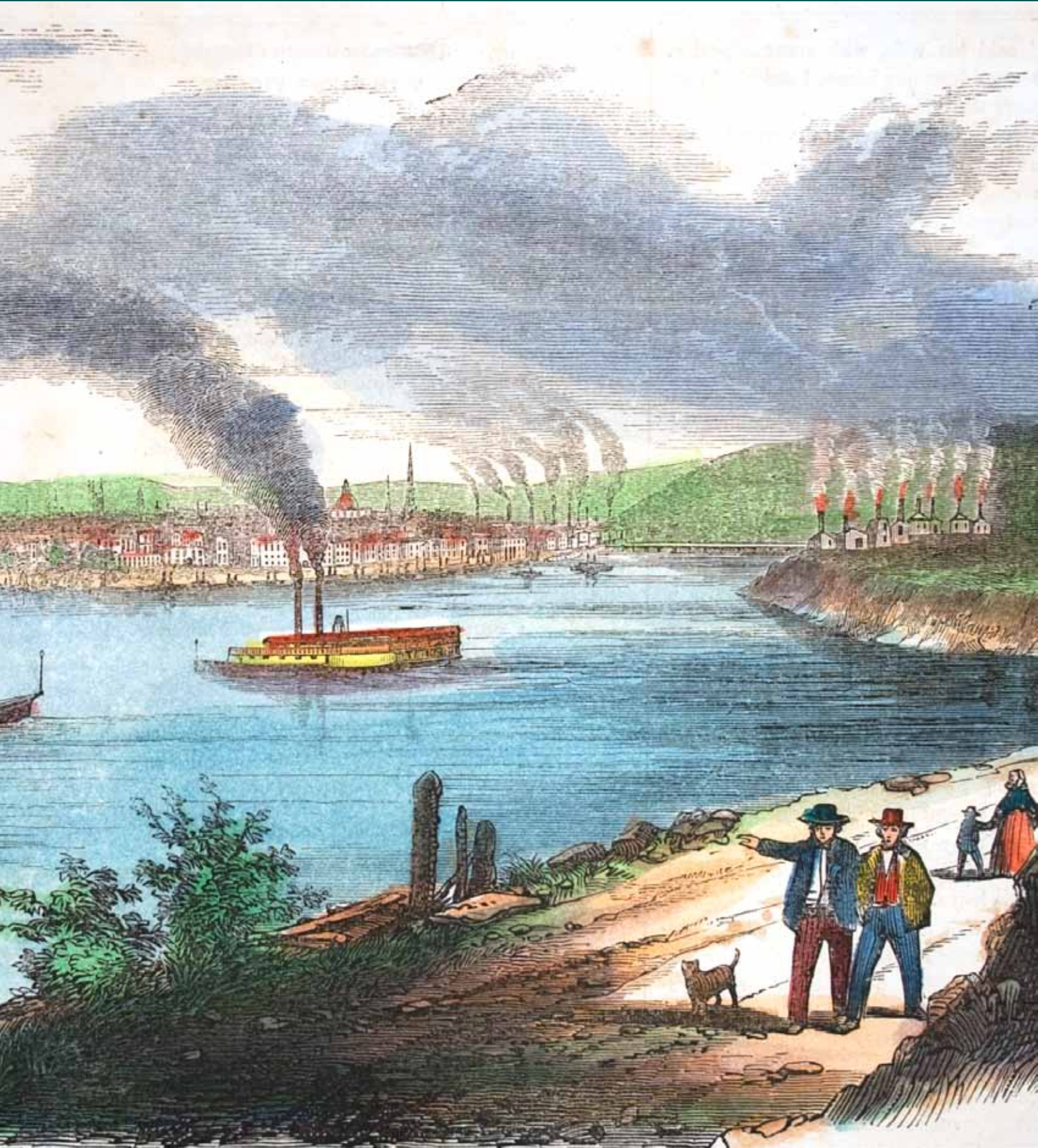


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ORGAN HISTORICAL SOCIETY

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HUNTINGTON

president's message

Passages

NEWSWEEK MAGAZINE CALLS THEM “TRANSITIONS,” AND *People* calls them “passages”—these markers of events, memory, and loss. The recent passing of the seasons from fall to spring has borne witness to both change and loss within the Organ Historical Society.

In December, the OHS lost two of its earliest supporters, both members of the Boston Chapter of the American Guild of Organists and the Boston Organ Club, and one of the society's first chapters, sadly now defunct. Sally Slade Warner, who died on December 4, was not only one of the most active members of the Boston AGO for decades and a gifted performer, teacher and carillonneur, but a member of the OHS since the early 1960s. Her encyclopedic memory of music literature would amaze even the most learned of professors, and her vast recording library, particularly of organ music, was legendary. Her dedication and support will be sadly missed.

On New Year's Day, we lost Richard Lahaise, a fourth-generation Boston organbuilder who could trace his professional roots to a Holy Grail of sorts for the OHS, the workrooms of the Hook & Hastings factory. Dick's great-grandfather, Erasme Lahaise, trained in Quebec, immigrated to the United States in 1880 where he rose through the ranks of Hook & Hastings, becoming their Boston installer and head of their Boston service department. He worked at both the Tremont Street and Weston factories, and kept a detailed diary of his professional life as an organbuilder. The Lahaise family maintained most, if not all, of the illustrious Hook organs in and around Boston for over a century, and Dick was the last member of his family to carry on the tradition. Dick was our Keeper of the Earth—the organbuilding equivalent of a Native-American storyteller, keeping the ancient oral traditions of our history alive. Dick was a living connection to our organbuilding roots, and knew both old-time trick-of-the-trades passed down through his family by generation, as well as the lore of life and practice in a 19th-century organ factory. He too was a long-time member of the society and loved the organs in his charge as if they were members of his own family. The voices of those giants are now stilled, and the knowledge they possessed and shared with us are now memories. Their untimely passing is a reminder not to take a moment or a friendship for granted, and to never leave a question unasked for another day.

On a less somber note, we note two changes within the structure of the OHS. First, David Barnett resigned as controller in March to accept a position at a large downtown church in Richmond. A name perhaps unfamiliar to most of you unless you read the masthead page—you would not have seen him at a convention, nor spoken with him on the phone if you called the OHS headquarters—he was for a generation a tireless worker behind the scenes keeping the society's financial affairs in order. David took over the appointed volunteer treasurer's position from Goss Twitchell in the fall of 1983, the same month William Van Pelt was hired as the first executive director and paid employee of the society. At this time, the OHS was still very much a fledgling organization where “everyone knew your name,” the membership was approximately 1,500 and the annual budget was a whopping \$73,000. Over the years, David witnessed the doubling of the membership, the creation of the retail operation, the introduction of computers to the home office, and a budget that swelled to over a half-million dollars annually. In 2006, David stepped up to the plate as the acting executive director during the transition from Bill Van Pelt to Dan Colburn, and was a fount of knowledge concerning the day-to-day operations of the society, and especially, like Radar O'Reilly on *M*A*S*H*, where to find ancient history in the files.

As the society grew, so did the complexity of its finances, bookkeeping, and governmental reporting for non-profits. In March 2007, the positions of an appointed treasurer and a paid financial controller were separated, and David assumed the position of controller. Long-time society member Jim Stark was named as the new trea-



ON THE COVER
View of the City of Pittsburgh,
Pennsylvania” from *Gleason's
Pictorial Drawing-Room
Companion*, 1853.

COURTESY OF PHILIP MAYE

president's message | CONTINUED

surer. Although David worked for so many years in the background, the society could not have grown without his tireless labor and dedication. As David moves on to the challenges of a new job and a new career, a grateful society bids him well with its best wishes and heartfelt thanks.

Also in March, Jim Stark, hard at work as this year's convention chair, stepped down as treasurer and Allen Langord was appointed his replacement. Allen has degrees in both organ and science, and spent over 30 years in industry, and most recently, at the University of Massachusetts, Amherst, where his project responsibility was to oversee the design, manufacturing, and installation of an astronomical radio telescope in Mexico as a joint project between the United States and Mexico. An accomplished organist who has held several church jobs, he also served as treasurer for the Worcester and Springfield, Mass., AGO chapters. Another long-time member of the OHS, we welcome Allen to National Council as its financial officer. I want to take this opportunity to thank Jim Stark for his stint as the society's treasurer and the hours of hard work he spent helping the society upgrade its financial reporting apparatus—a project that will continue with Allen's able assistance.


These recent changes, coupled with the belt-tightening we all have felt as a result of the recent economic downturn, has presented the society with the opportunity to begin a program of restructuring our headquarters office, retail operation, and financial reporting. This project began last month and is expected to continue into the fall. It will help us better utilize our exceptionally competent and hard-working staff in Richmond, with a goal of increased efficiency, and lower overhead expenses, while allowing each employee to develop and work to their greatest strengths. Through the restructuring program, we are projecting a substantial bottom-line savings in the overhead and administrative expenses, helping stretch your dues dollars further, and are already experiencing a substantial boost in office morale. If you haven't called the retail operation lately to make an inquiry or to place an order, please do so at your first opportunity. You will be struck by the professionalism on the other end of the phone, and the efficiency with which your order will be processed and delivered. A final goal of the restructuring process is a revamping of the computer system and the financial reporting apparatus. Once this is in place, the society's administration as well as its retail operation and governing boards, will have a much clearer picture of our financial position at any moment, practically instantly. It's been a long journey, and at times agonizingly slow, but the business end of the OHS is definitely entering the 21st century!

Another individual new to the OHS whom I would like to welcome to the Archives Governing Board is Willis Bridgman, Librarian of the College, Emeritus, for Amherst College, Amherst, Massachusetts. Willis is also a trained organist, having received a degree from Eastman where he studied with Harold Gleason and Catharine Crozier before pursuing a career in library science. The expertise in collection management Willis will bring to the Archives Governing Board is profound, and we are indebted to him for his willingness to take time out of his well-deserved retirement to assist the board and the archivist in the management of the society's most important asset and it's crown jewel, the American Organ Archives housed in Princeton, New Jersey, and Enfield, New Hampshire.

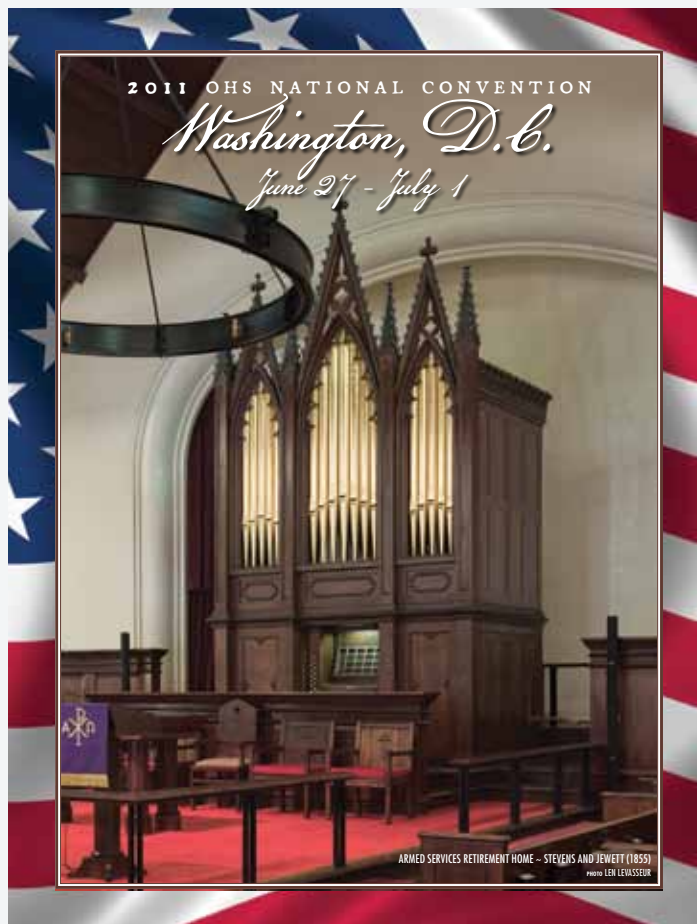
There are still a few more improvements and changes in the works, and I look forward to sharing the news of these with you in due course. In the meantime, at my urging and in the inter-

est of increased transparency and accountability, council just voted to reverse a previous decision, returning the official publication of National Council minutes from the website only, to *The Tracker*. Council is working hard to help the society navigate the uncharted waters of the quickly changing world around us, and as my grandmother used to say, "shouldn't hide its light under a bushel." This year's national convention is but a few short weeks away, and would not have been possible without the yeoman effort put forth by Jim Stark, his able co-chair J.R. Daniels and the local committee. Our conventions happen so flawlessly, many people don't realize the tremendous amount of dedication and hard work that an event of this complexity requires over a period of several years. I encourage everyone to take a moment to read the exceptional essays in this year's convention *Organ Atlas* accompanying this issue of *The Tracker*. This is the first time the rather unique historical organ culture of this region has been so well documented. I'm looking forward to Pittsburgh, (and hearing several unusual organs in particular), and hope to see you there! If you see me out and about, please introduce yourself and say hello, and let me know how the society can better serve your needs— or even simply to let me know about something you think we are doing well.

