

Volume 55, Number 2, Spring 2011

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



The background of the entire poster is a photograph of the interior of the National City Christian Church. It features a large, ornate dome with a grid of coffered panels. Below the dome, there are several tall, fluted columns supporting the structure. In the center, a large pipe organ is visible, with a cross mounted on the wall behind it. The floor is polished and reflects the light. The overall atmosphere is grand and historic.

ORGAN HISTORICAL SOCIETY
56TH NATIONAL CONVENTION

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

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NATIONAL CITY CHRISTIAN CHURCH ~ MÖLLER (1975/1980-81/2003) PHOTO LEN LEVASSEUR

THE TRACKER

VOLUME 55, NUMBER 2
SPRING 2011

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ON THE COVER

E. & G.G. Hook, Opus 288,
1860, at Saint John's Roman
Catholic Church in Bangor,
Maine. Featured in "A Hook
Holiday" in this issue.

PHOTO by LEN LEVASSEUR

From the Executive Director

Dear Members, Colleagues, and Friends,

In the previous issue of *THE TRACKER* I wrote as the newly-minted executive director of the Organ Historical Society, slightly breathless but enjoying this position very much indeed. I thought my period of discovery would become easier, but truth has hit with full force. Getting to know the many projects and programs of the OHS is like learning to play a well crafted five-voice fugue—perhaps with a double-pedal part! The richness of the organization is thrilling. The traditions are many, and the number of current programs gives strong evidence to the declared interests, knowledge, and burning passions that shape this historic organization.

That said, I've decided to write today about the wonderful capacity for giving that has marked the Organ Historical Society from its inception. And I want to talk specifically about the opportunities to support the upcoming 56th National Convention in Washington, D.C., June 27–July 2.

THE E. POWER BIGGS FELLOWSHIP

In asking you as a member or friend of the OHS to consider supporting our programs, let me tell you where I have decided to put my own funds this year. I believe that education programs that bring young people to hear a fine pipe organ, to experience the opportunity to play one—or more—and to meet some of the extraordinary artisans who make these instruments, is the single most important thing we can do to build true excitement about the research, design, and craftsmanship that are the hallmarks of fine organbuilding. It is these qualities that create the ability to make great music come to life in a manner that one can then never leave behind. Do you remember the moment when you were absolutely galvanized by the experience of hearing or playing a pipe organ? The OHS must present life-changing opportunities for young musicians if we are to support ALL PIPE ORGANS—ALL THE TIME, and the future of the Organ Historical Society.

It costs about \$1,500 to bring a Biggs Fellow to the convention. In my first year with the Society, I want not only to “talk the talk” but “walk the walk”—and I've decided to make a donation of \$1,500 to do just that. I want you to consider education and the future of the OHS. It absolutely does not matter if \$1,500 is more



than you can offer, because we bundle all the gifts for the E. Power Biggs Fellowships that we receive—and voilà—when joined together, they become enough to send off yet another lucky recipient! Will you join me? Every fellowship also means another new member. We need many new members to ensure the ongoing health of the OHS! Perhaps you would like to consider a contribution for student membership(s)?

FRIENDS OF THE CONVENTION

The Society will acknowledge everyone whose gifts make possible the publication of the 2001 ORGAN ATLAS in conjunction with the OHS Convention in Washington, D.C. This publication by the OHS Press is an enduring contribution to the annual convention. It rather famously represents the ongoing efforts by OHS to document its own activities and history. In it you will find the regional organbuilders from the earliest days of the Nation's Capital. Included are essays on the churches and other buildings in the city and its environs, a history of their organs, and information about those that we hear during the convention. The ORGAN ATLAS is only one of the extraordinary publications by the OHS Press, and it serves as a splendid document of these grand events that brings so many friends together. If you can offer support for the development and publication of the ORGAN ATLAS, we would like very much to acknowledge your gift as a Friend of the Convention.

CONVENTION SPONSORS

The 2011 OHS National Convention Committee will express its gratitude to all individuals and organizations whose major financial support enhance the offerings of the convention. In the past this list has been compiled from between 35 and 50 significant gifts. Can you join with those whose commitment contributes to the special excitement of a beautifully produced convention?

MAJOR SUPPORTERS

As always, we will list those individuals and organizations whose gifts of \$500 or more were made during the past year (the 2009—2010 fiscal year). Of course, we gratefully accept your gifts throughout the year, and those that we currently receive will be listed not only in each issue of THE TRACKER through the coming year, but in the Chicago convention's 2012 ORGAN ATLAS.

THE OHS LEGACY SOCIETY

I would say that we OHS members have great interest in living history, loving, as we do, wonderful instruments from the past that live today because of continuing interest in their health and in their beauty. And it is so many of these organs, whether Schnitger or Cavaillé-Coll, Hook & Hastings, Willis or E.M. Skinner, that not only move us today, but inspire modern builders to create extraordinary instruments for our time—and for all time to come. Similarly, we invite you to share your love of the organ and its music by making a gift from your estate that will support the future of the OHS and its programs into the future. It is a living testament to your love of the pipe organ and its future in America. A growing number of OHS members are including the OHS in their estate plans. Won't you join them by remembering the Society in your will? The 2011 ORGAN ATLAS will carry a complete list of those who have made the decision to honor the OHS in this manner. I will be happy to discuss appropriate language to include in your document, and to answer questions about other forms of planned giving to benefit the OHS.

IN CLOSING

Yes—I am thrilled to serve you as executive director. I know now that I will always be challenged to provide you with the best service possible. Please know that I am always happy to hear from you and want always to serve our mutual commitment to ALL PIPE ORGANS—ALL THE TIME!

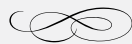
Please contact me at jweaver@organsociety.org

Sincerely



PS: Actually, I can tell you that we have a gift for you. Our hotel will offer the same low convention room rate (\$149 for both singles and doubles) a day or so before the convention that begins July 27, but MORE IMPORTANTLY, will offer you that same rate through July 4, if you wish to stay on in Washington to enjoy the absolutely spectacular fireworks and the free events all day on the National Mall, just minutes away from the hotel. Could be great fun!

NEW OHS MEMBERS



DECEMBER 9, 2010 – FEBRUARY 10, 2011

The Organ Historical Society welcomes its newest members.

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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

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| October issue closes . . . August 1 | August 15 . . . for October issue |
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| | |
|--|--|
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| Carl Schwartz ruxtoncar@aol.com | Dennis Northway denden1958@runbox.com |
| NORTHERN VERMONT, June 24-29, 2013 | BERKSHIRE REGION, 2015 |
| Marilyn Polson polsonm@innetv.com | Dates TBA |
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LETTERS TO THE EDITOR

THE TIME IS LONG OVERDUE FOR WRITING MY official and sincere thanks to the OHS for the Distinguished Service Award given me at this year's convention. I said at the time, and repeat again now, I feel wholly unworthy of this honor, knowing how many members have given extraordinary service to the OHS over many decades. To receive this award is therefore very humbling and, at the same time, a personal challenge for a renewed dedication to the ideals and the work of the OHS.

Pondering the many-faceted and lasting good works of the OHS since attending my first convention (New York City and Brooklyn, 1969), I am ever aware of the phenomenal achievements and devotion of so many friends of our cherished instrument. May OHS long continue to thrive!

With much gratitude,

Thomas Murray
Professor of Organ Performance
and University Organist,
Yale University

I'VE ALWAYS THOUGHT OUR ORGAN HISTORICAL Society should do more to increase membership. We need more members and lots of them. All of us should "sell" OHS whenever possible. Visitors attend our convention events and they always are cordially welcomed. In addition, I believe we should invite these fine people to join our wonderful organization and let them know that we certainly would appreciate their membership and support. Asking visitors to join OHS could be a great opportunity and someone in the audience could be in the process of considering their estate planning. Thank you, OHS!

Sincerely,

John D. Sasse
Columbus, Indiana

CORRECTION

IN THOMAS SPACHT'S ARTICLE "Toward an Understanding of the Dutch Singing Organ" in the Fall 2010 issue of THE TRACKER (page 17, right column, first paragraph) the new Bovenwerk stops were added at St. Bavo in 1737, not 1727.

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From the President

SCOT L. HUNTINGTON

SEVERAL WEEKS AGO, the Wicks Organ Company announced its pipe organ department was suspending operations, citing a bad economy and changing tastes in church music. The venerable firm had built over 6,400 instruments during its 100-year history. The 2000 Boston OHS convention visited a 1939 Wicks designed by Henry Vincent Willis III, grandson of Father Willis and the tonal director of Wicks at the time. This organ's outstanding ensemble was a revelation for attendees who were initially puzzled that we would program such an instrument at an OHS convention. The news from Highland, Illinois, started a chain of correspondence on the OHS chat list opining that the "heyday" of American organbuilding seemed to be behind us and wondering what the future might bring. This thread struck a nerve and got me to going back through old *Diapasons* from the 1950s and '60s to get a sense of the organbuilding industry back in the day when some of us were having a major life accomplishment by graduating to underpants.

Until about 1962 or '63, the august *Diapason* magazine had a pol-

icy against publishing stoplists of organs having less than three manuals. The number of three- and four-manual organs described in every issue of *The Diapason* back in the day was simply staggering. The colossal Möller company had at least one substantial three- or four-manual organ in every issue. Along about the date mentioned above, *The Diapason* started publishing the "Annual Two Manual" issue every September, with much broader builder representation beyond the factory firms being regularly showcased throughout the year. The two-manual organ may have been the bread and butter of the factory firms, but represented a significant accomplishment for a smaller company. In the halcyon days of the factory firm, such organs were so commonplace they were not considered newsworthy. For American organists preoccupied with size, nothing less than three manuals was considered liturgically usable, while many European builders considered the two-manual organ enough of an art form that they wrote articles staunchly defending the genre. I have not determined whether the decision by *The Diapason*



as the industry's pulse taker was finally to acknowledge the two-manual instrument as newsworthy, or if a market shift was just beginning. One thing is for certain, the period between the Korean and Vietnam wars was a decade of unprecedented prosperity for the organ business not seen since the 1920s.

Several firms ran advertisements listing all the organs they built the previous year, and a quick tabulation of the number of ranks this represented on an annual basis was astounding. The waiting period was routinely two or three years for all but the very largest factories, but proportionately, organs cost no more 50 years ago than they do now. Several factories even required several erecting rooms, constantly occupied, to handle the output and flow of material. This was a time when the difference between a real pipe organ and an imitation was so obvious even a deaf person could hear it. The pipe organ was still the instrument

of choice for religious use, which was pretty “traditional” by today’s standards. Many public concert halls were often designed without organs—Lincoln Center, Philadelphia Academy, and the Kennedy Center Aeolian-Skinner were major exceptions—and university auditoriums and concert halls comprised an important segment of the trophy-organ market. The opening of Oberlin’s new organ wing warranted lead-story coverage showcasing Holtkamp and Flentrop as each having received large multi-organ orders. We all remember hearing stories about when those practice rooms were busy 24 hours a day. While change often happens so gradually we might not be aware of it, a look through these old magazines casts a glimpse into an industry we wouldn’t recognize today.

The once familiar names we’ve seen in 50 years, either by retirement or economic shift, represent a Who’s Who of some American organbuilding giants: Aeolian-Skinner, Angell, Estey, Gress-Miles, Hillgreen-Lane, Kilgen, Möller, Schlicker, Tellers, and now Wicks.

As an economic aside, it was interesting to notice that upstate New York and New England seemed to be represented noticeably less often in the new organ listings even in the days of builder prosperity (except as the source of the instruments going somewhere else), with the mid-west and south in particular, garnering the lion’s share of the new installation coverage in *The Diapason’s* pages.

When Kilgen and Estey closed their doors, it seemed the effect was a comparative ripple in the pond, but Aeolian-Skinner’s closing in 1972 was an earthquake, and a major industry-wide change was under way. *The Diapason* last put two-manual organs in a special issue in 1970 and electronic organs were starting to sound enough like their namesakes we started hearing people say they couldn’t hear a differ-

ence (and Virgil Fox was touring with one to packed houses, giving them new legitimacy). At a time when organs cost no more than several thousand dollars per stop, an industry economist wrote an article predicting pipe organs would cost upwards of \$20,000 per stop by 1990, and we simply couldn’t imagine it—but we couldn’t imagine a \$35,000 car either. He also predicted there would be a seismic market shift as the cost of pipe organs spiraled upwards, and the bottom and middle sections of the market would gradually disappear leaving only the high-end market for the affluent cultural elite.

Is this prediction coming true, and if so, have we now reached this point? Perhaps, but not completely. The bottom end of the market, occupied by the unit organ, has given way to the large electronic and combination instruments, but the middle and high end of the market is still alive and well. Public halls are once again being built with large and expensive pipe organs, even if they become rarely-heard status symbols after their dedication. There is an increasing number of living rooms with practice organs that used to be in universities whose new concert hall organs advertised in the 1960s haven’t been turned on in years (the Schlicker unit organ upon which I spent hours memorizing Bach’s Second Trio Sonata has been sitting in one such living room for several years now). There’s a glut of used organs on the market because of church closings and mergers, or simply because they aren’t being used anymore and the congregation wants to convert the organ chamber into a closet to hold winter solstice decorations. These organs offer a tremendous bargain for a church wanting a pipe organ. The battle now, seems to be with organists who would prefer an imitation with every possible playing aid and stops by the handful including multiple 32’ registers instead of the

“green” alternative—a recycled instrument having real wind-blown pipes in need of a good home.

Three years ago, I moved an 1889 Hook & Hastings organ into a church with a highly traditional liturgy and musical tradition. The priest responsible for the organ has since departed for another parish, and the new priest announced from the pulpit “if this was going to be a ‘hymnal church’ he would leave”—so the people who wanted good music left instead. Who knows, if he stays long enough, the organ may be on the market again before it’s ten-years old. The church in the tiny town of Alfred, New York, where I grew up, has a three-manual 1930 Möller bought at the height of the Depression after a fire destroyed the original organ, an 1884 Steere & Turner. I have progressed through my own arc of awareness with this instrument—at 14 I thought it was simply grand, at 19 I thought it was a musical embarrassment because it didn’t have articulate speech, mixtures, and tierces, and now I once again love it for what it is, and so glad it’s still there. About a decade ago, the good church people releathered the chests themselves because they couldn’t afford a professional restoration yet neither could they imagine not having a real pipe organ. Last year, they raised money from the entire community to have work done on the console. We are seeing more churches deciding to restore the pipe organs they have rather than discarding them every generation in favor of the latest change in musical taste. We are seeing more builders counseling their clients to consider respectful restoration rather than unrecognizable transformation, and turning to the OHS *Guidelines for Conservation* as a touchstone of guidance. In spite of the changes occurring around us as my generation seems to be turning away from the church and traditional worship, there are glimmers of hope all around.

Unfortunately, Wicks will likely not be the last casualty of whatever cultural shift we are experiencing. Organ-market downturns are cyclical like everything else, but always seem to shake a builder or two out of the tree before they turn around. Sadly, the organ market never seems to recover fully to the point where it was before a downturn began. But that was true in 1929, 1969, 1989, and in the 19th century, too. We pick ourselves up, dust ourselves off, and adapt. Knock on wood, I am hearing from my organbuilding brothers that we are starting to see the first cautious signs of recovery, if rising oil prices and political revolution in Egypt and the Middle East doesn't send everyone scurrying back down their holes like Punxatawny Phil after seeing his shadow (and about three quarters of the United States is glad he was shadowless this year). While the heyday of the large factory organ company that characterized the industry for a century and a half may be behind us, we are seeing a return to organbuilding as it was practiced for centuries prior to the Industrial Revolution, by small artisanal shops hand-crafting each creation as a highly-developed work of art. The standard of the craft has never been higher and North American builders lead the world in the astounding quality of their creations.

