Britt. A surplus of nearly \$20,000 was realized by the American Organ Archives organ tour, which 142 persons attended. Another tour is under consideration. Plans are underway to celebrate the fiftieth anniversary of the Archives. A promotional video of the Archives is in production. David Brown has joined the Archives Governing Board, replacing Lynn Edwards Butler. The Archives acquired some books from the collection of Paul Fleury. The Lloyd and Goodwin families have been donating items to the Archives, as well. Martin Walsh continues to purchase items of interest for the Archives, as well.

Conventions: Allen Kinzey. Mr. Kinzey thanked the 2009 National Convention committee for their hard work. The 2010 Pittsburgh convention will begin June 21 and end June 25, with an optional day on June 26. The 2011 Washington, DC, convention will begin on June 27 and conclude on July 1. It will be headquartered at the Holiday Inn Crystal City. In addition to his written report, Mr. Kinzey called for submission of bids for additional future conventions.

Education: James Cook. The E. Power Biggs Fellowship Committee awarded four fellowships for this year's convention. Thirteen Historic Organ Citations have been awarded since the last annual meeting of the membership, with four more presently under consideration by the

Citations Committee. One Citation was rescinded by the National Council within the past year. The Pipe Organ Database continues to expand in terms of the number of entries, number of associated photographs and stoplists, and number of people participating. These statistics were accurate on June 26: 41,488 entries; 2,611 stoplists; 3,594 digital images/photographs; over 1,400,000 views of the Details page since July 2008.

Finance and Development: Randall Wagner. The Society's eight-year-old Endowment Fund has been well supported with gifts and bequests. In turn, the income from the Endowment has been supportive to the Society and its many projects. With conservative management in the current economic downturn, the funds have had comparatively minimal losses. From the inception of the Endowment Fund in 2001, Richard Walker has been a member of the Advisory Board. Richard has decided to retire when his term ends this year. The OHS thanks Richard for his interest, enthusiasm, and management skills.

Organizational Concerns: Jack Bethards. Membership in mid-June stood at 3,090. Membership revenue exceeds budget expectations, as more people have joined at above-minimum sponsorship levels. Ten organbuilding firms joined Mr. and Mrs. Wesley C. Dudley in providing outstanding leadership contributions toward the membership advertising campaign. David Barnett,

Society Controller, is well on his way to recovery from injuries suffered in an accident while working on an historic organ. Throughout recuperation, he has continued his OHS work. The Chapters have been requested to submit information about their activities for publication in *The Tracker*. In addition to his written report, Mr. Bethards challenged each Society member to bring a new member to our rolls in the next year.

Research and Publications: Scot Huntington. In September 2008, Gregory Crowell resigned as Director of Publications. In October, the Publications Governing Board recommended Rollin Smith to the National Council as Interim Director of Publications. More recently, he has been named permanent Director of Publications. A substantial backlog of book titles is now in queue. Last Autumn, the Publications Governing Board published a monograph which dealt with the installation of the landmark E. & G.G. Hook & Hastings pipe organ in the Cincinnati Music Hall, as a gift to the membership along with a fund raising appeal to establish a Publications Fund for the purpose of funding new publications. The membership response produced close to \$20,000. A report from Rollin Smith was also included, which provided a list of books and monographs presently in various stages of production, as well as articles for future publication in *The Tracker*. The Councillor publicly recognized Len Levasseur for his work with layout of

the Society's publications, as well as the new Director of Publications, Rollin Smith.

OLD BUSINESS

E. Power Biggs Fellows: The four Biggs Fellows for the 2009 National Convention were introduced by Biggs Fellowship Committee Chair Derek Nickels: Colin Knapp of Michigan, Mark Paisar of Wisconsin, Brent Stull of Kansas, and Jeremy Wance of Oklahoma.

Distinguished Service Award: Past recipients of the award since 1976 were recognized for their efforts on behalf of the Society by the Chair of the Distinguished Service Award Committee, Daniel Schwandt. The 2009 Distinguished Service Award is presented to Randall E. Wagner. Past recipient Barbara Owen was introduced to provide remarks about Mr. Wagner's accomplishments for the Society. Mr. Wagner expressed his gratitude for the award.

Election Results: Results of the 2009 National Council elections were announced by the Executive Director. Barbara Owen served as teller, assisted by Lois Regestein. President: Scot Huntington, Stephen Schnurr. Vice-President: Joseph McCabe, Frederick Morrison. Councillor for Archives: Christopher Marks, Keith Williams. Councillor for Organizational Concerns: Dana Robinson, Daniel Schwandt. Councillor for Research and Publications: Dennis Northway, John Speller. Scot Huntington is elected President. Joseph

McCabe is elected Vice-President. Christopher Marks is elected Councillor for Archives. Dana Robinson is elected Councillor for Organizational Concerns. Dennis Northway is elected Councillor for Research and Publications.

NEW BUSINESS

Nominating Committee: President Libin opened the floor for nominations to the 2009–2011 Nominating Committee. The following names were submitted: Carol Britt, Jack Bethards, Len Levasseur, James Johnston, and Laurence Libin. Moved: Paul Marchesano; second: Thomas Jefferson, to close nominations to the committee. Motion passed unanimously. Moved: Robert Barney; second: Paul Bender, to approve the Nominating Committee as presented by acclamation. Motion passed unanimously.

Presentation on 2010 Convention: the President introduced James Stark, Chair of the 2010 Convention Committee for Pittsburgh, Pennsylvania, to briefly introduce highlights of the Society's visit to that region next year.

Mr. Colburn and Mr. Libin led the membership in expressing thanks to the staff of the Society for their hard work.

Moved: J.R. Daniels; second: Carolyn Booth, to adjourn. Motion passed unanimously. Meeting adjourned at 1:51 p.m.