Regards,



Scot Huntington



NEW OHS MEMBERS



MARCH 1 – MAY 18, 2010

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Letter to the Editor

In Bynum Petty's review of Paul Jacobs's new recording of Messiaen's *Livre du Saint Sacrement* (Volume 54, No. 2), Mr. Petty noted the "audience hostility" at the 1986 premiere. I was part of that audience, and he did not tell the entire story. The concert was at the end of a very full second day of the national AGO convention in Detroit, Tuesday, July 1. There had already been upwards of ten concerts that day. The Messiaen program was scheduled to run from 8 to 9:30 PM, with buses leaving the church at 10 PM to take people to a reception and Hector Olivera concert at 11:00 at the Fox Theatre. Metropolitan United Methodist was very full, very hot, and acoustically dead. When we reached intermission at about 9:45 and were only half-way through the concert, much of the crowd had simply had enough, world premiere or not. We were more than ready for both a cooler venue and "something different," which Olivera provided.

David Engen
8775 Norwood Lane N.
Maple Grove, MN 55369

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The Classical British Organ 1500–1830

Part Two: 1660–1760

DOMINIC GWYNN

St Botolph Aldgate, built by Renatus Harris, ca. 1704

THE RESTORATION of the British monarchy in 1660, after two decades of war and uncertainty, was greeted with relief, and with some apprehension. As before, when religious controversy threatened to be destabilizing, the parties tended to fall back on the status quo. In this case, the revised 1662 Prayer Book did not depart substantially from the Prayer Book of the Elizabethan settlement of 1559, which was itself based on the second Edwardian Prayer Book of 1552. One of the few changes to the rubrics mentioned music, for the first time since the Reformation: “In quires and places where they sing, here followeth the anthem. . .” By 1660, despite using the same form of words, “the cathedral service” was very different from the services in the parish churches. For those called puritans, the Good Old Cause of religious reform was betrayed by the events following the Restoration, and they left the Church, taking with them the most vociferous opposition to instruments and elaborate music in church worship.

The effects could be seen in London, which had been the seat of advanced reformed opinion among the populace. Whereas there had only been a handful of organs in City churches in the decades before the Civil War in 1642, after 1660, the numbers steadily increased. After the Fire of London in 1666, about a third of the new or restored churches received organs within a few years after their completion, a high

proportion for parish churches. In the new suburbs round the City of London, with fewer churches and larger and richer congregations, almost every church, both old and new, acquired an organ in the decades after the Fire. In the rest of the country, especially in country parishes, there were probably fewer organs than at any time since the Reformation. Only in the reviving provincial towns did the main churches receive organs as a part of redecoration or restoration projects. Indeed, one of the most remarkable aspects of the City of London’s recovery after the Fire was the speed with which it recovered, and the amount spent on the churches, and on cultural activities of all sorts. The same would be true of Northampton after its disastrous fire in 1675 and Warwick in 1694. After the economic stagnation of the early 17th century and the destruction of the Civil Wars, the decades after 1660 saw increasing commercial activity, and with it a new class of moneyed people. The urban commercial classes formed the subscription lists for the new organs of the splendid new city and town churches.

After 1660, the new churches and new music reveal a synthesis of the two sides of the argument from before the Wars, rejecting the extremes of both sides. Sir Christopher Wren’s father and uncle had been prominent adherents of Archbishop Laud, encouraging the idea of sacramental space in church, and introducing attitudes of veneration and levels of deco-

ration that touched the nerve ends of the “godly.” The latter thought that God required no more than the clear understanding of His Word, and that anything that stood in its way was an impediment to the soul’s journey. The flash point was the altar. For the Laudians it was a sacred object to be railed in and venerated. For the godly, it was but a table, its object symbolic and no more. After 1660, it is surprising how often it is called the altar table, suggesting weariness with past disputes.

After 1666, Sir Christopher, embarking on one of the greatest opportunities ever afforded an architect by a disaster—the construction of a new cathedral and 51 new churches in the City alone—could show how these concerns had become more relaxed. His new churches were indeed preaching boxes, where the ability of all to hear was the most important element in the design. The chancel was barely emphasised; most were lengthened during the 19th century. There may be cheeky cherubs, but no angels and no saints, either in paintings or in stained glass. Yet, the level of ornament could be considerable, both of the pulpit and round the altar table, and of the organ. There is a sober magnificence about these churches.

The same synthesis is true of the music used in church. In the richer city and town churches, the music did not attempt to imitate that of the choral foundation of cathedrals and colleges, with their hymns and anthems, solos, verses and instrumental accompaniment. But they did increasingly have organs to guide their singing, unlike congregations in the dissenting chapels and country churches, which sang in styles which would astonish us today, repeating every line of the psalm after the clerk, line by line, and singing at a speed which allowed each member of the congregation to catch up before proceeding to the next syllable. In the richer churches, the congregation did not sing anything other than psalms and the Christmas and Easter hymns, but these were increasingly adorned, with an increasing choice of tunes, the organ giving out the tune, accompanying and providing interludes between the verses, and solo voluntaries. An organist was engaged and paid. Children from charity schools were taught to sing the psalms, and often provided with their own galleries near the organ to help lead the singing. Such churches were still in the minority, even in London, and even in 1760, but they set the pattern to which other parish churches increasingly aspired.

A new organ gave the opportunity to beguile and settle the congregation with voluntaries before and after the service, and before or after the lesson at morning and evening prayer. To instruct and lead them there were the giving-out of the psalm tunes and sometimes interludes between verses of the psalm. The spiritual journey that Samuel Pepys made was typical. As a 16-year-old youth in 1649, he piously approved the pass to which the King had come on the scaffold outside the Banqueting House at Whitehall. As a young man looking for new opportunities at the Restoration he heard the organs

and singing-men for the first time at Whitehall in 1660. And as an ambitious young (married) civil servant he approved the organ and the sung service at St. John Hackney in 1665, while ogling “the young ladies of the schools,” resolving to provide an organ for his own church at St. Olave, Hart Street.

During the 18th century the amount and variety of music in church increased. The number of published psalm tunes doubled in every decade, and they were increasingly ornamented with preludes and interludes. The organ music provided at the beginning and the end, and during, the service, was published in the familiar forms of voluntaries. At St. Botolph Aldgate in the City of London between 1732 and 1790, the congregation could hear James and John Worgan, father and son, both exceptional musicians. John was something of a child prodigy, referred to as “the ingenious Mr. Worgan” when he was an applicant for the post of organist at Christ Church Spitalfields at the age of eleven. Charles Burney wrote that “by constant practice he became a very masterly fughist on the organ, and as a concerto player a rival of Stanley . . . His organ playing, though more in the style of Handel than of any other school, is indeed masterly, in a way quite his own.” From 1753, he was organist at Vauxhall Gardens, and published collections of songs, duets and cantatas for performance there. He championed the sonatas of Domenico Scarlatti. Although he would often have used deputies to cover his absences from St. Botolph’s on Sundays, the congregation would have had the opportunity to hear some of the most up-to-date church music of the day.

Even in a small provincial town the local population could have been given the opportunity to hear the latest metropolitan styles of music-making. In 1710, the church at Ashbourne in Derbyshire received an organ from Henry Valentine, member of a family of musicians in Leicester. In September, vocal and instrumental musicians gathered from Shrewsbury, Lichfield, Nottingham, Derby, Leicester, and Lincoln, to perform Purcell’s *Te Deum* and *Jubilate* and the cathedral service, with canticles and anthems to the organ, Henry Valentine starring on the trumpet, and “the Church being filled with all the Neighbouring Gentry and multitudes of others from diverse parts to the number of 5000 people or more,” an impossible number, even in a church filled with galleries. Sermons were preached justifying the use of instruments in church.

The organ was described as a “Great Organ” that at this date probably meant that it was a single-manual organ. The cathedral music which the inhabitants heard in the first year must have been exceptional, perhaps no more than an annual experience. For most of the year a local organist would have accompanied “the ordinary sort” in the metrical psalms. The function of the organ is explained by William Ludlam in a letter written in 1772 advising the burghers of Leicester on the new organs built for the two main town churches for their new music festival:



St. Mary and St. Nicholas Leatherhead, built by Thomas Parker for Watford, 1766.

Those with one row of keys are sufficient where the service of the church consists in plain *psalm-singing* only. In that case the psalm-tune is given out on some of the softer stops, but the congregation is accompanied in singing the psalm by the full organ throughout. Here, then, no variety is required.

In *services* and *anthems*, one or two persons frequently sing alone, and then the whole choir together; the verse singers and the chorus answering alternately. In these sudden transitions from soft to loud, two rows of keys are absolutely necessary; one belonging to what is called the lesser organ, the other to the great organ; that, so the player may instantly shift his hand from the soft to the loud organ. Was there only one row of keys, viz. that belonging to the great organ, it would take up too much time to change the organ by altering all the stops. Two rows of keys are still more necessary in *oratorios*, where the whole band of instrumental music, together with the loud organ, frequently strike in for a few notes only; the organ at other times being soft enough to accompany a single voice.

In cathedrals, where all the variety of church music is admitted, and where the organ is considered as a perfect instrument of itself, it is usually furnished with three rows of keys, one of which belongs to the great organ, another to the lesser organ, and the third to the swell. The pipes belonging to this last row of keys are made to swell; increasing in their strength gradually from the softest breathings to the thunder

of the great organ. Besides these three rows of keys, such large organs are frequently furnished with pedals. These are keys to be played on by the feet. There are seldom more than 12 of these pedals, which always belong to the deepest notes in the organ, and when managed with judgement, have a most solemn and awful effect.

In fact the cathedrals were increasingly unambitious in their music-making, and their organs old-fashioned, except in London. It was the richer urban churches, in London and in the larger cities in the provinces, such as Bristol and Norwich, that the largest and most up-to-date organs were built. In his 1721 *History of Music*, Thomas Tudway wrote,

A Church Organ consisted then [he says 400 or 500 years ago but means 100 to 150], but of 5 or 6 stops, wch might perhaps take up, 200, or 250 pipes of wood; whereas, tis nothing now, to have Organs, of 15, or 20 stoppes, all, or most of Metal, consisting of 1200, or 1500 pipes; Besides those stops, properly call'd Organical, our Modern Artists, have invented stops, wch imitate ye Cornet, Trumpet, flute, Vox Humane, Ecchos, Bassones, violins, &c wth severall others, less frequent.

The desire for these imitative stops must have started with the courtiers, musicians and organ builders in exile during the 1650s, noting their effect in the organs of France and the Netherlands, and admiring the range and skills of instrumental musicians compared to the consorts common in England before the wars. Imitation of instrumental sounds was what attracted people to the new stops. In a letter written to his son, Tudway talked about the additional reed stops which Bernard Smith and Renatus Harris made for the competition between their organs at the Temple church in 1686:

these were the Vox-humana, Cremorne, the double Courtel, or double bassoon, and some others. The stops, which were newly-invented, or at least new to English ears, gave great delight to the crowds who attended the trials; and the imitations were so exact and pleasing on both sides, that it was difficult to determine who had best succeeded.

James Talbot in the early 1690s listed the “Cromhorn . . . its tone below Bass Viol, above like a violin. . .” For Durham Cathedral in 1683, Renatus Harris proposed “one natural Vox humain wch. stop when play’d on in the Bases will appeare like a mans natural voice and in the middle and upper parts like Women and boys singing”. For the Temple Bernard Smith made a “Voice Humane, which last stop is set to Mr Gascall’s voice, who can reach one of the deepest basses in England.” The Echos, which would to us be an organ or department, was accounted a stop—an effect in other words—its stops answering equivalent stops on the Great organ. Only in the 1720s did the Hautboy (or Oboe) appear on the Swell, the only stop not to be an echo to one on the Great. It was perhaps designed for funerals, for at this date the Hautboy was a military, outdoor instrument, used muted for funeral music. The Hautboy appears in English organs before it appears in

French organs, and there does appear to be some parallel development. The form of English reeds, with beaked shallots and cylindrical blocks, resembles the earlier reeds illustrated by Marin Mersenne in 1636, but not the domed shallots that we associate with classical French reeds (and that were used in the organs built by the Dallams in Brittany from the 1650s onwards).

The Vestry at St. Helen Bishopsgate, in 1742, approved Thomas Griffin's offer to

make or Cause to be made all the pipes which are to compose the organ to imitate the natural Tone of the Several instruments and the humane Voice and that all the Stops in the Said Organ Shall have the fullness of Body, Sweetness and Justness of Tone which is Proper to the Said Several different Stops and all the several parts of the said Organ Shall be So Masterly Finished, as to Render it a Most Compleat Instrument . . .

To start with, churches had to be persuaded to buy the new stops. Renatus Harris would include them on a sale or return basis. At St. Botolph Aldgate in 1704 the vestry set up "a committee to agree if they can with Mr Harris for ye Trumpet Stopp, and Ecchos in the organ, and what they agree for to be paid, but if they cannot agree, that the Churchwardens let him take them away". Evidently they did agree, and paid him, though it was a method which occasionally led to misunderstanding and could end in the law courts.