Who knows where we will find ourselves in another hundred years, but one thing is for sure, and that is the OHS is now more vitally important than ever. When the Society was formed, people simply wanted

to save 19th-century tracker organs from needless destruction at a time the new organ market was in the throes of chaff-it-is and turning out new instruments with the speed of a Detroit automobile factory. Now 55 years later, the interests of a diverse OHS membership not only span the entirety of the history of the pipe organ in the Americas, but also champions the very relevance of the instrument as a cultural necessity. This requires us not only to continue looking backwards at our history as I did for the last few days, but to adapt swiftly to a world changing all too rapidly, as we figure out how to keep moving forward towards making a collective difference with renewed conviction.

The ways we can all become involved are many. We can celebrate our rich melting-pot organ heritage every summer by participating in OHS conventions and hear live organ music for a change instead of squeezed through our expensive stereo state-of-the-art stereo systems or iPod downloads. We can attend local events that showcase the pipe organ whether presented by the OHS, AGO, or ATOS. We can support OHS programs financially, to help keep the Society's future secure, funding our outreach efforts so we can cast a wider net of influence, and support Archives and Publications as the American organ's knowledge keepers. We can contribute to the Bigg's Fellowship to help provide a chance for young people to attend an OHS convention and potentially awaken a passion in their hearts for the instruments we all care about

with such undying fascination and devotion. We can read *THE TRACKER* and *ATLAS* cover to cover, and buy books and CDs from the OHS catalog. We can keep a watchful eye to ensure local pipe organs are kept out of harm's way, and raise the alarm when they become threatened or disrespected. We can give gift memberships in the OHS to friends, family, and colleagues who share our passion for the mightiest of instruments, or even better, who may have a passion waiting to get kindled.

One sure sign of middle age, I have discovered recently somewhat to my alarm while looking through old organ magazines, is a wistful longing for the "old days." I keep reminding myself that now will be the "old days" wistfully longed for years hence, and that while memory is both a comfort and an important link to our ancestral past, we must live in the "now," too, and adapt to a changing world that brings us disquiet. Learning to accept change can be hard work. Pipe organs, if cared for properly, have an immortality that can be measured in centuries while we come and go through their lives like flowers in spring.

I look at the good the OHS has accomplished over the past 50 years, working to preserve the treasures of an American organ heritage passed down to us, and I see an organization of singular integrity and purpose. I sense the unrelenting forces of change in the organ world around me which I can do nothing about except to go with the flow, and I am daily grateful the pipe organ has the OHS as its champion.



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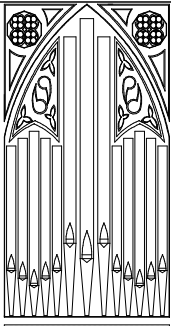
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The Organ in the First Church of Christ, Scientist New York City

JAMES LEWIS

Facade of the 1902 Hutchings-Votey organ

MANY ARCHITECTURAL CRITICS consider the First Church of Christ, Scientist to be one of New York City's finer church buildings. It was designed by the acclaimed firm of Carrère & Hastings, who designed the New York Public Library and the home of Henry Clay Frick, now The Frick Collection. Although it no longer functions as a Christian Science church, and its once silver-white granite exterior is now gray with soot and exhaust, the building still stands proudly at the corner of Central Park West and 96th Street.

First Church was founded in 1886 when Mary Baker Eddy (1821–1910), the discoverer and founder of Christian Science, sent one of her students, Mrs. Augusta E. Stetson (1842–1928), to New York to establish a branch of the Christian Science Church. Once chartered, the newly-formed congregation met in a small hall at Fifth Avenue and 47th Street. As attendance grew, it moved to 138 Fifth Avenue and from there to Hardman Hall at Fifth Avenue and 19th Street.

For three years, the congregation met in the former Rutgers Presbyterian Church, Madison Avenue at 29th Street, where they had a two-manual, 18-rank organ built by Ferris & Stuart at their disposal. In January 1896, the group purchased the building on 48th Street once owned by All Souls Episcopal Church, where there was an organ built in 1861 by Henry Erben. Before taking possession of this building, the interior was altered to accommodate the needs of the Christian Science service.¹

Desiring to build its own edifice with ample space for Sunday school rooms, practitioners' offices, and a large reading room, the congregation purchased land at the corner of Central Park West and 96th Street in 1899 and asked architects Carrère & Hastings to draw up plans for a new church building. When the designs were revealed, the congregation saw a vaguely Louis XVI-style building faced in brick with limestone trim, to cost \$300,000. After much discussion, the designs were altered and Concord granite was chosen for the exterior, raising the cost to \$700,000.

At this point, consideration was given to purchasing an organ appropriate for their new auditorium and one of the members, Mrs. Maude Kissam Babcock, stepped forward to donate an instrument for the church. Boston organbuilder George S. Hutchings was chosen to construct a three-manual, 53-stop organ with electric action, costing \$15,000. Provision for an Echo division was offered for an additional cost of \$2,625. It included five stops, with a choice of Carillons (steel bars, 37 notes) or Tubular Bells (genuine chimes, 20 notes).²

Hutchings proposed a console constructed from his own patents, a type now known as a "bat-wing" console. This design placed the drawknobs "on moveable sides which swing out to a convenient angle for operation. When not in use, the sides swing in and act as receivers for the roll top which encloses the key boards." The console shell was to be built "from a design to be approved by Messrs. Carrère & Hastings, Architects." The organ would be "ready for use as soon as the place is ready to receive it, probably about November, 1900."

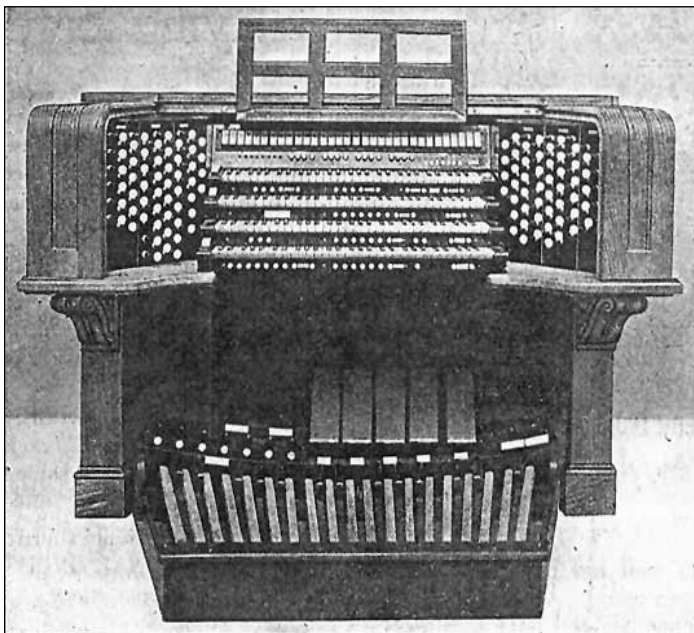
1. Charles Cottrell, "The Architecture of a Christian Science Church," *Architectural Record* (January 1904): 159–71.

2. Memorandum of Agreement, May 11, 1899.

SPECIFICATION OF AN ORGAN PREPARED BY
GEORGE S. HUTCHINGS, BUILDER,
FOR THE FIRST CHURCH OF CHRIST, SCIENTIST, NEW YORK.³

| GREAT | | SWELL | |
|------------------|----------------------|-------|----------------------|
| 16 | Open Diapason | 16 | Bourdon |
| 8 | First Open Diapason | 8 | Open Diapason |
| 8 | Second Open Diapason | 8 | Salicional |
| 8 | Doppel Floete | 8 | Æoline |
| 8 | Flute Harmonique | 8 | Vox Celestis |
| 8 | Gross Gamba | 8 | Spitz Floete |
| 8 | Gemshorn | 8 | Stopped Diapason |
| 4 | Octave | 4 | Viola |
| 4 | Flauto Traverso | 4 | Flute Harmonique |
| 2 $\frac{3}{4}$ | Octave Quinte | 2 | Flageolet |
| 2 | Super Octave | | Dolce Cornet V |
| | Mixture IV | 16 | Contra Fagotto |
| 16 | Trumpet | 8 | Cornocean |
| 8 | Trumpet | 8 | Oboe |
| | Swell to Great 8 | 8 | Vox Humana |
| | Choir to Great 16, 8 | | Tremolo |
| | | | Swell to Swell 16, 4 |
| | | | Great to Swell 8 |
| PEDAL | | CHOIR | |
| 32 | Contra Bourdon | 16 | Contra Gamba |
| 16 | Open Diapason | 8 | Open Diapason |
| 16 | Violone | 8 | Geigen Principal |
| 16 | Dulciana | 8 | Dolcissimo |
| 16 | Bourdon | 8 | Quintadena |
| 10 $\frac{3}{4}$ | Quinte | 8 | Concert Flute |
| 8 | Violoncello | 4 | Fugara |
| 8 | Flute | 4 | Flute d'Amour |
| 8 | Gedackt | 2 | Piccolo Harmonique |
| 16 | Trombone | 8 | Clarinet |
| 8 | Tuba | 8 | Orchestral Oboe |
| | Pedal Octaves | | Tremolo |
| | Great to Pedal | | Swell to Choir 8 |
| | Swell to Pedal | | |
| | Choir to Pedal | | |

3. Ibid.



As the organ contract was being finalized, more changes were made to the building. Thinking that the basement area would not be appropriate for Sunday school rooms and offices, it was decided to relocate these spaces above the auditorium, providing three elevators for access. Moving the basement facilities to the attic resulted in major changes to the outward appearance of the building. Then, the tower was re-worked for an alternative design and greater height. The final design for the church brought the total cost of the new edifice to \$1,185,000.⁴

The organ was not excluded from the changes being made, and another contract was drawn up in 1902 for a larger instrument. By that time, George Hutchings had formed a partnership with organbuilder Edwin Votey, and the firm was known as the Hutchings-Votey Organ Company.

This second contract cancelled the first one made in 1899 and called for an organ of four manuals and 69 speaking stops including "the most modern sectional windchests with a valve for every pipe." The same console design was provided with the stipulation "this console should have a case to match the woodwork of the readers' platform after special designs made by Carrère & Hastings. The wood shall be of American, French, and Circassian Walnut." A "blind" combination action in the console was adjustable at a setter-board located in the chamber.

In this second contract, two stops were added to the Great division and the Mixture was increased to five ranks. The Swell was increased by two stops, but the biggest changes made were the addition of a four-stop Solo division of large-scale pipework on 15" wind pressure, an Echo division located at the rear of the auditorium, and the substitution of a full-length 32' wood Open Diapason for the previous 32' Bourdon in the Pedal.

Some details concerning the design of several stops were noted in the stoplist. The Great 16' Diapason and First and Second 8' Open Diapasons were to be built of "larger and thicker metal than Hutchings-Votey normal." The 8' Third Diapason was a "No. 1 Gross Floete" built of wood, while the 4' Flute Harmonique was designated "very bright." The three Great reed stops were voiced on 6" wind pressure.

The lowest seven pipes of the Swell Melodia 16' were stopped, while the 8' Horn Diapason was, like the Great Third Diapason, a wood Gross Floete. The Swell Mixture V was a "Dolce Mixture" and the 8' Cornocean would be "harmonic and strong." The organ, costing \$25,000, was to be installed and ready for use by September 1903.⁵

4. Cottrell.

5. "Specification of an Organ, April 8, 1902."

Left: The 1930 Hook & Hastings console

ORGAN TO BE BUILT BY THE HUTCHINGS-VOTEY COMPANY
FOR FIRST CHURCH OF CHRIST, SCIENTIST, NEW YORK.⁶

GREAT

| | |
|-----------------|-------------------------|
| 16 | Diapason |
| 8 | First Open Diapason |
| 8 | Second Open Diapason |
| 8 | Third Open Diapason (w) |
| 8 | Doppel Flute |
| 8 | Gamba |
| 8 | Rohr Flute |
| 8 | Gemshorn |
| 4 | Octave |
| 4 | Flute Harmonique |
| 2 $\frac{2}{3}$ | Twelfth |
| 2 | Fifteenth |
| | Mixture V |
| 16 | Trumpet |
| 8 | Trumpet |
| 4 | Clarion |
| | Swell to Great 8, 4 |
| | Choir to Great 16, 8 |
| | Solo to Great |

SWELL

| | |
|----|-----------------------|
| 16 | Melodia (1-7 stopped) |
| 8 | Open Diapason (large) |
| 8 | Horn Diapason (w) |
| 8 | Spitz Flute |
| 8 | Salicional |
| 8 | Æoline |
| 8 | Vox Celestis |
| 8 | Stopped Diapason |
| 4 | Octave |
| 4 | Salicet |
| 4 | Flute à Cheminée |
| 2 | Flageolet |
| | Mixture (Dolce) V |
| 16 | Fagotto |
| 8 | Cornoepen |
| 8 | Oboe |
| 8 | Vox Humana |
| | Tremolo |
| | Swell to Swell 16, 4 |

CHOIR

| | |
|----|------------------|
| 16 | Gamba |
| 8 | Open Diapason |
| 8 | Geigen Principal |
| 8 | Dulciana |
| 8 | Quintadena |
| 8 | Clarabella |
| 4 | Gemshorn |
| 4 | Wald Flute |
| 2 | Piccolo |
| 8 | Clarinet |
| 8 | Orchestral Oboe |
| | Tremolo |
| | Swell to Choir |
| | Echo to Choir |

SOLO

| | |
|---|--------------------|
| 8 | Stentorphone |
| 8 | Gross Floete |
| 4 | Hohlpfeife |
| 8 | Tuba Mirabilis |
| | Solo to Solo 16, 4 |
| | Great to Solo |
| | Swell to Solo |
| | Echo to Solo |

PEDAL

| | |
|------------------|---------------------------------|
| 64 | Gravissima |
| 32 | Open Diapason |
| 16 | First Open Diapason |
| 16 | Second Open Diapason (ext. 32') |
| 16 | Violone |
| 16 | Contra Bass (Ch.) |
| 10 $\frac{2}{3}$ | Quinte |
| 8 | Octave |
| 8 | Fugara |
| 8 | Gedackt |
| 8 | Orchestral Cello (Sw.) |
| 4 | Super Octave |
| 16 | Trombone |
| 16 | Bassoon (Sw.) |
| 8 | Tromba |
| | Great to Pedal |
| | Swell to Pedal |
| | Choir to Pedal |
| | Solo to Pedal |

ECHO

| | |
|---|--------------------------|
| 8 | Siverella [<i>sic</i>] |
| 8 | Lieblich Gedackt |
| 8 | Unda Maris |
| 4 | Flauto Traverso |
| 8 | Vox Humana |
| | Tremolo |
| | Chimes |

The completed building contains an auditorium seating 2,200. It has a large overhanging gallery extending around three sides of the church supported by two piers on either side of the room. A lavishly decorated barrel-vault ceiling springs from the piers. Lighting the auditorium are six bronze and gold-leaf chandeliers, some ten feet in height, designed in the Louis XVI style after prototypes from the Palace of Versailles. Each fixture has seventy-eight lights and weighs more than one-half ton.

The organ is located at the front of the auditorium behind the readers' platform. French and Circassian walnut are used in the construction of the organ case and console. The moldings and carving on the case are finished in gold leaf and dull ivory, and the facade pipes are decorated in Etruscan gold.