Respectfully submitted,
Stephen Schnurr, Secretary.
Tuesday, July 14, 2009

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

A regular meeting of the Governing Board ("GB") of the American Organ Archives of the Organ Historical Society was held on Sunday, August 24, 2008, at 7:23 P.M. EDT at Twin Lake Village, New London, New Hampshire. Notice of the meeting had previously been given. Present were governors Carol Britt (Chair), Hans Davidsson (by telephone at 8:50 P.M.), and James L. Wallmann (Secretary), and Stephen L. Pinel, the Archivist. Governor William Parsons was absent and excused. Also present were Scot Huntington (Society Vice President and ex-officio member) and Randall Wagner (National Councillor).

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

1. *Establishment of quorum.* The Chair called the meeting to order. An agenda for the meeting (Attachment A) had previously been distributed. When Dr. Davidsson joined the meeting by telephone, a quorum of the GB was present to transact business.

2. *Approval of minutes of February 11, 2008 meeting.* The minutes of the February 11, 2008 meeting of the GB had

previously been circulated for review. Upon motion duly made (Dr. Britt) and seconded (Dr. Davidsson), it was

RESOLVED: That the minutes of the meeting of the Governing Board of the American Organ Archives of the Organ Historical Society held on February 11, 2008, be, and hereby are, approved.

Mr. Wallmann will transmit these minutes to the Society's Director of Publications for publication in *The Tracker*.

3. *Archivist's Report.* Mr. Pinel reported that Cassidy Cataloguing Services was training a new cataloger to work on materials from the Archives. There were about 400 non-duplicate items in the Hilberath collection. These were almost all German and Dutch booklets on the organ. About 80 percent required original cataloging. Martin Kares works for the German government as an organ advisor and had spent a week at the Archives. He sent 75 organ booklets to the collection. Messrs. Pinel and Huntington are working with a family on an important collection of early American materials.

The GB discussed Mr. Pinel's request for guidance on his work schedule.

The GB thanked Mr. Pinel for his efforts to the Archives, the Society, and American organ scholarship in general.

4. *2008 tour update.* The 2008 New England tour has seen 142 participants for a total surplus expected to be between \$19,000 and \$20,000. Participants received a letter with their registration materials on the tax deductibility of the tour. The organ to be played by Dr. Britt later in the week is not yet finished. A contingency plan is in place if the instrument is not available for the concert.

5. *Budgets.* The 2007–2008 budget is close to what had been projected. The GB is working with Jim Stark, Society Treasurer, to refine the budgetary process. An Archives Fund deficit has been repaid. Mr. Wallmann offered to revise the 2008–2009 budget in light of discussions from this meeting.

6. *Planning for 2011.* The quincentenary of the first book published about the organ, Arnold Schlick's *Spiegel der Orgelmacher und Organisten* (1511), is in 2011. It would be nice to have the fifth Archives symposium in 2011 to celebrate the 50th anniversary of the establishment of the Archives and 500 years of books on the organ. There was general agreement that this was a good idea. Messrs. Wallmann and Pinel will look into the possibilities of a symposium for 2011 in or near Princeton.

7. *Other business.* The 2007 symposium with the Eastman Rochester Organ Initiative (EROI) was properly a budget item for the National Council, not the Archives.

The resignation of Ms. Butler was noted. Upon motion duly made (Mr. Wallmann) and seconded (Dr. Britt), it was

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

Names to fill this vacancy were discussed.

Dr. Davidsson reported that plans for the 2008 EROI symposium are in place and the symposium is expected to be a success.

Upon motion duly made (Mr. Wallmann) and seconded (Dr. Davidsson), it was

RESOLVED: That Ed Boadway and Stephen Pinel be, and they hereby are, thanked by the Governing Board of the American Organ Archives for their tireless work in organizing the 2008 New England organ tour to benefit the American Organ Archives.

8. *Date for next meeting.* Plans were tentatively made to meet by telephone on Thursday, February 26, 2009 at 8:00 P.M. EST.

★ ★ ★

The meeting adjourned at 9:06 P.M. EST.

James L. Wallmann, Secretary

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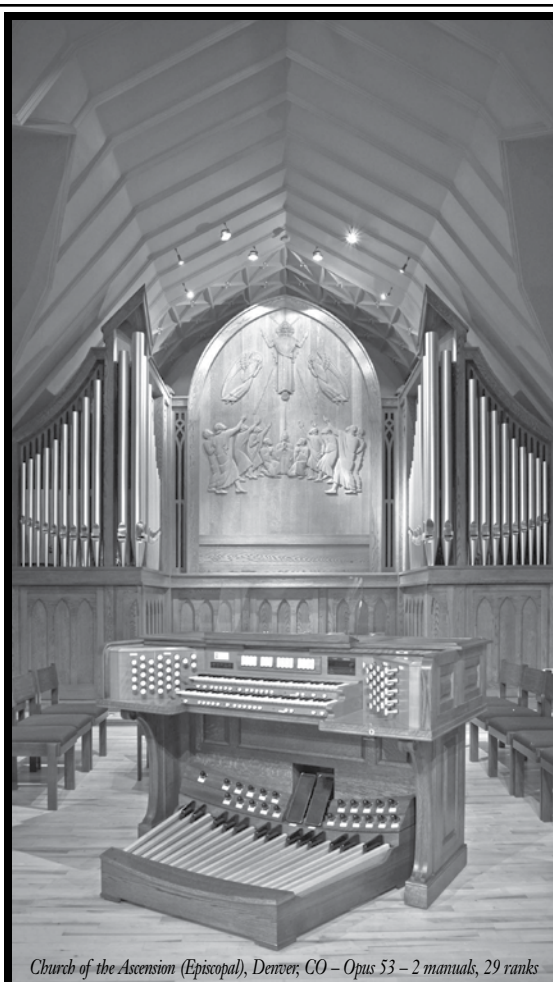
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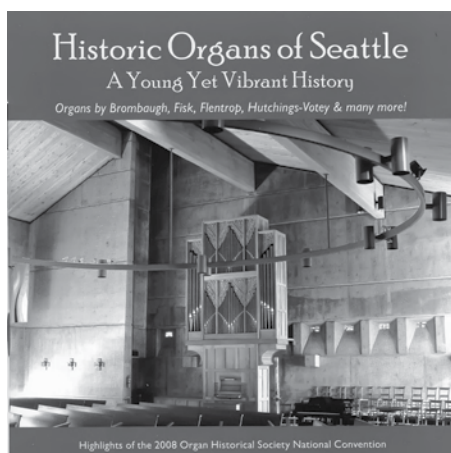
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Historic Organs of Seattle, Highlights of the 2008 Organ Historical Society National Convention, OHS-08, 4 CDs.