From 1712, the Echos were increasingly made to swell, an innovation claimed by the Abraham Jordans, father and son, who

by their Study and Industry have found out and brought to Perfection a New Invention of Emitting Sounds from an organ so as to make it represent the Passion of a humane Voice by swelling the Notes and falling them as if inspired by humane breath, at the sole pleasure of the Organist, a thing before thought impracticable, which will be of great use to Church and other Organs by adding much to the harmony and Musick thereof.

A new Swell organ made to surviving early examples has been provided in the recent restoration of the Jordans' only surviving organ, at St. George's Southall (a western suburb of London), built for St. George's Botolph Lane in the City in 1723, a single manual organ with short Echo/Swell similar to the stoplist of the Leatherhead organ on the following page.

The Jordans were the most prolific and successful organ builders of the early 18th century. Part of their success came from a sound financial basis; the elder Jordan had been a successful distiller and they had a large portfolio of London property. They seem to have organised the many outworkers in London into an effective workforce and advertised their achievements and future work in the many London newspapers. These included an innovation which further extended the "variety" of a small organ, the shifting or piano movement, and a convenience which many organists now take for

granted but which was offered for the first time in England, the detached console. A notice appeared in the *London Journal* for February 7, 1730, advertising

An organ made by Jordan, being the first of its kind, the contrivance of which is such that the master when he plays sits with his face to the audience, and, the keys being but three foot high, sees the whole company, and would be very useful in churches. The organ has but one set of keys, but is so contrived that the trumpet base, and trumpet treble, the sesquialtera and cornet stops, are put off and on by the feet, singly or altogether, at the master's discretion, and as quick as thought without taking the hands off the keys."

The provision of imitative stops or stops of "variety" was one way in which the organs built after 1660 developed from those built before the Civil Wars of the 1640s. Another was the abandonment of the old high organ pitch, which had meant that the organist had to transpose when accompanying voices. The old-fashioned 10-foot organs continued to be built during the 1660s, particularly for cathedrals, and continued to be in use till the early years of the 18th century, but they rapidly went out of fashion. The new organs built for the new churches in London after the Fire of 1666 were all at choir, or singing, pitch.

Another peculiarity resulted which characterises the organ of this period, the extension of the key compass below C to GG. The practice seems to have been inspired by convenience, so that when a 10-foot organ with keys starting at C was converted to an 8-foot organ, and the pitch lowered, the lowest pipe could be accommodated to GG. The new compass may have had a theoretical respectability since it started an octave below the gamut. Not all large organs started at GG, and many had a short compass, so that the bottom key was apparently BB, playing GG, and C# played AA, the other keys playing the apparent notes. It has been supposed that these low notes reduced the need for Pedal organs, that is, Pedal organs with stops, as opposed to the simple octave of pulldowns mentioned by William Ludlam in 1772, but it is more likely to be a result of the limits of the music-making. That did not prevent patriotic British travellers on continental Europe viewing these extended manual keyboards as an excuse for the lack of Pedal organs, or the number of solo stops as an excuse for the relatively modest size of English organs.

We have seen that organs were used with instruments as well as with untrained and trained voices. Even in relatively remote Ashbourne, a trumpeter or violinist from the neighboring countryside would have to be able to rely on a pitch compatible with his instrument. In the early 18th century, there seems to have been an adjustment of pitch down a semitone or even two. The pitch of the Aldgate organ is about A445 Hz. It has never been altered. The pitch of the Parker organ at Leatherhead is also higher than one would expect; it cannot have been flatter than A437. At St. George Botolph Lane,



Jordan used a pitch about a semitone higher than this, about A474. This was Bernard Smith's pitch and increasingly old-fashioned. For the new organ for St. George's Hanover Square in 1725, Bernard Smith's nephew, Gerard, was originally to tune to "Consort Flute pitch" but instead provided "Church pitch of f as in the Organ of St. Paul London," so instead of the lower pitch used by the makers of wind instruments he provided the higher pitch used by Bernard Smith at St. Paul's. "Consort Pitch" came to mean a pitch of about A425.

Church organs used just for accompanying psalms could have used a straight meantone tuning system, but the music published by the new breed of town and City organists was more adventurous and required a more flexible tuning system. The tuning system used at St. Botolph Aldgate is a modified 1/6th comma meantone based on Renatus Harris's own instructions, published in about 1705 as "Harris the Organ Makers way of Tuning His Organs by Imperfect 5ths & True Octaves". This tuning uses good, but not pure, major thirds, and spreads the effects of the notorious wolf fifth of classical meantone around neighbouring fifths, so that it is (just) possible to play in every key, and accompany string instruments. This was the common method of tuning, but a tuning with pure thirds was still beguiling, particularly for theoreticians, perhaps. In 1768, Thomas Parker was asked to introduce a system of levers and an extra layer of sliders into the large new organ at the Foundling Hospital, so that the organist had the option of playing in keys with sharps only, or flats only, or in meantone (with C[#], E^b, G[#], and B^b), after systems developed by the mathematician Robert Smith, and the chronometer maker John "Longitude" Harrison. The Foundling Hospital was still the venue for the concerts originally sponsored by Handel, with the first large-scale performances of his oratorios, a focus for the social display, charitable endeavour and patriotic expression of Georgian London.

STOP LISTS

The pitch designations of each organ is given in brackets because the key compass starts at GG, the G below bottom C (Helmholtz notation)—the pitch was designated by the name of the stop, not its nominal pipe length.

LEATHERHEAD (1766)

Compass: GG C AA, D – e³, 52 notes
Swell c¹ – e³, 29 notes

GREAT ORGAN

- (8) Open Diapason
- (8) Stop Diapason
- (4) Principal
- (4) Flute
- (2²/₃) Twelfth
- (2) Fifteenth
- Sesquialtera bass IV
- Cornet treble IV
- (8) Trumpet bass
- (8) Trumpet treble

SWELL ORGAN

- (8) Open Diapason
- (8) Stop Diapason
- (4) Principal
- (8) Hautboy

Sesquialtera/Cornet

GG	1 ³ / ₅	1 ¹ / ₅	1	2 ³ / ₅
c ^{#1}	4	2 ² / ₅	2	1 ³ / ₅

ST. BOTOLPH ALDgate (ca. 1704)

Compass: GG C AA D – d³, 52 notes
Echo, c¹ – d³, 27 notes

GREAT ORGAN

- (8) Open Diapason
- (8) Stopt Diapason
- (4) Principal
- (2²/₃) Twelfth
- (2) Fifteenth
- (1³/₅) Tierce
- (1³/₅) Larigot
- Sesquialter IV
- (8) Cornet treble V
- (8) Trumpet

CHAIR ORGAN

- (8) Stopt Diapason
- (4) Principal
- (4) Flute
- (8) Bassoon
- Vox Humana

ECHO

- (8) Open Diapason
- (8) Stopt Diapason
- Cornet IV
- (8) Trumpet

ST. HELEN BISHOPSGATE (1743)

Compass: Great, GG – d³, 56 notes
Swell g¹ – d³, 32 notes

GREAT ORGAN

- (8) Open Diapason
- (8) Stopt Diapason
- (4) Principal
- (2²/₃) Twelfth
- (2) Fifteenth
- (1³/₅) Tierce
- (1³/₅) Sesquialtra V
- Cornet treble V
- (8) Trumpet
- (4) Clarion

CHAIR ORGAN

- (8) Open Diapason
- (8) Stopt Diapason
- (4) Principal
- (4) Flute
- (8) Vox humane

ECCO & SWELL

- (8) Open Diapason
- (8) Stopt Diapason
- Cornet V
- (8) Trumpet
- (4) Clarion

Sesquialter

GG	2	1 ³ / ₅	1 ¹ / ₅	1
c ^{#1}	4	2 ² / ₅	2	1 ³ / ₅
Cornet treble	c ¹	8	4	2 ² / ₅
			2	1 ³ / ₅

Cornet treble

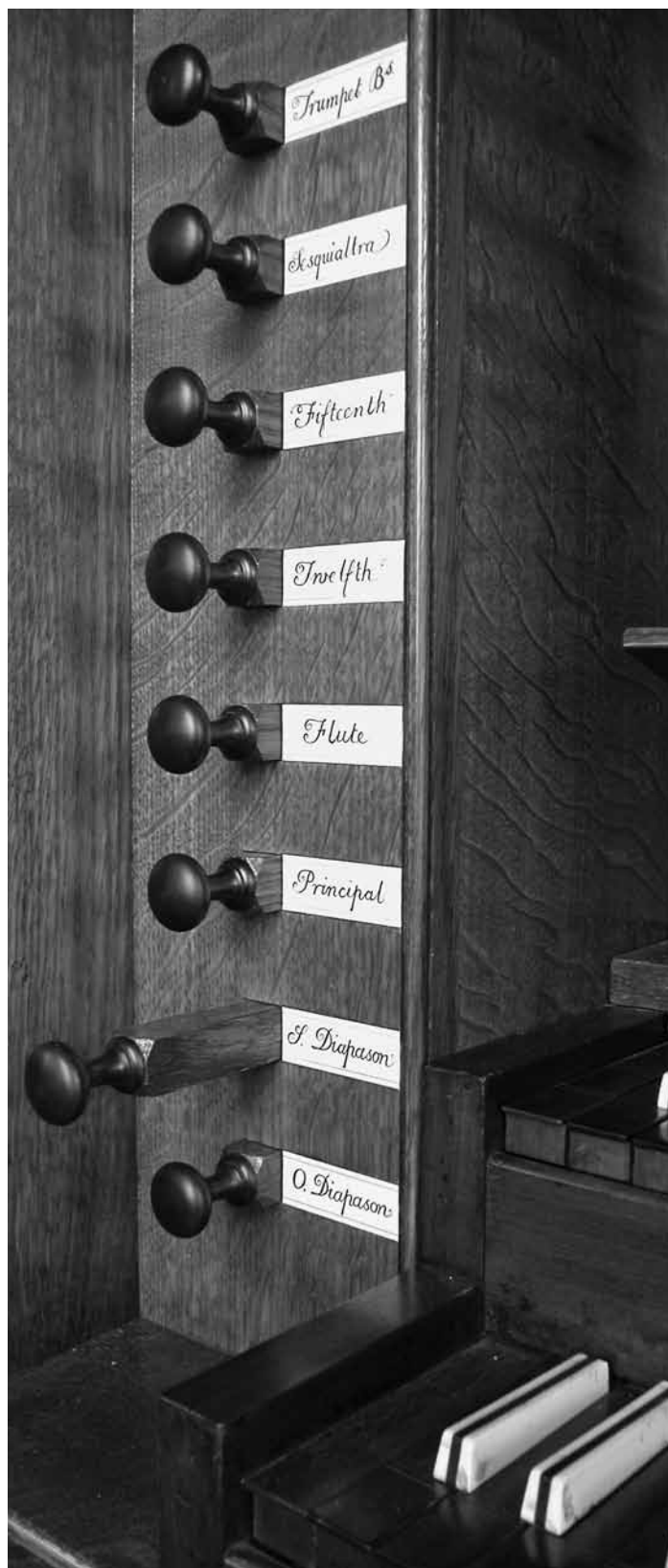
c ¹	4	2 ² / ₅	2	1 ³ / ₅
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The previously-discussed organs are among those recently restored and made playable with funds from the Heritage Lottery Fund. The stoplists are given as they were when the organs were built. In 2006, the Leatherhead organ was restored to its original stoplist, as revealed by the original wind chest and documentary evidence. The original stoplist of the Aldgate organ has also been restored; the Great and Chair wind chests survive with most of the pipework, and subsequent alterations have been recorded. In 2006, the organ was restored as it was in 1744, with the addition of a two-stop Pedal organ. At Bishopsgate, the 1743 contract survives; the Great and Chair share a wind chest, with the Open, Stopt, and Principal available to both organs by communication. In 1995, the organ was restored as it was originally, though with an augmented Swell organ and a four stop Pedal organ.

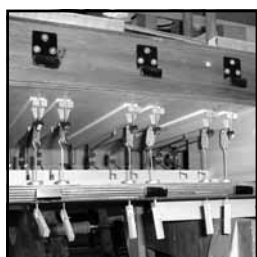
FURTHER READING

The best introduction to this period of English organ building is still Stephen Bicknell's authoritative study of *The History of the English Organ* (Cambridge University Press, 1996). The musical background is to be found in two modern histories: Nicholas Temperley, *The Music of the English Parish Church*, Volume 1 (Cambridge University Press, 1979, paperback, 1983) and Ian Spink, *Restoration Cathedral Music 1660–1714* (Oxford University Press, 1995). Both are now somewhat out-of-date in their organbuilding history. The author has published articles on the origins of the classical English organ in *Performing the Music of Henry Purcell*, ed. Michael Burden (Oxford University Press, 1996), and *From Renaissance to Baroque: Change in Instruments and Instrumental Music in the Seventeenth Century*, eds. Jonathan Wainwright and Peter Holman (Ashgate, 2005).