On the day before the dedication service, the *New York Sun* published a detailed description of the interior of the church and described the organ as "one of the largest, and probably the most satisfactory of its kind in America. It cost \$25,000 and is really six organs in one. The Echo organ, with chimes, is really fine. It is at the opposite end from the main organ and is imperceptible, being in the mezzanine and heard through one of the six perforations which allow light from the mezzanine windows to percolate in the Auditorium."⁷

During dedication ceremonies of the completed church, Mrs. Stetson announced to the large audience that "the magnificent edifice has been patterned, according to plans Divinely revealed to the Trustees, very much after the fashion in which the style of the Tabernacle was revealed to Moses on Mount Sinai."⁸ This must have been a surprise to Carrère & Hastings!

First Church and Mrs. Stetson were, for better or worse, inextricably linked. She was appointed First Reader in 1895 and led the congregation through the financing, designing and construction of the new edifice. Mrs. Stetson eventually became too much of a force in the church and proclaimed herself Mrs. Eddy's successor. To the chagrin of many, she stated publicly that Mrs. Eddy would be resurrected after her death. The Board of Directors in Boston finally excommunicated her in 1909 on charges of "false teachings and insubordination." She remained in her home, located directly behind First Church on 96th Street, where she occasionally stirred up trouble. Sitting alone each Sunday in the bay window of her living room, she would read the morning service and sing hymns by herself.

A yearly maintenance agreement between First Church and Hutchings provided for general service work to be done once every week, and also for a technician to be present during both Sunday services and the Wednesday evening service, every week of the year.⁹

7. *New York Sun* (November 29, 1903): 3.

8. *New York Sun* (November 30, 1903): 7.

9. Maintenance agreement, April 15, 1904.

6. Ibid.



The auditorium with the Hutchings-Votey organ

In March 1911, Hutchings workmen returned for additional work on the organ that entailed the regulating and tuning of various stops. The three Great reeds and the Swell 8' Cornopean received new shallots and reed tongues, the electric action was regulated, and the Swell Dolce Mixture V was replaced with a Solo Mixture V. Hutchings closed his written contract for this work by stating modestly: "We are not alone in the opinion that this is one of the finest organs, if not the finest, that has ever been built."¹⁰

In 1930, the First Church contracted with Hook & Hastings to "modernize" the Hutchings-Votey organ. This work included new drawknobs on the console and the installation of an adjustable combination action that moved the knobs. The windchests and pipework were thoroughly cleaned, new pitman rails were added to the manual chests, reservoirs were re-leathered and the entire instrument was regulated and tuned.

Hook & Hastings also made minor tonal changes in the instrument. An 8' Spitz Flute Celeste was added to the Swell to go with the original Spitz Flute, and in the Choir, an 8' Unda Maris was added for the 8' Dulciana. In the Solo Division, the 4' Hohlpipe was removed and a new large-scale 8' Gamba and Gamba Celeste were added. Finally, the 64' Gravissima was removed from the Pedal division.¹¹

In the 1970s, the console was once again rebuilt. New couplers were added and the Hook & Hastings drawknobs were replaced with Klann stop tablets.

As the close of the 20th century neared, the attendance at First Church dwindled to just a handful of members. It merged with Second Church of Christ, Scientist, and the group took the name of First Church. The building was sold in 2003 to a Los Angeles group known as the Crenshaw Christian Center, and the New York edifice is now known as the Crenshaw Christian Center East.

Despite the impressive stoplist of the Hutchings-Votey organ, it does not produce a mighty sound that fills the auditorium. It is tightly packed into the space the architects provided, with sections of the instrument located on either side of the facade speaking through plaster grillework.

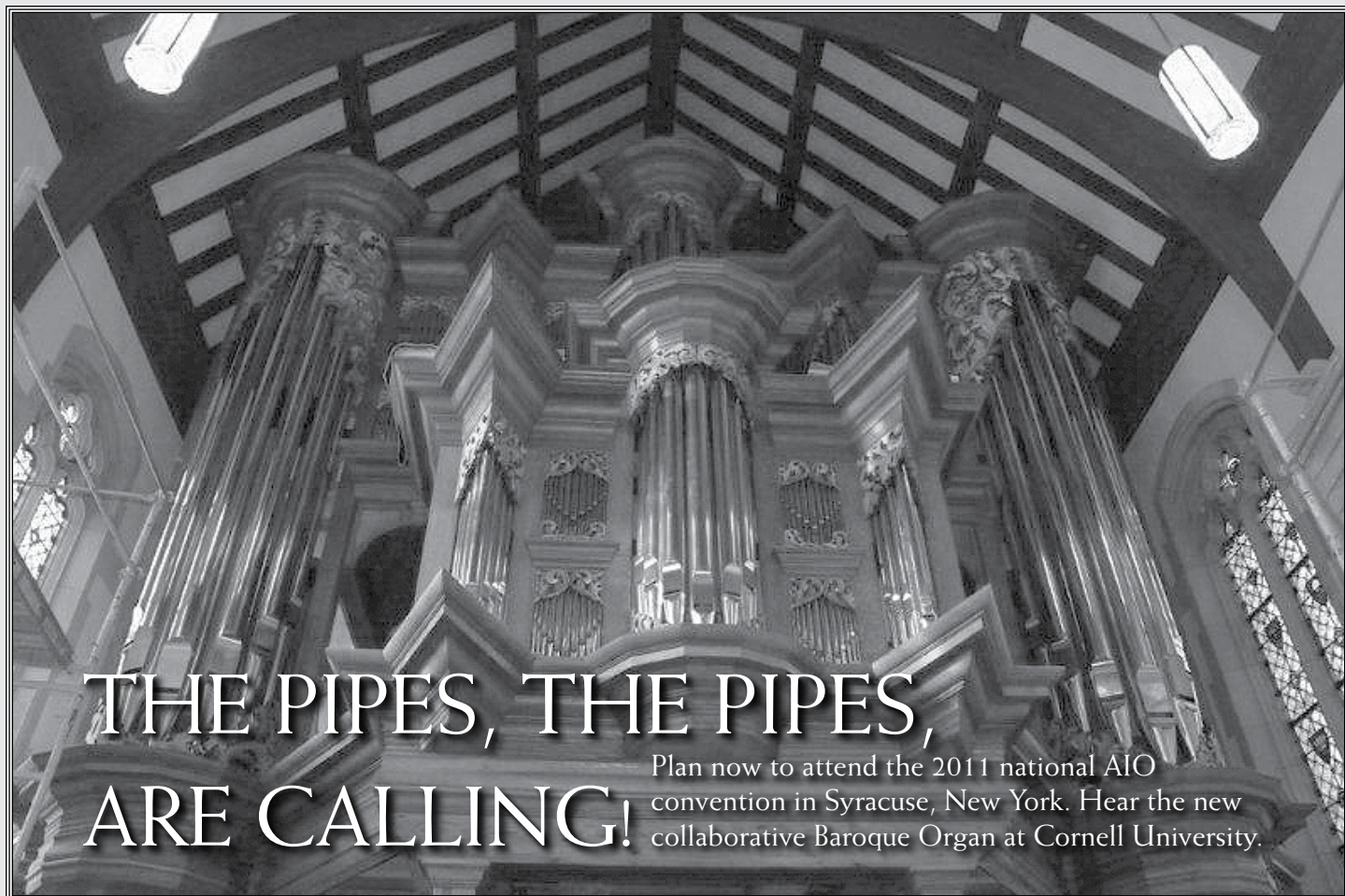
The present status of the instrument is unknown. Electronic instruments serve the needs of the new owners, and the old organ probably broods silently at the front of the auditorium. Perhaps someday the organ will find a new owner who will restore it, and use the instrument to provide music for another hundred years.



The author is grateful to Sebastian M. Glück of Glück Pipe Organs, for copies of all contracts and letters pertaining to the First Church organ quoted in this article.

10. Hutchings Organ Company to Ward Stevens, March 3, 1911, 13.

11. *The Diapason* (January 1930): 4.



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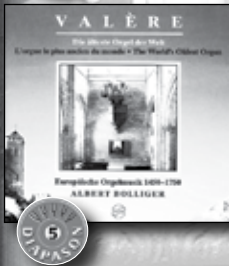
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The American Synagogue Organ: A Brief Account

Part Two

From the Great Fair to the Great War

SEBASTIAN M. GLÜCK

DURING THE CENTURY spanning 1820 to 1920, some three million Jews from Central and Eastern Europe came to North America, settling in major cities as part of the urban working class. Still excluded from much of society, they founded their own newspapers, institutes of higher learning, social service organizations, philanthropies, medical schools, and hospitals. For millennia, Jews have made the development of the intellect central to their lives, as learning outlasts monuments and knowledge travels with its keeper. Neither the ability to think—nor the sacred right to think—can be confiscated. By the turn of the century, American synagogues provided plenty of organbuilding opportunities, even for less illustrious builders, as aspiring start-ups flourished or failed in the burgeoning nation. The world was an amazing place during the first decade of the new century. President William McKinley was assassinated, the Saint Petersburg Soviet was formed, and Victoria, Edward VII, and George V wore the British crown in succession. The Aswan Dam was opened, ground was re-broken for the Panama Canal, and San Francisco was ravaged by earthquake and fire. Prussian Jewish cigar manufacturer Oscar Hammerstein I opened opera houses in Manhattan and Philadelphia, Enrico Caruso made his first phonograph recording, and *Tosca*, *Madama Butterfly*, and *Elektra* received their first performances. Inventor and future Nazi collaborator George Claude devised neon lighting, Richard Steiff designed the first teddy bear, and Leo Baeckeland ushered in the age of plastics. The Model T and the Mercedes were introduced, the first Tour de France ran its course, and Orville and Wilbur Wright took to the air. Marie Curie won the Nobel Prize, Helen Keller graduated from Radcliffe

College, and women were arrested for smoking. J.P. Morgan organized the U.S. Steel Corporation, Sigmund Freud wrote “Three Contributions to the Theory of Sex,” and a violinist-patent clerk in Bern, Switzerland, formulated something that he called his *Special Theory of Relativity*.¹

ON THE ORIGIN OF SPECIES

This global whirlwind was a time of stylistic flux, the causes both cultural and mechanical, as population, prosperity, and technology climbed to dizzying and unmanageable heights. As with much of the organbuilding craft, synagogue organ design evolved into three differentiated branches: the mundane contingent, which produced a plethora of instruments so lackluster and unimaginative that it still causes some to view the period up through the Great War as the nadir of American organbuilding; the theatrical extension school of Hope-Jones, which took root in synagogues in 1909 and withered some 20 years later; and the monumental style, which attempted to maintain the grandeur and more comprehensively structured stoplists established during the Civil War era and codified by the Roosevelt firm during the final quarter of the 19th century. Synagogues also commissioned the occasional orchestral oddity such as Kimball’s multifarious, gadget-laden, and ultimately unsustainable tonal solecism of 1900 at Washington Hebrew Congregation.²

1. Both Freud and Einstein were born into Jewish families, but both were avowed atheists.

2. This instrument will be analyzed in greater detail in the OHS 2011 Organ Atlas.

PART ONE APPEARED IN *THE TRACKER* 50, NO 3/4 (SUMMER/FALL 2006): 98–110.



The 1908 Odell organ in Ansche Chesed Synagogue, New York City. A III/25 of standard tonal design of the period with tubular-pneumatic action, it had no upperwork, and lacked reeds in the Great and Pedal divisions.
Photograph: Wurts Brothers

BLANDEUR VERSUS GRANDEUR

Of the three modes, the mundane was the most tenaciously entrenched, and major firms continued to build even substantial organs crippled by a 4' tonal ceiling well into the second quarter of the 20th century. This demand for the innocuous must have had some meaningful social origins and deep cultural roots, not yet fully explored.

The unshakable, plodding sameness of the mundane school is best exemplified by the output of the third-tier firms that could manufacture their product efficiently. The more cost-effective the unit (often screened by a mere wainscot surmounted by a fence of false-length pipes) the more attractive it was to the uneducated client. This attraction was hardly æsthetic; the neophyte buyer sought an expeditious solution to an esoteric need.

The concept of "stock" models, which afforded the post-industrial customer a choice from among standardized stoplists and a limited range of adaptable facade designs, was nei-

ther novel nor American. Even the best of the best, from E. & G.G. Hook to Frank Roosevelt to Aristide Cavaillé-Coll at times had engaged in this serial commerce.³ With such great demand for organs in the United States, it was considered a beneficial advancement. Complacent builders and clients kept the "fast-food" organ industry in motion with a purchasing system that alleviated the spectre of grappling with the unfamiliar.

In the southern states, Henry Pilcher's Sons of Louisville, Kentucky, continued to build small mechanical-action instruments with standard or variations-on-a-theme stoplists while most firms experimented with pneumatic and electric impulses as operating forces in their actions. Pilcher's 1906 II/11 Opus 550 for Hebrew Union Temple in Greenville, Mississippi, built at a cost of \$1,910, is typical of their very conservative output, taking no chances and making no advances:⁴

Hebrew Union Temple

504 Main Street

Greenville, Mississippi

Henry Pilcher's Sons Organ, Opus 550 (1906)

| | |
|-------------------------------------|---|
| GREAT (61 pipes) | SWELL (61 pipes) |
| 8 Open Diapason | 8 Stopped Diapason (wood) |
| 8 Doppel Flute (wood)* | 8 Oboe Gamba |
| 8 Dulciana | 8 Aeoline |
| 4 Octave | 8 Vox Celeste (49 pipes) |
| Swell to Great | 4 Flauto Traverso (wood/metal) |
| Swell to Great Super Octaves | Tremolo |
| *"Doppel Floete" in company ledger. | Wind indicator |
| PEDAL (30 pipes) | Bellows Signal |
| 16 Sub Bass (wood) | Balanced Swell Pedal |
| 16 Bourdon 16' (wood)* | Water Motor |
| Great to Pedal | |
| Swell to Pedal | Ledger shows two double-acting |
| *"Soft Bourdon" in company ledger. | pedal movements: Great Forte and Great Piano. |

Some firms became "renowned" merely by the quantity of instruments that left their loading docks. The Estey Organ Company of Brattleboro, Vermont, produced 3,261 pipe organs between 1901 and 1960, numerous of which were partly funded by Andrew Carnegie. Estey's previous half-century of mass-producing reed organs for the domestic and foreign market helped finance both a large organbuilding shop and a forceful advertising presence in musical and architectural periodicals. The result was a *de facto* ratification of Estey's tonal paresis nearly until the firm's closure—except when an informed outsider such as James Blaine Jamison or Georg Stein-

3. During the Financial Panic of 1884–85, Roosevelt churned out 150 one-manual stock "portable" organs. While not fine art for the elite, the tactic kept the factory in motion as the nation's money was in short supply and Hilborne and Kate Roosevelt focused on their newborn daughter.

4. OHS database, from the Pilcher Company ledgers.



The Estey organ in Temple Israel of Harlem. An expression enclosure with its shutters open can be seen in the shadows of the right chamber. Photograph: Wurts Brothers

meyer was courted in an unsuccessful, halfhearted bid to catch up with the leading American builders, long since beguiled by investigative travel and scholarship.