It feels funny reviewing a recording that includes my own performance, but there are so many wonderful items in this set that I can skip over mine without any problem. The subtitle of the Convention, "A Young Yet Vibrant History," describes well the organ scene in the Pacific Northwest. Some 24 organs in Seattle, Tacoma, and nearby towns are heard. The color photograph on the cover was aptly chosen: the beautiful 1979 Brombaugh organ in Christ Episcopal Church, Tacoma, where convention chairman David Dahl plays every Sunday. No other person has had more to do with the vibrancy of the area's organ scene than David. And no one was better suited to be our top host for this occasion. I wonder if most realize what a miracle it is that we have these wonderful recordings of our conventions. Bear in mind that recording engineer Edward J. Kelly has to dash to each location, get his equipment set up, and be ready to push the "record" button when the bus arrives and the organist begins the program; yet every organ is heard to its best acoustic advantage.



The organs are, for the most part, new, built by the talented and dedicated builders of the area, Brombaugh, Bond, Pasi, Fritts & Richards, Fritts, and Coulter, but they all owe debts of inspiration to old organs of Europe and

America. Relatively new organs from Europe were also represented by Metzler, Flentrop, and Gebrüder Späth. A sprinkling of old American organs offered welcome sights and sounds and the grand star was the mighty Hutchings at Saint James' Cathedral in Seattle.

Immediately following my track on the first CD is heard applause. I was delighted and puzzled that this was included until I realized that actually it was for the following track and was inspired by the sight of Andy Crow at the Wurlitzer in the Washington Center for the Performing Arts in Olympia as he was ascending from the orchestral pit playing "There's no Business like Show Business." After some sparkling and stylish solos he descended back into the pit and accompanied a Laurel and Hardy film. He was so good at it that I forgot he was playing because his performance so perfectly suited the movie. The playing on these CDs, with one possible exception, is of a very high order and each performer shows off the organ in question very well. Again, we have a beautiful document of a wonderful event. Incidentally, I think it would be a good idea to reissue the old convention recordings that were on LP's. Some of the organs and organists on those are no longer extant, and I suspect most of us no longer have LP playing equipment.

Michael Unger, Organist at the 1984 Marcussen Organ in the Musashino Civic Cultural Hall, Tokyo, Naxos Laureate Series 8.572246.

This is an organ recital which I assume was a result of Mr. Unger's winning the First Prize of the Sixth International Organ Competition Musashino-Tokyo in 2008. As one would expect of such a prize winner, the performance is stellar. Canadian born, Unger has won a number of competitions. His schooling includes the University of Western Ontario and Eastman, where he was a student and teaching assistant of David Higgs and William Porter. The recital program is a nice collection

of pieces, well related to each other. It includes Buxtehude's *Praeludium in E Minor*, two chorale-preludes and the *Praeludium and Fuga A Minor* of Bach, two works by Gaston Litaize, and one each from Widor and Messiaen.



The Marcussen organ acquits itself very well, with a warm yet clean sound. The hall has a slight bit of reverberation, so there is enough envelope to develop the tone of the instrument. I did notice an imbalance on certain pedal notes. I doubt this was due to uneven voicing, and suspect instead that the microphone(s) placement was slightly off. It's not a serious problem; the recorded sound is otherwise quite good.

The Naxos Laureate Series appears to be devoted to prize winners. Two other organists are represented on its list, and many other instrumentalists, including a raft of guitarists. It seems to be a fine effort to promote young artists. You will enjoy this CD even if you already have recordings of all the works included here. And it is a good opportunity to hear one of our most promising young players.

Harmonies/Orgel Modern, Martin Haselböck, organist, on the 2001 Karl Schuke in the Concert Hall of the Philharmonie in Warsaw, New Classical Adventure 60160-215, hybrid multi-channel, plays on both CD and SACD players.

Elsewhere I've reviewed two recordings of music of the 17th and 18th centuries from Vienna's Court from this

company. This recording, however, is something completely different. I must say that the first hearing left me feeling rather cold. I thought I liked modern music. I even made a transcription of Ligeti's *Volumina* and performed it once. But a bit over an hour of *avant garde* was more than I could enjoy. Still, I felt I should give the recording a second chance, and am reservedly glad I did. Some things began to click on the second hearing.

Haselböck performs the music flawlessly, and obviously with great zest and appreciation. The large Schuke organ seems ideally suited to the music, and would doubtlessly be equally happy with more traditional fare. The first work is by Ernst Krenek (1900–1991) and has a “program”: the four winds, *Euros* (the east wind), *Notos* (south), *Zephyros* (west), and *Boreas* (north). This helps in appreciating what could otherwise be described as twelve-tone wandering. Incidentally, this piece was first performed by Marilyn Mason. György Ligeti (1923–2006) is represented by *Two Etudes*. The first consists of 230 harmonies, each modified by one note, and is a rather static, haunting series of quiet sounds. The second is a bit livelier, but both produce interesting but unusual effects because the wind pressure of the organ is lowered in various degrees. Cristóbal Halffter (b. 1930) is represented by his *Ricerca para Organo* of 1981. It has interesting moments but I haven't quite figured out why it is called *Ricerca*. At times I found myself actually enjoying parts of *Zwei kleine Stücke für Orgel* by Alfred Schnittke (1934–1998). He often drifts into tonality in a pleasing way. The final work, by Rainer Bischof (b. 1947), is a cadenza from his Concerto for Organ, Opus 19. After its first performance the idea arose that the cadenza would be suitable as a solo work. It lasts just over ten minutes, so it certainly has enough substance to justify this.

