WASHINGTON, D.C.
June 27 - July 2, 2011

ORGAN HISTORICAL SOCIETY
56th NATIONAL CONVENTION

WWW.ORGANSOCIETY.ORG/2011
804.353.9226 ~ 2011@ORGANSOCIETY.ORG

ARMED FORCES RETIREMENT HOME – STEVENS & JEWETT (1855) PHOTO LEN LEVASSEUR
Dear Fellow Members, Friends, and Colleagues:

This is my first opportunity to address the membership of the Organ Historical Society, and I am extremely happy to do so. I joined the ranks of this organization on October 1, 2010, and my first few months on the job have been both extraordinarily rewarding and tremendously busy. Early on, I was privileged to attend the fall meeting of the National Council in Chicago, Illinois. I was impressed by the quality of this organization’s leadership, and the depth of commitment and expertise demonstrated by the councillors. This meeting allowed me to meet many of the officers face to face for the first time, and I look forward very much to my work with the group, and with its individual members.

Of all the initiatives to arise in that meeting, those that have to do with education and membership development are the ones that excite me the most. We want to build our membership, and bringing in young members is a goal that I would like to pursue specifically. In fact, I would love to hear from you if you are in your teens, or in your 20s or 30s. I am interested to know what you see when you come to our Web site, when you attend our events, and what you find when you visit the OHS Store online. Are you pleased, even excited, by the OHS offerings? If you have attended OHS conventions, let me know your feelings about what you see and hear. Please send me a note: jweaver@organsociety.org.

My next opportunity to explore OHS came when I joined the American Organ Archives Governing Board at its meeting in the Talbott Library at Westminster Choir College, Princeton, New Jersey. The board met in the midst of the OHS collection of books on the organ, an incredible experience! It is truly wonderful to see something of these treasures that have been amassed through the years, surpassing any other holdings of books on the history of the pipe organ. But another great trove is that which remains somewhat mysterious, the papers and shop documents of American organbuilders, as yet uncatalogued, still growing, and a gold mine for future research on the history and development of the pipe organ in America. The board is a wonderful mix of librarians, archivists, and musicians, and I was struck, once again, by the care and commitment of this group to the decisions it is making for the future of these priceless holdings.

By the time The Tracker is at the press I will have met with the convention committee that is now bringing together final details for the 56th Annual Convention in Washington, D.C. You will find much more information on the convention in this issue of The Tracker. It is exciting for me that my first convention as part of OHS will be in my hometown of many years, and although I know many of these instruments quite well, there are some very interesting organs that I will encounter for the first time. I had lunch with Carl Schwartz who, along with other members of
his committee, knows this area extremely well, and there are some marvelous treasures to be heard in the lineup they have developed for your pleasure.

Then there is the Richmond store. Whereas the OHS members and its committed Council and board members are the lifeblood of the organization, the staff in Richmond is the group that provides the products and the services that keep the organization functioning. These staff members are now undergoing intensive training in order to be ready to use the new IT system that will be up and running by February 1, 2011. One of the great gifts left by my predecessor, Dan Colburn, is a comprehensive plan to move to this system, after a protracted period during which it has become increasingly difficult to work with an outmoded system that required the involvement of numerous people to use it properly. We move to MAS90 as a fully operational system and the staff is working with incredible diligence to provide all the input necessary to manage our membership requirements, begin to log-in the material relevant to the upcoming convention, and to manage the orders, sales, and bookkeeping for the store. It is truly a demanding job, and I am impressed with this group as well. They issued me such a warm welcome as I entered their midst, and have worked very carefully to fill orders for the holiday rush while gleefully looking forward to this new system that promises to offer them much greater command over their resources. As we move forward we will share more information about this new system. I believe it will streamline the OHS operation in substantive ways that will allow us to serve you with much greater efficiency.

Serving you is what we are here to do. I want us to put you first in every way that we undertake to serve you, and I would like very much to hear from you about how you feel about OHS service. Please let me know what the OHS can do better to meet your needs. Are we the organization that you were pleased to join? I can tell you that it is my goal to help the extraordinarily dedicated council, boards, committees, and staff to present the Organ Historical Society as the indispensable organization serving the pipe organ in America, and you, our constituents.

I look forward to our years of working together!

Sincerely,

[Signature]
The Organ Historical Society welcomes its newest members.

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Kent Arnold
Thomas Becnel
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Dan Brooks
Dawn R. Burns
Charlie Carpenter
Arthur B. Casey
Bid Coffey
John Conover
William Crane
David Davenport
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Warren C. Southward
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Estate of William L. Huber
JAV Recordings, Inc.
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The Legacy Society honors members who have included the OHS in their wills or other estate plans. We are extremely grateful to these generous OHS members for their confidence in the future of the Society. Please consider supporting the OHS in this way, and if the OHS is already in your will, please contact us so that we can add you as a member of the OHS Legacy Society.

info@organsociety.org

Publication Deadlines

EDITORIAL

The editorial deadline is the first of the second preceding month.
April issue closes . . . . February 1
July issue closes . . . . May 1
October issue closes . . . . August 1
January issue closes . . . . November 1

ADVERTISING

Advertising material is the 15th of the second preceding month.
April issue . . . . February 15
July issue . . . . May 15
October issue . . . . August 15
January issue . . . . November 15

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

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

MEMBERS MAY JOIN ANY NUMBER OF CHAPTERS

MEMBERSHIP INSTITUTIONS AND BUSINESSES

Conventions

Washington, D.C., June 27–July 2, 2011
Carl Schwartz
rschwartz@aol.com

Northern Vermont, June 24–29, 2013
Western Massachusetts, 2014
Danielle TBA
Roy D. Perdue ntp@bemc.com

American Organ Archives at Talbot Library
Westminster Choir College, 101 Walnut Lane, Princeton, NJ 08540
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Barbara Owen; Orpha Ochse; †John Ogasapian; Stephen L. Pinel
†Albert Robinson; †Albert Schweitzer; William T. Van Pelt
†Martin Vente; Randall E. Wagner; †F.R. Webber

ChiCAGO-MiDWEST ..................... 1980
DEERE AND CO. ................. 1980
EASTERN IOWA ...................... 1982
LOUISIANA ......................... 1982
HARMONY SOCIETY ............... 1990
HILL ............. 1976
MEMPHIS .................. 1992
MIOHS, MICHIGAN ............. 1994
CRAIG BALDUF ............... 1046 Colman St.
Ypsilanti, MI 48198-6308
denickels@aol.com

PACIFIC-NORTHWEST ....... 1983
WILLIAM LAWSON ........................
Pacific University, 5000 NE Upland Ave., Forest Grove, OR 97116
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WISCONSIN .................. 1988
PHYLLIS FRANKENSTEIN
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November 6, 2010

Dear Friends:

There has been important activity within the OHS during this past year, and I would like to take this opportunity to bring you up to date. In October 2009, Executive Director Daniel Colburn submitted his resignation to National Council, effective with the conclusion of the Pittsburgh 2010 convention. Council took this as an opportunity to appoint a Restructuring Committee whose charge was both to examine the administrative structure of the OHS, identifying areas needing improvement, and to conduct a national search for an Executive Director. The members initially appointed to the committee were myself, Organizational Concerns Councillor Dana Robinson, and immediate past Councillors Jack Bethards and David Dahl.

Also in October 2009, our indefatigable Archivist, Stephen Pinel, announced his plans to retire at the end of May 2010, after 26 years of distinguished service to the OHS. During his tenure, he oversaw the expansion of the American Organ Archives from a collection of cardboard boxes to the largest and finest collection of its kind in the world. You have long heard me refer to the AOA as the crown jewel of the OHS and its priceless asset. In recognition of Stephen’s lifetime of contribution to the OHS and to its mission, he was awarded Honorary Membership at the Pittsburgh 2010 convention, our highest honor. Bynum Petty, a respected organbuilder and scholar, was recently appointed as the new Archivist. A long-time OHS member, Bynum has been an ardent supporter of the AOA for many years and will continue the tradition of excellence Stephen established. However, there is a monumental task ahead, perhaps the greatest challenge the OHS has ever faced: the protection and development of the manuscript materials housed in a storage facility in New Hampshire including the gargantuan Möller archive.

The manuscript holdings of the AOA are both priceless and irreplaceable. When one contemplates long-range goals for the Archives, the preservation of the manuscript collection comes foremost to mind. The majority of this collection is organbuilder factory records containing blueprints, correspondence files, photographs, drawings, and ledger records. Before the days of photocopiers, copies of letters were made with carbon paper and onionskin, inter-office memos could be scribbled on pieces of scrap paper, old files were stored in cardboard boxes, blueprints could be folded, rolled up, or laid on top of each other, and sometimes file cabinets sat under a roof leak. A number of the oldest Möller files sustained water damage in a factory fire. Factory files were not created on acid-free archival paper intended to last for centuries. The wealth of information contained in our organbuilder manuscript collections is staggering, and if we do not act to preserve this material, like the remains of the Titanic, it will one day be nothing but dust. The cost of cataloging and digitizing the collection for preservation and accessibility, and of providing proper archival treatment for the originals will be mind boggling and well beyond our means to accomplish on our own (dollar amounts measured in millions, not thousands). However, there are creative ways we can approach the situation, including the exploration of substantial grant possibilities. Our responsibility as a historical society is not only to work proactively to preserve the instruments entrusted to our care and protection, but to collect and maintain the knowledge surrounding these precious objects. The challenge is great, and perhaps the most significant facing the OHS between its 50th and 75th anniversaries. Our member support for the Archives and for Stephen’s vision has been exceedingly generous over the past 25 years. National Council and the Archives Governing Board are committed to protecting and maintaining the Archives collection as a cohesive and ever expanding entity, perhaps the Society’s greatest legacy, for future generations. The creative thinking is happening deliberately and without knee-jerk haste, but the discussions and planning are moving forward.

The OHS Press has quickly achieved global recognition for a consistently high standard of quality that is rapidly disappearing in the publishing world. Quite often, reviews of OHS Press materials include a favorable reference to its distinctive details of publication, accolades rarely encountered in typical reviews. Under the leadership of Rollin Smith as Director of Publications, the Press has hit its stride, producing not only a quarterly journal and convention publication of prestigious quality, but issuing as many as six book-length publications annually. The monograph series devoted to in-depth chronicles of American organbuilding history will shortly span 150...
years of our unique and colorful organ culture. There are a number of fascinating titles in the pipeline, including the long-awaited social legacy written by Barbara Owen, of the Great Organ built for the Boston Music Hall by the Walcker Company in 1863. The Archives and Publications programs of the OHS are the embodiment of our mission statement: to collect, preserve, and publish information about organs and organbuilders. Your dues and generous gifts of support make this possible, and every member of the OHS can take great pride in what the OHS is accomplishing with distinction in these areas.

In January, I was introduced to Allen Langord, a retired business executive now working independently as an executive mentor. After several discussions, I recognized that he would be a good fit for the committee and asked Council to appoint him to the committee as well. The committee identified four key areas needing attention: (i) the cumbersome-to-operate and expensive-to-maintain computer system; (ii) the need for the simplified recording and retrieval of financial data to give us a more accurate and timely picture of our financial positions; (iii) the need to improve efficiency in the Richmond office in order to provide enhanced customer service within our retail operation; and (iv) the crucial need for membership and financial development. Based on this recommendation, a revised job description was drafted for the position of Executive Director, which subsequently received Council’s imprimatur, and was duly advertised nationally. Long-time OHS member A. Graham Down was appointed to the restructuring committee as the Search Facilitator. The target date for finding a new director was June 2010.

In March 2010, David Barnett announced his resignation as Financial Controller in order to take a key position with a large Richmond church, and Jim Stark announced his resignation as Treasurer effective with the conclusion of the Pittsburgh 2010 convention. While perhaps not personally known to many of you, David had served the Society admirably for roughly 25 years—first as its appointed Treasurer and, since 2006, in the part-time position of Financial Controller. We all extend to David our heart-felt thanks for his many years of service to the organization and wish him well in his future endeavors. With David’s move to the Controller position, Council appointed long-time OHS member Jim Stark as Treasurer in 2006, a non-voting, appointed position on National Council as the Society’s chief financial officer. Because of these changes in administrative personnel, the Richmond office was subsequently reorganized to increase efficiency and maximize the talents of the gifted young people working there. The Controller position was shifted to the purview of the Information Technology person maintaining our computer system, who was already entering financial data into the system. New job descriptions reflecting the consolidation of responsibilities were drafted for everyone working in Richmond, and the staff members were bumped up one pay grade—for some this was their first raise in four years. On my recommendation, National Council appointed Allen Langord to succeed Jim Stark as Treasurer effective with the conclusion of the 2010 convention. We thank Jim Stark for his service to the Society not only as Treasurer, where he began the process of revamping our financial reporting network, but especially for his yeoman service as the able chair of the wonderful Pittsburgh 2010 convention this past summer.

Allen spent 30 years in industry, becoming the CEO of a large multi-national technology company. He spent ten years at the University of Massachusetts, Amherst, where he was responsible for the design, manufacturing, and installation of a radio telescope as a joint venture between the United States and Mexico. He is also a trained organist and served several AGO chapters in New England as treasurer. We welcome Allen to National Council.

The Executive Director search created a surprising amount of interest from potential candidates. The résumé review in committee got under way in July, and Executive Director Colburn graciously agreed to remain through the end of our fiscal year on September 30. The applicant pool was narrowed to four candidates, and in-person interviews were conducted the last week in August. The formal interview committee consisted of myself, Treasurer Langord, Councillors Robinson and Cook, and OHS member and esteemed organbuilder William Czelusniak. Ultimately, James Weaver of Washington, D.C., was presented to National Council as the committee’s recommendation from a pool of exceptionally qualified candidates. His appointment was ratified unanimously, and he began as the new director on October 1. Dan agreed to continue working with Jim through the month of October in order to assure a smooth and orderly transition.

James Weaver had a distinguished career as curator of the musical instrument collection at the Smithsonian Institute of American History, and most recently served as president of the Westfield Center for Keyboard Studies. An accomplished organist himself, while at the Smithsonian Jim formed a chamber music group utilizing the instruments held by the collection. He successfully raised several million dollars to support the collection and its musical activities, and brings superb development talents to the OHS. We are extraordinarily fortunate to have attracted an individual of such profound accomplishments.

During this past spring and summer, Dan, Allen, and the Richmond staff completed a reorganization of both the office and our corporate structure, which culminated in October with our signing a purchase agreement for an entirely new and desperately overdue software platform to track all aspects of our corporate financial data, membership informa-
tion, and the retail operation. The SAS90 system is a comprehensive and nationally supported platform, and will solve the decade-long struggle we have had with our old computer system. State-of-the-art at the time it was purchased, the former custom-designed system was more sophisticated than a business our size needed, and was so complicated it required a part-time person just to maintain it and process the data. At the same time, it proved so unwieldy to use that we could not easily track the data we needed to develop regular, detailed financial reports. The new system was bought on an installment plan and will cost the OHS $16,000 annually for three years, after which time we will own it outright without needing the services of a part-time tech to maintain it. For these three years, the cost outlay for the computer will equal what we had been paying our computer tech, but like a mortgage, we are paying to own. At the end of three years, the system will be ours, and without the annual expense of a support technician, the savings will be considerable. The new system is modular, and can easily be expanded and updated as technology changes and the Society grows. The day-to-day accounting formerly handled in-house will be out-sourced to a part-time bookkeeper. Of all the changes that have happened within the OHS over the past decade, the purchase of the new computer software will have a more profound impact on how we conduct our day-to-day business, than anything we have previously accomplished.