Estey entered the synagogue market in 1904 with their Opus 165 for Har Sinai (Mount Sinai) Temple in Trenton, New Jersey, and among the few Estey synagogue organs that followed, their III/30 Opus 438 of 1907 for Temple Israel of Harlem (New York City) was of slightly better-than-average design and not characteristic of their usual work. It is this author's strong opinion that its 1890s northeastern tonal plan, diminished by a stunted Great and smoothed out by the leathered shallots of the chorus reeds, points to a rechesting and recasting of the Hutchings-Votey organ in the synagogue's former sanctuary at 161 West 63rd Street.⁵ Likewise, when the congregation moved to 210 West 91st Street, the design of the 1922 III/38 Austin, Opus 1069, suggests a subsequent reshuffling and rechesting, with additions, of the same instrument's pipework. The 1907 stoplist follows:⁶

5. The Hutchings-Votey stoplist has not been found, but the theory is based upon existing examples of the period

6. From the files of James Lewis, through The New York City Organ Project.

Temple Israel of Harlem

*201 Lenox Avenue at 120th Street
New York, N.Y.*

Estey Organ, Opus 438 (1907)

| | |
|-------------------------|-------------------------------|
| GREAT (61 pipes) | SWELL (61 pipes) |
| 16 Double Open Diapason | 16 Bourdon |
| 8 Open Diapason I | 8 English Open Diapason |
| 8 Open Diapason II | 8 Salicional |
| 8 Viol D'Amour | 8 Vox Celeste (49 pipes) |
| 8 Gross Flute | 8 Stopped Diapason |
| 8 Clarabella (soft) | 4 Flute d'Amour |
| 4 Flute Harmonic | Dolce Cornet III (183 pipes) |
| 8 Tuba (leathered) | 8 Cornopean (leathered) |
| | 8 Oboe |
| | 8 Vox Humana |
| CHOIR (61 pipes) | Tremolo |
| 8 Horn Diapason | |
| 8 Concert Flute | PEDAL (30 pipes) |
| 8 Viol d'Orchestre | 16 Open Diapason |
| 8 Dolce | 16 Open Diapason (Gt.) |
| 4 Flauto Traverso | 16 Bourdon |
| 2 Harmonic Piccolo | 16 Lieblich Gedeckt (Sw.) |
| 8 Clarinet | 8 Flute (12, ext. Bourdon) |
| Tremolo | 16 Trombone (leathered, wood) |

INNOVATION OR REGRESSION?

As more immigrants arrived, and municipalities could assemble live orchestras, the organ had to compete and the quest for imitative color—not merely suggestive—ushered in the era of the orchestral organ. The importance of Robert Hope-Jones (1859–1914) still has not been fully realized or understood. The festival of ignorance that surrounds his contributions, staged by both his supporters and his assailants, must draw to a close if we are to achieve a balanced appreciation of what he did, which was to offer for consideration a radically new vision of what the pipe organ could be and do. American organists most associate Hope-Jones with his tumultuous relationship with the Rudolph Wurlitzer Company that began in 1910, his high-pressure “Unit Orchestras” that provided scores for films until they began to speak for themselves in 1926, and his meticulously engineered suicide in 1914. He continues to be employed as a scapegoat for all missteps of tonal history, without much acknowledgement of the complicity of those musicians and institutions who embraced his ideas, paid for his instruments, and praised his work in overwrought testimonials.

Notwithstanding these salient features of his career, Hope-Jones’s prior work on pipe organs in the British Isles encompassed the straightforward rebuilding of conservative church instruments and the electrification of pneumatic actions, as well as the type of meddling that at the time was viewed as improvement, and today as egocentric destruction. During the last years of the 19th century, both his industrial and organ-related inventions became more numerous, as his tonal palette thickened and the unit or extension concept began its aggressive march into the modern age.

In 1908, Hope-Jones secured his place in the history books with the design and construction of his four-manual instruments for the Great Auditorium of the Ocean Grove Camp Meeting Association at Ocean Grove, New Jersey, and Saint Paul’s Episcopal Cathedral in Buffalo, New York. This pair of showy giants eclipsed his 1909 II/10 instrument for Touro Synagogue in New Orleans, Louisiana. His sole installation in a Jewish house of worship, it is nonetheless pivotal because it is the first synagogue organ designed and built in this style.

The Touro organ’s four ferrocement swell boxes, each dedicated to a class of tone, took up residence within a much larger general expression enclosure. Touro’s staid specification and the placid resources from which it was derived reveal nothing vulgar or *outré*: two pairs of undulating strings, keen and muted; two flutes, stopped and open; two 16’ reeds, brass and woodwind; and two *de rigueur* “organ voices,” the Diapason and the Vox Humana. Although it heralded the theater organ style in synagogue organbuilding, which would continue to weave a consistent but insubstantial thread until 1931, we must not miscontextualize it. Except for the 16’ Clari-

net, it was a non-adventurous design built in an extraordinarily adventurous way, its sensibilities responsorial rather than cinematic.

The following testimonial advertisement was penned by London-born Ferdinand Luis Dunkley, FRCO, organist of the synagogue, who had won a scholarship at the Royal College of Music to study composition under C. Hubert H. Parry and went on to become a respected composer of choral music, including music for the synagogue service.⁷ Although Dunkley arrived in the United States in 1893, his choice of Hope-Jones might have been one of national loyalty, or he may have made return trips to England and heard Hope-Jones’s work there, including the 1901 Norman & Beard/Hope-Jones organ for the Town Hall in Battersea, where he had been director of music at the Battersea Grammar School.

New Orleans, La., Jan. 14, 1909.

Gentlemen:—Now that the organ, which you have been erecting in Touro Synagogue is just about completed and ready for formal acceptance, I want to tell you that no matter from what point of view we look at it—it is simply a wonderful instrument. I would say that though containing only *ten* extended stops, it has more variety of tone, sweet, delicate and beautiful, or thundering and majestic, as you may wish, than an organ of *sixty* stops built on the old fashioned lines; but no organ however large of the old style could ever compare with it in powers of expression.

With your “unit” system and four cement Swell Boxes, you have given me a more beautiful organ than could have been obtained from any other builder for three times as much money. Of course we must not overlook the tone production as a factor in this success, it is in reality the *main* factor—all the ingenious mechanical “systems” in the world are worthless if the *tone* is not there; and after all, in thinking of a Hope-Jones organ, the foremost thought is not of cement swell boxes, “unit” system, stop keys, etc., but of the unrivalled tone of each individual stop: it is *that* with all those other things added which makes the Hope-Jones Organ the best in the world to-day.

The United States is indeed fortunate in being the recipient of Mr. Hope-Jones’ ripest ideas in regard to tone production and electro-pneumatic action; for this country has suffered peculiarly through deficiencies in these matters, and, since his advent, has jumped from the worst to the best in organ building.

In speaking thus unreservedly of Mr. Hope-Jones’ work as I have done, it is no more than it deserves and it will always call forth my approval in the most emphatic terms at my command.

Wishing you continued prosperity,

Yours faithfully,

(signed) FERDINAND DUNKLEY,

Organist of Touro Synagogue and St. Paul’s Church.⁸

7. William Lines Hubbard, ed., *The American History and Encyclopedia of Music* (New York: Irving Squire, 1906), 5:196.

8. *New Music Review* 8, no. 87 (February 1909): 193.



The original gallery case of the Hope-Jones organ in the Tuoro Synagogue, New Orleans. ~ Photograph courtesy of Tuoro Synagogue.

Ferdinand Dunkley performed the inaugural recital on February 17 with the following program: Bach: Fantasia and Fugue in G-minor; Mendelssohn: First Organ Sonata (four movements), "Spring Song," Variations from the Sixth Organ Sonata; and Wagner: Prelude to *Parsifal*.⁹

Touro Synagogue
4238 Saint Charles Avenue
New Orleans, Louisiana
Hope-Jones Organ, (1909)

| GREAT | | SWELL | |
|----------------------------|--------------------------------|--|-------------------------------|
| 16 | Bourdon A (97 pipes) | 16 | Bourdon A |
| 8 | Open Diapason B | 8 | Flute C |
| 8 | Flute C (73 pipes) | 8 | Gedacht A |
| 8 | Gedacht A | 8 | Viol d'Orchestre H (85 pipes) |
| 8 | Aeoline D (73 pipes) | 8 | Viol Celeste I (85 pipes) |
| 8 | Unda Maris (t.c.) E (61 pipes) | 8 | Aeoline D |
| 4 | Flute C | 8 | Unda Maris E |
| 16 | Ophicleide F (85 pipes) | 4 | Lieblich Flute A |
| 8 | Tuba F | 4 | Gambette H |
| 8 | Clarinet G | 4 | Octave Celeste I |
| 4 | Clarion F | 4 | Dulcet D |
| Swell to Great Suboctave | | 4 | Unda Maris E |
| Swell to Great | | 16 | Clarinet J (73 pipes) |
| Swell to Great Superoctave | | 8 | Tuba F |
| | | 8 | Clarinet J |
| | | 8 | Vox Humana K (73 pipes) |
| | | Swell to Swell Suboctave | |
| | | Swell to Swell Octave | |
| PEDAL | | | |
| 32 | Resultant Bass A | Balanced Expression Pedals and Keys for Diapasons, Flutes, Strings, Reeds, and the entire organ | |
| 16 | Open Diapason B (73 pipes) | | |
| 16 | Bourdon A | | |
| 8 | Cello H | Separate Tremulants for Strings, Light Reeds, and Flutes | |
| 8 | Flute A | | |
| 16 | Ophicleide F | Crescendo Pedal | |
| 16 | Clarinet J | | |
| 8 | Tuba F | | |
| 4 | Clarion F | | |
| Great to Pedal | | | |
| Swell to Pedal | | | |
| Suitable Bass (Gt.) | | | |
| Suitable Bass (Sw.) | | | |
| Suitable Bass Release | | | |

The case built for the original instrument is still in place, although the congregation utilizes an electronic product in its stead.

INVENTION DETHRONES CONVENTION

The first half of the 20th century was one during which the musician's physical dissociation from the instrument was considered an achievement. Flinging sections of the organ to the far corners of the room was at once both mystical and inarguably modern. Organplaying became effortless, the touch invariable no matter how many manuals were coupled. No longer tethered to the instrument, the organist could hear the organ's divisions in balance among themselves, as well as with the choir and the congregation.

The *Amidah*, the long period of standing silent prayer and reflection, was fertile ground for the veiled and mysterious tones made possible by remotely planted Echo divisions. Exotic sanctuaries, freed from the stylistic constraints of traditional ecclesiastical architecture, were influenced by the culturally diverse fantasy interiors of the movie palace. The latitude of this set-piece *Zeitgeist* provided creative opportunities to tuck expression enclosures behind elaborately pierced Moorish grilles, or within soaring Orientalist domes whence the sound floated down gently from a seemingly heavenly source.

Temple B'Nai Jeshurun
783 High Street (now Martin Luther King Boulevard)
Newark, New Jersey
E.M. Skinner Organ, Opus 219 (1915)

Contract signed April 1, 1915
Drawings dated April 28, 1915; May 26 (Great and Pedal); July 2 (Echo)

| GREAT (61 pipes) | | SWELL (61 pipes) | |
|--|----------------------------|---|-----------------------------|
| 16 | Bourdon (17, Ped.) | 16 | Bourdon |
| 8 | Diapason | 8 | Diapason |
| 8 | Philomela (29, Ped. Diap.) | 8 | Gedacht |
| 8 | Erzähler (Sw.) | 8 | Salicional |
| 8 | Gedacht (Sw.) | 8 | Voix Celestes |
| 8 | Dulciana* (Sw.) | 8 | Aeoline |
| 4 | Flute (Sw.) | 8 | Unda Maris (49) |
| 8 | Cornopean (Sw.) | 4 | Octave |
| 8 | Shofar | 4 | Flute |
| *The drawing dated 28 April 1915 does not indicate whether this was the Salicional or the Aeoline. | | 2 | Flautino |
| | | 16 | Contra Posaune |
| | | 8 | Cornopean |
| | | [8 | Flugel Horn]* |
| | | 8 | Vox Humana |
| | | Tremolo | |
| | | *One drawing indicates a Flügel Horn, another one, undated, omits it. | |
| CHOIR (61 pipes) | | PEDAL (30 pipes) | |
| 8 | Diapason | 32 | Resultant |
| 8 | Concert Flute | 16 | Diapason |
| 4 | Flute | 16 | First Bourdon |
| 8 | Clarinet | 16 | Second Bourdon (Sw.) |
| Tremolo | | 8 | Octave (12, ext. 16' Diap.) |
| Cathedral Chimes (25 tubes) | | 8 | Gedacht (12, ext. 16' Bd.) |
| | | 16 | Posaune (Sw.) |
| ANTIPHONAL (61 pipes) | | | |
| 8 | Diapason | | |
| 8 | Cor d'Nuit [sic] | | |
| 4 | Flute | | |

DETAILS

Couplers not settable on, or movable by, the combination action.
No stopped basses on normally open stops.
All basses of the larger stops on separate chests.
All stops extend throughout the compass, except the Unda Maris.
The Organ to be erected in the Temple, tuned and left ready for use.
The actions to be electric pneumatic.
Suitable electric blowing machinery and necessary ducts to be included, exclusive of wiring.
No masons' or builders' work included in this contract – (any possible structural alterations in the building).
Casework included from approved designs, cost not to exceed eight percent of the total cost of Organ. Panel work below overhanging balcony not included.

9. *New Music Review* 8, no. 89 (April 1909): 301

Chicago Sinai Congregation*Corner of 47th Street and Indiana Boulevard**Chicago, Illinois*

Casavant Frères Organ, Opus 454 (1911)

| | |
|--|---|
| GREAT (68 pipes) | SWELL (68 pipes) |
| 16 Double Open | 16 Bourdon |
| 16 Bourdon | 8 Open Diapason* |
| 8 First Open Diapason (large)* | 8 Violin Diapason |
| 8 Second Open Diapason (medium) | 8 Clarabella |
| 8 Third Open Diapason (small) | 8 Salicional |
| 8 Harmonic Flute ¹⁰ | 8 Aeoline |
| 8 Gemshorn | 8 Voix Céleste II (136) ¹² |
| 8 Doppel Flöte | 8 Viole d'Orchestre |
| 8 Gamba | 8 Stopped Diapason |
| 4 Principal | 4 Octave |
| 4 Traverse Flute* | 4 Violin |
| 4 Wald Flöte | 4 Flûte Traverse [<i>sic</i>] |
| 2 $\frac{3}{4}$ Twelfth | 2 Harmonic Piccolo (61) |
| 2 Fifteenth (61) | 2 Dolce Cornet III (204) |
| Mixture III (204) | Mixture IV (272) ¹³ |
| Mixture II (136) | 16 Contra Fagotto |
| 16 Double Trumpet | 8 Cornopean* |
| 8 Trumpet* | 8 Oboe |
| 4 Clarion | 8 Vox Humana |
| | 4 Clarion |
| | *on 6" to 8" wind |
| CHOIR (68 pipes) | PEDAL (30 pipes) |
| 8 Open Diapason | 32 Double Open (resultant, from Diapason) ¹⁴ |
| 8 Geigen Principal | 16 Open Diapason (wood) |
| 8 Dulciana | 16 Bourdon (wood) |
| 8 Melodia | 16 Violone |
| 4 Salicit [<i>sic</i>] | 16 Lieblich Gedeckt (Swell) |
| 4 Flûte d'Amour | 8 Principal* |
| 2 Piccolo (61) | 8 Flute (12, wood, ext. Diapason) |
| 8 Cor Anglais | 8 Violoncello (12, ext. Violone) |
| 8 Clarinet | 8 Bourdon ¹⁵ |
| SOLO (68 pipes) (10" wind) ¹¹ | 4 Flute (12, wood, ext. Diapason) |
| In Choir Expression enclosure | 16 Trombone* |
| 8 Stentorphone | 8 Tromba* |
| 4 Concert Flute | *Stops with an asterisk are to be voiced on a higher wind pressure. |
| 8 Tuba Mirabilis | |

10. "Melodia" has been crossed out in the factory specification, and "Harm. Flute" substituted. Substitution confirmed by *The Diapason* (March 1, 1912).