The CD has copious notes, including much biographical material about Martin Haselböck written by Ursula Haselböck, details about the organ and its stoplist, and some interesting and historical photographs. This is a fine CD for those of you who enjoy this sort of music. It is a useful record of some recent and important trends in organ music. But if modern composition is not your thing, avoid this one.

***Organ Music at the Viennese Court*, Wolfgang Kogert, organist. Wiener Choralschola conducted by Daniel Mair, 1714 Sieber organ in the Michaelerkirche, Vienna, New Classical Adventure 60206. *Organ Music of the Viennese Court*, Jeremy Joseph, organist, Wiener Choralschola conducted by Daniel Mair, 1642 Freundt organ in Stiftskirche Klosterneuburg, Austria, New Classical Adventure 60207.**

These two CDs provide a fascinating and beautiful exploration of an important, yet less familiar, part of our organ heritage. The first one features an organ I do not recall from my Fulbright year in Vienna, 1967–1968. It may be simply a matter of fading memory (it was over 40 years ago!) or perhaps I was influenced to ignore the instrument because of what I read in Oskar Eberstaller's *Orgeln und Orgelbauer in Österreich*. This was the definitive work on Austrian organs then and was published in 1955. Writing about the Sieber organ in the Michaelerkirche, he states (my translation) “The sound is not outstanding in that the Pleno is in no way particularly powerful but, instead, somewhat thin, although clear and distinct. A few stops are well-voiced.” If the sound on this CD is a true indication, and I think it is, either Eberstaller had an entirely different idea about good organ tone, or the instrument was not in very good condition when he knew it. I suspect the latter is primarily the case. It is an example of a peculiarly Austrian approach to organbuilding, even though the builder, Johann David Sieber was from just across the border in Brno. It should be mentioned that in this period it was

customary in larger churches to have not only an organ, choirs, and soloists, but also an orchestra. Thus it was important that all these forces be arranged in a fashion to facilitate performance.

This was often complicated by the fact that a lot of light was needed to illuminate the elaborate and theatrical Baroque decor of the church interior, which usually meant that a large window was in the back wall of the music gallery. So, the organ often was placed with the Great division on one side and the Pedal on the other (with Pedal facade pipes on both sides, or the Pedal divided on both sides), a free-standing console in the middle of the gallery, and a *Rückpositiv* on the gallery rail. In



the instance of the Michaelerkirche, the console also contained pipes belonging to a *Continuowerk*, which, naturally, was ideally placed to support and blend with the orchestra and choir. At the time Eberstaller wrote, the *Rückpositiv* pipes had been relocated in the rear of one of the main cases. A thorough restoration in 1987 by Jürgen Ahrend returned the organ to its original and quite wonderful sounding state. The Michaelerkirche CD is devoted to the music of father and son, Georg and Gottlieb Muffat. Two of the pieces by Gottlieb are performed in *alternatim* with Gregorian plainchant beautifully sung by the Viennese Choralschola. Wolfgang Kogert is a fine performer and his sensitive and musical playing brings these beautiful works to life. I was particularly charmed by



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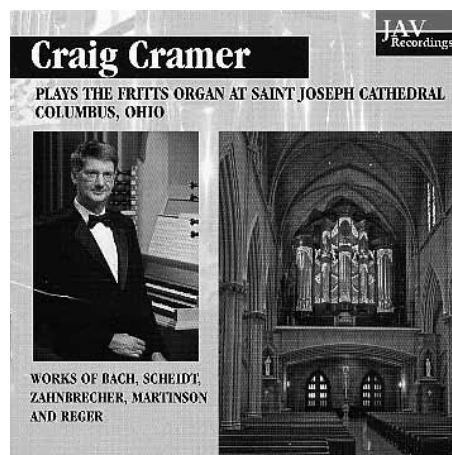
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the *Toccata decima quinta & Capriccio decimo quinto* “desperato” by Gottlieb Muffatt. The charming Unda Maris-like Piffares on the Hauptwerk in the *Toccata* is hauntingly beautiful, and it is worth buying the CD in order to hear it.



Craig Cramer plays the Fritts Organ at Saint Joseph Cathedral, Columbus, Ohio. Works of Bach, Scheidt, Zahnbrecher, Martinson, and Reger. JAV174.

Craig Cramer is a genial gentleman whose demeanor masks a tremendous musical talent. Paul Fritts is also a genial, modest personality who has an amazing ability to conceive and produce marvelous instruments. Put them together and some remarkable sparks fly. The organ at Saint Joseph Cathedral is, in Fritts's words, “our largest and most eclectic.” That it is eclectic is well-demonstrated in this CD with the wide range of musical styles essayed. Large it certainly is. The sheer number of stops on the Great completely routs the old notion that tracker organs cannot be successful if there are too many registers. The Great has, count 'em, 21 stops, and three are at 16' pitch. Fritts's reed stops are always exquisitely voiced and regulated, but usually have a relatively dark sound because of being inspired by Schnitger *et al.* Here, however, we have a few brighter timbres. The Hautbois in the Swell is patterned after Cavaillé-Coll, and there is a flare of horizontal Trumpets hiding behind the Pedal facade pipes. Yet, even with

these brightnesses, the overall character of the ensemble is massive and regal, rather than glittering and evanescent. This ponderousness is especially appropriate in the Bach *Prelude in C Minor*, BWV 546. Scheidt's *Variations on a Gagliarda of John Dowland* is an exploration of the various reed stops, particularly those of a more archaic quality. The anonymous *Batalha* gives the horizontal reeds a rousing workout. The work by Toni Zahnbrecher, a composer new to me, is the only one he has written for organ. It is based on his wife's name, Beate, and is in a definitely “retro” harmonic language, but beautifully constructed and delightful. It is immediately accessible; the Joel Martinson *Incarnation Suite* following it requires more careful attention. Given that, the rewards are considerable. The music has a rich depth and its unique harmonic language grows on one. The final work, Reger's *Zweite Sonata*, gets a masterful performance, blazingly brilliant and virtuosic. At times, its power and turgidity seems almost overbearing, but it is a searing experience. This is an excellent exposition of a fascinating, colorful organ, doing what organs are supposed to do, playing beautiful and uplifting music.