The downward spiral of the global economy has affected the OHS just as it has affected all our daily lives. During the past four years, the membership of the OHS has declined by several hundred members, as people have had to trim their budgets to make ends meet. Gift revenue has decreased as our typically generous members have had to cut back on their expenses, and revenue from our invested portfolio has plummeted along with interest rates. Meanwhile, our expenses have continued to rise with the cost of living, including substantial increases in postage and the cost of paper. After decades of comfortable budgetary surpluses, Council found itself having to cut the organization’s budget to the bone, cutting program spending across the board, combining an Atlas and Tracker issue one year, putting many of our grant-giving programs on temporary hold, eliminating needed Council meetings, and giving no employee raises for several years. In spite of these efforts, and several extraordinarily successful conventions, it was a struggle just to break even and keep any losses below five figures. We had reached a point where we could not cut any more, without eliminating a member benefit or cutting staff. In response to this, the Restructuring Committee took a hard, unbiased look at what needed to be done. Ultimately, we made the decision to eliminate one position in Richmond, and to consolidate the workload based on employee qualifications and personal strengths. We eliminated wasteful spending simply by increasing efficiency.

In spite of the economic woes affecting our nation, and our sister organizations as well, the OHS has managed to weather the trial relatively unscathed. As a result of our minimal budget last year and the restructuring of our overhead through the reorganization of the Richmond office, and even in spite of the expenses of restructuring and converting our computer system, we ended the fiscal year 2010 with a modest surplus of approximately $40,000—the first such budget surplus in over five years!

While adopting a similarly frugal but balanced budget for fiscal 2011, this small surplus will allow us to restore the grant-giving programs previously on hold, to fund the Archives and Publications budgets, to give overdue raises to our excellent and hardworking staff, and most importantly, to allow us to budget for a full certified audit—our first in probably 20 years, and long overdue.

In spite of this good news, we are by no means out of the woods. While the economic recovery is proceeding more slowly than any of us would have hoped for, we need to redouble our efforts to increase membership and to find creative ways to increase the lifeblood of the OHS: gift giving. The American Theatre Organ Society recently unveiled an ambitious long-range plan that has development as its centerpiece. It also just conducted a full audit and published the results in its journal, establishing a set point of the organization’s overall financial health as a place of embarkation for future development and growth. The reports of the restructuring plan, recently published in the last two issues of its journal, should be required reading for every member of the OHS who wants to see both organizations bloom and prosper.

Our own restructuring was at least five years overdue, and the hardest part, which we kept avoiding like a plague, is now behind us. The future of the OHS looks the brightest it has in 20 years. At the October Council meeting, people could barely contain their excitement for the organization’s future. We know we have to temper our excitement as our work is far from over, but for the first time in several years, we were celebrating the possibilities for our future rather than worrying about our fate. What do these changes mean for you, the members of the OHS?

First, the organization you have supported passionately for 54 years is not going to lose sight of the purpose that first brought us all together. The organ as the preferred instrument of the religious experience is waning in popularity as traditional worship loses ground to the pop culture worship experience. There are more organs needing homes because of church closings and mergers than at any time in our history. New organ sales are down around the world, as the large pipe organ is increasingly becoming an instrument of the wealthy elite. As our sister organizations begin to embrace instruments with both acoustic and simulated tone generation, the OHS is the only organization besides the organbuilder trade
organizations that supports the pipe organ exclusively. The OHS needs to rebrand itself as being exclusively about the pipe organ, both old and new. If we hope to become more effective at raising awareness for the historic organs we care about with such passion, we need to raise the awareness of the majesty and relevance of the pipe organ in general, including the new instruments being built today that our descendants will celebrate as historic in 2150. Jim Weaver said to me recently that one of his primary goals is to increase membership by 1,000 in two years, and with help from all of us, we can make this a reality.

We have convention planning in place through 2014: Washington, D.C., Chicago, Northern Vermont, and the Berkshire region of Massachusetts. Preliminary discussions are just getting under way for two more regions after that. Attendees of OHS conventions are a loyal crowd who enjoy the camaraderie and wonderful music these conventions provide. If you have never attended a convention, and research indicates roughly two thirds of our members have not, please consider attending all or part of a convention in the near future. If you’ve never attended an OHS convention, you don’t know what you’re missing!

Second, as the new computer system gets up and running, you will see an improved customer service experience at the Society’s retail operation. The classical music market place is changing drastically and quickly, and the highly specialized OHS catalog is getting harder to maintain as new releases dwindle in favor of downloads. However, we are striving to improve the shopping experience at the OHS catalog, and improve our service to you our customers.

Third, you will see some of our long-standing programs like the Biggs Fellowship and the Historic Citations program getting long-overdue makeovers. The world is a more complex place than it was a generation ago when these programs were created, and we need to enhance them both to be more relevant and more effective at reaching the larger public. We have always been supremely successful at preaching to the converted—ourselves—but need to turn our attention outward to reach the youth of today who will be our successors tomorrow, carrying our torch once our task is done and we have laid it down. We have a committee working to restructure the entire Biggs experience, from a more relevant and equitable selection process, to an enhanced convention experience with programs geared specifically to young attendees, to improved marketing of the program and its funding development.

We need to develop tiers for citations so we can broaden our recognition of historic instruments, recognizing not only the national monuments that are the equal of any of the great organs in Europe, but establishing a class for the loved and aged workhorses in danger of becoming irrelevant or, worse yet, unceremoniously carted off to a landfill to make room for drum sets and speakers—the little eight- and nine-stop Estey and Möller tubular-pneumatic organs, many still working perfectly after 100 years on original leather, or the almost extinct theater organs still in original condition, or the little one-manual tracker organs still leading struggling congregations of ten or fifteen people in the small towns of New York and New England. We will improve our public relations efforts so that we don’t just tell ourselves about our successes, but trumpet them to the whole world.

Once the financial reporting system is operational, we should turn our attention to our investment portfolio. As the market slowly improves, we need to be more proactive with the investment of our managed funds, especially to maximize the yield percentages. With prudent investment planning, and managed oversight, there is no reason we can’t improve our earnings to a minimum of eight percent and with prudence, perhaps even ten percent or more. With the new computer system, National Council, Archives, Publications, and the retail operation can begin seeing monthly financial statements.

In the interest of transparency and accountability in the management of the Society’s affairs, National Council meeting minutes have been returned to the pages of The Tracker, creating both a permanent paper record and allowing this important information to reach members who may not have access to a computer. We have received positive feedback regarding recent electronic messages sent to the membership with Society news and catalog updates. While this medium doesn’t reach everyone, it is an easy and effective way to communicate quickly with the majority of our members around the world. Buoyed by the success of our internet-based communications, we are discussing plans to develop an electronic newsletter that will be available on-line. We will begin instituting a more regular notification of new catalog offerings via e-mail; those not wishing to receive either type of electronic communication can easily opt out. With the Richmond office concentrating on the retail operation, we have begun exploring the feasibility of establishing an office of the OHS in Washington, D.C., giving us a presence within the virtual nerve center of our great nation.

Finally, one major item I stated was a priority a year ago that has yet to come to pass—the establishment of a set of long-range goals—will hopefully be in process within the next few months. With the reorganization of the administration and the exploration of ways to develop the Archives manuscript collection, which at one time seemed like insurmountable obstacles, the last two major pieces of the 1998 ten-year plan have been realized. We couldn’t have come as far as we have in the past decade without a formalized plan. Once you know where you want to go, it’s easier to figure out how to get there instead of simply randomly in some general direction and hoping you get someplace eventually. With so much
already accomplished, but with the world such a different place than it was in 1998, we need to adjust to what may be the new normal. Our mission is more critical than ever, with new and greater challenges than we have faced in the past. We have weathered trying times, and survived, but it would be folly to think we can now sit back and relax. We have momentum, and need to keep it going. We need your continued support and generosity to make it so.

When I assumed the presidency in the summer of 2009 after 12 years on Council I knew the seriousness of the problems the OHS was facing. Not only was the task ahead enormous and daunting, I knew there were no easy answers or quick fixes, nor could we make progress without some pain. What needed to be done was a do or perish gamble—the elephant in the living room had been put off for ten years hoping something magical would happen. And, in a way, it did. The way the restructuring of the OHS transpired was actually a cascade of events, happening as if in a providentially ordered sequence. Rather than being overwhelmed by the enormity of the task, everyone involved in the administrative structure of the OHS rolled up their sleeves and dug in. The process brought everyone together working with a common goal and in the same direction. The internal bickering, a private hallmark of the OHS for 50 years, ceased. The amount of work it took to make everything happen was tremendous, and there were the occasional unnecessary roadblocks that made the task more difficult than it needed to be, but these were overcome. While looking at all that has been accomplished from the front end, it looked like less work than originally thought and then, like all such things, proved to be far more work in the end than anyone imagined. Ultimately, the process unfolded in an orderly and professional fashion, relatively free of drama. People were tested to their limits and exceeded what they thought they were capable of doing. It’s been a long year, but one where morale climbed by leaps with every success.

At the October 2010 Council meeting, Jim Weaver’s first with us—and figuratively after we had crested the restructuring hill and were coming down the other side—the atmosphere in the room bordered on ebullience. The financial was better than expected, we refunded dormant programs, we had a thoughtful discussion about how to encourage interest from youth in our organization and its goals by expanding the Biggs Fellowship experience, we adopted a balanced budget without slashing everything to a subsistence level, and we dared think about a vital and proactive future for the OHS in spite of the challenges around us. On a personal note, my optimism for the organization’s future can barely be contained. As I reflect on the events of the past year, I truly feel some providential entity was blessing the OHS. We’re necessarily leaner than before, but with a renewed vitality. The array of talent in this organization and the commitment of people willing to work so hard because of their passion for our historic organ heritage are truly astounding. It is a humbling but rewarding privilege to work alongside such dedicated and gifted individuals, and the gifts and loyalty of the OHS members make this organization such a scrappy survivor.

After allowing ourselves a brief, well-earned moment to glow in our accomplishments, it’s back to work. The restructuring process will continue through the coming year as the new computer system comes on-line. We need to turn our full attention to membership development and fund-raising in order to sustain the momentum we have developed with the restructuring, and to do this we need your help. It is the annoying nature of things that non-profits like us need continually to ask for money. The historic generosity of our members is tested by the economic conditions around us. We’re all still waiting to feel the effects of a bonafide recovery that so far seems to be happening largely on paper or in someone else’s portfolio.

The OHS is as strong as ever and moving forward with plans to revitalize our programs in order to keep the glory of the American pipe organ in the public eye in spite of the bad news around us. We are now in the greatest position for growth, development, and influence we have been in since the early 1980s when Bill Van Pelt, as our first Executive Director, with the imprimatur of a visionary Council, transformed the OHS into the influential organization we embrace today. Exciting days for the OHS lie ahead. We have weathered a buffeting storm and emerged with a renewed sense of purpose and optimism.

Your loyalty and support, both spiritually and financially, is needed now more than ever. There are many ways you can help—attend a convention (or help plan one), buy a membership for a friend or give one as a gift, subscribe to a book, visit the catalog store, remember the OHS in your estate planning, support the OHS and its programs through our funding appeals. Every contribution counts. If every member contributed just $25 to the Annual Fund appeal, that would add $75,000 to our coffers. If every member gave one gift subscription or convinced one friend to join, we could double our membership in one year. Imagine that!

We have a chance to make a difference. Help us keep the momentum moving by showing your support for the OHS and the American pipe organ.

With warm regards,

Scot Huntington
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MaryAnn Crugher Balduf
Organist • Recitalist • Accompanist
Ypsilanti, MI (734) 485-0411
Of nearly 10,000 theater organs built during the silent-film era, only eight were five-manual instruments. The added expense of a fifth manual greatly outweighed any utility; indeed, even four-manual organs were seen as a luxury. The Rudolph Wurlitzer Manufacturing Company built only three five-manual instruments, all of which exist. Only one, Opus 1587, remains in original condition.

Opus 1587 was shipped from North Tonawanda on March 6, 1927. It was destined for Chicago’s Marbro Theatre, but was not completely finished for opening day on May 28. A virtuosic fantasy in Spanish Baroque designed by Edward Eichenbaum, the Marbro seated 3,931 patrons on three levels. Given the theater’s size, one would have expected a unit orchestra of perhaps 30 ranks, but the brothers Louis and Meyer Marks opted for visual rather than aural impact, ordering Wurlitzer’s second five-manual console to control just 21 ranks of pipes.

The organ’s tonal design followed exactly Wurlitzer’s popular Publix 1 style, designed by theater organist Jesse Crawford for the Publix theater chain. The stoplist of the Publix’s four manuals and pedal was copied nearly verbatim, with a new stoplist for the fifth, Orchestral manual. Despite Crawford’s insistence against it in the standard Publix scheme, the Marbro organ was delivered with an English (Post) Horn on 15” wind pressure in the Solo chamber. Other departures from the Publix 1 stoplist include the pair of Solo Strings both voiced on 15” wind pressure rather than the usual 10”, and the Quintadena in the Main rather than Solo chamber.

As in their first five-manual console, Wurlitzer shortened the keys of the upper three manuals to fit five keyboards into their largest standard shell, designed for four. Another physical modification involved further shortening of the key rail above the fifth manual, resulting in stopkeys that are almost unreadable from the organist’s vantage point. The organ was shipped with an additional four-manual console wired in parallel to the main console. As a visual spectacle, it proved unnecessary, and was soon moved to the famous Chicago Theatre with its 27-rank Wurlitzer organ. After a brief return to the Marbro, it traded hands several times, and is now in private hands in Australia.

In 1927, Wurlitzer initiated changes in tonal design, most significantly the Tibia Clausa’s unification to 2⅜’ and 2’. Wurlitzer and other builders often modified existing organs for such provisions, and at the Marbro, a small switch stack was added to the existing relay in late 1930 for the 2⅜’ and 2’ Tibias on the Great, and the 8’ English Horn on the Pedal and Solo. Around this time, the three Second Touch stops on the Bombarde were changed to couplers from the Orches-

2. It is unclear whether these stops controlled the Main or Solo Tibia, and photos of the Marbro console do not suggest which stopkeys controlled these stops. The 2⅛’ and 2’ Flute stops may have simply been repurposed without being re-engraved. The author finds this unlikely, however, given that new stopkeys were provided for the added English Horn stops.
3. An existing cable tag attached to the jumper cable bears the date 10/13/30.
The console is delivered at the stage door of the Ocean State Theatre in January 1982. Bill Hansen, Providence Mayor Buddy Cianci Jr., and theater manager Ted Stevens are among those looking on.

corporate executive and organ enthusiast from St. Paul, Minnesota, who was looking for a large theater organ to install in his home. Carlson contacted Chicago organ technicians John Shanahan and David Schmidt to discuss large organs available for purchase in the city, and on February 14, 1959, he visited the Granada and Marbro Theatres to inspect their organs. He was sold on the Marbro organ by its five-manual console and within two weeks of his visit, purchased it for $7,500, and hired Shanahan and Schmidt to remove and pack it for transport. Before they started dismantling the organ, Schmidt and Shanahan arranged to have the organ recorded; on March 1, noted Chicago organist John Muri played a brief program. The recording reveals the excellent condition and tuning of the organ, its great presence in the room, and Muri’s facility at the console. After six weeks of working at night so as not to disturb the theater’s schedule, the organ was packed, and arrived in St. Paul by May 14, 1959.