There are almost no recordings of service music of the period using contemporary organs. The only one using a church organ, with three solo and two congregational psalms, is *John Blow and His Pupils* played by Timothy Roberts at the ca. 1704 Renatus Harris organ at St. Botolph Aldgate (sfzmusic SFZMo207). A booklet about the organ, the oldest surviving English church organ, is available from dominic@goetzegwynn.co.uk. There is a comprehensive survey of the music and some of the playable organs of the period, linked to editions of the music by Wayne Leupold played by Calvert Johnson on *Early English Music Masters: 18th Century English Organ Music*. Selections are played on five historic English organs, including St. Helen's Bishopsgate, the 1765 Byfield chamber organ at Finchcocks, the 1750s Thomas Parker organ at Great Packington, the William Drake organ at Grosvenor Chapel and the 1764 John Byfield organ at St. Mary Rotherhithe (Calcante CD035, two CDs). Margaret Phillips has recorded the complete voluntaries of John Stanley at St. Helen's Bishopsgate, St. James Bermondsey, St. Mary and St. Paul Blandford Forum and St. Mary Rotherhithe (Regent Records REGCD190 two CDs).



Opposite: St. Helen's Bishopsgate, built by Thomas Griffin, 1743.
Above: St. Botolph Aldgate, bass keys and stop jamb



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 Rebuild: Edith Memorial Chapel, The Lawrenceville School, Lawrenceville, NJ (III/69r)

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IN *THE TRACKER*, Kenneth Simmons reviewed the Philadelphia convention held the month before. At the annual meeting, Albert Schweitzer and F.R. Webber were named as Honorary Members. A committee was formed of the last three convention chairs to assist in the planning of the following year's convention. Member Tom Eader proposed the creation of slide/tape program for rental to help raise awareness of the Society's mission to save 19th-century instruments. For the first time in OHS history, National Council held a meeting in conjunction with the convention. The convention lasted three days and attracted 40 delegates. A recital on the Roosevelt organ at Philadelphia's St. Charles Borromeo Church by C. Robert Ege attracted a healthy audience of 200.

Eugene McCracken, chair of the convention, wrote about some of the trials, but mostly the pleasures, of planning a national convention in an article titled "On Blowing One's Own Horn." In those days, participants caravanned by car, and he wrote of one occasion when Bob Whiting, leading the pack, roared down the wrong country lane, and the author, driving a '48 Chevy pick-up and bringing up the rear,



had to pass the column with his horn "a-blaring (en chamade)" to flag Bob down and corral the wayward train.

A short article detailed the rescue of William A. Johnson's Opus 76 from years of disuse at its original home in Shelburne Falls, Mass., by a group of intrepid volunteers for the Baptist Church in North Springfield, Vt. The redoubtable William Harrison Barnes, a fan of Johnson's and of sturdy diapason tone, had proclaimed this organ the finest 19th-century organ in existence. In the years before the Organ Clearing House came into being, this was the most am-

bitious antique organ rescue attempted by members of the fledgling organization.

It was noted in the news column, that the

OHS exists and succeeds only because of its members. In order to continue we need strong, interested, willing members to carry on. You can help in many ways, but especially by assisting in the enrollment of new members. Send in names and addresses so that a sample copy of *The Tracker* and a membership blank may be mailed.

Words as apropos in 2010 as they were in 1960!

Articles of Interest

from other organ journals around the world

"54th OHS National Convention . . . Cleveland, Ohio (Frank Rippl) *The Diapason* 1,205, no. 4 (April 2010): 19-25.

"Organ Wind Systems" (Robert J. Vaughan) *Journal of American Organbuilding* 25, no. 1 (March 2010): 6-16.

"Klein Leveranties van Aristide Cavaillé-Coll in Nederland" (Ton van Eck and Victor Timmer) *Het Orgel* 105, no. 4 (2009): 4-15.

"Adam Gottlob Casparini in America: A New Research Organ for the Eastman School of Music" (Joel Speerstra): 39-45; "Inventions in Organbuilding" (Hellmuth Wolff): 65-74. *ISO Journal*, no. 31 (June 2009).

"Pipe Organs of the Rich and Famous: Marcel Dupré's Residence Organ" (Rollin Smith) *Bulletin No. 24*, Association des Amis de l'Art de Marcel Dupré (December 2009): 45-49.

"De Göteborg International Organ Academy 2009" (Erik Zwiep) *Het Orgel* 106, no. 1 (2010): 16-19.

"Die Restaurierung der Ignaz-Egedacher-Orgel von 1732 in Vornbach am Inn" (Wolfgang Rehn) *Ars Organi* 57, no. 4 (December 2009): 250-54.

"Birmingham Town Hall: A 175th Anniversary Appreciation" (Robert Matthew-Walker) *The Organ* 89, no. 350 (Autumn 2009): 10-15.

"Das 'heilige Instrument' — Albert Schweitzer und die Orgelkultur des 21. Jahrhunderts" (Herman J. Busch) *Ars Organi* 57, no. 3 (September 2009): 175-78.

"Demystifying the Diaphone" (Allen Miller, Mill Mollema, and Scott Smith) *Theatre Organ* 50, no. 4 (July/August 2008): 16-27.

"De Duitse orgelbouwfirma Klais in België" (Gilbert Huybens) *Orgelkunst* 32, no. 3 (September-November 2009): 129-67.

"An Organ in the Making" (Harry E. Holquist) [Facsimile of an article of a trip through the Wurlitzer factory from *Exhibitors Herald and Moving Picture World* (October 27 and November 24, 1928) *Theatre Organ* 52, no. 1 (January/February 2010): 18-23.

BLOWING BY ELECTRICITY

HOW MANY CHURCH ORGANS ARE SUPPLIED WITH WIND.

ADVANTAGES OF THIS METHOD OVER
THE OLDER SYSTEMS, THE CHIEF
AMONG THEM BEING ITS CONVEN-
IENCE AND NOISELESSNESS.



Wm. S. Chester

THE BLOWING OF CHURCH ORGANS by means of electric motors has now reached that point where the undertaking may be said to have passed the experimental stage and become a permanent and assured success. It is due to the ingenuity and energy of one of the best-known organists of this city, Mr. W.S. Chester¹ of St. George's Episcopal Church, that this particular field of electrical application has not only been made possible, but exploited to its present and rapidly growing dimensions.

A short time previous to the Washington centennial celebration, April 30, 1889, Mr. Chester's approved substitute for the hand power and the water, gas, hot-air, and steam appliances theretofore the vogue in the blowing of organs was pronounced to be in readiness for its experimental essay. St. Paul's Chapel,² at Fulton Street and Broadway, where the anniversary of the inauguration of President Washington was celebrated by memorial services, being within reach of the wires from the old Edison station, was the most available church that offered an opportunity for applying the new method to its organ under favorable conditions.

Although having but little faith in the successful outcome of the new motive power, the requisite consent was given to its introduction by the Controller of Trinity Corporation, Col. Stephen Van Rensselaer Cruger, and his associates. The ease with which the electrical motor was installed and connected to the street wires, the smoothness of its operations without heat, noise, or odor of any kind, requiring scarcely any attention, the organist merely starting and stopping it

from the keyboard by a switch within reach of his hand, and the very moderate outlay required for installing and operating it proved at once its great superiority over all the other methods that had been employed for blowing purposes. So convinced were the Trinity authorities of the excellence and enduring quality of the work performed by the St. Paul's motor that the organs in Old Trinity Church³ at Broadway and Wall Street were directed to be similarly fitted up, and it is quite probable that within a reasonable period all the churches in the parish will be correspondingly equipped.

In the case of the former, the belt from the motor runs to a large pulley on the counter shaft on which are two driving pulleys leading to pulleys on the driving shaft. Each bellows controls a part of the organ. They are both automatic in their working, and when full are made to cut off. When, however, one part is used beyond its capacity, an automatic arrangement opens a connection between both bellows, causing the secondary bellows to aid the primary, thus insuring an abundance of wind without straining either bellows. The motor is controlled from the keyboard, and since full power can be secured at any instant, a power or tone never before attainable surprises and delights even those most familiar with this grand old organ. Another feature is the method of winding the motor so as to admit of its reaching maximum speed in much quicker time than the average engine, thus enabling the organist while playing the lightest combinations to suddenly draw on full organ without exhausting the wind before the motor has again attained its full speed and begun filling the bellows.

The motor attached to the great organ in Trinity Church⁴ is of three horse power; that in St. Paul's,⁵ one horse power.

1. William Sidell Chester (1865–1900) graduated from the Stevens Institute of Technology in Hoboken, N.J. in 1886. He entered business and was appointed organist and choirmaster of St. George's Church in New York City in 1888, where he directed the largest vested choir in the city—75 voices that included 25 boys, 30 men, and 20 ladies. A victim of typhoid fever, Chester died on February 12, 1900. It may be surmised from this article and the advertisement, that the business Chester was involved in was the C. & C. Electric Motor Company.

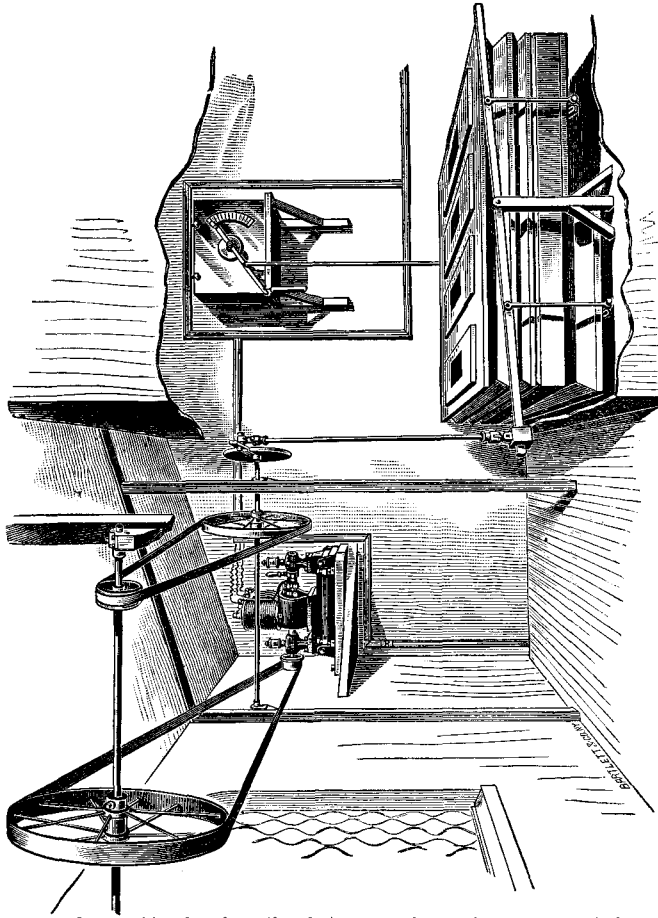
2. Odell, III/26 (1870).

3. Broadway at Wall St.: Erben, III/35.

4. Broadway at Rector St.: Erben, III/34 (1846); Roosevelt (1885), Odell, IV/48 (1889).

5. St. Paul's Chapel, Broadway and Vessey St.

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The electric plant in the Church of the Holy Communion⁶ is perhaps the most compact yet installed, the whole arrangement, which is placed under the bellows, occupying a space of about five by two feet. That in the Collegiate Church⁷ at Twenty-ninth Street and Fifth Avenue very nearly solves the problem of a compound organ. This organ has two bellows—one supplies the entire organ, with the exception of one register, which is supplied by a high-pressure bellows. The arrangement is to throw this bellows into automatic action when the stop is drawn, thus making the supply of wind available. When the stop is put in, the automatic arrangement is checked and the supply is cut off.

6. 324 Sixth Ave.: Hilborne Roosevelt, Op. 1, II/28 (1873).

7. The original Marble Collegiate Church: Odell (1854); rebuilt by Odell as its Op. 296, III/42 (1891): Gallery, 33 ranks; Chancel, 9 ranks.

The manner in which the electric plant is applied is of much interest. The motor is automatic, and is connected to the main driving pulley by a shifting belt. When the bellows rises to a certain point this belt is made to work on a loose pulley, thus disconnecting the motor from the driving shaft. When, however, the bellows falls below this point (by the use of compressed air) the belt is made to shift automatically on to the tight pulley, and the motor again does its work.

One of the most difficult problems to solve in organ blowing was that of efficiently blowing the great organ in the gallery of Old Trinity. The scale of pipes is larger than any other in this country, and many stops have been added to it from time to time without enlarging the bellows. The latter, as originally designed, were too small for the work they were called upon to perform, and the needed addition to them was never made. Being situated virtually in the main body of the church, the large ornamented pipes which form the front of the organ merely shutting out of view the more unsightly portion behind, any noise proceeding from the organ loft is instantly caught up by the arch overhead and caused to reverberate through the building. But so noiselessly does the electric motor perform its work that only at rare intervals is the slightest sound from it perceptible anywhere in the church. The motive power of the chancel organ, situated and operated within twenty-five feet of the choir and officiating clergy, is absolutely noiseless, a result which it is safe to assume that electricity alone could attain.