11. Assignable via couplers; the factory records indicate "no keyboard."

12. Listed in the factory specification as (2 ranks), but 68 notes, whereas mixtures are indicated with the actual number of pipes.

13. "III (204)" has been crossed out in the factory specification, and one rank added.

14. Typed factory draft states "(first octave polyphone pipes—18 from #53)" and an indication of 30 notes, although the number "6" appears next to the 30, in the same manner as "12" was added to the extensions of the Open Diapason. *The Diapason* merely says "30 notes." It is unknown as of this writing whether the Diapason was taken down to 24' F-sharp, or whether there were 12 pipes of 10 $\frac{3}{4}$ ' pitch to play with the 16' octave, or whether this was merely a resultant bass.

15. Appears in the 1912 issue of *The Diapason*, not in the factory work sheets. Factory papers show a scribbled insertion between the 4' Flute and the 16' Trombone, with a renumbering of the stops, and a 4' Clarion was crossed out and omitted from the final version. This was likely a 12-note extension of the 16' Bourdon, deemed of greater use.

This trend was a legacy of the technical ingenuity and suave propaganda capabilities of Hilborne Roosevelt, posthumously idolized in print by Audsley, who must have found Roosevelt's musical sensibilities—as well as his keen intellect and loftily connected socioeconomic stature—enviably appealing. Roosevelt's development of European experimental electrical actions spawned a technomania in organbuilding that would lead some builders to abandon the classical tonal discipline to which Roosevelt adhered. History has proven that most inventions, regardless of the aims of their inventors, can be applied to diverse or discordant purposes.

As color displaced structure, the Ernest M. Skinner Company's first organ for a synagogue was Opus 219,¹⁶ a three-manual instrument for Temple B'nai Jeshurun (Sons of Righteousness) in Newark, New Jersey. The contract as signed by Ernest M. Skinner on April 1, 1915, promised delivery by the first of August. Various drawings were made in April and May, with a drawing dated July 2 showing a three-rank "Antiphonal Organ" to be played from the fourth manual. Notes in the contract seem to confirm that this was added later in the design process.¹⁷

For unabashedly sybaritic monumentalism, we must turn our attention to the organ in Sinai Temple, Chicago, Illinois, built by Casavant in 1911.¹⁸ It was their first organ for a synagogue and their largest instrument in the city.

The learned disposition of this III/66 stands in contrast to mainstream organbuilding of the time, including Casavant's own work. It is not merely sumptuous, it is thoughtful in its synthesis of emerging and traditional elements. Yet its modernism is deceptively confined to its technical features: heavier wind pressures, 68-note electropneumatic windchests with ventil stop actions, sub and super coupling, a full combination action, and a floating three-stop Solo department with a reversible pedal for the Tuba Mirabilis. Yet when stripped down to its tonal features, it retains the conservative structures of both English and Continental practice of the previous century. Amid the reductive tonal trends of organbuilding in the United States, it was a grand throwback to major organs of the American Reconstruction, tracing roots through the 1869 Hall, Labagh & Co. IV/83 at New York's Temple Emanu-El, to the 1863 Walcker IV/123 in the Boston Music Hall.

With eight Diapasons among its nearly two dozen unison flue stops, the foundation was certainly weighty, but it was spared any ignobility by what stood above. The Swell and Great departments were home to fully developed Diapason

16. Skinner appears to have commenced his opus numbers at 100.

17. Details were provided by Sand Lawn, who examined and took notes from the file drawings.

18. The firm's next synagogue organ would follow quickly at Temple Emanu-El—Beth Sholom (God is With Us—House of Peace) in Montreal, Opus 460.



The 1911 Casavant organ in Chicago's Sinai Temple ~ Photo courtesy of Casavant Frères Limitée.

choruses, with the notable division of the Great mixture into two smaller ones, a practice unheard-of in Casavant's work of the period, and a chorus mixture in addition to the ubiquitous Dolce Cornet in the Swell. The Choir specification reads as an ambitious French Positif of the mid-1880s, and the wealth of 4' labial voices brings to mind German Romanticism. The formidable reed complement speaks for itself.

Arthur Dunham, FRCO, who by the mid-1920s had become a representative of the Skinner Organ Company, was organist and director of music of the temple, and it is his signature of approval that graces the factory records.¹⁹ The coordination between the architect, organbuilder, and musician meant that the instrument was not an afterthought appended to the building's design process. This was an unusual organ in a most unusual sanctuary, a space that conveyed the ambiance of an academic lecture hall, with plush auditorium seating and a sparsely appointed platform quite different from the traditional *Bima*, or elevated sacred precinct. The diminutive, barely perceptible *Aron Kodesh* (Ark of the Sacred Scrolls), normally the commanding and lavishly ornamented focus of a synagogue, was reduced to the dimensions of a medicine cabinet. A terraced drawknob console was placed in the choir balcony, flanked by the prominent organ facades.

The temple and its instrument were dedicated in the early months of 1912, after months of tonal finishing by Joseph-

Claver Casavant and Joseph Adrien Dufault, an organbuilder and inventor who had been with the firm since 1895.²⁰

These varying modes of organ design and construction did not coexist peacefully. There was a bitter war of words waged in the pages of the organ journals. There was a formidable struggle between the traditionalists and the orchestral anti-upperwork camp, but charges of Hope-Jones' degradation of the organ and prostitution of the art elevated the rhetoric. While artists have always expected and dealt with the *avant-gardes*, groundbreakers, revolutionaries, and academic reactionaries whom they provoke, this was a double revolution, at once musical and technological.

The world itself was full of factions and turmoil, a roiling cauldron of classes, cultures, faiths, and genders, all wanting the right to be themselves and express themselves. On June 28, 1914, Archduke Franz Ferdinand of Austria, heir apparent to the Austro-Hungarian throne, and his wife Sophie, Duchess of Hohenberg, were being driven in a motorcade in Sarajevo after a reception in the Town Hall. Nineteen-year-old Gavrilo Princip of Serbia fired a lethal shot into both of his targets, who remained seated upright while dying en route to the Governor's residence. The Great War had begun.



This series is excerpted from Sebastian M. Glück's upcoming book, *The Organ of the American Synagogue*.

20. Jeanne d'Aigle, *Histoire de Casavant Frères, Facteurs d'Orgues 1880-1980* (Saint-Hyacinthe, Québec: Les Éditions d'Aigle, 1988), 732.

19. Copies of the Casavant paperwork were kindly provided by Jeff Scofield.

A Hook Holiday

Showcasing a Notable Builder's Enduring Work in Midcoast Maine

BARBARA OWEN AND CAROL BRITT

OCTOBER 5-8, 2010, CELEBRATING THE 150TH ANNIVERSARY OF E. & G.G. HOOK'S OPUS 288 AT ST. JOHN'S R.C. CHURCH, BANGOR, MAINE



MUSICAL PROGRAMS

IN OCTOBER, tourists' thoughts usually turn to northern coastal New England for the scenery, and maybe a nice seafood dinner or two. But there are other attractions for those of more specialized interests. Boats, art, antiques, history—and organs. Well, of course we're familiar with the frequent recitals on Portland's famed City Hall organ. But keep heading north, either quickly up the rather dull Interstate, or more leisurely up scenic old Route One, perhaps with a stop at L.L. Bean's in Freeport, the Musical Wonder House in Wiscasset, or for a really great lobster roll at Captain's Fresh Idea in Waldoboro. Go inland at the Penobscot River and you're soon in Bangor. Those of us who were lucky were able to book rooms at a discount in the Charles Inn, a boutique hotel downtown with a laid-back flavor and a friendly staff (including a friendly pug dog).

A short drive (or longish walk) away is historic St. John's Catholic Church, an active parish with a grand mid-19th century P.C. Keely Gothic building, in which is an equally grand and well-restored three-manual 1860 E. & G.G. Hook organ, their Opus 288, celebrating its sesquicentennial. This was the headquarters for the Hook Holiday, October 5 to 8, 2010, and where it got off to a grand start musically with an evening concert of music for organ and choir. Kevin Birch, the church's music director and director of St. John's Organ Society, led off with a sterling performance of Mendelssohn's Sonata II which stated eloquently that "this organ likes

Mendelssohn." Taken at a tempo that seemed just right for the live acoustics, it began with warm foundations, with a singing solo stop in the nicely-phrased *Adagio*, followed by full chorus in the *Allegro maestoso* and a clean *mezzo* combination for the well-paced fugue. The choir—an ecumenical fusion of the choristers of St. John's and All Souls Congregational Church, led by Kay Byther Eames—followed with a flowing interpretation of Mendelssohn's *Verleih uns Frieden*, gently supported by the organ.

No surprise—this organ is as happy with César Franck as with Mendelssohn, and Birch's performance, especially of the *Choral in E*, flowed seamlessly under his fingers, the carefully-chosen registration changes efficiently executed by two registrants. The choir again followed, this time with Gabriel Fauré's gentle *Cantique de Jean Racine*, dedicated to Franck, and again with just the right amount of support from the organ accompaniment. For a finale, Birch let loose the organ's fireworks, including the Pedal Trombone (the only added stop in the organ, copied from a Hook "original"), in Vierne's *Carillon de Westminster*.

The following morning we were on the road, arriving first at the Community Church in Stockton Springs, home of Maine's oldest Hook organ, a gently-voiced 1847 gem originally built for a Bangor church. The rather amazing program given by Lorna and Carlton Russell was billed as a "Demonstration Concert," and it was indeed all of that, demonstrating just how much two highly creative musicians can do with a lovely-sounding one-manual, nine-rank G-compass organ with a hitch-down swell pedal and a 17-note coupled pedalboard. Beginning with a charming Renaissance virginal duet by Nicholas Carleton, they progressed, sometimes singly and sometimes dually, to a wide range of selections from the 18th, 19th and 20th centuries. Three pieces from Cutler & Johnson's 1852 *American Church Organ Volun-*

taries let us hear music actually written for organs such as this. From there they moved to something very different—Daniel Pinkham’s *Tidings of Peace*, written, like some other of Pinkham’s short works, for a single manual (and here, a single flute stop)—but with some very contemporary progressions flowing over a chord held throughout. Bach often also wrote for a single-manual organ, and one of the “Neumeister” chorales, *Ich hab mein Sach Gott heimgestellt*, proved to be quite at home on this organ.

From here on, the Russells got even more creative. After a reading of Adelaide Procter’s famous *Lost Chord* poem, they performed Sullivan’s musical version in their own duet arrangement, with some artful stop and swell pedal management thrown in. Three harmonium pieces by 20th-century French composer André Fleury showed yet another facet, and were followed by three 19th-century Germanic pieces by Merkel, Mendelssohn and Volckmar—the Mendelssohn being a transcription of the “Angels’ Trio” (aka “Lift Thine Eyes”) from *Elijah*, on a rather angelic registration. The final flourish was an exuberant rendition of Schubert’s familiar piano duet, the *Military March in G*. Everything the Russells did was expertly performed, every possible aspect of the organ was showcased, and even the low G compass of the manual was exploited, sometimes to provide “pedal” notes, and once even to accompany a solo on the upper part of a split register.

The next stop was the Elm Street Congregational Church in Bucksport, home of a two-manual, 14-rank Hook organ of 1863, a time when Hook’s gradual transition into a more Romantic style, first evidenced in larger organs such as that in St. John’s, was beginning to filter down to smaller organs, resulting in a more robust chorus sound. David Dahl of Tacoma, Washington, caught this in his lively opening selection, the so-called “Fanfare” Fugue, attributed to Bach, following it with Bach’s more meditative chorale-prelude, *Liebster Jesu, wir sind hier*. English roots were still evident in Hook organs of the period, and Dahl exploited them in a two-sectional William Boyce voluntary, the *Larghetto* played on softer foundations, followed by the *Vivace*, appropriately showing off one of Hook’s snappy Trumpet stops. But a softer and more romantic side appeared in the sensitive interpretation of a chorale prelude by Dame Ethel Smyth, in which the influence of Brahms was evident. A return to the earlier English style followed—but in a delightful three-movement contemporary *Concerto Voluntary* written by the performer. A rather lush Grieg transcription was followed by a final return to the baroque, with a cleanly-delineated Trio in F by Krebs and a fiery full-organ *Dialogue* by Jullien, proving again the versatility of these organs. The program closed with the singing of “Now thank we all our God,” preceded by a nicely-crafted Organ Intonation by Dahl.

Following an excellent lunch served at the Elm St. Church, we journeyed to Belfast for the only non-Hook



Cover illustration of a 1857 promotional brochure

organ on the agenda, and possibly the oldest two-manual organ in the state, the 1848 George Stevens organ in the First Church there. Here George Bozeman, who restored it several years ago, proved once more that an organ of this period can do justice to music of other periods. In fact, Bozeman’s program contained no music of the 19th century. But voluntaries by Purcell and Stanley let this gently-voiced G-compass instrument sing of its English roots, and a *Toccata per l’Elevazione* and *Bergamasca* from Frescobaldi’s *Fiori Musicali* demonstrated how well such organs could speak Italian—especially in the nicely-phrased *Toccata*, played on vocal-sounding foundations. Sweelinck’s familiar *Mein junges Leben* variations proved ideal for displaying the variety of registrational possibilities inherent in this organ, and Kuhlau’s *Allegro con spirito*, written in the post-Bach *galant* style, gave a little hint of what musical ears could expect in the years following that composer’s death in 1832. The final two works, although by 20th century composers, were actually written for small organs. Gladys Pitcher composed for many media during her long career before retiring to Belfast, where she became acquainted with both the Stevens organ and its restorer, who commissioned her *Reflections on an Early American Hymn* for the Belfast rededication in 1975, and Bozeman’s sensitive performance of it showed how well it suited the organ. Daniel



E. & G.G. HOOK ~ OPUS 328, 1863
ELM STREET CONGREGATIONAL CHURCH
BUCKSPORT, MAINE



E. & G.G. HOOK ~ OPUS 288, 1860
SAINT JOHN'S ROMAN CATHOLIC CHURCH
BANGOR, MAINE



E. & G.G. HOOK ~ 1847
COMMUNITY CHURCH
STOCKTON SPRINGS, MAINE

Pinkham also wrote much that was accessible on older organs, and his *Four Short Pieces for Organ Manuals* closed the program with more registrational variety.

A little free time and open console opportunity in Belfast was followed by a trip to the South Parish Congregational Church in Augusta and another hearty church dinner, after which Gunter Kennel of Berlin presented a meaty program on the church's fine 1866 Hook, a substantial two-manual that might be said to have picked up where organs such as the 1860 St. John's organ in Bangor left off in Hook's journey toward the romanticism of the 1870s, speaking clearly into a room not quite as live acoustically. Although Kennel began with a light touch in the four-movement Concerto No. 2 of Englishman Matthew Camidge, the remainder of the program rang the changes on German music, beginning with C.P.E. Bach's bright Sonata in F, and moving to Mendelssohn's Praeludium und Fuge in C Minor, sensitively performed at what seemed to these ears to be just the right tempo, and a cleanly-sculpted interpretation of the first of Schumann's four pedal piano sketches. Kennel then gave us a sampling of his own compositions in the form of five Choral Preludes. He writes in an interesting contemporary style with perhaps a touch of the neo-Baroque, and these varied settings—all of which worked very nicely on this organ—charmed us with occasional rhythmic twists and harmonic surprises. More sedate were two Preludes by the Dutch composer Samuel de Lange that followed, and the program climaxed with a well-paced performance of Bach's Prelude and

Fugue in E-flat, BWV 552. It was a splendid conclusion to a day-long musical marathon.