Carlson hired Robert Arndt to install the organ in his home. Aside from changing the console finish from its original gold to white with gold trim, he made no alterations to the organ, installing it in two-story basement chambers using as much of the original framing as possible. The console was placed in the large living room, and the organ spoke through...
grilles at the top of the chambers into the living and dining rooms.\textsuperscript{10}

The next chapter of the organ’s life involves the Ocean State Theatre, originally Loew’s State Theatre, in Providence, Rhode Island, designed by famed architects Rapp & Rapp in 1928 to seat 3,232. Saved from the wrecking ball by a group of local businessmen in 1977, the theater originally featured a IV/20 Robert-Morton organ, which, damaged in a 1954 hurricane, was sold in 1963.

Lincoln Pratt, an organist and longtime Providence resident, persuaded the owners of the theater in the early 1980s to acquire a theater organ to replace the Morton. With the support of Providence mayor Buddy Cianci Jr., the theater acquired the Marbro organ from Carlson in 1982 for $85,000\textsuperscript{11} and hired Bill Hansen of Milwaukee to remove, transport, and reinstall it in Providence. Over a period of six days in January 1982, Hansen, Gary Hanson, and two others removed the organ from the Carlson house.

Installation of the organ began immediately upon its arrival in Providence with two adjacent storefronts used as a workshop. The original framing was again used, resulting in chamber layouts that closely resembled the originals at the Marbro. Primary work was performed by Hansen & Hanson, with a great deal of volunteer help. Working around the theater’s performance schedule, progress was slow.

According to Hanson, six days before the organ’s dedication in June 1982, no pipes had been planted on their chests, and final tuning was done as patrons assembled in the lobby the night of the performance. Lincoln Pratt played most of the dedication, though Hanson, after six days of working “with absolutely no sleep; just lots of coffee,”\textsuperscript{12} played two selections. For several weeks after the dedication, troubleshooting and installing the remaining components continued, but the organ was never 100 percent operational.

That the Marbro organ escaped serious alteration is surprising, given the climate at the time of manifest changes to theater organs. According to Gary Hanson, credit for this belongs to Bill Hansen with his great respect for history. Hansen even disabled the additional Wurlitzer-implemented Tibia unification, claiming non-originality.\textsuperscript{13}

For the next nine years, a group of local volunteers led by Dr. Alan Goodnow of North Smithfield, R.I., completed and maintained the organ to the point that, according to Goodnow, “every single circuit and function in the whole organ worked perfectly.”\textsuperscript{14} During this time, the theater, now

\begin{table}[h]
\centering
\begin{tabular}{|c|c|}
\hline
\textbf{MAIN CHAMBER} & \textbf{SOLO CHAMBER} \\
\hline
16-4 Tuba Profunda* & 8-4 Tuba Mirabilis* \\
16-4 Diaphonic Diapason* & 8 English Horn* \\
8 Bia Claussa & 8 Trumpet \\
8 Clarinet & 16-4 Tibia Claussa* \\
8 Solo String & 8 Orchestral Oboe \\
8 Viol d’Orcheatre & 8 Kinura \\
8 Viol Celeste & 8 Saxophone \\
8 Dulciana & 8 Solo String* \\
8 Quintadeno & 8 Oboe Horn \\
16-2 Concert Flute & 8 Vox Humana \\
8 Vox Humana (6”) & Harp (wood) \\
& Glockenspiel \\
& Sleigh Bells \\
& Master Xylophone \\
& Xylophone \\
& Cathedral Chimes \\
& Trap Trunk \\
\hline
\end{tabular}
\caption{Wurlitzer Organ, Opus 1587 (1927) \hspace{0.5cm} 10” wind pressure \hspace{0.5cm} \*12” wind pressure}
\end{table}
known as the Providence Performing Arts Center, presented occasional public theater-organ concerts; in October 1992, two weeks after noted British theater organist Simon Gledhill performed there, the instrument was unplayable after a catastrophic roof leak in the Main chamber.¹⁵ Dejected, the volunteer crew departed, and others hired by the theater made necessary repairs.

Since that time, the organ has remained in playable condition, but not completely operational. Some remedial work was undertaken prior to an American Theatre Organ Society regional convention in 2006, when the organ was played by Scott Foppiano. The theater continues minimal maintenance of the instrument, and presents a series of occasional free lunchtime concerts.

At its national convention this summer, the ATOS will feature this instrument in two major concerts. Some have called for the instrument’s alteration, although there is interest in a proper restoration. With great attention focused on Opus 1587 as one of the few unaltered theater organs remaining, hopefully the rest of its story will be one of increased care, protection, and performance.

### Unaltered Theater Organs

<table>
<thead>
<tr>
<th>CITY LOCATION</th>
<th>LOCATION</th>
<th>BUILDER</th>
<th>YEAR</th>
<th>OPUS</th>
<th>SIZE</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vancouver, British Columbia, Canada</td>
<td>Orpheum Theatre</td>
<td>Wurlitzer</td>
<td>1927</td>
<td>1746</td>
<td>III/13</td>
<td></td>
</tr>
<tr>
<td>Berlin, Germany</td>
<td>National Institute for Music Research</td>
<td>Wurlitzer</td>
<td>1929</td>
<td>2064</td>
<td>IV/16</td>
<td>Relocated</td>
</tr>
<tr>
<td>Weston-Super-Mare, Somerset, UK</td>
<td>The Odeon, North Somerset</td>
<td>Compton</td>
<td>1935</td>
<td>2979</td>
<td>III/6</td>
<td></td>
</tr>
<tr>
<td>Birmingham, Ala.</td>
<td>Southside Baptist Church (Foster Auditorium)</td>
<td>Kimball</td>
<td>1929</td>
<td>7047</td>
<td>III/6</td>
<td>Relocated</td>
</tr>
<tr>
<td>Catalina Island, Calif.</td>
<td>Avalon Casino Theatre</td>
<td>Page</td>
<td>1928</td>
<td>116</td>
<td>IV/16</td>
<td></td>
</tr>
<tr>
<td>Fresno, Calif.</td>
<td>Warnos Theatre</td>
<td>Morton</td>
<td>1928</td>
<td>2416</td>
<td>IV/14</td>
<td></td>
</tr>
<tr>
<td>Boise, Idaho</td>
<td>Egyptian Theatre</td>
<td>Morton</td>
<td>1927</td>
<td>2298</td>
<td>II/8</td>
<td></td>
</tr>
<tr>
<td>New Orleans, La.</td>
<td>Saenger Performing Arts Theatre</td>
<td>Morton</td>
<td>1927</td>
<td>1650</td>
<td>IV/26</td>
<td>Unplayable</td>
</tr>
<tr>
<td>Portland, Maine</td>
<td>State Theatre</td>
<td>Wurlitzer</td>
<td>1929</td>
<td>2067</td>
<td>II/8</td>
<td>Unplayable</td>
</tr>
<tr>
<td>Detroit, Mich.</td>
<td>Fox Theatre</td>
<td>Müller</td>
<td>1928</td>
<td>5387</td>
<td>III/12</td>
<td>Lobby organ</td>
</tr>
<tr>
<td>Detroit, Mich.</td>
<td>Senate Theatre</td>
<td>Wurlitzer</td>
<td>1928</td>
<td>1953</td>
<td>II/34</td>
<td>Relocated</td>
</tr>
<tr>
<td>Ironwood, Mich.</td>
<td>Ironwood Theatre</td>
<td>Barton</td>
<td>1928</td>
<td>145</td>
<td>II/7</td>
<td></td>
</tr>
<tr>
<td>Bozeman, Mont.</td>
<td>Ellen Theatre</td>
<td>Wurlitzer</td>
<td>1925</td>
<td>979</td>
<td>II/7</td>
<td></td>
</tr>
<tr>
<td>Nevada City, Mont.</td>
<td>Music Hall</td>
<td>Wurlitzer</td>
<td>1919</td>
<td>224</td>
<td>II/4</td>
<td>Relocated</td>
</tr>
<tr>
<td>Omaha, Neb.</td>
<td>Orpheum Theatre</td>
<td>Wurlitzer</td>
<td>1919</td>
<td>1709</td>
<td>III/13</td>
<td></td>
</tr>
<tr>
<td>Brooklyn, N.Y.</td>
<td>Long Island University Gymnasium (formerly Brooklyn Paramount)</td>
<td>Wurlitzer</td>
<td>1928</td>
<td>1984</td>
<td>IV/26</td>
<td>Unplayable</td>
</tr>
<tr>
<td>Lake Placid, N.Y.</td>
<td>Palace Theatre</td>
<td>Morton</td>
<td>1926</td>
<td>179</td>
<td>III/7</td>
<td></td>
</tr>
<tr>
<td>New York, N.Y.</td>
<td>Beacon Theatre</td>
<td>Wurlitzer</td>
<td>1928</td>
<td>1891</td>
<td>IV/19</td>
<td>Unplayable</td>
</tr>
<tr>
<td>New York, N.Y.</td>
<td>United Palace (Reverend Ike’s Prayer Tower)</td>
<td>Morton</td>
<td>1930</td>
<td>2234</td>
<td>IV/23</td>
<td>Unplayable</td>
</tr>
<tr>
<td>Plattsburgh, N.Y.</td>
<td>Strand Theatre</td>
<td>Wurlitzer</td>
<td>1924</td>
<td>970</td>
<td>III/8</td>
<td>Relocated; installation pending</td>
</tr>
<tr>
<td>Syracuse, N.Y.</td>
<td>New York State Fairgrounds (Mills Building)</td>
<td>Wurlitzer</td>
<td>1925</td>
<td>1143</td>
<td>III/11</td>
<td>Relocated</td>
</tr>
<tr>
<td>Utica, N.Y.</td>
<td>Proctor High School</td>
<td>Barton</td>
<td>1928</td>
<td>1886</td>
<td>III/13</td>
<td>Relocated</td>
</tr>
<tr>
<td>Lorain, Ohio</td>
<td>Palace Theatre</td>
<td>Wurlitzer</td>
<td>1928</td>
<td>1858</td>
<td>III/10</td>
<td></td>
</tr>
<tr>
<td>Philadelphia, Pa.</td>
<td>Mary’s (Greek Hall)</td>
<td>Wurlitzer</td>
<td>1929</td>
<td>2070</td>
<td>II/8</td>
<td>Relocated</td>
</tr>
<tr>
<td>Providence, R.I.</td>
<td>Columbus Theatre</td>
<td>Wurlitzer</td>
<td>1926</td>
<td>1462</td>
<td>II/6</td>
<td>Unplayable</td>
</tr>
<tr>
<td>Providence, R.I.</td>
<td>Providence Performing Arts Center</td>
<td>Wurlitzer</td>
<td>1927</td>
<td>1587</td>
<td>IV/21</td>
<td>Relocated</td>
</tr>
<tr>
<td>Woonsocket, R.I.</td>
<td>Stadium Theatre Performing Arts Centre</td>
<td>Wurlitzer</td>
<td>1926</td>
<td>1399</td>
<td>II/10</td>
<td></td>
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<tr>
<td>Richmond, Va.</td>
<td>Richmond Landmark Theatre</td>
<td>Wurlitzer</td>
<td>1927</td>
<td>1757</td>
<td>III/17</td>
<td>Unplayable</td>
</tr>
<tr>
<td>Bremerton, Wash.</td>
<td>Masonic Temple</td>
<td>Wurlitzer</td>
<td>1927</td>
<td>1550</td>
<td>II/8</td>
<td>Relocated</td>
</tr>
<tr>
<td>Raymond, Wash.</td>
<td>Raymond Theatre</td>
<td>Wurlitzer</td>
<td>1928</td>
<td>1934</td>
<td>II/9</td>
<td></td>
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<tr>
<td>Tacoma, Wash.</td>
<td>Temple Theatre</td>
<td>Kimball</td>
<td>1926</td>
<td>119</td>
<td>II/9</td>
<td></td>
</tr>
<tr>
<td>Baraboo, Wis.</td>
<td>Ringling Theatre</td>
<td>Barton</td>
<td>1928</td>
<td>119</td>
<td>II/9</td>
<td></td>
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<tr>
<td>Madison, Wis.</td>
<td>Overture Center</td>
<td>Barton</td>
<td>1927</td>
<td>249</td>
<td>III/14</td>
<td>OHS Citation No. 120</td>
</tr>
</tbody>
</table>

¹⁵ Ibid.
Artifacts in Use

The Paradox of Restoration and the Conservation of Organs

JOHN R. WATSON


This authoritative and illuminating book inspires me to recollect my own experiences in the era that led up to its writing and publication.

At the Organ Historical Society Council meeting of August 21, 1973, I became chair of the Historic Organs Committee. One of the main concerns of this committee and indeed of the membership at large was the restoration and preservation of old American organs. Among the ideas being considered was one to compile a list of “approved” organ restorers. As an organbuilder myself, I knew this was an approach that could only lead to unhappiness. I had no doubt that there were organbuilders I disapproved of who would want to be on the list, and doubtless some of them disapproved of me. In fact I suspected there were those who felt that the only requirement for being on the list was membership in the OHS or payment for an advertisement in The Tracker.

I decided therefore that the best thing we could do was to draw up a set of guidelines for the restoration and preservation of old organs. I drafted these and they were presented to the Council at the November 24, 1973, meeting. For some reason, they were not printed until the Fall 1977 Council meeting voted to have them published in the Spring 1978 issue of The Tracker. I resigned from the chair of the Historic Organs Committee on February 21, 1977.

The Guidelines were revised and published several times. One such version resulted from much study ending in 1986 and was published in The Tracker 30, no. 2, following its adoption by National Council. The most recent version resulted from the work of the Guidelines Revision Committee, which consisted of Joseph Dzeda, Sebastian Glück, Scot Huntington (co-chair), Laurence Libin (ex officio), Jonathan Ortloff, Bruce Shull, Nicholas Thompson-Allen, John Watson (co-chair), and Jeff Weiler.

It is fascinating to me to trace the progress of attitudes regarding old organs through this period. My first interest was piqued by old German organs, particularly those in north Germany that were recorded by Helmut Walcha and E. Power Biggs. With many organ music lovers of the late 1950s and early 1960s, I shared the feeling that these organs were important because they were (we thought) the kind of organs on which Bach would have expected to hear his music. As far as we were concerned, the only thing old American organs had in common with these instruments was their mechanical key action. Naturally, we saw no wrong in using such instruments as the physical basis for a “Baroque” overhaul, replacing noble Diapasons with Holz Gedeckts that were nothing more than old Stopped Diapasons with plastic wood filling in the nicking.

In the summer of 1955, I saw my first “Baroque” organ, the Holtkamp in the Concordia Seminary Chapel at Clayton, Missouri. My friends were puzzled by my excitement on playing a “broken” organ. Obviously, Baroque was not yet a part of their vocabulary.