— GEORGE BOZEMAN

Oliver Messiaen: Livre du Saint Sacrement. Paul Jacobs, organist. Aeolian-Skinner organ, Church of Saint Mary the Virgin, New York City. Naxos, 2009.

Does the world really need another recording of Messiaen's *Livre du Saint Sacrement*? At last count, there are at least ten others, so why would Naxos or any other company risk financial loss by issuing a new recording of this daunting work? Given the poor reception the work received at its world première performance in 1986—Almut Rössler playing the Möller organ at Metropolitan Methodist Church, Detroit, it is remarkable that there are now so many complete recordings. There is no small irony in the fact that many works in

our standard musical repertoire were initially greeted with audience hostility. Brahms's Symphony No. 4 was met by an unsympathetic Boston audience in 1886; in 1897, the first performance of Rachmaninoff's Symphony No. 1, under the baton of a drunken Glazunov, was a disaster. César Cui likened the work to “a symphony on the Seven Plagues of Egypt.” The best of all disastrous openings was the 1913 première of Stravinsky's *Le Sacre du Printemps* at the new Théâtre des Champs-Élysées in Paris, with the performance provoking the audience to riot. Certainly, there was no riot or rowdy behavior at the 1986 opening of Messiaen's *Livre*; many in the AGO convention audience just quietly walked out of the building. Rössler's performance aside, a major cause of the work's cool reception was the inappropriate performance venue.



It is often said that Bach's music is so universal that no matter what indignities it may suffer, it still sounds great. Frankly, Bach's organ *Prelude and Fugue in E-flat* (the St. Anne) remains exciting even if played by a saxophone quintet in an acoustically dry recital hall. Messiaen is different. Indeed, the organ works of Messiaen—like those of Buxtehude and Couperin—are idiomatic to a specific tonal style and a specific acoustic. Taking the music out of its context is folly.

This takes us back to the rhetorical question: “Does the world really

need another recording of *Livre du Saint Sacrement*?" especially given that neither organist nor organ is French. Borrowing from Robert Schumann's comments on Brahms, "hats off, ladies and gentlemen," Paul Jacobs's new recording made on the Aeolian-Skinner organ at Church of Saint Mary the Virgin, New York City, is a must-have winner.

The four-manual organ was installed in 1932, and was incomplete, having only 59 of the 86 ranks planned. In 1942, extensive revisions and additions were made under G. Donald Harrison's direction, enlarging the instrument to 81 ranks. Between 1988 and 2002, Mann & Trupiano added another 32 ranks, many of which complete the original specification of 1932. Despite all these tonal changes, the ensembles are well balanced and cohesive; and the instrument is large enough to provide the organist with almost all of Messiaen's written registrations. Where resources are not available, Jacobs alters registrations, an act that certainly would have been met with Messiaen's approval. Jeniffer Bate, who knew Messiaen well and who recorded *Livre du Saint Sacrement* at La Trinité, maintains that the overall effect was more important to Messiaen than the actual registration on the printed page.¹

Messiaen set about writing this thematic cycle on the sacrament of Communion in 1984, incorporating sketches written as early as 1981.² Beginning in April 1984, he worked with remarkable speed and completed the 15-movement work in June of that year. In December, he began making thorough revisions and added three more movements. During the winter, he worked on registrations and finished the expanded work in February 1985. Messiaen was deeply religious and had a special affinity to the theologian Dom Colum-

bia Marmion, whose book, *Le Christ dans ses mystères*, was an important influence on many of Messiaen's compositions, especially *Livre du Saint Sacrement*.³ The 18 movements are arranged into three thematic groups. Movements I through IV are a prelude and acts of adoration, numbers V through XI recount events in the life of Christ, and XII through XVIII reflect the mysteries of the Sacrament.

The first three measures of movement VI are played on a three-rank Cymbale only. For the ear, the actual notes on the page are masked by the quint-unison-quint pitches of the mixture. The composer described the movement as a representation of the desert "where manna fell from the skies. High-pitched chords for the three-rank Cymbale on the Récit evoke the silence and peace of the desert." In the opening measures of movement XI, the combination of stops at 32', 16', and 8' pitches and the low position of the notes on the page obscure pitch definition altogether and create a mysterious, opaque texture of quiet, rumbling combination tones. Again, in the words of the composer, "Day has not yet come; it is the end of night, but still dark. Confused, chromatic and gradually rising counterpoints describe this moment."

Given the abundance of recordings available, it is enlightening to compare Jacobs' efforts with those of others. He chose his instrument wisely. While the organ at Saint Mary's bears little resemblance to Messiaen's instrument at La Trinité, it has the necessary resources to be a worthy vehicle for his music, especially when combined with the church's rich acoustics and Lawrence Trupiano's splendid tuning. Michael Bonaventure's recent recording on the Rieger organ at St. Giles Cathedral in Edinburgh is considerably less rewarding. One would expect Jeniffer Bate's recording made in

the presence of Messiaen at La Trinité to be the recording of choice, but it is spoiled by plodding tempos (presumably with Messiaen's blessing) and an out-of-tune organ. Indeed, her performance is over 20 minutes longer than Jacobs's, yet he never sounds rushed; and, at 101 minutes in length, Jacobs's timings are comparable to those of Olivier Latry. Mr. Jacobs's performance rises above all others, however, because of his keen sense of rhythm, his ability to bring clarity to thick textures, and his exquisite sense of phrasing.