Thursday and Friday were based at St. John's in Bangor, and major portions of these days were occupied by lectures on a variety of topics as well as some in-depth panel discussions; these are discussed elsewhere. A most interesting—indeed, encouraging—musical event occurred on Thursday morning. Billed as a “Student Demonstration Recital,” it proved that good teachers and good young students were very much alive and well in central Maine. Four students, Cathy Bruno, Grant Batchelder, Paul Griffin and Abe Ross, all gave clean, well-registered and maturely-played performances. These were largely of Baroque repertoire—Buxtehude, Bach, Scheide-man, Stanley—but Paul Griffin performed one of the few 19th-century American compositions heard all week (S.B. Whitney's Pastorale in G), and Abe Ross, perhaps the most advanced of the group, provided a polished reading of two movements of Hindemith's Second Organ Sonata, and a rousing *Grand Choeur in C* by Théodore Salomé.

That evening, Paul Tegels treated us to a recital of works both curious and standard, starting out with a driving performance of Bach's Prelude and Fugue in C (the “9/8”). This was followed by two curious embellishments of Bach's chorale-based works, one by Niels Gade on Bach's *Sei gegrüßet* partita (played as a duet with Dana Robinson), the other by C.P.E. Bach on *Ich ruf' zu dir*, neither of which struck this listener as an improvement on Bach's original, the heavy Gade arrangement in particular managing to rob *Sei gegrüßet* of the cheer-



HOOK & HASTINGS ~ OPUS 2223, 1909
HAMPDEN HIGHLANDS U.M.C.
HAMPDEN, MAINE



GEORGE STEVENS, MAKER ~ 1848
THE FIRST CHURCH IN BELFAST
BELFAST, MAINE



E. & G.G. HOOK ~ OPUS 389, 1866
SOUTH PARISH CONGREGATIONAL CHURCH
AUGUSTA, MAINE

ful dancelike quality that endears it to many of us. But what followed was a pure treat. Mendelssohn's two-movement Sonata III displayed player and organ well-matched in the flashy bravura passages of the first movement as well as the contrasting quietly contemplative second movement. The organ is hardly a French one, yet Tegels made it sound like one in a closing virtuoso performance of Guilmant's Sonata I, with its splashy *Final* closing the program.

Friday morning's concert struck me as one of the delightful high points of the week, as well as a perfect demonstration of the blending of organ and choral sound—perhaps because such transcendental blending and balance is so rarely heard. Kevin Birch was both organist and director, and the chorus was his own small but well-trained Chamber Choir. Here were people who were used to working together respectfully, simply making beautiful music together. The performance of Bach's *O Jesu Christ, meins Lebens Licht* could easily transport one, eyes closed, to the Thomaskirche in Leipzig. Mendelssohn's *Hear My Prayer* is often so badly performed that one has to wonder whether it's a good piece or not. As heard that morning, I now know that it is indeed a good piece, and Stephanie Blanchard's clear soprano solo was the perfect icing on the cake. These two selections were followed by Birch's flawless and flowing performance of Bach's Passacaglia, and then the lush choral *Kyrie* from Rheinberger's Mass in E flat. This most satisfying program concluded not with a bang, but certainly not a whimper either, as Birch and violinist Anatole Wieck, again in perfect balance, played Rheinberger's Pas-

torale, one of his lovely, well-crafted and undeservedly neglected compositions for violin and organ. Can a seemingly low-key program be a high point? Yes, it certainly can when performed with such taste, artistry, and humility.

After an afternoon detour to the Methodist Church in Hampden Highlands for a lecture by Ann Marie Rigler which included convincing performances of some of John Zundel's organ music on a surprisingly pleasant 1909 Hook & Hastings organ, the day closed with a final recital at St. John's by Dana Robinson, again showcasing the versatility of the organ. Robinson opened with one of W.T. Best's transcriptions, the "War March of the Priests" from Mendelssohn's *Athalia*, pulling it off convincingly. This was followed by another of the few 19th-century American works, John Knowles Paine's well-crafted Prelude in D-flat, a good match—not surprisingly—for this organ of the same vintage. Transcriptions (by Dudley Buck and Robinson) of the six impromptus of Schumann's *Bilder aus Osten* followed. These were well-performed, but somehow too pianistic in nature to be entirely satisfying on the organ. After an intermission, however, came the true *piece de résistance* of the evening, as Robinson—abetted by two busy registrants—put heart and soul into the four movements of Widor's monumental *Symphonie gothique*, in places sometimes making one wonder if one was hearing a Hook or a Cavallé-Coll. It was indeed a fitting conclusion to a well-planned week filled with exceptional artistry, splendid and well-restored organs, and inspiring music.

BARBARA OWEN

LECTURES AND PANEL DISCUSSIONS

THE LECTURES heard during the Hook Holiday gave us both the broad view and the narrow view. From a group of diverse presenters (organists and organbuilders, choir directors, businessmen, teachers, and clergy from across the United States and Germany), we heard about mid-19th-century Bangor and 20th-century Europe with many points in between, all related to the Hook brothers and their magnificent instruments.

In his opening lecture on Tuesday, October 5, “Very Reverend & Dear Father Provincial: Letters from the Maine Missions 1854–1859,” David Coco (a former organist at St. John’s now in Berlin), set the tone for the week. He introduced us to Fr. John Bapst, S.J., who was ordained in 1846, came to America in 1848, and was assigned to Maine. He and the missionaries serving with him endured many hardships and challenges, including severe winters. There were not enough churches or priests to serve the Catholic community, which was growing steadily—Bangor’s 6,000 Catholics made up one-third of the city’s population. After much planning and in spite of strong opposition, the cornerstone for St. John’s Catholic Church was laid in 1855. Fr. Bapst’s correspondence with other Jesuit priests in America is in the Special Collections Department of Georgetown University. The letters tell of his successes and his frustrations, culminating with the dedication of St. John’s in 1856 and its being placed under the jurisdiction of the Bishop of Portland in 1859.

Thursday began with a lecture by Gunter Kennel of Berlin, “A Hook Organ for Germany.” He told the story of an 1870 Hook organ that made its way from the Unitarian church in Woburn, Mass., to the Kirche zum Heiligen Kreuz (ca. 1888) in Berlin. The church in Woburn was sold in 1991. With the help of Uwe Pape, the organ was shipped to Berlin where it was stored for about nine years before it was installed in the Kirche zum Heiligen Kreuz in 2001. The church was damaged in World War II and rebuilt in the 1950s. It is now a multifunctional, flexible church with an adjustable acoustic that serves the many types of music performed there. The oldest organ in Berlin has 22 stops and was built in 1755 for Princess Anna Amalia. The next important organ was built in 1905. There was nothing in between except a few small 19th century instruments. The Hook fills the gap for 19th century music.

After a break, a panel consisting of George Bozeman, Scot Huntington, Robert Newton, Barbara Owen, and David Wallace, and moderated by David Dahl, began a discussion on organ conservation/restoration. Each panelist spoke to each topic.

1. What do we mean by restoration/conservation? A very interesting discussion ensued on not only the meanings of the terms but also how the meanings have changed over the years.

2. If a client requests something contrary to the organ and not doing it would mean that the organ would not be played, what is the proper course of action? Examples that fed the discussion included a change of pedalboard, added stops, a balanced swell pedal, etc.

The panel resumed on Friday with a discussion of additional topics.

3. More and more churches are closing. Are there ways to deal with organs outside the framework of the Organ Clearing House? (For one solution see David Wallace, Friday).
4. Are we selling our history when we facilitate the sale of an American organ to Europe? David Wallace’s opinion is that it is better to have the organ playing in Europe than sitting in storage.
5. How do churches learn about the value of a 19th-century pipe organ compared to a digital one whose cost is much less than a new pipe organ? And how do we educate our young organists to appreciate older organs?

On Thursday afternoon, Barbara Owen presented “The Hooks in Maine.” The Hook brothers alone and with Frank Hastings who joined them as a partner in 1871 built 84 one- to three-manual organs in Maine, nine of which were in Bangor. A study of the Maine organs shows the trend in organbuilding from a full case with a recessed console to a projecting console with much less casework. John Knowles Paine, who played the Maine Hooks, was a student of Maine’s first organ teacher, Hermann Kotzschmar. Kotzschmar recommended that Paine study in Berlin, which he did—another connection between the American organ and Europe.

The last lecture on Thursday was “Frederick Sumner Davenport (1839–1923), Bangor Musician and Composer, Maine Outdoorsman” by David Coco. Davenport was Maine’s first “home-grown” organist as well as a composer, conductor, and outdoorsman. He was born in Boston but moved to Bangor at a young age. Although he was a Protestant, he was organist at St. John’s for a total of 25 years and several times for the Bangor Unitarian Church. He was the first Bangorean to conduct the annual choral festival sponsored by the Penobscot Musical Association, and he wrote an article about a trip through Maine for *The Northern* magazine.

After the conclusion of the panel discussion on Friday, David Wallace presented “An American in Belgium.” In his PowerPoint presentation, he showed the four largest three-manual Hook organs in Maine and the various churches in which they have resided, and discussed their current state. In particular he spoke about Opus 173 (1854), which was built for State Street Congregational Church in Portland and was moved to Westbrook in the 1890s. Wallace & Company restored the organ in 1984. When the Methodist Church was



From left: David Dahl, George Bozeman, Paul Griffin, Robert Newton, Scot Huntington, Paul Tegels, Ann Marie Rigler, Dana Robinson, Barbara Owen, Carlton Russell, Lorna Russell, Grant Batchelder, Cathy Bruno, Abe Ross, David Wallace, Kevin Birch, and Gunter Kennel.
Not pictured: Kay Byther Eames, David Coco

sold in 2004, Wallace removed the organ and stored it. When a sale fell through, he was given the organ in lieu of payment for his work. He tried to sell it but had only two inquiries. In the fall of 2008, a Belgian organbuilder acting as consultant for a church saw the organ on David's website and arranged its move to Belgium. David made extensive repairs, shipped the organ in 2009, and installed it in the east transept of the church, which was built in 1850, the fourth church on the site.

For their presentation on Friday afternoon, "E. & G.G. Hook Opus 288—A Closer Look," George Bozeman and Robert Newton spoke about the reason for the Hook Holiday: the organ in St. John's Catholic Church. From the first event of the conference, Music for Organ and Choir, we had heard the organ, as a brilliant and sensitive solo and accompanying instrument. During this lecture, we heard Bozeman and Newton discuss the restoration project that was completed in 1981 and repairs and maintenance that they have undertaken since 2007. They told about some of the changes that have been made, e.g., moving the blowers from behind the key desk to the towers behind the organ to reduce noise and extending the pedal from 25 to 27 notes. David Wallace also contributed to the project by restoring the hand pumping mechanism and building a replica bench of aged walnut that matched the Opus 288 console, using the side panels from Opus 422. After the lecture we were invited to the loft where we sang the hymn BANGOR while the organ was hand-pumped.

The final presentation was "We will go to hear Beecher and Zundel" by Ann Marie Rigler at Hampden Highlands Methodist Church, Hook & Hastings (1909). Rigler spoke

engagingly about the subjects of her doctoral research—Henry Ward Beecher and John Zundel—when they were minister and musician at Plymouth Church in Brooklyn. She has done further research and has maintained a keen interest in her topic. Her enthusiasm was contagious. Beecher was known as a great orator; Zundel was known as a recitalist, performer, and teacher. Together they made a wonderful partnership for church music. They were involved in the compilation of the *Plymouth Collection* and other hymnals. Before they arrived at Plymouth Church, there was no congregational singing; Beecher insisted that it be instituted. E. & G.G. Hook's Opus 360 was installed in 1866/67 and gained a reputation as a fine organ although many thought that it was too loud. Beecher and Zundel instituted a concert series that featured transcriptions and other pieces for the organ. By the late 1870s Zundel's health was deteriorating. He resigned in 1878 and died in 1882. Beecher died in 1887. His memorial services were attended by 40,000 in many different churches!

Ann Marie Rigler concluded her presentation with the singing of several hymns by Zundel, including BEECHER, which he had written and named for his friend.

Spending a few days in and around Bangor and hearing about the organs and the people who influenced church music 150 years ago made clear to the attendees how important the Hook brothers were and how special the organ in St. John's is. The organ is a testament to the faith and determination of those who settled the and those who are there now.

CAROL BRITT

In The Tracker

50 Years Ago

SCOT L. HUNTINGTON

VOLUME V, NUMBER 3, APRIL 1961

FOR ECONOMIC REASONS, lack of material, or for both, the size of *The Tracker* was reduced from twelve to eight pages for the 1961 calendar year. The cover article of the April issue was the travelogue for the upcoming Boston convention, June 21–23, 1961. None of the organs visited on the first day (Wednesday), save for the evening recital venue (Unitarian Church, Jamaica Plain, Vice President Don Paterson presenter) is now within the city's boundaries. The largest extant Johnson (in St. Mary's, South End) was later rescued when the venerable building was razed, and moved to a convent in Mankato, Minnesota, where it was recently renovated by the Dobson Organ Company of Lake City, Iowa. The famous of American organ, the E. & G.G. Hook built for Immaculate Conception, is presently in storage after being removed from the now-closed church. The organs visited on Thursday are now either unplayable, or languishing in closed buildings. The only extant Moritz Baumgarten instrument (1877), built with cone-valve chests, has been removed and dismembered. A convention first was to be a round-table lecture/discussion, led by Charles Fisk, about organ voicing and restoration. The evening recital by John Fesperman in the Old North Church was on the 1958 Schlicker mechanical-action rebuild of the Hutchings/Stevens housed inside the Thomas Johnston case of 1752. At midnight, the troupe assembled at the Metropolitan Theatre (now the Wang Center) to hear the mighty Wurlitzer (removed in 1973).

On Friday, the delegates were to venture into the countryside, seeing organs that today are still intact, ending with a concert by George Faxon on the electrified E. & G.G. Hook concert organ of 1864 at Mechanics Hall, Worcester, later restored. The "Sad News" paragraph header announced that because of rising costs for meals and bus transport (they were no longer car pooling and were using school buses instead), the convention cost had to be raised to \$10. There was no "official" convention hotel this year, and registrants could stay downtown at the fashionable Lenox for between \$6.75 and \$13 per night, or at the YMCA for \$4.

Contributor Robert Reich described the rescue and relocation, using volunteer labor, of a 17-stop, two-manual 1869 Williams Stevens instrument from its original home in Taunton, Massachusetts, to the Baptist Church in Brentwood, New Hampshire, and it is now gone.

An article was reprinted from an unknown Boston newspaper (December 16, 1884) describing the very large one-manual Geo. S. Hutchings organ that replaced the late-lamented "Great Organ" built by Walcker for the Boston Music Hall in 1863. The removal of the organ and its magnificent case "and the taste which caused the vacant space left by the removal to be covered with a cheap-looking drapery has been severely criticized." As the hall was useless for oratorio performances without an organ (this had been the home of the Handel and Haydn Society for some years), it was necessary to procure an organ to prevent the august choral group from leaving the hall. While having only one manual, the organ provided the widest possible range of accompanimental nuance from a delicate whisper to a thundering tutti. To distinguish this from its noble predecessor, it was opined that it would be known as the "little" organ (28 stops, 38 ranks). *See sidebar, opposite.*

It was announced in the news section, that the newly established headquarters at York, Pennsylvania, was now able to receive material for the library. There were no new additions to the list of organs looking for new homes. President Owen had been busy over the winter months presenting a series of color-slide lectures to numerous AGO chapters about the history of the American organ. How hungry organist groups seemed to be for this information 50 years ago; but now? . . .