A year in Vienna on a Fulbright gave me an opportunity to see some really old organs and lots of new ones inspired by them. But on the way to Europe from Texas, a detour to New England, under the guidance of the late Alan Laufman, let me see and hear some old, relatively intact American organs. I remember being somewhat impressed with the Great choruses, and generally unimpressed with the Swells, Choirs, and soft stops in general. I returned from Europe in 1968 to settle in New England and soon landed a job as organist on the three-manual, 1860 E. & G.G. Hook organ at the First Congregational Church in Woburn, Massachusetts. Aside from some relatively minor tonal changes of 1912 or so, this organ was basically in its original form. Although I quickly learned to appreciate many of its qualities, I distinctly remember spending many a Sunday sermon drawing up revisions to its stoplist. At first these were frankly wholesale changes that essentially retained only the mechanical action and windchests. As I began to have a greater appreciation for the musical values of this instrument, the revisions began to limit themselves to “remedial” changes, such as adding upper pitches to the Mixtures and providing mutations in the Choir to make it more like a French Classic Positif.

Along the way, I became a member of the OHS and began attending conventions, the first being in Vermont. By now I was beginning to realize that we had a historical heritage of organs in this country that was just as valid as that I so admired in Europe, only our heritage started a little later.
We weren’t going to find any native American “Baroque” organs. The original form of Thomas Brattle’s little house instrument might have been such, or even a late Renaissance example. And the Pennsylvania Dutch organs were perhaps a late expression of central German Baroque instruments, but they were hardly the sort of thing Bach so hopelessly aspired to preside over.

What was needed was recognition of the treasures we did have, as well as a new appreciation of the eras and environments in which they were produced. We were beginning to see the intimate cause and effect relationship between early 19th century English organs and those being copied from them in America. People such as Barbara Owen, Alan Laufman, Edgar Boadway, and Robert Reich, just to name a few in New England, began cataloging existing organs and tracing down the dates and facts of their construction and of their builders. We were beginning to want to know what they were, instead of what they were not.

Eventually this began to lead to the idea of restoration of these instruments. One of the earliest attempts, to my knowledge, was Douglas Brown’s renovation in 1962 of the 1847 George Stevens in the First Parish Meeting House of Shirley Center, Massachusetts. There was no intent to modernize or change the character of the organ, but rather simply to make such repairs as necessary to restore it to full use. He did, however, trim the open metal pipes in order to fit tuning slides, a “modernization” that was considered necessary at that time in order to preserve the pipes from damage in tuning. Of course that meant the loss of any information regarding the original temperament.

I’m pleased to think that the first opus number of my firm, the relocation of Hook Opus 538, 1870, to the Auburndale Congregational Church in Newton, Massachusetts, was an early example of an effort to retain all of the original features of an old American organ. We made every effort to preserve the original voicing of the pipes, including the retention of the cone-tuning. This meant that we had to accept the original pitch as well, which is just a little too high above A440 to use it with modern orchestral instruments. But even here we were not content to stop at restoration. To the Great was added a $\frac{13}{5}$ Seventeenth, something unlikely to have been found in a New England organ of this period, but which we wanted in order to play French Classic music. It bothered us that the Swell chorus had no top, so we (cleverly, we thought) did away with the bass and treble division of the Oboe and used the resulting redundant slider to insert a 2$\frac{1}{2}$ Fifteenth (of 19th century second-hand pipes) interwoven among the Oboes. The Pedal 16’ Bourdon had survived but the 16’ Double Open Diapason had disappeared in a prior relocation of the organ. We didn’t feel the need to replace it and instead provided a new slider windchest with a Violoncello 8’, Flute 4’, and Trombone 16’. There could have been a bit of historical justification for the Violoncello in an organ of this style, but the Flute 4’ (a Choralbass, actually) would have been a foreign concept, and even if we had copied an existing Hook Trombone, the Hook brothers wouldn’t have put one on a mere two-manual organ.

One thing, however, that was unusual for the time was our determination to keep the voicing unchanged, merely re-regulating notes that had drifted from what surely was their original character. I remember that a colleague was quite contemptuous of this. He maintained that the air passing through organ pipes in time would erode the nicking and thus change the voicing. It was necessary, he insisted, that the nicks be scraped away, and then “restored” to the “original” state. He said that as a result of our “failure” in this respect, the organ had a “brown” sound.

A much stricter adherence to the precepts of “historic” restoration was our project with the 1848 George Stevens organ in the First Parish Church of Belfast, Maine. This organ had survived with surprisingly little alteration and seemed

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1. Was there a good reason for dividing the Oboe into bass and treble registers in a Swell that did not contain a similarly divided 16’ Bourdon, or was it just a hangover from former times?
such a fortunate example of its period and style that I couldn’t bear the thought of attempting to modernize it enough to meet current expectations. It certainly could not do that without substantial alteration. Perhaps the GG-compass manuals might not offend a late 20th century American organ- ist, but an 18-note pedalboard also starting on GG certainly would! And the short compass Swell of seven stops had only one rank that went below tenor F, making most two-man- ual music less than adequately served. Here was an organ that could play only a few of the manualiter works of Bach. And perhaps most crucial of all was the relatively gentle effect of the organ. Could it really support congregational singing?

I remember that there was a formidable retired English teacher, then in her 90s, on the organ committee. “Mr. Boze- man,” she asked in her crisp diction, “Do you think this organ is loud enough?” Fortunately I had had an equally formidable English teacher in high school who managed to poke a little Milton in my head, and I replied, “Yes, as Milton describes in Il Penseroso.”2 I’m still convinced that this clinched my choice as the restorer of the instrument! Perhaps pointing out that the Allen electronic instrument also present in the church provided the “standard” key compasses for normal student practice and instruction also helped in my proposal to make no alteration to the historic nature of the Stevens organ.

The Belfast organ was actually the third organ built for this building. The author of the second instrument was Henry Erben and his work is evident in what may be the oldest photograph of an American organ taken no later than 1848, which is the date of the present instrument. The organ was built to replace the first one was lost at sea. The Stevens instrument is a relatively large two-manual. Stevens never seemed to be the style leader, and thus most of his instruments went to smaller churches. As a result, more of his instruments survive than might have been the case because the rural institutions were less likely to have the inclination or means to replace their organs with more up-to-date ones. On the other hand, Stevens’s workmanship and materials were first-rate and thus the organs remained sturdy and useful.

The Belfast organ had lost only one tonal feature. The tierce rank in the Great Sesquialtra had been removed and the empty holes in the toeboard neatly covered over with leather. A similar rank in the Swell Cornet still survived and thus I was able to make a calculated stab at recreating this rank. By chance later, repairing some damage caused by a raccoon, I discovered that a single pipe from the missing tierce rank had been inserted in the treble of the 4’ Flute, probably because of damage to the original flute pipe, and was delighted to discover that it matched very closely the replacement I had devised.

Of course the bellows leather was deteriorated enough that I felt it necessary to replace it. The wind pressure had been increased by simply piling more weight on the bellows. Typically of this period of American organbuilding, no builder spent money shipping bellows weights and instead raided such sources as the local cemetery for broken tombstones to provide ballast for the bellows. Thus there appeared to be no way to know for sure what the original wind pressure was. But a sharp eye discovered written in pencil on the bellows leather a

2. “There let the pealing Organ blow, To the full voic’d Quire below, In Service high, and Anthems cleer, As may with sweetnes, through mine ear, Dissolve me into extasies, And bring all Heavn’ before mine eyes.”
notation of a quantity of pounds. We weighed bellows weight to equal this notation and found the resulting wind pressure to make the pipes speak very musically and comfortably.

One factor escaped my notice in the work on the organ. I simply assumed that it would be tuned in equal temperament, although later I realized that most likely it originally was in some form of “well-tempered” tuning. The cone-tuned pipes were able to be adjusted to equal temperament with no extreme deformation, but unfortunately any hints of the original temperament were largely lost in this operation. Interestingly enough the organ is close enough to A440 pitch that it can be used with modern instruments.

The overriding principle we tried to follow in this project was to do as little as possible. For example, the leather on the pallets had aged and was stiff and hard, causing some clatter when they closed, but close reliably they did, so we didn’t touch them. It can be argued that the organ’s key action would not have been so noisy when new, but adding the necessary bushings for quietness would have destroyed a great deal of historic evidence.

By the time we had completed work on the Belfast organ the idea of preserving old American organs was beginning to be adopted by more people. In some cases this simply meant doing a bit of maintenance and tuning to keep an instrument in use, and heading off attempts to “modernize” it on the grounds that it was historically important. But there many instruments that needed more work in order to be musically useful and thus were candidates for “restoration.” However, the concept of “restoration” varied, from doing the absolute minimum necessary to restore function, to a wholesale stripping of every part of the instrument down to its bare surface so as to return it to a “like new” state. Obviously the latter course inevitably destroyed untold amounts of historical data.

I have rambled on with these reflections in an attempt to place *Artifacts in Use* into my personal perspective. This book pretty well sums up all of the factors and concerns surrounding the state of our old American organs. It makes abundantly clear that it is impossible to perfectly preserve in perpetuity an instrument, even in a sealed container, and certainly not possible if we want to continue playing it and listening to it. If it is not in playable condition, we have to weigh whether we want to risk the unavoidable loss of historical data that repairs will cause against our desire to hear it once again.

John R. Watson is Associate Curator of Musical Instruments at the Colonial Williamsburg Foundation, Williamsburg, Virginia. He is an internationally recognized expert on the preservation and restoration of musical instruments. He has spent a great deal of study probing the multifaceted concerns of such work. The depth of his research is fully revealed in this book on almost every page. Any one who has a serious interest in the topic, and especially any one who may have something to say about the treatment of one of our historic instruments, should study *Artifacts in Use* carefully. It is not an easy read. The concerns are complicated and carefully worked out, which requires much stopping to think about what has been presented. But in the end I think you will agree that Watson has made a landmark contribution to the appreciation for the *raison d’être* of the Organ Historical Society. The Society should be very proud of its role in producing this book in association with Colonial Williamsburg.
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Peter Jewkes
Sydney Organ Journal

S C H O E N S T E I N
The city of Washington and the District of Columbia were created by an Act of the United States Congress in 1791 out of lands taken from the Commonwealth of Virginia and the State of Maryland. The area straddles the Potomac River and stands at the head of navigation for that waterway, a tidal estuary that flows into the Chesapeake Bay. The region already had a population and history going back to the establishment of the two English, later British, colonies dating from the first part of the 17th century. The port towns of George-town, Maryland (1751), and Alexandria, Virginia (1749), and a number of smaller villages, which to this day give their names to towns and neighborhoods throughout the area, predate the founding of the nation’s capital. These established communities were incorporated into the new District along with the new City of Washington and surrounding agricultural districts. In 1849, at the request of the residents, the lands south of the Potomac River were ceded back to Virginia. As the city proper expanded beyond the early boundaries, the entire District was placed under one governing authority and the City of Washington and the District of Columbia merged in the public consciousness. The nation’s capital belongs in that category of human designed government centers superimposed on a pre-existing cultural and physical landscape.

Following the American Revolution and the establishment of religious liberty by the states and, through the Bill of Rights, by the United States Constitution, it is likely that the practice of sacred music and the use of the organ in the region was, at first, most varied and elaborate in the formerly non-
transforming the worship of the old English and Scotch-Irish Evangelicals. Ultimately, the organ was the instrument that could support the singing of congregations, and to this end its use was adopted variously by the denominations not previously accustomed to accompanied singing.

There were a few organs documented in the Colonial period. Some of these were imported; some may have been built locally. Others, found in German communities, were transported from nearby Pennsylvania. David Tannenberg built an organ for the Evangelical Lutheran Church in Frederick, northwest of present day Washington. His instruments were also found in Maryland and Virginia. The surviving instruments in the region, such as the organ at St. John’s, Broad Creek, Maryland, enter the picture after the Revolution and others during the early 19th century. Though

conforming establishments such as the Catholic, Lutheran, and German Reformed churches. The Protestant Episcopal congregations, as successors to the Church of England, remained “low church” in the region until the Ecclesiastical Movement of the 19th century. In Virginia, this notoriously conservative tendency lasted until the influx of church members from other parts of the country during the mid-20th century produced a change from parish to parish. In Maryland, a more diverse “churchmanship” developed in that denomination during the 19th century. Psalm singing without instruments remained a staple of Presbyterian and Baptist worship for decades and the organ was introduced only with difficulty. The infectious hymn singing of Methodists, originally inspired by members of the Moravian Church, played a big part in
years, their factory was located near the Navy Yard. It continues to this day as an employee-owned shop. Lewis & Hitchcock was also closely associated with Aeolian-Skinner and installed many of that builder’s instruments in the region.

The Newcomer Organ Company was founded by brothers Ed and Harold Newcomer in 1939. Not a builder of new instruments per se, Newcomer skillfully remanufactured a considerable number of organs for churches. Some of these were acquired in the course of their extensive work as installers for M.P. Möller. Newcomer was responsible for all mechanical work and new installation for

2. Newcomer initially installed Kilgen organs and later developed a relationship with Möller for which the firm was well known.

the Broad Creek organ is believed to have arrived from England in 1797, its real age is unknown. For a major portion of its history, it was a residence organ and later, after 1890, was used in a church.

Organbuilding in the Washington, D.C. area was slow to develop. There were small shops such as those of Jacob Hilbus, Wilson Reilley, and Samuel Waters during the 19th and early 20th centuries. It was not until the population of the city ballooned during the 20th century that organs were manufactured locally in any quantity. Lewis & Hitchcock, Inc., was established by former Skinner employees in 1915 to meet this need. For many

1. Gerald Piercey, president of Lewis & Hitchcock, Inc., has provided some of the information about that firm and the Newcomer Organ Company. Lewis & Hitchcock has detailed files with historical information about organs in the region that spans at least a century.
Washington, D.C.

George Washington Masonic Memorial – Möller (1953)
other parts of the country. Washington is served by a number of Baltimore-area organ firms; this is only natural since the two cities are so close geographically. During the course of the convention, you will get to meet many of those now active in the profession and enjoy the rewards of their dedicated work.

Some of the organ companies that currently operate or are headquartered in the D.C. area include the DiGennaro-Hart Organ Company, the Central Organ Company, Lawless & Associates, R.A. Daffer, Inc., and David M. Storey, Inc. of Baltimore. There are also a number of independent technicians at work here: there is plenty of work to go around.

It would be an omission to ignore the contribution of the firm of M.P. Möller in Hagerstown, Maryland, to the organ culture in the region. As the largest pipe organ builder in the world, it was a

the rebuilding of the Great Organ at Washington Cathedral (1973–1975). The curator of the cathedral organs at that time, the late Robert Wyant of Newcomer, coordinated the project with Harold Newcomer and Richard Wayne Dirksen.

Many talented former employees of these and other local firms have enriched the expanding market for quality work in the Washington area during the last century and into the present one. Many have gone on to prominent careers locally and in

3. The cathedral organ was rebuilt by a consortium of distinguished artisans and suppliers, many of whom were closely associated with and under the direction of principals of the former Aeolian-Skinner Company, including Joseph S. Whiteford and Roy Perry. The latter was tonal designer and finisher. Source: Richard W. Dirksen, ed. Nancy S. Montgomery, *Music at Washington Cathedral* (Washington, D.C.: The Cathedral Church of Saint Peter and Paul, Mount St. Alban, 1974).
dominating commercial and artistic force located, as it was, about 70 miles from the city.