As a sign of the times, Naxos chose first to release this exciting recording as an MP3 download. The two-CD version will be available in September 2010.

— BYNUM PETTY

***The Historic Fort Wayne Embassy Theatre*, Dyne L. Pfeffenberger. Bloomington, Ind.: Quarry Books, Indiana University Press, 2009. 120 pp., hard-bound, \$24.95. Available from ohscatalog.org.**

This handsome book was assembled for the 80th anniversary of the Embassy Theatre by Mr. Pfeffenberger, historian of the theater until his death in 2009. It contains many photographs that convey a balanced impression of the theater, its organ, and the adjacent hotel over a span of many years.

Chapter Two is devoted entirely to the organ, a Page instrument of four manuals, 16 (originally 15) ranks of pipes, and various traps. The company, based in Lima, Ohio, built approximately 100 theater organs between 1924 and 1929, in addition to church organs. Page primarily built smaller instruments, and its organ at the Embassy is one of four organs of this size, especially rare because it is one of the few theater organs by any builder that is still in its original installation. There is a brief description of the differences between theater and classical organs, as well as how this theater organ has been used over the years. Console renovation and restoration were accomplished in 1988. An otherwise informative chap-

1. See "Letters" in the February 2010 issue of *The American Organist*.

2. Peter Hill and Nigel Simeone, *Messiaen* (New Haven: Yale University Press, 2005), 344.

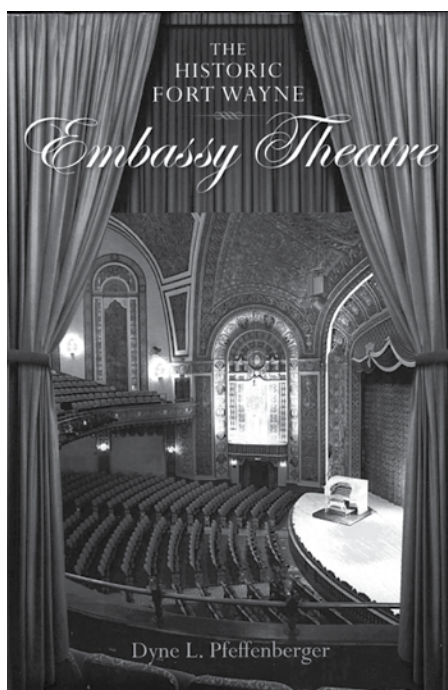
3. Andrew Shenton, *Olivier Messiaen's System of Signs: Notes Towards Understanding His Music* (Burlington, Vt.: Ashgate Publishing Company, 2008), 22.

ter, it does not include a complete stoplist or a listing of ranks.

The story of the saving and restoring of the theater is included, with some colorful fund raising ideas and the emotional cartoons from "Gasoline Alley" that helped raise public awareness. The group that handled the restoration approached their project from the best possible direction:

The newly formed Embassy Theatre Foundation realized the organ was a focal point of theatre operations and that there was strong community support to preserve it. Other needs, however, took precedence. The building needed a new heating plant. The roof leaked. The organ therefore had to wait its turn.

How many historic organ restorations have been ruined by rain from a failing



roof? This will not happen to the Embassy Page.

There are beautiful photographs of the console, the pipes in and out of chamber, and even the hand-painted Phoenix Drum among other percussion. Also included are photos of the big-name stage performers as well as the great organists who played the Page, such as Buddy Nolan and Bob Goldstine. I have visited the Embassy twice and was warmly greeted by Mr. Pfeffenberger each time. His attention to detail is evident throughout the book. This is a moving tribute to a landmark movie palace and its organ and would make an excellent gift for friends and lovers of both theaters and organs.

— JOHN APPLE

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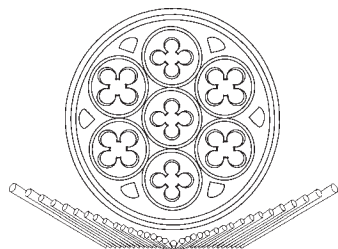
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Articles of Interest

from other organ journals around the world

"West Coast American Holiday, 2008: The OHS Convention 2008" (Mark Jameson) *The Organ Club Journal* no. 2 (2009) 50–65.

"Reviews: The OHS Convention 2009, Cleveland, USA" (Kelvin Hastie) *Organ Australia* 5, no. 3 (September 2009): 41–43.

"Organ Historical Society: Cleveland, Ohio, Convention 2009" (Mark Quarmby) 28–29; "The Sydney Opera House Grand Organ Forced to Cancel" (Mark Fisher): 31–32. *The Sydney Organ Journal* 40, no. 4 (Spring 2009).

"Saint-Pierre de Rome, Aristide Cavaillé-Coll et Alphonse Simil; Un Projet d'orgue monumental non réalisé (1875); Étude artistique de buffet" [St. Peter's in Rome; Aristide Cavaillé-Coll and Alphonse Simil; An Unrealised Project for a Monumental Organ; An Artistic Study of the Case] (Jean-Michel Sanchez) *L'Orgue* no. 286 (September 2009): 63–71.

"Interview with Martin Pasi About His Organ in Omaha" (Klaus Rensch and Mark Brombaugh) *ISO Journal* no. 32 (December 2009): 19–31.

Mendelssohn in the Palace: The Organ in the Ballroom at Buckingham Palace" (William Whitehead) *The Organ* 89, no. 350 (Autumn 2009): 42–43.