Among the institutions and churches already equipped with this valuable electrical appliance, in addition to those named, are the Metropolitan Conservatory, St. Patrick's Cathedral,⁸ St. Ignatius's [Episcopal] Church,⁹ Madison Square Presbyterian,¹⁰ Calvary Episcopal,¹¹ two in St. Thomas's,¹² three in Grace Church,¹³ Holy Innocent's,¹⁴ and St. James's Roman Catholic,¹⁵ the new Old South Church, Thirty-eighth Street and Madison Avenue,¹⁶ St. Joseph's Roman Catholic, Paterson, N.J., and the First Presbyterian Church, Brooklyn.¹⁷

New York Times (December 16, 1890): 9;
annotated by Rollin Smith.

8. Fifth Ave. and 50th St.: Jardine, IV/56 (1879).

9. 56 W. 40th St.

10. Madison Avenue and 24th Street, Hall & Labagh, III/43 (1857).

11. Fourth Ave. and 21st St.: Hilborne Roosevelt, Op. 374, III/52 (1886).

12. Fifth Ave. and 53rd St.: Hilborne Roosevelt, Op. 88, IV/68, (1881-83).

13. 132 E. 14th St.: Gallery: Erben, III/30 (1830); Chancel: Hilborne Roosevelt, Op. 36, III/54 (1876); Chantry: Hilborne Roosevelt, Op. 28, II/8 (1877).

14. 126-130 W. 37th St.: Jardine, IV/62 (1879).

15. 32 James St.: Frank Roosevelt, Op. 421, III/36 (1889).

16. Frank Roosevelt, Op. 401, II/17 (1888).

17. Henry St. near Clark: Hilborne Roosevelt, Op. 104, III/37 (1882).



THE E. POWER BIGGS FELLOWSHIP was established in 1978 to enable students to attend annual OHS conventions. It is intended to increase awareness of the purposes of the Organ Historical Society and to encourage recipients in their pursuit of a career involving historic American organs, whether as musicians or as organbuilders. The Fellowship is funded by contributions.



TIMOTHY DAVIS of Utica, New York, is the Emily Clark Bink Organ Scholar at Grace Episcopal Church in Utica, where he is also a member of the choir and performs on organ, piano and violin at weekly liturgies and special services. He has studied organ since 2005 with Stephen Best and has performed at Welsh Gymanfa Ganu (hymn sings) at local churches

and played the organ during community musical events.

This spring, Timothy was awarded the Mary M. McGinty Memorial Award at the April 25, 2010, B Sharp Musical Club Scholarship Competition Concert at the Munson-Williams-Proctor Arts Institute for his piano performance of Haydn's Sonata in F. He is also the current holder of a Grace Curran Musical Scholarship.

Davis, who is in tenth grade at Thomas R. Proctor High School in Utica, is a member of the Proctor High School Orchestra, where he plays first violin and piano / keyboards. He also plays piano for the Proctor Jazz Ensemble and violin in the String Ensemble.

Timothy is a member of the Central New York Chapter of the American Guild of Organists and is also a member of the Junior B-Sharp Music Club, having qualified in organ, violin, and piano.



PHILIP FILLION played the piano by ear at age four, and began piano lessons at age seven. He was always fascinated by the organ, and thanks to the kindness of his church's organist, who took him under her wing, he began to play for church in 2001. Fillion began formal organ training in March 2008, with Stephen Kennedy, of the Eastman School of Music

(ESM), and choirmaster of Christ Episcopal Church, Rochester. He is also taking classes through the high-school division of ESM. In February 2010, Fillion made his solo organ debut in Philadelphia, Pennsylvania, with a recital at First Baptist Church, and he has recently been accepted into the AGO's 2010 POE ADVANCED program and placed second in the Rochester AGO High School Organ Competition.



EVAN JACOB GRIFFITH, of New York City, is a junior at Horace Mann School, and an organ major in the Manhattan School of Music pre-college division, first studying with McNeil Robinson and currently with Stephen Hamilton. Griffith began his organ studies at age twelve with Pedro d'Aquino at Temple Emanu-El in New York City, and continued

during summers at Interlochen with Thomas Bara, at AGO Pipe Organ Encounters with Matthew Lewis, Gregory d'Agostino, and Ladd Pfeiffer, and at the Westminster Choir College Pipe Organ Institute with Ken Cowan, Alan Morrison, and Paolo Bordignon. He is currently the organist at Hebrew Tabernacle Congregation in Washington Heights, New York. He is also the Student Intern Organist at Temple Emanu-El, where he accompanies the cantor and professional choir for religious school and holiday services. Griffith was the "organ scholar" for the 2010 Pueri Cantoris Choral Festival and Mass at St. Ignatius Loyola Church in New York and is a founding member of the Griffith-Rucinski Duo (organ and flute). He is the founder and president of Horace Mann Music Outreach, a community service organization and was recently awarded the 2010 Charlotte Hoyt Bagnall Scholarship for Church Musicians.



DON VERKUILEN is a native of Appleton, Wisconsin, and will be a junior at Appleton East High School where he is active in the music department. Verkuilen is studying organ with Frank Rippl under a grant given by First English Lutheran Church in Appleton. His music career began in preschool when a teacher played piano for the class and he sat on the bench

and played by ear what the teacher had just played. Verkuilen is the assistant organist and choir accompanist at St. Bernard's Catholic Church in Appleton.



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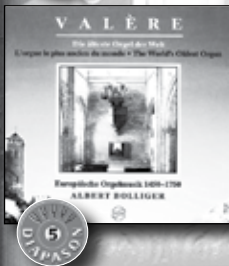
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The performers were Rosalind Mohnsen, Barbara Owen, Richard Hill, Leo Abbott, Lois Regestein, Richard Bunbury, Glenn Goda, and Peter Krasinski. They presented a concert ranging from Bach, Brahms, Franck, Whiting, and MacDowell to Jongen, Barber, and Langlais, each player in turn evoking memories along with the music. The opening hymn, La-Haise, was written by Robert Schunemann in memory of Dick’s brother. The afternoon ended with birthday cake and stories. In all, it was a lovely celebration, and a sweet remembrance of a man who gave so much care to the instruments we know and love. He will be missed.

—Margaret Angelini

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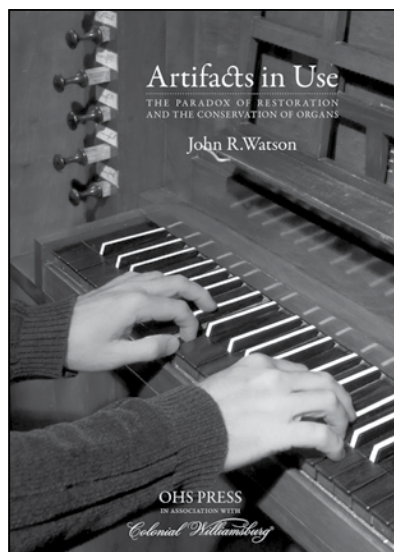
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The Letter-books of the Samuel Pierce Organ Pipe Company, 1884–1897

LIKE THE TOWNS of East Medway, Newburyport, and Westfield, Mass., Reading became an important center of American organbuilding during the late 19th century. Thomas Appleton (1785–1872), George H. Ryder (1839–1922), and the prolific author and sometime organbuilder William Horatio Clarke (1840–1913), all made Reading their home. However, if one local man took the national stage in the pipe organ industry, it was certainly Samuel Pierce (1819–1895), founder of the Pierce Organ Pipe Company.¹

Who was Samuel Pierce? He was born in Hebron, N.H., on June 12, 1819. He moved to Reading in 1837, where he apprenticed to George Badger (b. 1814), a local cabinetmaker.² In 1842, Pierce joined the firm of E. & G.G. Hook in Boston, working initially as a joiner, but he soon became adept at making and voicing organ pipes. As the Hook brothers expanded the firm during the 1840s, they encouraged Pierce to establish his own pipe-making shop.³ In 1846, Pierce returned to Reading with his wife, Sarah C. (Easton) Pierce, to set up business, and he chose a location beside the route of the Boston & Maine Railroad.⁴ Established in 1847, the Pierce Organ Pipe Company was supplying many of America's leading organ shops by the 1860s. Moreover, the firm sold hardware, keyboards, nameplates, stenciled front pipes, stopknobs, tools, and most other supplies needed by organbuilders.⁵

In 1860, the Census of Industry stated that Pierce sold \$10,000 in merchandise and had ten employees.⁶ By 1879, when a reporter interviewed him for *The Music Trades Review*, Pierce stated: "When I commenced business in 1847, thirty-two years ago, I determined to make only the highest class of work, and through all the changes that have taken place during that number of years, I have never deviated from that first



resolution. . . .”⁷ By 1860, the factory had grown to 10,000 square feet of space on three floors, and the firm had 35 employees.⁸ Among them were some of the leading surnames in American organbuilding: John H. Corrie (1827–1907), William A. Corrie (1824–1896), Edwin B. Hedges (1872–1967), Stephen P. Kinsley (1826–1895), Thomas R. Todd (d. 1912), and Frederick I. White (1866–1947).

Pierce died in Reading on September 22, 1895.⁹ A touching sentiment appeared in his obituary that spoke of his temperament: “When any charitable object needed financial help its friends never left the house of Mr. Pierce empty-handed, and the appeals were far more frequent than many suppose.”¹⁰ After his death, the company was incorporated by William S. Dennison (1869–1946) in 1897, and was ultimately continued

1. “A Description of Mr. Samuel Pierce’s Pipe Organ factory, Reading, Mass.” *The Music Trades Review* 11, no. 2 (November 8, 1879): 1.

2. “Samuel Pierce Gone,” *The Reading Chronicle* (September 28, 1895): 2 (copy courtesy of Mrs. C. Nelson Bishop).

3. David H. Fox, *A Guide to North American Organbuilders*. Revised edition (Richmond, Va.: The Organ Historical Society, 1997), 233.

4. 1850 Federal Census; Population schedules; Massachusetts; Middlesex; Reading; Dwelling house 197; Family 246.

5. *Established in 1847. Price List of Metal and Wood Organ Pipes and Organ Material* (Reading, Mass.: Samuel Pierce, 1884).

6. 1860 Federal Census; Products of Industry schedules; Massachusetts; Middlesex; Reading; Samuel Pierce.

7. “A Description of . . .,” p. 1.

8. *Ibid.*

9. Most of the basic facts of Pierce’s life are spelled out in “Samuel Pierce Gone,” *The Reading Chronicle* (September 28, 1895): 2; and Barbara Owen, *The Organ in New England: An Account of its Use and Manufacture until the End of the Nineteenth Century* (Raleigh: The Sunbury Press, 1979), 177, 409.

10. “Samuel Pierce Gone.”

as the Dennison Company into the 20th century. Between 1860 and 1920, the firm was the largest organ supply house in the world, and today, the old factory still stands at 10 Pierce Street in Reading.

Some years back, long-time OHS members David and Permelia Sears discovered that a large cache of old Pierce records was stored in a barn in Reading near the old factory. Rescued by them during the 1990s and moved to their home in Dunstable, Mass., these significant archival resources were generously given to the American Organ Archives of the Organ Historical Society in December 2007. Among the collection are account ledgers, bank deposit slips, correspondence about pipe fronts, and receipts, but the important portion of the collection is 19 letter-books dating from the 1880s and 1890s. These volumes preserve some 25,000 pieces of correspondence between the Pierce Company and its organbuilding clients all over the United States. This reserve of primary-source documents is an incomparable treasure of information on hundreds of American organbuilders and firms.

Each letter-book contains between 800 and 1,000 pages of faded correspondence on thin, tissue-like paper. Eighteen of the 19 letter-books are indexed by name, so it is easy to locate correspondence with specific individuals or firms. Every prominent name in the profession is represented in the correspondence, as well as many marginal or little-known organbuilders. The index of book two, for instance, lists correspondence with the following: W.K. Adams & Son, C. Barckhoff, S. Bohler, G. Beach, Cole & Woodberry, Casavant Bros., C.F. Durner, E. Gieseke, J. Gratian, G.F. Hutchings, G. House, E.L. Holbrook, L.C. Harrison, S.S. Hamill, G. Jardine & Son, William King, Geo. H. Kilgen, H. Knauff & Son, E. Lye & Sons, R. Midmer & Son, M.P. Möller, J.G. Marklove, R. Nichols, H. Niemann, Odenbrett & Abler, J.H. & C.S. Odell, Pilcher Bros., J.G. Pfeffer & Son, G.H. Ryder, Hilborne Roosevelt, W. Schuelke, L.U. Stuart, W.J. Stuart & Bro., J.E. Treat, G.F. Votteler, L. Van Dinter, E. Witzmann, and P. Wirsching, among others.¹¹

At some point in the collection's history, many of the documents were damp-stained, but most of the paper is of high quality and the text remains legible, even if the exterior boards are badly damaged. The range of the books—assembled between October 1884, and February 1897 (with a gap between June 1887 and July 1891)—includes much of interest to historians and scholars of the organ. While some of the content is mundane, dealing with billing, orders, and shipping concerns, etc., an occasional and unexpected nugget of valuable information surfaces. One letter might identify an organbuilder's schedule or place of work; another might detail a stoplist; and still a third might identify a previously un-



Above: Francis J.N. Tallman and wife.