One has to ask if Washington, D.C., has had any impact on the development of the pipe organ in America. Indeed, several landmark Orgelbewegung instruments were installed during the late 1960s. These are the Rieger at All Souls Unitarian Church and the Beckerath at Christ Lutheran Church. At the time, the organ world took notice. Other modern mechanical-action organs followed with less fanfare.

Our convention hotel, Holiday Inn National Airport, is conveniently located in Arlington, Virginia, in an area called Crystal City, situated between the Pentagon and Reagan-National Airport. The hotel is just minutes from the airport by shuttle or Metro. There are many good restaurants and pubs within walking distance. The area is minutes from downtown Washington, D.C., which can be easily reached by Metro or automobile, although one must deal with the legendary local traffic conditions.

Our “pre-convention” activity will take place on Monday, June 27. Michael Britt will perform on the Wurlitzer organ at the residence studio of Jack and Mildred Hardman in Great Falls, Virginia. This extraordinary instrument began life as a III/19 Wurlitzer built for the famous Players-Lasky Studio (later Paramount Pictures) in Hollywood. It later formed the basis for the highly regarded residence organ of Richard Simonton, one of the founders of the American Theatre Organ Society (ATOS). The present instrument stands at an impressive four manuals and 38 ranks. For an organ in the Unit-Orchestra style, this is a giant.  

4. Source: Hardman Studio Wurlitzer Theatre Pipe Organ website, www.theatreorgans.com/wurlitzer/. This is worth a look!
will be two performances by reservation and there will be an extra charge for this event.

The Organ Historical Society 2011 Convention will open formally Monday evening with a recital by rising star Nathan Laube playing the IV/189 Great Organ at Washington National Cathedral. Originally built by E.M. Skinner & Son in 1938, it was later enlarged by Aeolian-Skinner. Further modified by others, it continues to thrill lovers of organ music. The 1964 OHS Convention opened here with a recital by Paul Callaway. Bus transportation from and back to the hotel will be provided as part of convention registration.

Tuesday, the first full day of the convention, will begin with a drive to the George Washington Masonic Memorial. From the height of Shutter’s Hill, this impressive landmark overlooks Old Town Alexandria, Virginia. Here, in the grandly-appointed auditorium, we will hear Charles Miller, dean of the Washington, D.C. Chapter of the American Guild of Organists and minister of music at National City Christian Church, play the III/42 1953 Möller organ designed by Ernest White. This instrument can also be operated by an Artiste roll player.5

Crossing the Potomac River, we will then hear three smaller instruments. The oldest is a former residence organ that may date from the 18th century, now located in historic St. John’s Episcopal Church, Broad Creek, Fort Washington, Maryland. This organ, the wind trunk of which was signed in 1819 by local organbuilder Jacob Hilbus, 5. Source: Lewis & Hitchcock Inc. files. Bynum Petty has graciously provided documents from the American Organ Archives in connection with this and several Möller organs discussed in this article.
Holy Trinity Episcopal Church, Bowie (Col-lington), Maryland, is home to a relocated 1908 tubular-pneumatic Estey organ. Formerly in a Masonic Temple in D.C., it was relocated to the church in the 1970s. The warm, singing tone of this modest instrument fits the small, old church well. Here we will hear Estey specialist and scholar, Ver-monter Phil Stimmel. Phil owns and maintains the Estey website. He is an accomplished musician with a special affinity for the instrument he will be playing.

Another much-traveled organ, E. & G.G. Hook & Hastings, Opus 702, was built in 1873 for Boston’s Trinity Church, Copley Square. At an unknown date, it was relocated to a church that now houses Rising Mount Zion Baptist Church in the City of Washington. From there it was moved

belonged to the family of Nicholas King. It may be the organ that was listed among King’s effects shipped from England in 1797. One of his heirs was Robert King Jr., surveyor of the city of Washington; another was Elizabeth J. Stone whose son, Dr. Robert King Stone, was the Lincoln family physician from 1861 to 1865. Later donated to St. Paul’s Episcopal Church, Rock Creek, by Mrs. Stone for use in the Sunday school, the organ was later loaned to the Broad Creek congregation in the 1920s. In spite of interesting questions, the historic interest of this charming organ is beyond question. It will be demonstrated by Peter Crisafulli, who has been heard at several OHS conventions. He is minister of music at All Saints Episcopal Church in Chevy Chase, Maryland.

6. The church has a detailed history of the organ from various reputable sources. This information is from that untitled history. There are as many questions as answers.
Washington, D.C.

St. Dominic's R.C. Church – Hilborne L. Roosevelt (1885)
organ was designed by Richard O. Whitelegg for Covenant-First Presbyterian Church in D.C. That congregation became the present National Presbyterian Church and moved to their present building in the 1960s. The organ was sold to the Methodist congregation and installed with deletions and modifications by the Newcomer Organ Company. Recently David M. Storey, Inc., of Baltimore has restored the organ, reversing many changes made in the 1960s. It is a fine example of Whitelegg's artistry and an exciting instrument.\(^7\)

The second day of the convention, Wednesday, will open with a visit to the 1891 Hook & Hastings organ at St. Joseph’s R.C. Church, Capitol Hill. This three-manual organ, in splendid acoustics, will be demonstrated by Kevin Clemens, a Hilbus OHS chapter member and music director of St. Joan of Arc R.C. Church, Aberdeen, Maryland.

Returning to the Virginia side of the river will bring us to the Old Presbyterian Meeting House in Alexandria where Samuel Baker, the church’s accomplished music director, will demonstrate the original 1849 I/7 Henry Erben organ and the 1997 II/35 Lively-Fulcher mechanical-action organ in the rear gallery. This organ is an excellent example of the work of that firm, at one time headquartered in Alexandria.

The buses will return to the convention hotel, where dinner will be provided. In the evening, Ken Cowan will perform on the 1936 Möller organ now in Capitol Hill United Methodist Church. This

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7. Sources: David M. Storey, Inc. and documents provided from the American Organ Archives by Bynum Petty.
Washington, D.C.

St. Gabriel’s R.C. Church, on Grant Circle, is a splendid Maginnis & Walsh-designed building commissioned by the founding pastor, Father, then Monsignor and, later, Bishop John McNamara. This remarkable figure served as auxiliary bishop of the Baltimore diocese and, after the archdiocese of Washington was formed, served in the same capacity while remaining as pastor of this church from 1919 until his death in 1960. St. Gabriel’s is a striking Tudor Gothic Revival building with splendid stained glass windows. The pastor, the Rev. Augustin Mateo, who is an organist, actively participates in the ongoing rehabilitation of the church and rectory. It is home to a well-preserved 1930 electro-pneumatic two-manual Lewis & Hitchcock organ. The founders of that firm were early employees of Ernest Skinner and the luminous tonal colors found in this beautiful instrument resemble Skin-
The Geo. Jardine organ (1853 and later) at St. John’s Lutheran Church in Riverdale, Maryland, will also be heard. This instrument has a long history involving OHS Hilbus Chapter members. It arrived in the D.C. area from New Jersey as the residence organ of chapter member Carolyn Fix. Later relocated to the church when Hilbus member Paul Birckner was organist there, it has been cared for and enlarged slightly by James Baird. It is particularly charming and musical and will be demonstrated by Lawrence Young, a member of the Hilbus Chapter who is heard annually on the Nantucket Organ Crawl.

The afternoon will conclude with a demonstration of the versatile two-manual mechanical-action Schudi Organ (1987) in the Crypt Church of the National Shrine of the Immaculate Conception. This organ was conceived in the style of Gottfried Silbermann, but as a completely modern instrument suitable for the basilica’s busy and eclectic music program. Here we will hear the talented music director of the shrine, Peter Latona, demonstrate an instrument he plays practically every day. Immediately following, it will be a short walk across the parking lot for cocktails and dinner at Catholic University’s Pryzbla Center.

The day will conclude with a recital by Bruce Stevens on the 1879 Steer & Turner, Opus 131, in the downtown Immaculate Conception R.C. Church. This is a fine example of that firm’s work: a large two-manual organ in another church with fine acoustics. Bruce Stevens is a favorite performer at OHS conventions and we look forward to this excellent match of artist and instrument.

On Thursday, June 30, we will first hear two organs in and near Georgetown. The 1894 Hook & Hastings organ in Epiphany R.C. Church, Georgetown, is a transplant from New England. Built as a studio instrument, it fits the intimate acoustic of its new home well. It was carefully restored by David M. Storey, Inc. Kimberly Ann Hess will be the featured artist at this venue.
Nearby we will hear the 1928 Skinner organ at the Church of the Pilgrims. Lorenz Maycher will enchant us with the refined sounds of this small, well-appointed, three-manual organ. Maycher’s elegant playing is always appreciated by OHS audiences. This instrument reflects some of the early influences of G. Donald Harrison on the Skinner Organ Company.

Traveling northwest up tree-and-mansion-lined Massachusetts Avenue, we will hear the large III/69 1954 Aeolian-Skinner at Washington Hebrew Congregation. For many years, the organist-choirmaster was distinguished German-born composer Herman Berlinski. B. Michael Parrish, the present organist, will demonstrate this fine organ he knows so well. It is not an instrument well known in the city and is located in a large modern auditorium.

There is a crescendo built into this day of the convention. Traveling back downtown to National City Christian Church, we will enjoy lunch and then enter the sanctuary of this grand 1930 building designed by John Russell Pope. John Weaver will present a full recital on the magnificent V/103 M.P. Möller designed by the late Donald Gillett. This organ contains 30 ranks from Skinner’s 1930 Opus 824. We will also hear the 16-rank Möller gallery organ that includes one of two Handbell registers created by that builder.

Standing in stark contrast to the other organs heard on this day, we will travel a short distance past the cascading fountains of Malcolm X Park to historic All Souls Unitarian Church to hear the incredible variety of sounds on the IV/96 mechanical-action 1969 Rieger organ.

After a return to the hotel for refreshment and dinner on your own, a special treat awaits us at St. Paul’s Episcopal Church, K Street in the Foggy Bottom neighborhood. The organ is a multi-faceted orchestral revival, IV/65 Schoenstein, Opus 123, dedicated in 1996. We will hear this outstanding organ in the context for which it was conceived and designed in a service of Choral Evensong. Robert McCormick, director of music, will conduct the professional choir. Following this event, you may wish to remain in the West End area or walk to Georgetown in order to enjoy a late dinner. You may then return to the hotel on your own.

Friday will begin with a demonstration of the 1968 IV/115 Aeolian-Skinner at the National Presbyterian Church. The impressive building was designed by Harold E. Wagoner. Recently, the organ received a new Solo division, installed by the

Many will note that the highest rank count of the chancel organ was 141 ranks. The Pedal Cornet stops have now been removed, reducing the rank count to the present 103. The latest tally was provided by Charles Miller, minister of music at the church. With some organs, you have to keep track!
DiGennaro-Hart Organ Company, which contains vintage Skinner solo voices. William Neil, the accomplished organist of the church and of the National Symphony Orchestra, will play selections that showcase the impressive sonic range of this organ.

Nearby, at St. Columba’s Episcopal Church, Mark Steinbach will demonstrate the 1981 two-manual Flentrop, enlarged by the builder in 2009 with an expanded Pedal division. This organ has some surprises, including a velvety Great Principal and gorgeous flutes of contrasting color. Steinbach is university organist, curator of university instruments, and lecturer in music at Brown University, and director of music and liturgy at St. Paul’s Church, Wickford, Rhode Island.

Crossing the Potomac River, we will eat lunch at Trinity United Methodist Church in McLean, Virginia, and have our annual meeting. Kevin Birch will then play one of the oldest three-manual organs in the region: the 1850 Henry Erben organ originally built for Monumental Episcopal Church in Richmond, Virginia, and relocated to Trinity in 1975. This organ contains three examples of Erben reeds: Trumpet, Cremona, and Oboe—all splendid. Birch is well-known to OHS audiences and will delight us with the versatile sounds of this organ. He serves on the faculty of the University of Maine, Orono, and is music director of St. John’s R.C. Church, Bangor, Maine, where he presides over a sublime 1860 E. & G.G. Hook organ.

The convention proper will conclude with a favorite OHS artist. Thomas Murray of Yale University will present a program on the colorful and grand III/45 Roosevelt organ, Opus 290 (1885), at St. Dominic’s R.C. Church in southwest D.C.

There is yet more music for those who desire it on the morning of Saturday, July 2. Three organs will be featured. First is the 1869 August Pomplitz in St. Vincent’s R.C. Church on Taxation without Representation Street, formerly South Capitol Street. It is not known for what church this organ was originally built, nor when it arrived at St. Vincent’s. It may have been when the building was erected in 1903. Pomplitz organs were built in Baltimore, and this is one of the larger surviving examples. It all plays, but has been in marginal condition for many years, and stubbornly soldiers on.

Next, we will hear a recital by Ronald Stolk at St. Patrick’s-in-the-City R.C. Church downtown. Stolk is director of music of St. Patrick’s and lecturer in organ at the Catholic University of America. He studied at the Royal Conservatory in The Hague, at the International Summer Academy for Organists in Haarlem, and with Jean Langlais and Gaston Litaize in Paris. He is an organist-liaison for the National Association of Pastoral Musicians, past dean of the District of Columbia AGO Chapter, and was the AGO 2010 National Convention Coordinator. We are pleased to introduce Ronald Stolk to OHS audiences. St. Patrick’s, which enjoys a spacious acoustic, is home to a 1994 three-manual French-style Lively-Fulcher Organ.

The post-convention events will conclude with Timothy Edward Smith playing the large 1891 two-manual George S. Hutchings organ in St. Mary Mother of God R.C. Church. Smith has performed at many OHS conventions.

Many other musical and cultural events can be visited in the days following the convention. A list of some of these will be made available. You may want to enjoy the July 4th fireworks and concerts on the Mall, a fitting conclusion to a visit to the nation’s capital.

12. Citizens of the District of Columbia pay Federal taxes and vote in presidential elections. They have no direct voting representation in the Congress of the United States. The District does have a distinguished long-serving non-voting delegate, Eleanor Holmes Norton. House Rules may allow her to vote in committee, but there is no constitutional protection for this. The resolution of this problem, whether it might turn out to be statehood or retrocession of most of the City to Maryland, has hit political roadblocks for years. Students of American political history can ponder this conundrum during the convention. For District residents, it is thought an indignity and injustice.
Swiss organist
ALBERT BOLLIGER
plays

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

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

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

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organ of the world (1440)
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Hook & Hastings 1889
Restored 2007
Mendelssohn and the Organ

WM. A. LITTLE


Rarely does a book appear that can genuinely be said to offer a quantum leap forward in the study of its topic, and perhaps even more rarely does this occur in the study of organists and organ music. Wm. A. Little’s Mendelssohn and the Organ is such a book. Comprehensive in its coverage, it presents an astonishingly rich biography of Mendelssohn and his activities with the organ. Some aspects of its scope are predictable: how Mendelssohn learned to play the organ; how his organ compositions—both for organ solo and choral accompaniments (and even accompaniments for works by other composers such as Handel)—fit into the larger story of his life; and how his enthusiastic if sporadic activities as a performer nurtured what became a life-long interest in the instrument and its music. What is surprising are the additional topics that yield equally fascinating results. These include: Mendelssohn’s commanding reputation as a recitalist (which rests on unexpectedly few public appearances); his creations as an improvisor (of which traces remain in notes, sketchbooks, and finished compositions); his repertoire of organ pieces (virtually all by Bach or himself); his extraordinary efforts on behalf of Bach’s organ music (including his activities as an editor that, Little shows, should not be forgotten); and his unique playing style (about which Little is remarkably informative). Throughout, his work is supported and enriched by what he learned while preparing his magisterial five-volume edition of Mendelssohn’s complete organ works (published by Novello between 1987 and 1990) which, if not a necessary accompaniment to the book, is a most welcome complement.