"Gli organi di legno della Guardaroba medicea nel XVII secolo" (Giuliana Montanari): 63–103; "Un progetto di restauro del 1770 parzialmente in versi" (Renzo Giorgetti): 105–9. *Informazione Organistica* 20, no. 1 (April 2008).

"The Legacy of Richard Whitelegg" (Bynum Petty) *Journal of American Organ Building* 24, no. 3 (September 2009): 6–14.

"Is Your Unit Orchestra Ready to Rise to the Occasion?" (Edward Millington Stout III) *Theatre Organ* 52, no. 1 (January/February 2010): 16–17.

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HILBORNE ROOSEVELT ORGAN HUMORIST

By Kenneth F. Simmons

We are all pretty well acquainted with the results of Hilborne Roosevelt's interest and work in the organ world. His organs prove his thorough study and his inventive genius. That he also was the possessor of a keen sense of humor may be not so well known. The famous cartoon "Work & Play," which has appeared often in THE AMERICAN ORGANIST, is the work of Hilborne's pen. I am fortunate in having an autographed copy of this in my collection.

In 1876, at the time of his "electric" organ at the Philadelphia Centennial Exhibition, Hilborne Roosevelt drew up another organ specification that appeared as a companion to the Centennial organ's stoplist. This lesser-known specification is hereby quoted for posterity (and the humor that it affords):

1776 E — PLURIBUS — ORGANUS 1876
GRAND ORGAN for the
ENHARMONIC TEMPLE, SIAM
Manufactured especially for this occasion
by the GREAT NORTH ORGAN &
ACCORDIAN CO. (Limited)

And which can now be seen and heard (by the aid of a smoked glass) in the position, OVER THE LEFT of the Grand Gallery, of the other side of the Great Hall of the CENTENNIAL BUILDINGS. (See Guide Book).

Height of Case, with flagpole, 210 feet.

Height of Case, without flagpole, something less.

Width of Case, from the front to the back door, 18 feet, 6 inches.

Manual Compass, 7, by 9 Pedal Compass, 9 by 7.

Latitude, 7 octaves. Longitude, Once a month.

Motors - Steam - Gas - Wind-mill - Hydrophathy.

The key boards are numerous supplied with extra sharps and flats, for the sake of the music of the future, and the noise to come.

GREAT ORGAN*

Open Diapason (front pipes) 2 feet
Shut Diapason (back pipes) . . . 2 feet and a half
Gamboge (metal)6 feet
Bella-Donna5 ft. 10
Double Header10 ft. 5
Whistle (pure tin)32 ft.
Octave and a Half16 ft.

Harts Horn (very strong) 18 inches
Twelfth (Tweedle-dum) 2 ft.
Fifteenth (Tweedle-dee) 4 ft.
Nineteenth (something new) 3 ft.
Cough Mixture Rank poison
Jew's Harp 5 ranks
Fish Horn 2 ranks
Penny Trumpet 2 ft.
Calliope 16 ft.
Blunderbuss ("Mine ancient Pistol") . . . 32 ft.
Free lunch 12 o'clock

*Wagner's *Centennial March* and Drawing Room Cars attached to every train, and each Manual supplied with hot and cold water and all modern improvements. A most ingenious bit of electric machinery is Roosevelt's arrangement for fugue playing by a very simple contrivance (which is applied to all the levers, and which is always in order) any organist of proper age can play any fugue by any composer at any time (Sunday's excepted), Further explanation impossible.

SWELL ORGAN

Bourbon (very old) 2 gallons
Open Sesame (Sheet iron) 7 ft.
Salaratus 4 ft.
Quinine (gelatine coated) 2 grains
Tea Pot. 3 ranks
Flue Anglique (Stovepipe on the chimney) .3 ft.
Flute Spasmoidique (Each pipe speaks its other octave)
Flute (another kind) 2 or 3 ft.
Fiddle-de Dee On a string
Kangaroo Fore feet and Hind legs
Vial Di Laudanum 15 cts
Old Boy 2 ft.
Cornucopia.3 ft.
Rooster 4 ft.
Awfulslide 32 ft.
Nux Vomica De Friedbugs*

*Copied from the Original Jacob's by a man who was there. (Humanity itself could not produce such an unearthly tone as this truly remarkable stop—not even a goat.)

N. B. This Swell is most remarkable, having window-blinds, three sets of shades and an Mansard roof, also a tin spout.

CHOIR ORGAN

Soprano (brass) 2 ft.
Contralto (wooden) 3 ft.
Tenoroon (metal) 4 ft.
Bassoon (very heavy) 5 ft.
Raw Flute (hard pan) 6 ft.
Wild Flute (papier maché) 7 ft.
Flute (by way of variety) 8 ft.
Catarrh 9 ft.

Squint 4 ranks
Pickerel (large scale) 3 pounds

SOLO ORGAN

Melodian (Mediaeval and squeaky) 1 ft.
Bagpipe (Scotch Scale) 16 ft.
Cat-A-Waul (Maltese) 4 ft.
Triangle 3 ft.
Fish Harmonica (free reed)
Vox Angelina 2 ft.
Brass Band (extra wind-Gilmore) 5 ranks
Nightmare. .1 1 A.M.
Grand Centennial Tub Miraculous (Nitro-glycerin)
Bells-Ze-Bub (brass) (A Crinoline with capacity for 58 Belles)

This wonderful Solo Organ is all on extra wind (too much) and is connected to the bellows blower by a new Centennial asthmatic action. (Patent applied for 1976).