Opposite: 1884 Price List from the Samuel Pierce Organ Pipe Company.

known organ by a specific builder. Of interest, too, is the fundamental knowledge of what each organbuilder was buying from Pierce, and when.

The worth of the correspondence may be enhanced if individual letters can be merged with collaborating documentation elsewhere. Consider the case of Francis J.N. Tallman (1860–1950), a little-known organbuilder in Nyack, N.Y. He entered the profession in 1886 after serving an apprenticeship with Hilborne Roosevelt (1850–1886) in New York, and the bulk of his active career falls within the span of the letter-books. By placing the correspondence side by side with clippings from Nyack newspapers, a better image emerges of Tallman's entry and early years in business.

Tallman's initial inquiry to Pierce was answered by Thomas R. Todd on August 5, 1885, just as he was getting ready to set up shop in Nyack:

Dear Sir

In response to yours of the 6th inst., mailed 7th, I send my full price list herewith, the prices in which are net cash.

[I] Would say that I guarantee all my work the very best in every respect.

Command me for any further information you may desire.

Yours truly

Sam^l Pierce

pr. Todd¹²

Within ten months, Tallman had an organ contract from St. John's Episcopal Church in New City, N.Y., and it was

11. MS, Samuel Pierce, Letter-book, v. 2, Index.

12. MS, Samuel Pierce, Letter-book, v. 2, p. 216 (underlines in original).



announced in the *Rockland County Journal* of May 15, 1886: “F.J.N. Tallman is building a pipe organ, the first ever made in the county.”¹³ On January 29, 1886, some three months before, Tallman had ordered the pipe feet from Pierce. Again, it was Todd who responded to his inquiry:

Dear Sir

When your letter was received, I was entirely out of three sizes of pipe feet, and there has been delay in making new lots.

However, we have shipped all the sizes you ordered, & 200 leather buttons, by N.Y. and Boston Exp. this day.

Yours truly,

Sam^l Pierce

pr. Todd¹⁴

Tallman soon had a second contract, and that September, the local news column of the *Town and Country* reported:

Workmen have this week been busy preparing for the reception of the new organ for St. Paul’s M.E. Church [i.e., in Nyack]. An alcove has been built in the east end of the church for the organ and choir. It is said that the new organ will be one of the finest in the village, it having been built by F.J.N. Tallman, our enterprising organ builder.¹⁵

This organ was completed on October 14, 1886.¹⁶

From then on, there is almost a month-by-month correlation between announcements of Tallman’s contracts in the Nyack papers, and the orders he placed with Pierce for pipes in the letter-books. Tallman was apparently buying all of his pipes from Pierce, including the wooden ones.

Another fascinating exchange between Tallman and the Pierce Company occurred in November 1892, five months after Tallman signed a contract with St. Paul’s Episcopal Church in New Orleans, La., for the largest organ his firm ever built.¹⁷ (St. Paul’s had been destroyed by fire on March 23, 1892, including the loss of a large, three-manual organ built by Henry Erben in 1860.) Tallman signed the contract in July, 1892, and during the installation, the organ was noticed by New Orleans papers. Opened at a public concert on June 13, 1893, the organ was described as

built at Nyack, N.Y., expressly for St. Paul’s, contains three manuals of 58 notes each, pedals of 30 notes, and its arrangement may be summarized as follows: great organ, 11 stops, 812 pipes; swell organ, 13 stops, 858 pipes; choir organ, 8 stops, 464 pipes; pedal organ, 6 stops, 180 pipes; total speaking stops, 38; mechanical registers, 8; pedal movements, 6. Total stops, 52. Total pipes, 2314.¹⁸

13. “F.J.N. Tallman . . .,” *RCJ* 36 (May 15, 1886): 5.

14. MS, Samuel Pierce, Letter-book, v. 2, p. 889.

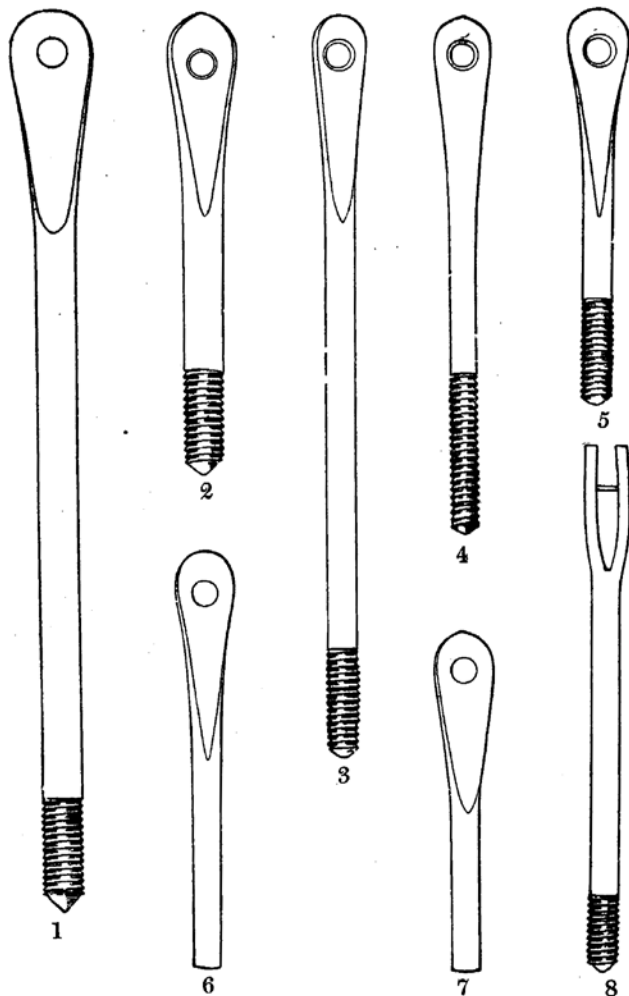
15. “Local news,” (*Nyack*) *Town and Country* 28, no. 1,427 (September 25, 1886): 3.

16. “There will be . . .,” *RCJ* 36 (October 9, 1886): 5; the stoplist and a description of the organ was published as “The New Church Organ,” *RCJ* 36 (October 8, 1886): 5.

17. “Mr. F.J.N. Tallman has gone . . .,” *RCJ* 42 (July 2, 1892): 4; and “Mr. Tallman has returned . . .,” *Nyack Evening Star* 1 (July 6, 1892): 2.

18. “An Organ Recital,” *Daily (New Orleans) Picayune* (June 14, 1893): 7.

Iron Roller Arms, Bushed or Unbushed (FULL SIZE)



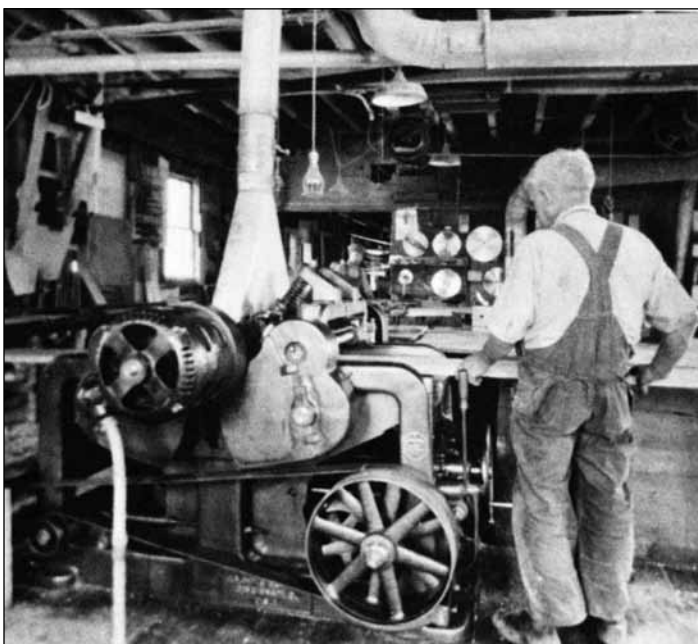
But the stoplist of this important organ has never surfaced. Tallman ordered the pipework in November 1892, and the correspondence in the letter-book indicated that the organ had a 32' Contra Bourdon stop. Although this three-manual organ cost \$7,200, it was not known previously to have included a 32' Pedal register.¹⁹ Such observations about Tallman and his work hardly touch on the potential wealth of information hiding in the pages of the letter-books.

The entire membership of the Organ Historical Society expresses its profound gratitude to David and Permelia Sears for rescuing these valuable documents, and making them available for study.

19. MS, Samuel Pierce, Letter-book, v. 9, pp. 131–33.

The Letter-books of Samuel Pierce

1. October 27, 1884–June 18, 1885
2. June 19, 1885–February 22, 1886
3. February 23, 1886–October 30, 1886
4. November 3, 1886–June 23, 1887
(gap in sequence)
5. July 1, 1891–November 30, 1891
6. December 1, 1891–March 19, 1892
7. March 19, 1892–July 9, 1892
8. July 11, 1892–November 1, 1892
9. November 3, 1892–January 24, 1893
10. January 24, 1893–May 24, 1893
11. May 25, 1893–September 27, 1893
12. September 28, 1893–February 6, 1894
13. February 10, 1894–July 2, 1894
14. July 2, 1894–November 12, 1894
15. November 12, 1894–March 30, 1895
16. April 3, 1895–August 23, 1895
17. September 6, 1895–February 27, 1896
18. March 3, 1896–August 12, 1896
19. August 14, 1896–February 17, 1897



Opposite: Samuel Pierce and Thomas Appleton outside the Pierce Factory in Reading, Massachusetts, ca. 1870.

Top: Iron roller arms from the 1915 Samuel Pierce catalog.

Bottom: Interior of the Pierce Organ Pipe Factory, ca. 1920.

RICHARD C. LAHAISE

ON JANUARY 3, 2010, RICHARD C. "DICK" Lahaise passed away suddenly of a heart attack, at the age of 68. Well known among organists in the Boston area as a highly respected tuner and technician, he was also the last of a distinguished line of Lahaises who had worked in the organbuilding profession for four generations. Dick's grandfather, Erasme, had emigrated from Quebec in the late 19th century to work for Hook & Hastings and soon became one of their trusted installers. His sons Edward and Henri—Dick's uncle and father—continued to work for that firm until it closed in 1936, at which time the maintenance contracts were turned over to the two Lahaise brothers, who continued maintaining and rebuilding organs for the rest of their lives. In turn, Henri's sons, Richard and Robert, continued the business after his death under the name of Henri Lahaise & Sons. Dick had also honed his technical skills at Boston's Wentworth Institute, where he earned the Associate's degree.

After his brother Bob's untimely death from cancer in 1983, Dick carried on the business, with various assistants. Many of the organs he maintained were Hook or Hook & Hastings instruments that had been in the care of the Lahaise family for three generations, some since the day they were installed, including such well-known organs as those in Boston's Holy Cross Cathedral and Immaculate Conception Church, and the three early Hooks in Jamaica Plain. Dick took great pride in keeping these instruments in the best working order and tune and was extremely knowledgeable about their construction and mechanical details, to the point where other organ technicians sometimes asked his advice about such matters. Dick's beloved wife Judith was a great help to him in running the business, and her death a few years ago affected him deeply. Although both Dick and Bob had children who occasionally assisted their fathers in their younger years, they all achieved success in other fields as adults, and Dick in re-

cent years seemed increasingly aware that he was the last of a distinguished line, which may be why he persisted in maintaining a heavy work schedule despite signs of declining health.

Dick is survived by his sons William and John Lahaise, and his daughter Diane LaCole, as well as four grandchildren and several nieces and nephews. His well-attended funeral Mass was held on January 7 in his family's church, St. Theresa of Avila in West Roxbury, with choral music (including a hymn written for his brother's funeral) sung by an ad hoc choir of Dick's friends, one of whom had to duck into the organ chamber to silence a cipher that had occurred in the middle of a solo—something that Dick, who had a fine sense of humor, would have found amusing. The warm, unassuming, but always capable presence of this master craftsman will be missed by many in the Boston area.

—BARBARA OWEN



DONALD M. GILLET

DONALD M. GILLET OF HAGERSTOWN, Md., passed away April 3, 2010, five days before his 91st birthday. Born April 8, 1919, in Southwick, Mass., he became interested in organs and organ music at the age of four when his parents took him to organ recitals at the Springfield Municipal Auditorium. At the age of six he began piano lessons with Dorothy Mulrone, the organist at the Municipal Auditorium.

After his father's death, when Gillett was 13, his mother remarried and the family moved to Washington, D.C. There he attended high school; and later the University of Maryland where he majored in business administration. During this time he studied organ with Lewis Atwater, organist at All Souls' Unitarian Church and at the Washington Hebrew Congregation. His interest in organbuilding started at this time, but World War II interrupted and Gillett

served four years as a chaplain's assistant in the Army Air Corps in Midland, Tex.