The core of Part I: History and Biography is Little’s account of Mendelssohn’s life as it relates to his activities with the organ. In a discussion divided between two chapters (“The Formative Years, 1820–1837,” and “The Mature Years, 1839–1847”), and supplemented by several others (especially “Mendelssohn as Organist: Performance Characteristics”), Little addresses many themes. The composer’s use of chorales and of what Little calls “proto-chorales” (chorale-like material of Mendelssohn’s own invention) constitutes a fascinating side of Mendelssohn’s creativity in his organ works (and elsewhere), and Little brings to life the tension between Mendelssohn the secular musician and the sacred qualities (such as they may be) of organ music in general and chorales in particular. Mendelssohn’s epochal 1840 Bach recital at the Thomas-Kirche in Leipzig is covered in detail; both the reproduction of the printed program and Robert Schumann’s review of the concert (given in English and the original German) are evocative.

In at least one case, the reports of Mendelssohn’s relationship with a single Bach work are so vivid that the connection—one might almost speak of a partnership—could become the subject of its own story. Mendelssohn played the Prelude and Fugue in A Minor (BWV 543) often—in 1840 at the Thomas-Kirche and repeatedly in England—and English sources give tantalizing accounts of how he played it. Of particular interest is a description of how, in the fugue, he changed manuals to highlight that marvelous moment of “recapitulation”—the return of the subject in the bass and tenor—underneath an inverted dominant pedal. It is not hard to believe this must have been one of Mendelssohn’s favorite passages. There may be yet one more step to take: to imagine this passage as the inspiration for the equally magical recapitulation in the first movement of his Violin Concerto.

The frames for Part I are much more than merely utilitarian: “The Berlin Organ Scene, ca. 1770–ca. 1820” with which it opens and “Mendelssohn and the German Organ Community, ca. 1820–1847” which brings it to a close are indeed scene setting and conclusion. They are, however, also much more. Little’s sketch of the organ world in Berlin during the fifty-year period 1770–1820 is itself a remarkable contribution: he shows how Berlin during these years was at once the epicenter of interest in Bach’s organ music yet at the same time—as far as the composition of organ music is concerned—a veritable wasteland. Little shows how Mendelssohn’s early years as an organist and organ composer cannot be separated from these realities. Indeed, this impressive chapter could serve as a model for similar work on centers of organ culture in other eras.
Part II: Mendelssohn’s Organ Works in Chronological Order contains six chapters: one is devoted to the composer’s earliest organ pieces (more than two dozen in all), another to the Three Preludes and Fugues (Op. 37), a third to the small handful (primarily fugues) that dates from the period 1838–1843, and finally four chapters for Mendelssohn’s crowning achievement in organ music, the Six Sonatas (Op. 65), which cover “Chronology and Genesis,” “Manuscript Sources, Original Printed Editions, Registration, Slurs, and Tempo,” “Commentary,” and “Reception.” For each piece Little includes an incipit, information about sources and dating, bibliographic references, and where to find the work in his edition; his commentaries, though not intended to be deeply analytical, are always informative and often quite helpful for the modern-day performer, and sometimes offer striking flashes of insight.

Particularly impressive in the first of these chapters is Little’s assessment of the “Volles Werk” of 1823. This passacaglia in C minor is interesting for having been based (obviously) on BWV 582. Little teases out clues about this modeling relationship from Schumann’s 1840 review and shows how the “Volles Werk” stands as the first in a line of examples of this genre to be composed in the 19th century. Moreover, as Little points out, the composer’s performance indications (or lack thereof) may well reveal significant clues about how Bach’s Passacaglia would have been performed in Berlin in the 1820s.

Little is not afraid to characterize the emotive force of the music. Turning to the Three Preludes and Fugues, the Prelude in C Minor has a “fierce intensity” and is “terse and tightly controlled” while the Prelude in D Minor is “arid and impersonal” and lacks “economy and cohesiveness.” Interestingly, however, Little also mentions that the Prelude in D Minor “nonetheless anticipates the Fugue thematically”: analytical observations may not trump feeling, yet they too have their place. Neither is Little shy about asserting a critical judgment or arguing for the quality of specific pieces. The little-known Fugue in E Minor of 1839 is convincingly championed as “a tour de force of the first order” and as a work that “more than repays the time and energy necessary to bring it to performance level.” His characterization of the subject of the Fugue in C Major, also composed in 1839, as “ideal” would also be hard to argue with; this movement later became the finale of the Second Sonata.

The Six Sonatas, from near the end of Mendelssohn’s career, were designed with the English market in mind but also published in Germany, France, and Italy. Little deftly negotiates the complex history of their genesis, which involves a significant number of early versions of their movements. In addition, various entire compositions survive which, it appears, were composed with the sonatas in mind but did not, in the end, find a place in them. Many of these works remain obscure, but a few have gained some popularity: the Andante (with Variations) in D Major and the Allegro (Chorale and Fugue) in D Minor/D Major are two of the best, and players might be more inclined to group them together on a program—they could hardly be more contrasting—after learning from Little that they were written within just two days of each other. In the same vein, because Little can show that Mendelssohn was preparing an edition of Bach’s Orgelbüchlein at the same time he was working on the Second Sonata, his suggestion that the Sonata’s Adagio is indebted to “O Mensch, bewein’ dein Sünde Gross” (BWV 622) takes on greater weight; here indeed is another pair of works that might advantageously be paired in a recital.

Little has much to say on matters of interpretation and performance. Twenty-first century players may be taken aback to learn that there may be more to the second movement of the First Sonata than the “attractive, but relatively undistinguished movement” that meets the eye (or ear); it would have presented a genuine challenge to the tuning of English organs of the time. The author also presents a very insightful discussion of Mendelssohn’s slurs, never more intriguing than when he links
them to the subtleties of tracker action. His pithy observation that “the metronome markings generally call for faster tempos than the harmonic rhythms might otherwise warrant” rings true and can be put to the test with the data in “Comparative Metronome Markings in Seven Editions of Opp. 37 and 65” in “Appendix C: Major Editions and Comparative Tempo Charts for Mendelssohn’s Organ Works.” These pages are likely to become well-thumbed in any organist’s copy of this volume.

The final chapter on the sonatas turns to reception history: the story of the music after its completion. New resonances are found in familiar scores: knowing that the Sixth Sonata has long been the most popular one in Germany—and that the Fourth holds that position in England—may not change how players perform the works, but adds richness to our understanding of these pieces. This chapter is predictably strongest on the history of the sonatas in the 19th century; their ups and downs in the 20th century and after are only briefly sketched. The stage has been set to pursue this matter in greater depth: how these works have fared in the United States, especially in the mid-century period when so many things Romantic were disdained, and more especially as Romantic organs and organ music have once again returned to favor, would be well worth knowing. A critical assessment of the history of recordings of these works could also make a significant contribution.

“An Organ Atlas: Organs on which Mendelssohn Performed” appears as Appendix A and occupies nearly 50 pages. Perhaps nothing in the book better underlines Mendelssohn’s cosmopolitan career than this. It includes descriptions (and many stoplists) of instruments in Germany, Austria, Switzerland, Italy, France, and, of course, England and Scotland. In detailing what is known about Mendelssohn’s activities in these locales, Little brings to life the astounding breadth and range of Mendelssohn’s experiences. Not surprisingly, the book includes an extensive bibliography and is fully indexed. Musical examples, in addition to the incipits, are included as needed, and photographic illustrations, largely of organ cases and consoles, enrich the volume. Organists, specialists in 19th-century music, and all those interested in Mendelssohn and his music should welcome this wonderful addition to the scholarship of the organ, its players, and their music.

Lawrence Archbold is Professor of Music and the Enid and Henry Woodward College Organist at Carleton College, Northfield, Minn.

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**Book Prize**

**THE ORGAN HISTORICAL SOCIETY** is pleased to announce that nominations are being accepted for the John Ogasia-Prize Book Prize. The prize is given for the most significant or distinguished book on the organ published during the last year of the application deadline. An application form and a description of the prize may be found at: [www.organsociety.org](http://www.organsociety.org).

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**Appointment**

**JOHN-PAUL BUZARD PIPE ORGAN BUILDERS** is privileged to announce the appointment of Dennis Northway to its staff as Regional Representative for Service and Sales in Chicago and the surrounding area. He is available to consult with clients on their extant pipe organs, or their need for a new pipe organ, and will provide expert tuning and maintenance services under the Buzard Pipe Organ Builders’ aegis.

Northway is an active musician, organbuilder, teacher, and author. He is co-author, with Stephen Schnurr Jr., of the critically acclaimed *Pipe Organs of Chicago*, Volumes One and Two.

He is National Councillor for Research and Publications of the Organ Historical Society, Chair of the OHS 2012 National Convention, and treasurer of the Chicago-Midwest Chapter of the OHS. He is also artistic director of the annual Handel Week festival, and parish musician at Grace Episcopal Church, both in Oak Park, Illinois.

Dennis Northway will apply his sensitivity towards existing pipe organs and respect for their original builders in all his work. He has elected to represent Buzard Pipe Organ Builders because of the firm’s reputation for high quality and integrity in all matters concerning pipe organ service and new organ construction. He is available by telephone at: 773-764-5003, or through the Buzard Company offices 217-390-4000, or its e-mail address: [buzardservice@aol.com](mailto:buzardservice@aol.com).
Articles of Interest from Organ Journals Around the World


“Die Restaurierung der Cavaillé-Coll in Madrid, San Francisco el Grande” (Johannes Vleugels) Ars Organi 58, no. 3 (September 2010): 168–74.


“A Dual Temperament Organ in America’s Heartland” (Kevin Christopher Vogt) ISO Journal no. 32 (December 2009): 8–18.


Organs for Sale

This phase of activity of the O.H.S. has been somewhat neglected of late, but recently Councilman Alan Laufman was appointed to co-ordinate information on the ever-changing status of organs that become available for purchase. He has worked untiringly and produced the following list.

The information is correct to the best of our knowledge, but a check-up should be made with Mr. Laufman prior to visiting the towns listed. Towns are given merely to point up the convenience of the location to prospective buyers. Write to:

Alan Laufman
West Hill
Putney, Vermont

(Locations are given according to states and areas.)

Augusta, Maine. 2-15 S. S. Hawili c1880
Belfast, Me. 1-10 E. & G. G. Hook 1847
Belfast, Maine. 2-12 George Stevens c1899
Belfast, Maine. 2-12 E. & G. G. Hook 1860
Freeburg, Maine. 1-7 Stevens & Judd c1899
Portland, Maine. 5-20 Hook & Hastings 1895
Stamford, Maine. 2-10 John Suse f1800
Concord, N. H. 2-7 Hook & Hastings 1882
Concord, N. H. 1-5 Hook & Hastings 1886
Concord, N. H. 1-12 Hilarius Ficco c1880
Concord, N. H. 2-6 George Ryders c1895
Brattleboro, Vt. 2-12 Jesse Woodbury c1860
White River Jct., Vt. 1-5 J. P. & D. Whiteley c1850
Beverly, Mass. 2-8 Woodbury & Harris c1890
Boston, Mass. 1-8 E. & G. G. Hook (?) c1845
Danvers, Mass. 2-18 (unknown) c1860
Fitchburg, Mass. 1-9 George Stevens (?) c1860
Haverhill, Mass. 2-10 Johnson & Co. c1870
Methuen, Mass. 2-19 (unknown) c1890
Methuen, Mass. 1-3 George Ryders c1880
Provincetown, Mass. 2-15 Simmons (rebuilt by Johnson) 1880
Quincy, Mass. 2-15 George Stevens c1880
Sandwich, Mass. 2-12 Hook & Hastings 1899
Ware, Mass. 1-2 Samuel Hicks c1831
Westboro, Mass. 2-8 Hook & Hastings 1872
Pomham, R. I. 2-4 Hook & Hastings 1899
Providence, R. I. 2-20 Frank Roosevelt 1894
Woonsocket, R. I. 2-11 E. & G. G. Hook 1894
Harford, Conn. 2-12 Edmunds Howard c1860
Harford, Conn. 2-13 J. W. Steere 1890
Plainfield, Conn. 1-8 S. S. Hawili c1870
Bedford, N. Y. 2-11 Thomas Robjohn c1869
Elmira, N. Y. 1-7 William King c1865
Elmira, N. Y. 2-8 (date & maker unknown)
Ithaca, N. Y. 2-15 Garret House c1880
Nyeck, N. Y. 1-7 J. H. & C. S. Odell 1899
Owego, N. Y. 1-8 (unknown) pre-1880
Sodus, N. Y. 1-5 J. H. & C. S. Odell 1885
Poughkeepsie, N. Y. 1-5 A. Backus c1890
Syracuse, N. Y. 1-3 (unknown) c1890
Ticonderoga, N. Y. 1-8 George Jardine c1885
Plattsburg, N. Y. 2-13 George Jardine c1890
West New York, N. J. 1-7 J. H. & C. S. Odell c1885
Ephrata, Pa. 1-6 John G. Marklof c1880
Philadelphia, Pa. 1-10 George Kramer c1890
Pittsburgh, Pa. 2-17 Vetter & Hench c1890
Shey, Okla. 2-20 E. H. Stuart c1885
Jacksonville, Ill. 2-17 Johnson & Sons c1891
Jacksonville, Ill. 2-22 Johnson & Sons c1895
Frederickburg, Va. 2-8 Hook & Hastings 1896
Oxford, Miss. c1920
Sussex, N. J. 2-8 Hook & Hastings c1895

In The Tracker
50 Years Ago

SCOT L. HUNTINGTON

JANUARY, 1961, VOLUME V, NUMBER 2

The lead article in this issue announced the establishment of the Society’s first permanent headquarters at the Historical Society of York County (Pennsylvania). This was announced as “another major step in the development and growth of the OHS, and is the cause of much satisfaction on the part of National Council.” The establishment of a headquarters was seen as having two main advantages: (1) an official address and tangible place to call “home,” and (2) the creation of an official archives with safe and secure facilities for the preservation of valuable records, memorabilia, and documents. The creation of an archives was seen as providing a place for the permanent preservation of “priceless” private collections through the simple process of a will, saving such collections from needless destruction because they held no value to “disinterested relatives.”