Finally, editor Albert Robinson traced the history of the organ at the Holyrood Church in New York City where he was organist, and that he had traced to having come from St. John's, Varick Street, of that same city. The tale recounts the history of organs at St. John's, beginning with the instrument built by John Lowe that had been captured by the British during their blockade of 1812 and held for ransom. This organ

was installed by Thomas Hall, assisted by twelve-year-old Henry Erben, who was shortly to become his brother-in-law as Hall had become smitten with Erben's sister during the installation. The Lowe organ was replaced by a ca. 1839 Thomas Robjohn containing a Choir division in "Ruckpositive" position at the player's back. This organ was dispersed about the city when it in turn was replaced with a large three-manual organ by Henry Erben in 1874. The Erben was moved by Reuben Midmer to the new Holyrood edifice ca. 1915 after the St. John's building was torn down. Midmer electrified the organ and fitted the console with a full supply of couplers and registration aids, but the organ was allowed to fall into disrepair within the short span of a generation. The opening of the George Washington Bridge nearby in 1932 forced the once fashionable congregation to move elsewhere, leaving the church all but deserted. The organ eventually became completely unplayable and rather than being repaired or recycled, was junked and replaced with an electronic sometime in the 1950s. The electronic naturally proved far from satisfactory, and Robinson concluded by stating that such situations were probably typical and urged OHS members to be "ever busy" in finding out about similar situations "before the time when there are no more worthwhile organs to preserve."

The final article concerned the wonderful little E. & G.G. Hook at the Dublin Community Church (New Hampshire). This was an original installation one-manual organ of 1853, Opus 153. A service of rededication occurred in June of 1959. Ed Boadway played the dedication recital and spoke about the newly-formed OHS at the conclusion of the program. (We were again reminded editorially, that Ed was serving in the Army in Germany at the time of publication, and reporting enthusiastically about the fine organs he was encountering.) However, the little organ was replaced just four years after the article was published with a larger two-manual Hutchings (Op. 136, 1884), originally a residence organ, relocated by the Organ Clearing House and later altered by Philip Beaudry. Alan Laufman took the little Hook in trade, and after using it as a rental instrument for a period, eventually installed it at his home church in Harrisville, New Hampshire. Upon his untimely death, Alan left the instrument to the Immaculate Conception church in Boston as part of his estate. The Jesuit authorities in turn took it to Connecticut.

"It will be completed on Saturday and be used for the first time at the Handel and Haydn Society's performance of "Messiah" on Sunday evening. The organ has only a single manual, of the simplest construction, and without any pneumatic appliances. Its specification is as follows:

"Manual - Compass C to C4

| | | | |
|----|----------------------|---------|----------|
| 1 | Double open diapason | 16 feet | 61 pipes |
| 2 | Dulciana | 16 " | 61 " |
| 3 | Open daipason | 8 " | 61 " |
| 4 | Open diapason | 8 " | 61 " |
| 5 | Doppel flote | 8 " | 61 " |
| 6 | Viola da Gamba | 8 " | 61 " |
| 7 | Stopped Diapason | 8 " | 61 " |
| 8 | Dulciana | 8 " | 61 " |
| 9 | Octave | 4 " | 61 " |
| 10 | Flute harmonique | 4 " | 61 " |
| 11 | Twelfth | 2 2/3 " | 61 " |
| 12 | Fifteenth | 2 " | 61 " |
| 13 | Mixture | 4 ranks | 244 " |
| 14 | Mixture | 3 " | 183 " |
| 15 | Mixture | 3 " | 183 " |
| 16 | Dolce Cornet | 4 " | 244 " |
| 17 | Trumpet | 8 feet | 61 " |
| 18 | Trumpet | 16 " | 49 " |
| 19 | Clarion | 4 " | 61 " |

"Pedal - Compass C to D

| | | | |
|----|----------------------|--------------|----------------|
| 20 | Contra bourdon | 32 feet wood | 30 pipes (sic) |
| 21 | Double open diapason | 16 " " | 30 " |
| 22 | Bourdon | 16 " " | 30 " |
| 23 | Violone | 16 " " | 30 " |
| 24 | Quinte | 10 2/3 " " | 30 " |
| 25 | Flote | 8 " " | 30 " |
| 26 | Violoncello | 8 " metal | 30 " |
| 27 | Octave | 4 " " | 30 " |
| 28 | Trombone | 16 " wood | 30 " |

"Mechanicals

- 29 Manuale to pedal couples
- 30 Blower's signal

"Pedal Movements

- 1 Forte combination, with appropriate pedal combination
 - 2 Mezzo combination, with appropriate pedal combination
 - 3 Piano combination, with appropriate pedal combination
 - 4 Chorus organ separation
 - 5 Octave coupler manuale
 - 6 Octave coupler pedals
 - 7 Balanced swell pedals
- Nos. 2, 4, 7, 8, 10, and 16 are enclosed in a swell box."

Update

FRANK ROOSEVELT'S OP. 421 DAMAGED IN FIRE

FIREFIGHTERS RESPONDING TO A SMALL roof fire at Saint James the Apostle Roman Catholic Church in lower Manhattan caused serious damage to the Frank Roosevelt Opus 421. The essentially unaltered 1889 III/36 organ was awarded the OHS's Historical Citation No. 369 on October 13, 2008, after it had been structurally stabilized and rewinded, returning a portion of it to playing condition.

The January 10 midday blaze was at the opposite end of the building, above the ceiling, so the gallery organ suffered no fire, smoke, or water damage. Rather, its pipework and mechanisms were torn from their racks, trampled, and battered by firefighters who entered the instrument because they were not informed that there was no roof access through the organ. Major wind trunks and many delicate metal conductors to the facade pipes were crushed, trackers were snapped, and pipework crushed. The Great, Choir, and Pedal reeds were very seriously damaged. The Swell division remains unscathed.

The destruction has been documented and insurance procedures initiated, but the future of the instrument and the 1826 building, which garnered landmark status in 1966, remains uncertain.

***Right:** Soundboard of the enclosed Great, showing snapped off Trumpet resonators atop the Mixture and a snapped off Clarinet resonator from the Choir division. In the upper right hand corner is a Trumpet resonator, kicked off at the block and flattened by trampling. The Doppelflöte had been restored for the presentation of the OHS citation plaque.*



Articles of Interest

FROM ORGAN JOURNALS AROUND THE WORLD

- "Green and Pleasant America: The Longwood Gardens Aeolian Organ" (Jonathan Ambrosino) *The American Organist* 45, no. 2 (February 2011): 50–53.
- "The Stanford Idea" (Harald Vogel): 39–47; "An Organ for Stanford University" (Robert Cornell): 48–51, *Het Orgel* 106, no. 1 (2010).
- À Propos de l'Histoire de la Physharmonica: Un instrument de Jacob Deutschmann à l'abbaye bénédictine de Göttweig" (Friedrich Riedel, trans. Guy Bovet) *La Tribune de l'Orgue* 62, no. 4 (December 2010): 32–53.
- "Synagogenorgeln aus der Werkstatt Furtwängler & Hammer (Hannover)" (Achim Seip) *Acta Organologica* 31 (2009): 329–46.
- "The Thomas S. Jones & Sons Organ in St. Lawrence's Church, Barabara [Australia]" (Richard Ward) *The Sydney Organ Journal* 41, no. 1 (Summer 2009–2010): 13–19.
- "I registri ad ancia libera negli organi italiani" (Giuseppe Spataro) *Informazione Organistica* 21, no. 1 (April 2009): 33–56.
- "Modern Architecture and Organbuilding" (Simon Hebeisen) *ISO Information* 33 (March 2010): 6–18.
- "Der Pedalflügel: instrumentale Revolution oder Sackgasse der musikalischen Evolution? Zum 200. Geburtstag von Robert Schumann" (Martin Schmeding), *Ars Organi* 58, no. 3 (September 2010): 139–45.
- "Venetian Renaissance Organs" (Christopher Stemberge): 7–11; "The Azores—a mid-Atlantic organ paradise" (David Shuker): 19–23; "Perfection Preserved: The Harrison & Harrison organ in the church of St. Mary, Redcliffe, Bristol" (Paul Hale): 33–39, *Organists' Review* 96, no. 380 (November 2010).
- "Les Chambres d'hôtes de M. Cavin en Bourgogne et leurs orgues" (Guy Bovet) *La Tribune de l'Orgue* 62, no. 3 (2010): 17–19.
- "Organ Culture: Where Next", Part 2 (William McVicker) *Organists' Review* 95, no. 4 (November 2009): 65–67.
- "L'Orgue de la Chapelle Royale de Versailles (1710–2010)" (Marina Tchekbourkina) *L'Orgue* no. 291 (2010–III): 35–69.
- "The Organs and Organists of St. Peter's Cathedral, Armidale [New South Wales, Australia]" (Richard Ward) *The Sydney Organ Journal* 41, no. 2 (Autumn 2010): 25–31.
- "Les Orgues et les Organistes de la Cathédrale Sainte-Croix d'Orléans" (François Turellier) *L'Orgue* no. 291 (2010–III): 3–33.
- "Sui 'Concerti che si fanno nell'organo' con voci e strumenti, I. Il Cinquecento" (Pier Paolo Donati) *Informazione Organistica* 21, no. 1 (April 2009): 3–31.



Magnum Opus: The Building of the Schoenstein Organ At the Conference Center of the Church of Jesus Christ of Latter-day Saints. John Longhurst. Salt Lake City: Mormon Tabernacle Choir, xi, 210 pp. + 1 CD. ISBN 9781606411995.

Les Silbermann, Facteurs d'Orgues en Alsace et en Saxe. Charles-Léon Koehlhofer. Colmar: Jérôme Do Bentzinger. 416 pp. ISBN 9782849601433.

A Compendium of Musical Instruments and Instrumental Terminology in the Bible. Yelena Kolyada. London; Oakville, Conn.: Equinox Pub. xviii, 304 pp. ISBN 9781845534097.

Lexikon-Organbau. ed. Michael Bosch; Klaus Döhring; Wolf Kalipp. Kassel: Bärenreiter. 200 pp. + Audio CD. ISBN 9783761813911

Reading Musical Interpretation: Case Studies in Solo Piano Performance. Julian Hellaby. Burlington, Vt.: Ashgate. xiv, 199 pp. + 1 CD. ISBN 9780754666677.

Royal and Peculiar (A short story in three parts about misdoings at Westminster Abbey). Humphrey Clucas and Anne Middleton. Sutton: Lewin Press. 67 pp. ISBN 9780955047022.

Mr. Langshaw's Square Piano: The Story of the First Pianos and How They Caused a Cultural Revolution. Madeline Goold. New York: BlueBridge. vii, 280 pp. ISBN 9781933346212.

Orgelbewegung in der DDR: Betrachtung eines konträren wirtschaftlichen, kulturellen und politischen Umfeldes von 1945 bis 1990. Markus Voigt. Hamburg: Verlag Dr. Kovac. 350 pp.

Where Were You When the Music Played? 120 Unforgettable Moments in Music History. Michael Heatley. Pleasantville, N.Y.: Reader's Digest Association. 256 pp. ISBN 9780762109883.



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THE OHS Historic Organ Citation No. 398 has been awarded to the two-manual M.P. Möller organ Opus 1539 built in 1939 located in St. Vincent de Paul R.C. Church, Kansas City, Missouri. The unique feature of this organ is that it is an example of their bar membrane tubular-pneumatic duplex action.

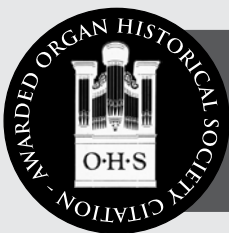
The organ was purchased from the showroom of the Carl Hoffman Music Company in Kansas City and installed in the parish's new (and second) edifice in 1913. When their current (third) building was built in 1922, the organ was moved and installed along the side of the choir loft. It remains there unaltered and in playing condition. The parish closed in 1975. However, the church furnishings, altar, art, and organ were left undamaged and unaltered. In 1980, the Society of St. Pius X purchased the church and maintains it. The 1,100-seat church is 70' high and 195' long. Despite the church's size, the organ fills it incredibly well thanks both to the voicing and the acoustics.

GREAT (61 notes)
 8 Open Diapason (basses in facade)
 8 Gedeckt (Sw.)
 8 Viola (Sw.)
 8 Dolce (Sw.)
 4 Traverse Flute (Sw.)
 Swell to Great 16, 8, 4

SWELL (61 notes)
 8 Stopped Flute (stopped wood)
 8 Viola da Gamba
 8 Dolce (49 pipes, low 12 in common with Stopped Flute)
 4 Flute (open wood becoming harmonic)
 Tremolo
 Swell to Swell 4

PEDAL (30 notes)
 16 Bourdon (stopped wood)
 Great to Pedal with reversible pedal
 Swell to Pedal

Two Dial Indicators: Wind and Grand Crescendo
 Swell shoe on the right and Crescendo shoe on the left, both centered over pedalboard



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 us to submit an instrument for consideration at citations@organsociety.org.

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BOOKS

***The Leffler Manuscript.* British Institute of Organ Studies. 13 + 231 pp. £48 plus £4.50 postage. Available from José Hopkins at hopkins@drawstop.plus.com.** This is an elegant facsimile edition of a well-known manuscript, the title of which reads “An Account of Organs and Organ Builders collected by Henry Leffler.” It is a collection of stoplists compiled just after 1800 by Henry Leffler, organist of London’s St. Katherine by the Tower. Included are dozens of organs in London churches and 29 cathedrals throughout England. The manuscript has been known by British organ scholars throughout the 20th century, particularly by two books published by Charles W. Pearce in 1907 and 1911. The original manuscript is a store-bought cash book with lined pages and three columns on the right side of each page. It passed through several owners ending in the hands of William Wind- sor, at one time an apprentice to Henry Willis. It is through his descendants that the BIOS acquired it in 2007. Peter Williams has provided an Introduction

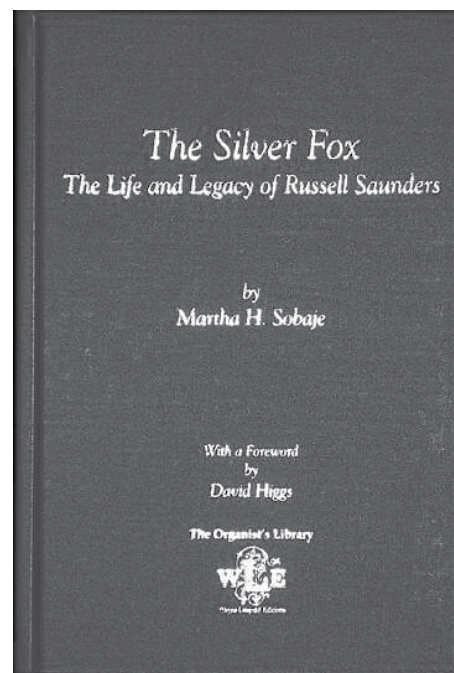
in which he discusses just which Henry Leffler in London was the originator of the book, whether it was compiled first-hand or through the aid of correspondents, and puts the Leffler Manuscript in perspective with other stoplist collections in England and on the Continent.

A detailed Table of Contents lists alphabetically Cathedral Organs (including that in Quebec) and Churches and Chapels—often the only instance we have of the early-19th-century disposition of many famous organs. Leffler usually gives the name of the organist and for St. Michaels, Cornhill, gives the number of votes each of the five applicants for the post received. He frequently writes his estimation of the instrument’s tonal qualities that range from the Temple Church as “the finest organ in London”; and Christ Church “A very fine organ all through and the largest in England”; to Carlisle Cathedral, “this is the best organ Avery ever built.” Others have “a noisy chorus,” and the Chapel Royal, St. James, “A very good for nothing organ,” and St. Olave, Southwark, “This may have been a good organ but it is quite worn out.”