After the war, Gillett worked for Lewis & Hitchcock in Washington, D.C. for four years. He then went to Aeolian-Skinner to learn voicing and tonal finishing. One of his first jobs there was as assistant to Herbert Pratt, the head tonal finisher, on the new organ in the Cathedral Church of St. Paul, Boston. From that point on, being on the road tonally finishing organs was his main interest. A few of the organs he finished during his almost 20 years with Aeolian-Skinner were First Unitarian Church, Worcester, Mass.; Academy of Music, Philadelphia; Ford Auditorium, Detroit; Kennedy Center, Washington, D.C.; Caruth Auditorium, Southern Methodist University, Dallas; Millar Chapel, Northwestern University, Evanston, Ill.; Southern Baptist Seminary, Louisville, Ky.; Cathedral Church of St. Paul, St. Paul, Minn.; Bruton Parish Church, Williamsburg, Va.; and St. Bartholomew's Church, New York City.

Gillett succeeded Herbert Pratt as head tonal finisher and later became a vice-president of the company. When Joseph Whiteford retired, Gillett purchased his shares of company stock giving him controlling interest. The board of directors decided in 1966 that since he owned controlling interest, he should be president and tonal director. This did not keep him from being on the road finishing organs as there was an executive vice-president to handle the business end of the company.

In 1970, Aeolian-Skinner was sold, and a year later, closed its doors.

Riley Daniels of Möller offered Gillett a job as head flue voicer. Later, upon the death of John Hose, he became tonal director and eventually a vice-president. He retired from Möller in 1991.

Donald Gillett is survived by his companion of 40 years, Warren S. Goding of Hagerstown; sister-in-law, Jane Mace of Palm City, Fla.; and cousin, Mary Davis of Fort Lee, N.J.

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Johnson & Son, Opus 417, 1874 - Haydenville Congregational Church, Haydenville, MA - Photograph by Gary W. Smith

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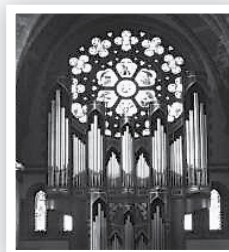
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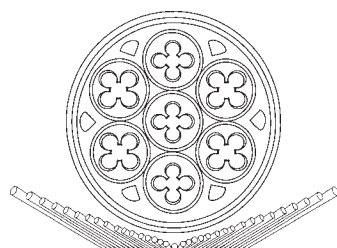


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Orgelmusikken fra deUSYNLIGE (Organ music from Troubled Waters). Iver Kleive at the 1997 61-stop Rieger organ in the Bergen (Norway) Domkirke, superaudio CD, 2Lbb.

Usually one buys a recording of the sound track of a movie after seeing the film. In this case I received the CD before even knowing the film existed. I listened through once, and decided I needed to see the movie before coming to any conclusions. Fortunately Netflix came to the rescue.



The Norwegian title means something like “the invisibles.” But the curious mixture of lower and upper case is meant to reveal the word “deus” imbedded in the title, hinting that it is a film with a religious setting and theme. The main character is Thomas, who has just completed an eight-year sentence for killing a small boy. The circumstance of the killing is a bit murky. Two young men abduct the child in his stroller while his mother is inside a shop buying hot chocolate. Perhaps they intended to steal the contents of a bag left in the stroller. The child seems to recognize one of the young men and where he lives. While their attention is elsewhere, the child darts down to a stream and falls, injuring himself. Instead of seeking medical attention the men allow the child to be swept away by the stream. There seems to be no clear motive and certainly none to harm the child. Perhaps it was just a prank, wanting to have some innocent fun with the little boy. It is not clear.

At any rate, Thomas is now out of jail and finds a place to live and a job as organist in his home town church. He seems to be limited in his ability to express himself in words, but uses the organ as a means of showing his feelings. Thus the organ music becomes a sort of character in the movie. I found the film riveting and also troubling. It has received warm reviews and I think it is well worth seeing. Of course not many films feature the organ as a “character” so it has a special interest for organists and fans of the organ.

I was led from the jacket notes on the CD to think that organ music was the sole music in the movie but this is not the case. There is an orchestral score used in the usual way, but organ music does play an important role. One piece that stands out is Mr. Kleive’s arrangement of Simon and Garfunkel’s “Bridge Over Troubled Waters.” This, of course, is the source of the movie’s English name. There is probably some significance to the fact that Thomas plays this piece in response to a request to play “some real organ music.”

It is obvious that the organ pictured in the film is not the Rieger in the Bergen Domkirke. It is not a tracker organ for one thing. Probably it was not practical, or desirable from the standpoint of the story, to shoot the organ scenes in the Bergen cathedral. On the other hand, Mr. Kleive perhaps preferred the sound of the Domkirke organ. I inquired of my friend Stein Johannes Kolnes, a leading Norwegian organologist, and he tells me the organ pictured is in the Paulus Kirke (St. Paul’s) in Oslo, built in 1892, in the then working-class area east of the Aker river. He adds that in recent years the area, Grünerløkka, has become a favored residence for young artists because of its charming architecture and green parks, and has a good selection of coffee shops and restaurants. We see some glimpses of this in scenes of the movie including a shot of the front of the church.

The original organ in Paulus Kirke was built by the German organbuilder Albert Hollenbach, who built several organs in Norway.

I would suggest that readers see the movie first. If then you want a musical souvenir, this CD is for you. But otherwise I feel that the music is not particularly interesting. Aside from “Bridge over Troubled Waters,” there is a somewhat obvious *Toccata* by Mr. Kleive, some Vivaldi and Hassler, and some hymns and folksongs. All are competently performed and the organ’s sound is cleanly recorded. Mr. Kleive is active in classical, pop, folk, and jazz performance. I found a YouTube selection of him performing the overture to the Nobel Peace Prize presentation of 2008. He appeared to be using a Rodgers.

Johann Sebastian Bach, *The Art of Fugue*, Akademie für alte Musik Berlin, ArtHaus Musik 101 467, DVD.

This is a beautiful video that features Bach’s *The Art of Fugue* arranged for 16 strings, four winds, harpsichord, and organ by Stephan Mai, Xenia Löffler, and Raphael Alpermann. The wind instruments are oboe, oboe da caccia, bassoon, and trombone. The performance was filmed at Radialsystem, a performance and arts complex in Berlin, and broadcast live.

The performance begins with Sebastian Krause playing “Aus tiefer Not schrei’ ich zu dir” on the positive organ. Stephan Mai feels that thematic similarities make *The Art of Fugue* a meditation on this chorale melody. Mai instructed the camera technicians to use the rhythm of the chorale prelude as a guide for the camera movements during the filming.

The musical forces are employed in various ways for the *Contrapuncti*. Positive and harpsichord are each given solo numbers. The strings are used in diverse ways, as are the winds. Only in the final *Contrapunctus* is the full ensemble brought together. The artists stay in the performance area throughout, but

the lighting is changed to illuminate those actually playing, while others sit quietly in the dark. The visual aspect is continually compelling and effective, and seems to enhance one's ability to remain focused on the sublime music. The cessation of music in the final piece, left incomplete by Bach, is a magical effect. I felt bereft that there was no closure, and yet at the same time the music seemed to be mysteriously continuing in my head.

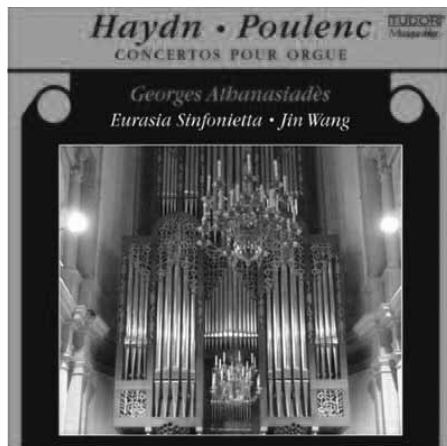
Viewing and hearing this DVD is an ecstatic experience. Don't hesitate to get a copy. You'll want to view it over and over.

Haydn and Poulenc: *Concertos pour Orgue*. Georges Athanasiadès organist, the Eurasia Sinfonietta conducted by Jin Wang, Tudor Musique oblige 7164.

Having the same musicians and organ in music as different as Haydn and Poulenc is a stretch, but these forces pull it off quite well. George Athanasiadès is a native of western Switzerland the Canon of the Abbaye de Saint-Maurice and titular organist of the Basilica. The Eurasia Sinfonietta was founded in 2009 by Jin Wang with members from Europe and Asia who form a bridge between the two continents.

The organ is a large instrument built in 1986 by Karl Schuke of Berlin for a rebuilt church, which is the Great Hall of Würzburg's Julius-Maximilians-Universität. The stoplist has French Romantic ingredients that serve well in the Poulenc but there are clear and crisp sounds for the Haydn as well. The photograph of the organ in the notes would indicate the keydesk is hidden by a large 8' Rückpositiv. There doesn't appear to be enough room for the orchestra in the organ gallery but, at least in a live performance, they would be visually and aurally masked by the Rückpositiv. If there is a second, electric console down on the main floor it might help in one respect for playing with the orchestra, but of course there would be an acoustic lag.

Despite all this there is a good rapport between the orchestra and organ. Only occasionally I felt a millisecond or so of raggedness.



The Haydn *Concerti* are quite charming, full of grace and humor. This performance captures the spirit very well. The Poulenc *Concerto* I have long considered to be one of the landmarks of 20th century music. This performance does it justice, and the balances are particularly good. There is, however, just a soupçon less excitement and drama than I want to hear.

A nice CD, well worth having.

Karel Paukert, *Viva Italia, Organ Music from St. Paul's, Cleveland*. Gallery Organ by Gerhard Hradetzky, Azica ACD 71256.

This delightful recital shows just about every effect I can imagine for this fascinating instrument. It was built by Gerhard Hradetzky, who was still involved with his father Gregor's firm when I met him in 1967 or 1968. He started his own firm in 1974 and has installed organs both in Europe and the United States. The organ in the gallery of St. Paul's Church in Cleveland is inspired by northern Italian instruments. Mechanically, however, it is more in the Austrian mode, with slider chests instead of the typical Italian spring-chests. Although the tonal design and the general sonic effect are definitely Italian, there seems to me to be a slightly bolder, less gentle quality. Of course, it

may be that I am comparing this very new instrument to ancient ones I heard many years ago in Italy. In any case, the sound of this organ is beautiful, fresh, and fetching and certainly does full justice to the pieces played on this CD.

The repertoire chosen also deserves comment. It provides a handy tour of the important points in the Italian organ culture, beginning with Cavazzoni from the 16th century, on up to Valeri of the early 19th, and including a couple of non-Italian but completely compatible offerings from Franz Xaver Schnitzer and Carl Philip Emmanuel Bach.

I enjoyed the generous selection from Frescobaldi's *Fiori Musicali*, *Messa della Madonna* that provides a variety of sounds, including our first hearing of the *Voce umana* in the *Elevazione*. This is followed by the complete variations on *Bergamasca*, which Frescobaldi prefaces with the cryptic comment *Chi questa Bergamasca sonarà, non pocho imparerà* (He who plays this Bergamasca will learn not a little).

The charming Sonata in F Major by Pergolesi is followed by the *Offertorio* and *All'Elevazione* by Zipoli, giving us a chance to hear the Bird Call, and another hearing of the *Voce umana*.

An anonymous *Pastorale* from the mid 1700s, two Sonatas by Scarlatti, a *Messa piana* by another anonymous composer of the late 1700s, and a *Rondo* by Gaetano Valeri round out the Italian offerings. The Valeri is in the light-hearted style that reminds one of Donizetti and Verdi. We also get to hear the drum effect.

The Schnitzer Sonata in G Major was completely new to me, but it's a delightful work. Carl Philipp Emmanuel Bach's Sonata in G minor is one of the familiar set of four he composed for Princess Anna Amalia, sister of Frederick the Great.

Karel Paukert plays all with élan and verve. This will be a fine addition to your CD collection.

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Moderato

ALBERT D. LIEFELD, d. 1945

1. This is the day we cel - e - brate,
 2. O it is meet to swell the song,
 3. We praise the Lord with glad - some joy, All hail, A - mer - i - ca! (all hail!)
 4. Long may His good - ness lead our land;

God builds the na - tion strong and great,
 The sound - ing cho - rus to pro - long, All hail, A - mer - i - ca! (All hail!)
 His hon - or shall our lips em - ploy, Long may we trust His faith - ful hand;

Co - lum - bia praise His might - y name, Ye sons of free - dom, shout ac - claim,
 In God the land is all at rest, Its cit - ies safe, its fur - rows blest, -
 A - mer - i - ca's ten - thou - sand tongues Shall fill His courts with soul - ful songs,
 O may we nev - er see the day When from His care we go a - stray,

And set His al - tars all a - flame *ff*
 The heav - ens show - er down their best For Free A - mer - i - ca.
 To whom the hon - or all be - longs,
 And may He ev - er - show the way,

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ALBERT DANIEL LIEFELD, a native of Columbus, Wisconsin, and graduate of Northwestern and Capital universities, was a prominent Pittsburgh musician. He was organist and choirmaster of St. Paul's Lutheran Church, North Side, conducted instrumental groups in several schools, and his "Here's to Old Pittsburgh" was the official song of Pittsburgh's Sesqui-Centennial celebration in 1908. In 1911, he organized the Pittsburgh Ladies Orchestra with which he toured 19 states on the Lyceum and Chautauqua circuits. His wife was a member of the orchestra as was his son Theodore, "The Boy Wonder Trumpeter," a prodigy who toured with the orchestra from the age of eight. Liefeld composed a patriotic anthem, "All Hail, America," in 1911, that was sung by a children's chorus at the Memorial Hall exercises during President Taft's last official visit to Pittsburgh. Homer Rodeheaver, with a chorus of 2,000 voices, introduced the song at the Billy Sunday Tabernacle, with a personal tribute to the composer.