PEDAL ORGAN

Seven League Boots (pegged) 2 ft.
Steam Elevator 32 ft.
Organist 16 ft.
Kaleidoscope. 17 ft.
Moniter. 21 ft.
Flute (pure zinc) 2 ft.
Earthquake 40 ranks
Overshoes (and umbrella) for T 2 ft.
Flute (one More) 2 ranks
Pipes (mixed) 9 ranks

MECHANICAL STOPS

Crank, Boy to turn it, Boiler, Burglar Alarm, Mousetrap, Spittoon (electric), Swell to Great, Balance Swell (on Tightrope), Great Swell (English), Four in Hand, Pedals and Organist

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No. 1 Draws full Organ
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No. 3 Draws the Salaries
No. 4 Anything you like
Total Number of Pipes 2,000,000
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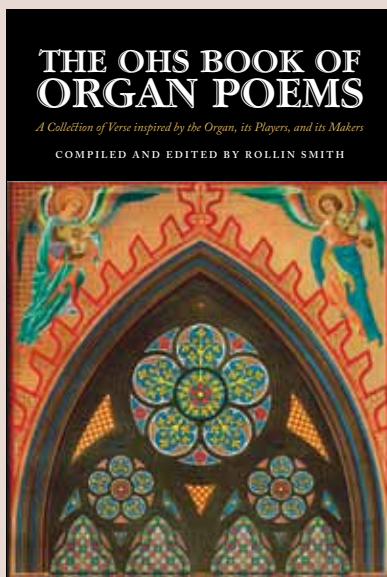
THE ORGANISTS, CHOIRMASTERS, AND ORGANS OF TRINITY CHURCH

BY BARBARA OWEN

To celebrate the 250th anniversary of Trinity On The Green, New Haven, America's foremost organ historian, Barbara Owen, has documented every facet of music of our parish, with biographies of musicians who have served Trinity from De Lucena Benjamin, the first organist to play our first organ in 1785 to R. Walden Moore, our present organist and choirmaster, and the church's six organs from that built in 1785 by Henry Holland to the present historic 1934 Aeolian-Skinner instrument.

Appendices discuss the Bells of Trinity, Stephen Loher's City Hall Chime Quarters, and include hymns composed by former organists, a Christmas anthem by G. Huntington Byles, and a descant by Mr. Moore.

Music on the Green traces the long, rich history of one musically-significant New England Episcopal church that mirrors so much of the literature of the organ and church music in the United States. Over 100 pages, the book features many illustrations, including a beautiful color photograph of the Aeolian-Skinner organ case. **\$29.99**



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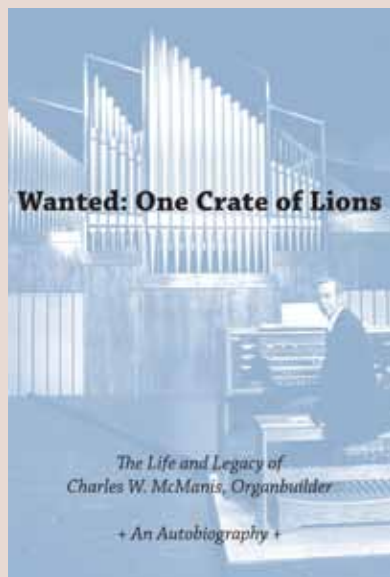
Over seventy-five poems inspired by the organ have been assembled by Rollin Smith into this beautiful volume. Highlights include "The Organist in Heaven" by T.E. Brown, "Abt Vogler" by Robert Browning, "But Let My Due Feet Never Fail" by John Milton, "The Organ Blower" by Oliver Wendell Holmes Sr., and 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**



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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**

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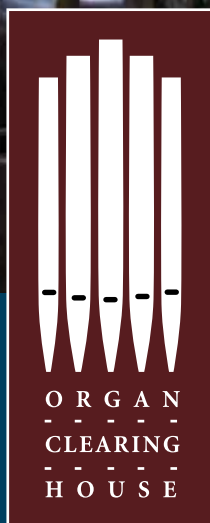
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Dear Friends,

We have experienced great success with our fund-raising, and as of January of 2010 the organ committee has raised over \$113,000 of our \$200,000 goal to pay for the restoration of the Kilgen Organ. The majority of these funds have come from small donations from around the world, plus two large gifts and several creative fund-raising campaigns by the parishioners. The inside of the church has been repaired and the nave will be cleaned in February of 2010. We are ready to return the pipe organ to its home...but we need to raise the restoration project's remaining \$87,000.

Once this pipe organ is reinstalled, it will be used by the parish and shared with the greater community. Every working pipe organ is a means of generating interest of the next generation in the King of Instruments. The Our Lady of Refuge parish has made a commitment to allow serious students of the pipe organ to use this instrument for practice and recitals. The greater metropolitan community of organists will also be welcome to use the Kilgen for concerts.

We are grateful for the donations from members of the organ community, who understand our need and demonstrate a willingness to help in the preservation of this beautiful art form. On behalf of the parishioners of Our Lady of Refuge Church, thank you for the donations you have already made toward this project. We are counting on your help to complete this ambitious and necessary restoration of our Kilgen organ. Please consider sponsoring an organ pipe today by making a tax-deductible donation to Our Lady of Refuge Organ Fund. Any amount will be greatly appreciated.

Thank you,

Fr. Michael Perry, Pastor

Joseph Vitacco, Chair of the Organ Committee

ORGAN HISTORY & RESTORATION PROJECT

The pipe organ at Our Lady of Refuge was built in 1933 by the Kilgen Organ Company of St. Louis, Missouri. It has approximately 1,800 pipes, which range in size from 18 feet long to a half an inch. Charles Courboin, then organist at Saint Patrick Cathedral, designed the organ. It has been described as "a wonderful example of early- to mid-20th century American Organbuilding,"¹ and after 70-plus years was still playable but needed repairs. Urgently necessary structural work to the organ chambers and the tower of the church required that the instrument be removed for safekeeping, and seeing this as an opportunity born of necessity, it was decided that the organ should be restored. This work is being carried out through the collaboration of A.R. Schopp's Sons, Inc., in Alliance, Ohio, and the Organ Clearing House in Charlestown, Massachusetts.

¹ Speller, John L. "Preserving a Brooklyn Treasure."

The American Organist July 2009: 68-69.

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