The site of the 1961 convention was announced for Boston during the week of June 19. In his editorial, Kenneth Simmons noted that the passing of Ernest M. Skinner on November 27, 1960, was the end of another chapter in our organ history. He reminded us that we were an historical society and as such, should not be limited to one period or style of organ. If we are to accomplish our aims, we must record and catalogue data of all builders of all organs of all periods in the United States. . . . We often by-pass organs of action other than tracker [and] if this continues, we may find the time when tubular-pneumatic organs are no longer available for study. . . . To all this I can hear many laughing and saying, “so what?” . . . I can also hear organ historians of the future wondering why we did not cover the whole field while we had the chance. I can hear them laughing at our mid-century opinions, as we now laugh at our early predecessors. . . . At the same time, the true organ historian is collecting data and recording facts on builders, actions, pipe scales, and characteristics of all phases of organbuilding.

What a prescient statement for 1961!

The minutes of the December 1960 Council meeting were published. The establishment of a headquarters was noted, the ballot mailing announced for April, the creation of stationery for official business was authorized, as was the preparation of a pamphlet giving information about the OHS. Robert Reich wrote about the historic organ at the Methodist Church in Schuylerville, New York. This instrument was built by Simmons & Wilcox using many parts from the 1756 Richard Bridge organ originally installed at King’s Chapel in Boston. The builders had replaced this organ with a sub-

Figure 1
stantial new organ in the old case in 1860, and for many years, the Bridge organ was considered lost. The organ in Schuylerville came from the Congregational Church in Ware, Massachusetts in 1888, and Reich substantiated the legend that this organ was the 1756 instrument originally made for Boston. The instrument in Schuylerville had been restored by Andover in 1960, and this restoration was described in detail.

The newly adopted Constitution and By-laws of the Society was printed in full. Part II of the article by Eugene McCracken, begun in the previous issue relating to the interesting correspondence and history of the Bachman instrument at St. John's Lutheran Church in Philadelphia, concluded this fascinating saga. Councillor Alan Laufman had been recently appointed to spearhead the Society's efforts to find homes for orphaned organs. A listing of 42 available organs was published (Figure 1), which included eleven in the state of New York alone. The oldest listed was a ca. 1800 organ in Syracuse; the list also included a ca. 1831 one-manual, two-rank organ of Lemuel Hedge (the maker of the Society's emblem organ) in Ware, Massachusetts. Thirteen of the instruments pre-dated the Civil War, representing a cross section of ante bellum 19th-century organbuilding in this country. It would be interesting to know the disposition of the oldest organs on the list, and whether any survive.

Barbara Owen added new information about her research into Goodrich and Appleton, copying the text of a partnership agreement between Benjamin Crehore (piano builder) of Milton and William Goodrich (organbuilder) of Boston, for the business of manufacturing “organized” pianos. Goodrich was allowed a certain percentage of the Crehore factory for the manufacture of pipe organs.

The Rev. Henry Butler Fairman described an extant two-manual 1873 tracker built by the Votteler Company for the meeting house in Zoar, Ohio, and a small chamber organ built by the organist of the church, Peter Bimeler (based on the design of the Votteler), existing in unplayable condition in the State Historical Museum at Zoar. Ken Simmons wrote a glowing review of *The Organ in America*, a survey of American-built organs from colonial times until the War, recorded by E. Power Biggs and released by Columbia records.

The issue concluded with an article by Fritz Noack describing the 1762 organ by John Snetzler built for an unknown patron in Boston, and installed second-hand at the South Dennis [Massachusetts] Congregational Church in 1854. The organ is still gloriously extant. The 1959 rehabilitation of the organ by the Andover Organ Co. was described, and the article included the diameter scalings of the metal pipes.

The research being conducted by avid Society members in those early years astounds us today. *The Tracker* was the only outlet at the time for dissemination of such seminal early scholarship that laid the foundation for so much of what we know today about our early American organbuilding history.
The OHS historic organ citation No. 395 has been awarded to the Skinner Organ Company’s Opus 732 located in Dimnent Memorial Chapel at Hope College, Holland, Mich. The contract for the organ to be installed in the new chapel was signed in 1928. The dedication was held on June 17, 1929, with Walter Blodgett of Chicago playing music by Schumann, Brahms, Fauré, Gale, Bach, Sowerby, Renner, Andrews, and Mulet.

The Great, Choir, and Pedal divisions are located in the left chamber; the Swell in the right chamber; the Solo above the proscenium arch; and the Echo in a chamber to the side of the balcony. Even though the organ is spread out, the sounds from each section blend and fill the entire chapel.

The organ has remained playable, but not without its share of trials. Some of the pipework had been altered. A faulty roof drainage system allowed water to seep into the chambers; parts of the organ were spattered with water and covered with chunks of plaster. The college wrestled with what to do: restore, rebuild, or replace. One of the builders consulted spent three days assessing the organ. In the end his advice was not to change a thing. The decision was then made to restore the organ to its original design consistent with the OHS’s Guidelines for Conservation and Restoration. The work was given to the Thompson-Allen Company of New Haven, Conn. With the organ removed, the roof drainage system was redesigned, and the chambers replastered.

Some of the changes that Thompson-Allen reversed were:

1. The Great Mixture had been altered. It is now back to its original composition and scaling.
2. The tuning slots for some flue pipes had been removed. These have been restored.
3. The Solo reservoir had been replaced. A former student had the original and gave it back to the college for rebuilding and reinstallation.
4. At some point, the console had been placed on a movable platform. It now has casters installed in the console by Richard Houghten of Milan, Michigan.


GREAT (61 pipes, 5” wind pressure)
16 Bourdon (ext. Ped. 5 pipes)
8 First Diapason (42sc, ½m)
8 Second Diapason (44sc, ½m)
8 Flute Harmonique
   (Cavaillé-Coll, 50sc)
4 Principal (57sc, ½m)
4 Flute (#2 harmonic)
2 Fifteenth (72sc, ½m)
Mixture IV (244 pipes)
15 17 19 22 | 24
8 12 15 19 | 18
1 8 12 15 | 19
15 = 50sc @ 8’CC
1, 8, 12, 22 = 52sc @ 8’CC
17, 19 = 54sc @ 8’CC
8 Tuba (English, 12” wind)

4 Clarion
   (English, 12” wind)
Chimes (Echo)
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Solo to Great 16, 8, 4

SWELL (73 pipes, 7½”, wind)
8 Diapason (44sc, ¾m)
8 Rohrflöte (common, wood basses)
8 Salicional (64sc)
8 Voix Celeste (64sc)
8 Flauto Dolce (common)
8 Flute Celeste (t.c., 61 pipes)
4 Octave (60sc, ⅜m)
4 Flute Triangulaire (common)
Mixture V (305 pipes)
15 19 22 26 29 | 15
12 15 19 22 26 | 12
8 12 15 19 22 | 12
5 8 12 15 19 | 12
1 5 8 12 15 | 10
unisons = 50sc @ 8’ CC
quints = 54sc @ 8’ CC

16 Waldhorn (English)
8 Trumpet (English)
8 Oboe
8 Vox Humana
4 Clarion (English)
Tremolo
Swell 16, UO, 4
Solo to Swell 8
CHOIR (73 pipes, 6” wind)
8 Geigen (48sc, ¾n, spotted)
8 Concert Flute (#1 bass, common)
8 Dulciana (56sc, ¾n)
8 Unda Maris (t.c., 61 pipes)
4 Flute (Flute d’Amour)
2½ Nazard (61 pipes, common rohr 4 scales smaller)
8 English Horn
  (new style: double bells)
  blank knob
  (prepared for 16’ Dulciana)
Tremolo
Harp (61 bars and resonators)
Celesta
Choir to Choir 16, 4
Swell to Choir 8

SOLO (73 pipes, 15” wind)
8 Gamba (60sc)
8 Gamba Celeste (60sc)
8 French Horn
8 Tuba Mirabilis (English)
  Tremolo
  Solo 16, 4
  Great to Solo 8
  Swell to Solo 8

ECHO (73 pipes, 7½” wind)
8 Diapason (42sc)
8 Fenfliote (chimney flute)
8 Vox Humana
8 Tromba (common)
  Tremolo
  Chimes

PEDAL (32 notes, 6” wind)
32 Diapason (resultant)
16 Diapason
16 Bourdon
8 Octave (12 pipes Diapason)
8 Gedeckt (12 pipes Bourdon)
4 Flute (12 pipes Bourdon)
16 Trombone (12” wind)
8 Tromba (ext. 12 pipes)
4 Clarion (ext. 12 pipes)
  blank knob (for Ch. 16’ Dulciana)
  Chimes (Echo)
  Great to Pedal 8
  Swell to Pedal 8, 4
  Choir to Pedal 8
  Solo to Pedal 8, 4

COMBINATIONS
Great: 1,2,3,4,5,6 pistons
Swell: 1,2,3,4,5,6,7,8 pistons, duplicated by toe studs
Choir: 1,2,3,4,5,6 pistons
Solo/Echo: 1,2,3,4,5,6 pistons
Pedal: 1,2,3,4,5,6 toe studs
Generals: 1,2,3,4 pistons, duplicated by toe studs
General Cancel piston
Setter piston
Pedal to Combinations On/Off pistons for each manual

MECHANICALS
Crescendo shoe
Swell expression shoe
Choir expression shoe
Solo/Echo expression shoe
Great to Pedal reversible piston, duplicated by toe pedal
Sforzando reversible piston, duplicated by toe pedal
All Swells toe pedal

The OHS Historic Organs Citations Program endeavors to recognize pipe organs deemed to be of historical value and worthy of preservation. Organs may be cited for various reasons: their impact on American organbuilding; as unique or outstanding examples of the organbuilder’s craft; or for rarity or geographical scarcity.

Please contact citations@organsociety.org to submit an instrument for consideration.
Squirrel Island Summer Organ Scholar Program

In 1976, the Community Chapel on Squirrel Island, Maine, commissioned Bozeman-Gibson & Company to build a small organ. On this small island near Boothbay Harbor are some 100 summer residences. The Chapel, Town Hall, Tea Shop, Post Office, and a fine Library are focal points of warm-weather activities for the islanders. It happened, during construction of the organ in Bozeman-Gibson’s Lowell, Mass., workshop, that planners for the 1976 Boston AGO Convention needed a continuo organ for a performance of the Chandos Anthems of Handel at Holy Cross Cathedral. The firm realized that here was an opportunity to show off their handiwork and made a deal with the Squirrel Island folks that they could be guaranteed delivery of the organ to the island the week after the convention if they could give permission to install the organ in Boston temporarily. Thus, some 2,000 conventioneers heard the organ in the performance of the Handel & Haydn Society under the direction of the late Thomas Dunn. A Handel organ concerto was also performed with Barbara Bruns as the soloist.

The organ indeed was installed in the island chapel on schedule, something that does not always happen with organ installations. The instrument has a single manual with divided stops, and a Pedal division. It features mechanical suspended key action and is tuned in Kirnberger III temperament. The pipes are housed in two cases of solid oak, one for the Pedal and one for the Manual. The stops are: 8’ Chimney Flute Bass and Treble, 8’ Gemschorn Bass and Treble (low twelve shared with Chimney Flute), 4’ Principal in the facade, 4’ Spindle Flute Bass and Treble, 2’ Recorder Bass and Treble, Sequia II Treble only, Mixture III, and 16’ Pedal Bourdon. There is a Manual to Pedal coupler and a Tremulant. With a special design to prevent affecting the sensitive key touch, chimes contacts were provided in the treble reach of the keyboard so that they could be accompanied by divided stops in the left hand. The Maas-Rowe Chimes are amplified from the chapel tower to be heard throughout the island.

A charming tradition is the playing on the chimes of “Happy Birthday” on the day any child is born to an islander family.

When the organ was first installed, there were four organists usually resident on the island each summer, and they took turns playing for services. After the dedication recital by Martha Folts, many guest recitalists have appeared from year to year. However, in recent years the number of resident organists has dwindled so that Jeremiah Newbury and George Spaeth are the only ones still serving occasionally. Accordingly, it was a wonderful idea to institute a program inviting young organ scholars to spend the summer on the island to play for services, work with the choir, and present some special concerts. From a group of applicants Tim Pyper was chosen in 2010. Tim hails from Toronto, is working on a doctorate from Cornell University, and has several degrees from Eastman School of Music where he studied with David Higgs. He is now interim director of music at the Cathedral Church of the Redeemer in Calgary.

Pyper marshaled three performances on Squirrel Island this summer. On July 22, he played music of Buxtehude, Frescobaldi, and Pachelbel in a solo recital. Another solo recital on August 12 featured works of J.S. Bach. A gala concert on August 3 brought accomplished young string players from the nearby Bowdoin International Music Festival in Brunswick, Maine. This program included a Schubert string quartet, several unaccompanied solo works, and a violin duet. The climax of the concert was the rarely heard Organ Concerto in A Major by Michel Corrette.

Music lovers on Squirrel Island are already looking forward to the musical treats next summer’s resident organist will bring them. Organ students interested in the 2011 Squirrel Island Organ Residency should contact Martha Mayo at mayo@gwi.net for more information.
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The Notebook of Louis Luberoff, 1929

Organbuilding is a quiet endeavor—no embezzlements, no murders, no scandals, no wars—and it attracts little attention. Yes, it is true that on rare occasion, an organbuilder might default on a contract, but this is news that rarely makes its way into the pages of the *New York Times*, although this newspaper devoted six very short paragraphs to the bankruptcy of M.P. Möller, Inc. in 1992. Libraries are even quieter, and the American Organ Archives, the Organ Historical Society’s crown jewel in Princeton, New Jersey, must be one of the quietest places on Mother Earth. Yes, there is an abundance of activity—visiting scholars and requests for research—but otherwise it is a quiet place, all *sotto voce*; excitement is not an expected guest.

Yet from among the tens of thousands of Möller documents contained in the Archives, one leaps out and shouts for attention—one might dare say scandalous attention—as it had the potential of irrevocably altering the course of American organbuilding; that is, *The Notebook of Louis Luberoff*.

Louis Luberoff (1895–1962) was born near Vineland, New Jersey, in a settlement established as a Russian Jewish farm colony in 1882. Still today, this is rich farmland producing an abundance of fruit and vegetables, much of which is available at the Trenton Farmers’ Market almost seventy miles to the north. In the beginning, farming for the Jewish immigrants was difficult. Although the soil was sandy and ideal for farming, trees had to be cleared and five or six years had to pass before the tree stumps rotted to make way for the plow. In order to survive those early unproductive years, some settlers sought other means for livelihood. Israel Opachinsky and Sholem Luberoff contracted with garment factories in New York and Philadelphia for piecework at home on sewing machines provided by Leonard Lewisohn, a New York philanthropist.

How Louis, the second son of Sholem Luberoff, made his way to be the nation’s “super” organ salesman is sketchy, but his record has never been challenged. For unknown reasons, he went to Louisville, Kentucky, in 1914 to complete a two-year apprenticeship at the Pilcher Organ Company, after which he joined the Möller firm in 1916 as sales representative, an extraordinary achievement in itself since M.P. Möller Sr. never went beyond the surrounding pastures of Hagerstown, Maryland for employees; and from March 1916 to July 1929, Luberoff sold 1,156 organs for a total of $6,742,453.35—an astonishing amount equivalent to $84,400,000 in 2009—and benefited handsomely from his 7.5 percent sales commission. His reputation reached mythic proportions and one writer said Luberoff could sell a snow bank in hell and offer a five-year warranty.