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Organ by Helmut Wolff, 1978; (top, left) 2 manuals, 18 stops; relocated by the Organ Clearing House to St. Paul's Lutheran Church, Durham, NC

Organ by Noack, 1964; (top, right) 2 manuals, 7 ranks; relocated by the Organ Clearing House to the home of Laurie and Peter Asche, Wiscasset, ME

Organ by Visser-Rowland, 1983; (left) 3 manuals, 34 stops; Relocated by Klais Orgelbau with assistance from the Organ Clearing House to Edmonds, United Methodist Church, Edmonds, WA



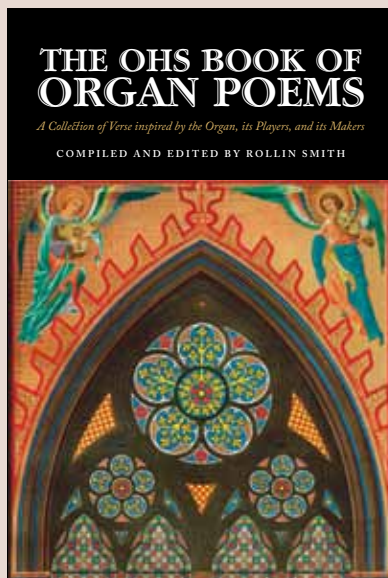
MUSIC ON THE GREEN THE ORGANISTS, CHOIRMASTERS, AND ORGANS OF TRINITY CHURCH

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.

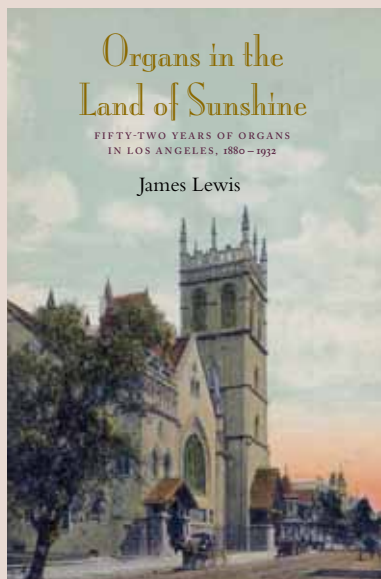
Appendices discuss the Bells of Trinity, Stephen Loher's City Hall Chime Quarters, and include hymns composed by former organists, a Christmas anthem by G. Huntington Byles, and a descant by Mr. Moore.

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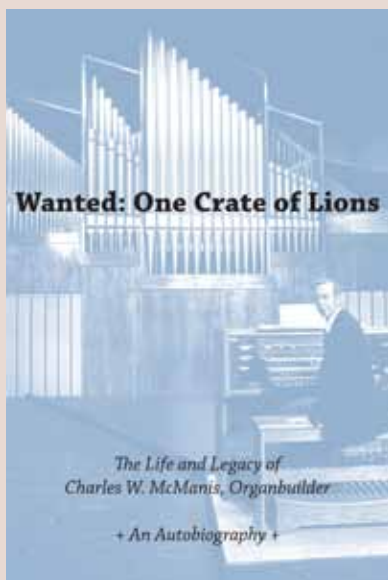
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BY JAMES LEWIS

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. **\$29.95**



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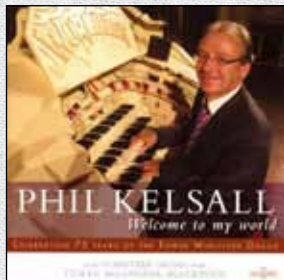
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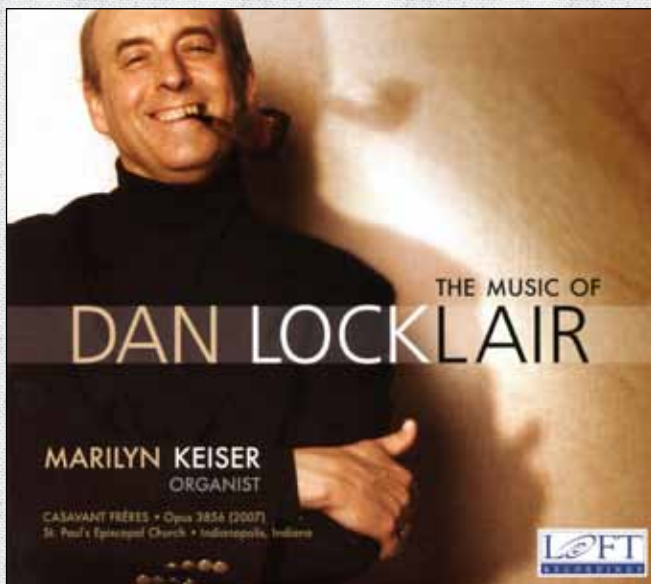
RECORDINGS



WELCOME TO MY WORLD

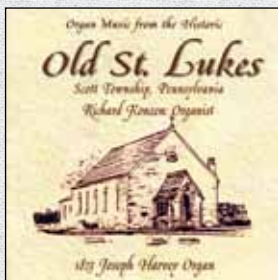
NEW! The Wurlitzer at the Tower Ballroom, Blackpool, now 75 years young, makes a fine showing, especially under the capable hands and feet of Phil Kelsall. The 3-14 organ maintains its original specification as designed by Reginald Dixon in 1935.

GRCD 132 \$15.98



THE MUSIC OF DAN LOCKLAIR

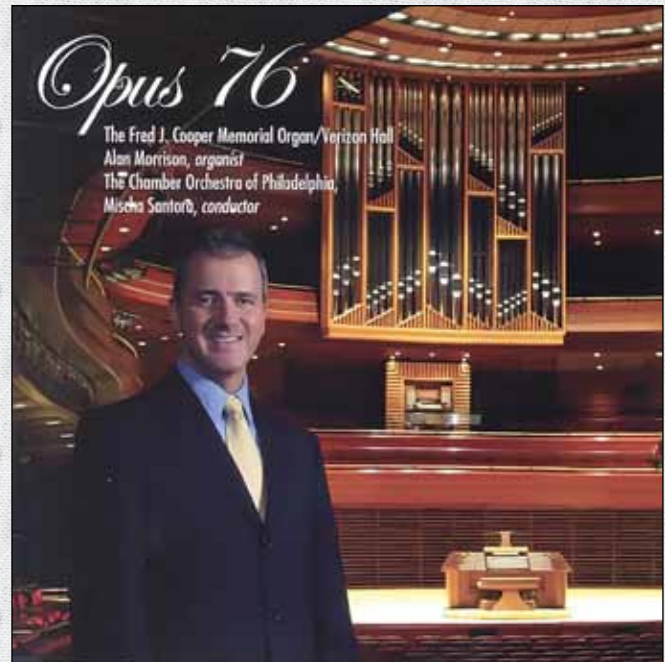
NEW! Organist Marilyn Keiser plays the 2007 Casavant Frères organ at St. Paul's Episcopal Church, Indianapolis, Indiana. Keiser performs some of the most popular and important organ music of Dan Locklair, whose compositions have been featured at Presidential Inaugurations and funerals, and have garnered him ASCAP awards consistently since 1981. LRCD-1110 \$15.98 for OHS Members, \$17.98 for others



OLD ST. LUKES

NEW! OHS Member Richard Konzen performs on the 1823 Joseph Harvey organ at Old St. Lukes in Scott Township near Pittsburgh. The site of the church was originally a British garrison built in 1765. Old St. Lukes was born out of the worship that occurred there, making it one of the oldest frontier churches west of the Allegheny Mountains. Dr. Konzen ably performs works of Charles Wesley, Boyce, Bull and more, thereby documenting an important historic instrument. A portion of the proceeds from the purchase of this recording directly supports the ongoing restoration at Old St. Lukes.

\$11.98 for OHS Members, \$12.98 for others



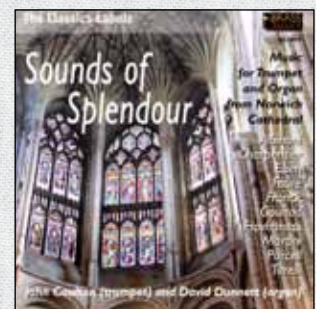
OPUS 76

NEW! Organist Alan Morrison joins forces with the Chamber Orchestra of Philadelphia (under the baton of Mischa Santora), to perform 20th century American works, mixed with works of Joseph Jongen and J.S. Bach. Organist and orchestra perform at Verizon Hall in Philadelphia's Kimmel Center for the Performing Arts, where Morrison plays the 2006 Dobson organ, Opus 76. A portion of the proceeds from the sale of this recording benefits the Fred J. Cooper Memorial Organ Fund at the Kimmel Center for Performing Arts, Philadelphia, Pennsylvania. CM20108 \$15.98 for OHS Members, \$17.98 for others.

SOUNDS OF SPLENDOUR

NEW! Trumpeter John Coulton joins Organist David Dunnett in a stunning performance from Norwich Cathedral. Both organist and trumpeter give sensitive, insightful treatment to the 400+ years of repertoire. Dunnett plays the 1940-42 Hill, Norman and Beard organ, which was rebuilt from an 1899 instrument by Norman and Beard. Coulton performs on B-flat and C trumpets, Flugel horn, and Piccolo trumpet.

BC 3009 \$18.98



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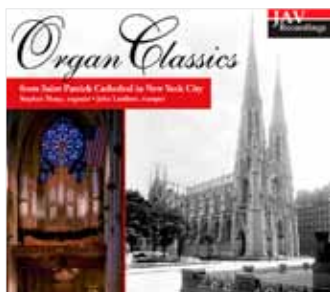
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Saint Patrick Cathedral, New York City *Organ Classics*

Stephen Tharp, organist

Mouret: Fanfare-Rondeau from *Suite de Symphonies*; **Bach:** *Jesu, Joy of Man's Desiring*, BWV 147 *; **Campra:** Rigaudon from *Idomenee* *; **Mozart:** *Ave Verum Corpus* *; **Barber:** *Adagio for Strings*; **Handel:** Chorus: *Hallelujah* from *Messiah*; *Hail, Holy Queen Enthroned Above* *; *Praise to the Lord, the Almighty, Jesus Christ Is Risen Today*; **Vaughan Williams:** *Rhosymedre* from *Three Preludes on Welsh Hymn Tunes*; **Cook:** *Fanfare*; **Vierne:** *Naïades* from *Pièces de Fantaisie: Quatrième Livre*, Op. 55; **Widor:** *Allegro* from *Sixième Symphonie*, Op. 42, No. 2

* John Lambert, trumpet

Stephen Tharp has had a long association with Saint Patrick Cathedral. Following his first organ recital there in 1993, Stephen was a member of the cathedral music staff from 1995 to 1997. He has a great affection for this pipe organ, which he describes as an "incredibly versatile instrument." On this CD he plays a wide variety of music, from favorite hymns to grand marches to concert pieces. This is one of the finest recordings ever made of the organ, capturing great clarity, thunderous bass and the grand acoustic of the cathedral.

JAV 185

www.pipeorganeds.com/orclfrsapaca.html



Above Photos: Stephen Tharp at the console in Saint Patrick Cathedral, recording the CD



Johann Vexo at the console of the Great Organ at Notre-Dame de Paris

Coming Fall of 2010

Notre-Dame de Paris

*Liszt • Franck • Vierne • Duruflé • Escaich
on the Great Organ at Notre-Dame de Paris*

Johann Vexo, organist

Liszt: *Fantasia and Fugue on Ad nos, ad salutarem undam*; **Franck:** *Prière*; **Vierne:** *Feux follets* and *Toccata* from *Pièces de Fantaisie: Deuxième Suite*, Op. 53; **Duruflé:** *Scherzo*; **Escaich:** *Eaux natales, Le masque, Vers l'espérance* from *Trois poèmes*

Johann Vexo is organist of the Choir Organ at the Cathedral of Notre-Dame de Paris and also organist of the Cathedral of Notre-Dame de l'Annonciation de Nancy. He teaches organ at the Conservatoire National de Région of Angers.

Listen to an audio interview with Joe Vitacco and Johann Vexo with two bonus tracks and see numerous photos from the recording session at

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Left: Christoph Frommen, recording engineer, hanging six microphones for the recording

Below:
Notre-Dame de Paris