In 1927, Luberoff moved his sales office and showrooms from the Franklin Trust Building in Philadelphia, to much more lavish and spacious accommodations at the corner of 13th and Vine Streets, where he installed a Möller organ fitted with a roll player.

Despite this impressive gesture of success, Luberoff was growing restless with the Möller organization, and had his sights set on a scheme of epic proportions: domination of the American pipe organ market by monopolizing the industry. While he was comfortably secure financially, he lacked the funds necessary to realize his plan. From other documents contained in the Archives, one may reasonably speculate that Donald F. Tripp was Luberoff’s venture-capitalist-in-waiting. Luberoff demonstrated his encompassing knowledge of American organbuilding by preparing a report on every organ company and on related firms in the country; accompanying his reports are annotated financial statements for each company. His research was complete in 1929 and he was ready to act. In his summary to Tripp, he writes,


In covering the entire industry as herein set forth, you will note that there is a tendency in our recommendations to lean towards a solid merger or tie-up of the entire field.

It should not be our policy nor do we recommend in any sense of the word, to buy every factory operating on a profit. We wish to emphasize very strongly that the logical thing to do is to pick out the best builders, supply houses, and factories making valuable by-products, and apply a centralized, concentrated management, for instance, reducing the overhead and increasing profits, etc.; also standardizing wherever possible, even to the extent of making the parts interchangeable in any four or five makes of organs. His candid evaluations also make for a good read. He describes the Pilcher Company as “southern aristocracy” and Möller’s methods of manufacturing “very antiquated”; Organ Supply Corporation he calls “very dangerous” and says that Welte-Mignon’s financial statement is “very much inflated”; and of Arthur Hudson Marks, president of the Skinner Organ Company, Luberoff writes that Marks “is just playing with the Skinner Organ Company to keep himself out of mischief.”

No doubt because of the stock market crash of October 1929, the Luberoff-Tripp Organ Holding Company never materialized. Luberoff left the Möller organization and organbuilding altogether. He invented the Trio-Art Piano, a spinet piano made to look like a grand, a combination of piano, radio and phonograph; and sold these and other pianos from his showroom at the corner of 20th and Market Streets, Philadelphia.5

Ironically, Donald F. Tripp purchased the defunct Welte-Mignon Organ Company, changed its name to Welte-Tripp and moved the factory from New York City to Connecticut. In his report, Luberoff had little good to say about Welte-Mignon and did not recommend that it be incorporated into his monopolizing scheme. Welte-Tripp took bankruptcy in 1931 and was absorbed by the Kimball Company.

Opposite: Louis Luberoff, 1940
Above: Möller executives in front of Luberoff’s Philadelphia showroom. M.P. Möller is second from right.


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BOOK

Lexikon norddeutscher Orgelbauer, Band 1, Thüringen und Umgebung, ed. Uwe Pape, in collaboration with Wolfram Hackel, Gottfried Gille, and Hermann Fischer. 470 pp. Pape Verlag Berlin, 2009. ISBN 9783921140857, 38.00 € www.pape-verlag.de. Pape writes in the preface (my translation): “The attempt to create an international lexicon of organbuilders is still always out of sight...” This volume, however, appears to bring at least one corner of the globe into sharp focus. A word of caution may be needed; we tend to use the word “lexicon” to indicate a list of words specific to some field of interest. The meaning here is a list of organ builders to which are joined pertinent dates and other brief information. An indication of how much information is included may be afforded by checking the entry for “Silbermann.” Five names are covered—Andreas, Gottfried, Johann Andreas, Daniel, and Johann George—and the entry requires about a single page.

Of course Silbermann is a name that many would recognize, but it is not particularly apropos for this book. He will be a key entry in the next volume, covering Saxony, which is projected for publication in 2014.

The articles have a basic structure. First is a family name that, of course, in some cases is concerned with a single person. If there are several people in this family active in organ building, then they are covered in order, each with some biographical data, text with sources, and a selected list of organs worked on. The primary source for most of the data is ORDA, the Organ Data Bank that was developed at the Berlin Technical University between 1985 and 2002. The Lexikon has more than 1,700 entries.

Comparisons could be made of this book to A Guide to North American Organbuilders by David H. Fox that was published by the Organ Historical Society in 1991. I suspect this Lexikon may have fewer errors because Pape is a very careful worker and has the help of about 20 distinguished scholars. Of course, any listing of this sort will eventually be subject to updating as new information comes to light, but Professor Pape reports that to date there have been no reports of names missing from the lexicon. The book has the usual high production standards of Pape Verlag, beautiful layout, handsome and readable typefaces, and classical hard binding.

Obviously this is not a book designed for a “good read,” and for those who don’t read German, that wouldn't be possible anyway. But its form as a list with pertinent dates and information makes it actually very accessible to anyone with the barest knowledge of how the German language works and, perhaps, with the help of a small bilingual dictionary that has a list of common abbreviations.

The increased appreciation of the importance of the organ culture of Thuringia, especially in connection with the music of J.S. Bach and his contemporaries, makes this handy little volume very useful indeed. Thuringia is one of the most important centers of organ building in Germany in the 18th and 19th centuries. The organ in the Altenburg Castle Chapel built by Heinrich Trost is a fine example. Friedrich Schulze, who had a great influence on the British organ, is another. Schulze also influenced a number of followers who had a significant influence on German organ building. I highly recommend this book to anyone interested in an organ culture that was of particular importance to J.S. Bach.

GEORGE BOZEMAN JR.

CD

Max Reger at SMU, Works for Organ, Christopher Anderson, organist. www.ohscatalog.org. One of the organs built by my firm for St. Paul’s Episcopal Church in Brookline, Mass., resulted from many pleasant hours of discussion and planning with the organist then of the church. We covered many different musical objectives for the instrument, but we never mentioned Max Reger. After the organ was completed and in use for some time Wilma Jensen presided in a master class there and one of the performers played a Reger work. The organist of the church and I were both present and we were both pleased at how the organ reacted to the demands of the Reger work. It was a case of both of us being secret Reger lovers.

I have no way of knowing whether Aeolian-Skinner had Reger in mind when they built their 1951 instrument for Perkins Chapel on the campus of Southern Methodist University in Dallas. Nor do I know whether the
Fisk firm specifically considered Reger’s music when they built their Opus 101 in 1993 for Caruth Auditorium. But I did know Robert T. Anderson, the late head of the organ department there, and I’m sure he gave the matter some thought. Both of those organs are featured on Reger-scholar Christopher Anderson’s new CD, Max Reger at SMU. Christopher Anderson is not related to Robert T., but he was his student, and he also holds a PhD from Duke University.

For some reason I don’t remember much about the organ in Perkins Chapel from when I lived in Dallas in the 1960s, but I have vivid memories of the Aeolian-Skinner that preceded the Fisk in Caruth Auditorium. Its stoplist was, to my mind, superior to the usual Aeolian-Skinners of the time, providing an unusual ability to serve the requirements of many different styles of organ music well. The voicing was also special, with parities between the various divisions that allowed maximum flexibility of useful and beautiful combinations. But even when this organ was being planned, RTA’s preference would have been a comprehensive mechanical-action instrument, perhaps like those of Schuke he knew in Germany when he studied with Walcha.

Thus the installation of Fisk Opus 101, replacing the Aeolian-Skinner, was the culmination of a long-deferred dream. The Aeolian-Skinner in Perkins Chapel was somewhat more typical example of the time, 1951, nine years before RTA arrived on the campus of SMU. Various tweaks were made to it in ensuing years, but its present form, more than doubled in size from 32 to 71 registers, is the result of a collaboration between the Schudi firm in Dallas and the Dupont firm of France, a project initiated by George Baker, who has recorded some CDs on the instrument.

Christopher Anderson’s recording gives us a good tour of the Fisk organ in Reger’s Fantasy and Fugue, Op. 135b (“Inferno”). Both of these works afford ample opportunities to employ a rich variety of beautiful colors. It is fascinating to try to imagine how Anderson manages to achieve those typical Regerian crescendi, which would seem to be simple enough on a big German organ of his period that had a Rollschweller. But manage he does. I suspect the unusually wide dynamic range of the Fisk swell box with shutters on three sides has something to do with it. The Fisk voicing has a characteristic that strikes me as not particularly authentic for Reger, an almost popping crispness of speech, not at all chiffy, but rather just an amazingly instant burst of tone. The rather more lackadaisical speech of row upon row of pipes on a tubular-pneumatic action might be more “authentic,” but the clarity of the Fisk sound gives the listener insights into Reger’s labyrinthine harmonies and counterpoints that ordinarily only the performer or someone poring over the score could comprehend. It makes for an unusually gripping experience to hear this music so masterfully performed and for the performance to be transmitted so clearly by the organ.

“Aus tiefer Not,” from the 52 Easy Chorale Preludes, Op. 67, and the Pastorale from Op. 59 are both played on the Perkins Chapel organ and their restrained and lush sounds give us only one facet of the organ. Doubtless George Baker’s CDs would provide a more extensive exploration of its potential.

Christopher Anderson has written extensively on Max Reger elsewhere, and he has provided a thoughtful and informative essay for the CD booklet. This is a beautiful CD that should grace every Reger lover’s collection.

GEORGE BOZEMAN JR.
As the result of an experiment now under way it is probable that the great organ in St. Patrick’s Cathedral will be taken out and will be replaced by one built on the lines or some of the famous instruments in Great Britain. Robert Hope-Jones, builder of the organs in Worcester Cathedral, Edinburgh Town Hall, Llandaf Cathedral, and others equally noted, has been recently engaged in putting up in the cathedral loft a model of an instrument and this is to be compared with the present one by the cathedral authorities.

Additional interest will be lent to the Easter mass at the cathedral by the fact that Mr. Hope-Jones’s model will then have its first public trial. It will be employed in the mass in connection with the old organ.

Mr. Hope-Jones, who came to America about two years ago, and now lives in Bloomfield, N.J., was called upon by the cathedral authorities several weeks ago to give a demonstration of his method. He has since erected at the side of the great organ eight of twelve resonators of wood, which in his model serve instead of pipes. An electrical attachment for the working of the model has been installed in the loft.

Organists in New York are greatly interested in the test and many have recently visited the loft to see Mr. Hope-Jones’s work. His ideas were long regarded as almost iconoclastic by many organists in his own country, and musicians here have been divided over them.

Mr. Hope-Jones discards entirely the reed pipes that have traditionally been the dependence of organ builders. Whereas these pipes depend for their tones upon the beating under air pressure of a metal tongue against an opening in the pipe, Mr. Hope-Jones has employed such mechanical devices as springs, valves, and cylinders.

He was an electrical engineer before he was an organ builder, and in the design at the cathedral, he has procured the beating or puffing of the air current necessary to sound the great notes of the organ by a device that reminds one of a piston on an engine. Under the influence of an electrical blower on the one hand and his other mechanical devices, this piston works up and down, alternately, admitting and excluding the air current.

By this device, Mr. Hope-Jones declares that he can obtain much clearer and more powerful tones than are possible with the old reed-pipe device. It is not necessary to have the great pipes, either, as he gains his effect from cubes, spheres, and other shapes. In the cathedral loft, his model, which he demonstrated in a test yesterday, will give a stronger tone than the most powerful of the reed pipes, and has for resonators what look like oblong wooden boxes that are dwarfed beside the giant pipes.

The builder also gains his effect by the use of few stops, and declares that he obviates a great defect of the reed-pipe organs, whose many sound waves often interfere with one another, and so destroy the volume and purity of tone.

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

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THE NEWBERRY MEMORIAL ORGAN AT YALE UNIVERSITY
BY EDWARD W. FLINT

A quality facsimile reprint of Edward W. Flint’s history of the organ in Yale University’s Woolsey Hall. First published in 1930, this monograph details the original Hutchings-Votey organ of 1902, its rebuild by J.W. Steere & Son in 1915, and its subsequent enlargement by Ernest Skinner in 1928. Detailed stoplists accompany elegant descriptions of each instrument, placing them within the history of the tonal development of the American organ.

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MENDELSSOHN AND THE ORGAN

Although he never held a church organist job, never taught an organ student, and only gave one public organ recital in Germany, Felix Mendelssohn was considered one of the finest organists in his lifetime. For this first historical-critical study to explore the organ's impact on the life of the composer, author Little writes that the purpose is threefold: “to place Mendelssohn within the context of his time in terms of the organ, to explore the role of the organ in Mendelssohn’s life and career, and to examine his entire oeuvre for the organ.” Writes Mendelssohn scholar R. Larry Todd: “Likely the final word on Mendelssohn and the organ… An authoritative survey of the composer’s complex relationship to the instrument and the music he wrote for it.” Published by Oxford University Press. 486 pages, hardbound. $65.00 for non-members $55.00 for members.

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MAX REGER AT SMU
CHRISTOPHER ANDERSON
PLAYS WORKS FOR ORGAN

“…This recording will prove invaluable to anyone interested in the effective performance of Reger,” says James Hildreth of The American Organist.

Christopher Anderson plays both the 3-51 Fisk organ, Opus 101 in Caruth Auditorium and the 3-71 Aeolian-Skinner/Schudi/Dupont organ in Perkins Chapel at Southern Methodist University, performing works of Max Reger. The works played on the chapel organ show a quiet and contemplative side of the composer quite different from the massive, tortuous works played on the Fisk organ. Dr. Anderson’s well-written essay in the CD booklet provides much material for thought in encountering Reger’s difficult and complex writing, placing the works in the context of Reger’s own life and also of the musical evolution of his time. $14.98

A CD version of the program is included as a bonus with the DVD.
Stephen Tharp, organist
Paul Fritts Organ
Saint Joseph Cathedral, R.C.
Columbus, Ohio
Bach: Goldberg Variations
Guided Tour Stops on the Fritts Organ
Stephen Tharp plays his own transcrip-
tion of the Goldberg Variations on one of Paul Fritts’ masterpieces, followed by an aural tour and demonstration of the instrument. Digipak with 16-page booklet includes an essay on the music by Mark Dwyer, notes on the organ by Paul Fritts and numerous photographs.
JAV 172

Johann Vexo
Works of Liszt, Franck, Viere, Durufle, Escaich on the Great Organ of Notre-Dame de Paris
Johann Vexo is one of the five organists of Notre-Dame Cathedral and is a brilliant young performer. He plays a wide variety of compositions, from the Romantic Period to the modern. Christoph Frommen was the recording and mastering engineer for this project; he has made one of the finest and truest recordings of this instrument I own. The notes on the music by Stephen Tharp are provided in French and English. Digipak with a 20-page booklet filled with numerous photographs from the recording sessions and around Paris.
JAV 188

Organ Classics
Organ Classics from Saint Patrick’s Cathedral in New York City
Stephen Tharp, organist
John Lambert, trumpet and flugel horn
Stephen presents a wide variety of music, from favorite hymns to transcriptions and concert pieces. Digipak with several short essays and numerous photographs.
JAV 185

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JAV 187

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JAV 183

Works of Franz Liszt
Ken Cowan, organist
Quimby Pipe Organ
First Baptist Church, Jackson, Mississippi
Ken Cowan plays epic symphonic works of Liszt—many tracks are his own arrangements or transcriptions. All are played on a landmark Quimby Pipe Organ. Digipak with a 20-page booklet that includes an essay on the music by Ken Cowan & Paolo Bordignon and numerous photos.
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