This is an elegant production and well worth the price. Since only 200 copies (hard cover) were published, it will sell out soon.

ROLLIN SMITH

***The Silver Fox, The Life and Legacy of Russell Saunders, Martha H. Sobaje.* Colfax: N.C.: Wayne Leupold Editions, 140 pp., hardbound. ISBN 9781881162292. Available from www.ohscatalog.org, \$50.** I only met Russell Saunders once. He attended a recital I played at Downtown Presbyterian Church in Rochester, New York, and, as I recall, hosted a little party afterwards. It was a brief encounter, but enough that I wanted to spend more time with this fascinating man. Thus one of my reactions to his

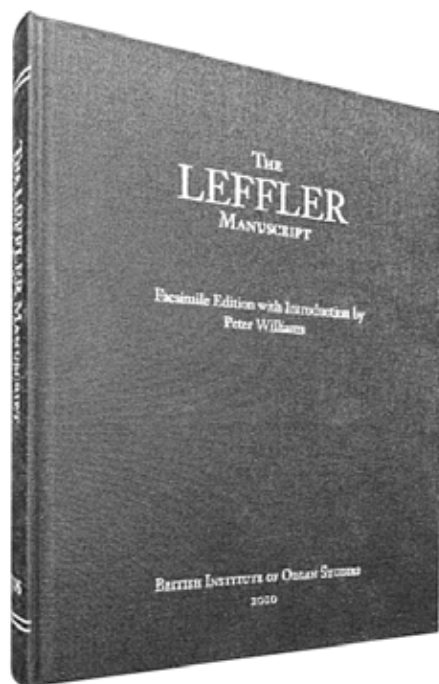


death not too long afterwards was of anger. As I remarked to someone; “I’m not finished with him yet!”

And so Martha Sobaje’s biography is welcome indeed, filling in to some extent what I missed in not spending more time in Saunders’s presence. But I can’t help wishing that somehow there was more in this biography. Sobaje points out that Saunders was a very private person, and perhaps this explains why there isn’t more. Of course we sometimes get the wrong idea when a person is described as being “private.” It’s not that he was unfriendly, or distant, or shy, but rather that his ebullient and outgoing mien was his public persona and there was an inner man that he kept to himself.

Saunders’s fame and importance is rooted almost totally in his career as a teacher. He was a fine performer on the organ and also achieved distinction as a church musician, but it was his dedication to his students and to teaching in general that became almost the sole focus of his energies.

This is a book that all serious friends of the organ should read because it’s about one of the great men of our era and world.



Calvin Hampton: A Musician without Borders, Jonathan B. Hall. Colfax, N.C.: Wayne Leupold Editions, 369 pp., paperback. ISBN 9781881162193. Available from www.ohscatalog.org, \$40.00. I don't recall ever meeting Calvin Hampton although perhaps I heard him perform at Old West Church in Boston. I was aware of the name and I particularly remember his efforts to design an organ capable of playing the great Romantic and 20th-century works for organ and orchestra. Jonathan Hall's exhaustive study of Hampton's life makes me sorry that I didn't pay more attention while he was still alive. The persona that emerges from this book is almost larger than life, and the energy and devotion that Hampton embodied are breathtaking.

Hall's style is at times breezy, and occasionally he says things that perhaps could have used a bit of qualification. For example on page 126 he blithely characterizes the Aeolian-Skinner Company as "the greatest organ firm in American history." At the very least, I would have suggested the words "one of the." On the other hand, Hall's style tells us much more about Hampton than Sobaje's does about Russell Saunders. Of course he is also dealing with a persona "comfortable in his own skin" and free of any boundaries between his private and public personalities. I suspect also that Sobaje had far less access to personal documents, diaries, etc., than Hall did.

Hampton's quest for the perfect concert hall organ is well covered in this book, and is an important part of the recent history of the American organ. He was unsuccessful in achieving such an instrument for the home of the New York Philharmonic. Perhaps the first great success of this genre was the Fisk organ in the Meyerson Symphony Hall in Dallas. To some extent, this instrument contradicted Hampton's belief that an adequate outcome

depended on the use of high wind pressures, because, even though it possesses some pipes on relatively high wind, the Dallas organ is plenty loud enough to engulf the orchestra without such stops. This instrument has, in turn, inspired a number of such instruments in new halls. The New York Philharmonic still has no organ (the Aeolian-Skinner was removed in the first overhaul of the hall) and has to resort to an electronic imitation in order to play works for organ and orchestra. I recently watched a live broadcast concert of the Los Angeles Philharmonic under the baton of Gustavo Dudamel in the magnificent new Walt Disney Concert Hall. The orchestra was playing beautifully beneath that incredible organ case and I thought, "Eat your heart out, New York!" And wouldn't Calvin Hampton have had a ball playing the Disney organ with the orchestra, as his great friend Cherry Rhodes has done!



Get this book too. It's about one of the seminal figures of the late 20th century organ world.

I'm saving a quibble for last: why does neither book have an index? One of the rectors at Hampton's church in New York City is named Pike. Is he the famous Bishop Pike? I would have to go back through the entire book

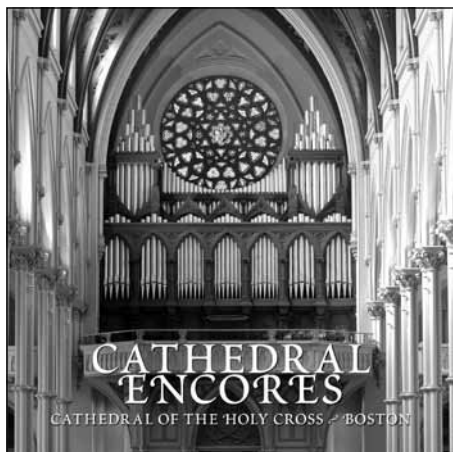
to see if his full name is given, but an index would have answered the question quickly. I know my word processor has a facility for generating an index fairly easily and quickly. Surely such a facility was available to the authors or the editors. Otherwise, the books are nicely done, and are valuable additions to our literature. Get both of them!

GEORGE BOZEMAN JR.

CDs

Cathedral Encores, selections from performances on the 1875 E. & G.G. Hook & Hastings organ, Opus 801, in Holy Cross Cathedral, Boston, CD recorded and produced by AFKA, BKM Associates, Box 22, Wilmington MA 01887. \$20 (plus \$2 shipping). Available from Cathedral Organ Restoration Fund, att. Leo Abbott, 75 Union Park St., Boston, MA 02118. Perhaps the first time I heard Opus 801 was in 1976 during the AGO Convention in Boston. The Handel and Haydn Society performed the Chandos Anthems of Handel and Barbara Bruns played a Handel concerto with them, both using a small organ my firm had installed there temporarily before its final destination on Squirrel Island in Maine. Naturally many in the audience wanted to hear the very large instrument in the rear gallery, but it was not in very good condition in those days, and wasn't deemed capable of supporting a recital for the convention. Instead, the late Phillip Beaudry played briefly on it. My recollection, maybe colored by vanity, was that my little organ did a better job of projecting sound in the cathedral than the 5,292 pipes of the E. & G.G. Hook & Hastings.

Of course it turned out that simply cleaning the pipes resulted in a sound that not only fills the cathedral, but makes this one of the most exciting organs in Boston. It is the largest surviv-



ing E. & G.G. Hook & Hastings organ, and it was the largest organ in America when it was built.

Leo J. Abbott, the cathedral music director and organist, made a fine recording on the instrument back in 1991. The present recording samples pieces from 20 years of Benefit and Birthday Concerts in which many of Boston's most gifted organists have performed. The earliest recording here is one from 1995 of Mark Dwyer playing Niels Gade's *Tone Poem*. Other organists on this disc include Nina Bergeron, Lois Regestein, Rodger Vine, Margaret Angelini, Brian Jones, Leo Abbott, Rosalind Mohnsen, and Richard Clark who plays in a duet with Kate Gretschel Clark, clarinet. Peter Krasinski closes the program with an exciting improvisation.

Listeners often comment on how an organ sounds differently under different players' fingers. With an instrument this large and with such a rich panoply of colors, the way these wonderful performers explore the various aspects of this instrument is indeed fascinating.

Leo Abbott, in his liner notes, points out that two dear friends of Opus 801 were lost this past year. Nina Bergeron often visited the organ loft, and Dick Lahaise was instrumental in keeping Opus 801 performing at its best. He was curator of the organ for over 30 years and not only knew but loved every part of it.

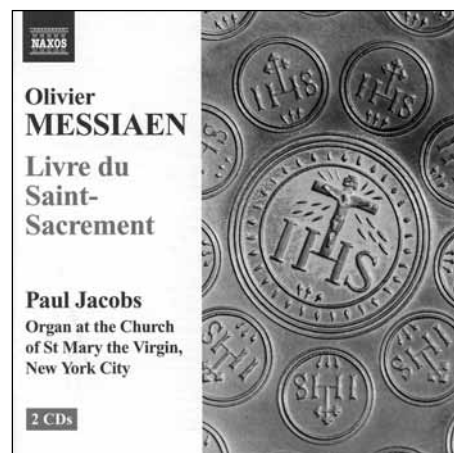
We used to have two magnificent and large Hook organs in Boston—this one in Holy Cross and the earlier instrument in the Church of the Immaculate Conception. Alas, the latter is no longer there. It remains to be seen (and heard) whether it will rise again like a Phoenix in a new location. But happily we still have Holy Cross to treasure and enjoy. By all means get this CD, and the earlier one by Leo Abbott while you're at it. You'll be glad you did.

Olivier Messiaen, *Livre du Saint-Sacrament*, Paul Jacobs, organist, at the organ of Saint Mary the Virgin Church, New York City, 2 CDs. Available from www.ohs-catalog.org, \$17.99. On April 6, 1868, in New York City, the cornerstone was laid for a church that the rector and trustees named for Saint Mary the Virgin, the Blessed Mother of Jesus, openly challenging one of the uglier anti-Catholic prejudices of the day, and making no mistake that this was to be an Episcopal Church in the full Catholic tradition. The present edifice on west 46th Street was begun in 1894. The first organ was built by George Jardine for the first building and enlarged when moved into the new building in 1895. The present organ was built as Opus 891 in 1932 by Aeolian-Skinner according to the designs of G. Donald Harrison. Only 59 of the 86 ranks planned were completed at that time and the proposed casework has not been accomplished to this day. As a result, this is one of the ugliest looking organs in the city.

In 1942, the organ was increased to 81 ranks and various revisions were made by Aeolian-Skinner. Then organist Ernest White had a significant influence on this work and further alterations made in the following years. The current state of the instrument of 91 ranks was achieved under the direction of Lawrence Trupiano by

Mann and Trupiano and the assistance of many others in the years of 1988 to 2002.¹ In spite of being the product of many hands, it is one of the most successful instruments in the city. Not lovely to look at, nevertheless its commanding position high in the rear of the reverberant space allows it to speak out with a rich, powerful voice.

It is the liturgical history of "Smoky Mary's" and the character of its great organ that makes it such a compelling location for Paul Jacobs's performance of Messiaen's *Livre du Saint-Sacrament*. Messiaen was deeply religious, with strong Roman Catholic convictions. This, coupled with his in-



terest in mysticism and in nature as exemplified by his love of birdsong, gives his organ music a unique and unforgettable character. His use of the instrument as a vast sound machine I find more gripping than his music for piano or orchestra. Something about the other-worldly character of the organ's sound seems to inflame his imagination whereas, at least for me, the more "organic" sounds of the piano and orchestral instruments seem to work against his musical fantasies.

The *Livre du Saint-Sacrament* (The Book of the Blessed Sacrament) was composed in 1984 and is his last and

1. This material taken from <http://www.nycago.org/Organs/NYC/html/StMaryVirgin.html>, part of the New York City Chapter of the American Guild of Organists' website of the city's organs.

largest work for the organ. It consists of 18 sections. The entire musical vocabulary of Messiaen seems to be found here. Some sections are unbelievably bombastic and harshly dissonant. Yet there are moments of the sweetest and most evocative tonality and timbre.

I think almost everyone will find something to like in this work, and many may also find sections that are hardly tolerable. But there is a seriousness of, and dedication to, a purpose in this massive composition that compels one to listen and meditate.

Paul Jacobs is obviously a master of this work. His unerring sense of timbre and dynamic balance makes full use of the large instrument in St. Mary's. The 100 or so minutes of music on this CD are, of course, only a fraction of the nine hour marathon cycle of the complete organ music of Messiaen that Jacobs has performed in eight American cities.

I would also like to commend the Naxos company for their dedication to the presentation of organ music on CD's. Their catalog ranges from Alain to Widor and is already quite extensive. To explore their offering, do a Google search for "The Organ Encyclopedia Naxos."

GEORGE BOZEMAN JR.

DVD

The Elusive English Organ, A Documentary Film and Recording Featuring Daniel Moulton, Fugue State Films: DVD 50 minutes, CD 72 minutes. Available from www.ohs-catalog.org, \$26.95. This beautifully executed production is filled with delightful treasures. Perhaps one should watch the video first because it lays out what British organ virtuoso Daniel Moulton endeavors to accomplish. Although, as he points out, some of the world's most beautiful organ music was produced in England, there is a great paucity of instruments contemporary

with the music on which to perform the earlier works. Almost nothing at all survives from before the Cromwellian revolution, and not a lot from after the Restoration until well into the 19th century.

The film allows us to see and hear two instruments built by Goetze & Gwynn based on two soundboards (we Americans would call them toeboards), the only surviving parts of a pair of early English organs. Martin Goetze explains how amazingly much information is revealed in a soundboard, showing how many stops, how many notes, and even approximate scales of the pipes. Although there is no way of knowing how accurate these reconstructions are, especially as to the sound, their inclusion gives us an intriguing hint as to what has been lost.

From here we go to Brittany in northwestern France to experience two Dallam organs, one by Robert in 1653 and the other by Thomas in 1680. Robert Dallam left England before the outbreak of the English Revolution in 1642 and thus was able to continue his organbuilding career. It seems likely that his Brittany organs would have continued some or even most of the characteristics of the organs he built in England, although there were probably some adjustments to suit the French taste. At any rate, these two organs have lovely, arresting sounds.

Next are two organs not in churches. I should mention in passing that Moulton lets us see him walking into the places where the organs are, usually with background music coming from the organ even before he reaches it. The visual part is charming because it's like we are really going with him, and we get to see some of the local color before concentrating on the instrument.

The first of these organs in private hands is the ca. 1680 anonymous organ in Adlington Hall. It is a remarkable survivor that was rescued from what

appears as an almost hopeless state of damage and neglect. John Mander, who was on the scene when his father Noel restored this organ, shows us pictures of pipes twisted like pretzels, or smashed flat. I was reminded painfully of a similar situation for an Erben organ in the First Baptist Church of Charleston, South Carolina. The pipes had been thrown into gunny sacks and tossed into an attic in a storage building at the careless direction of the organist. I proposed a restoration carefully repairing the pipes but another individual (I wouldn't call him an organbuilder) was given the job and he simply sent the pipes to Stinkens in the Netherlands who melted them down and made new pipes. Thankfully we have other Erben organs that have survived, but nevertheless this was a stupidly unnecessary loss of a fine historic American organ.

We see Daniel Moulton inserting a massive key and then having to shove very hard on the door to the Church of St. James, Great Packington. This is the famous organ built to Handel's stoplist that E. Power Biggs and the London Philharmonic Orchestra under the baton of Sir Adrian Boult used for a complete recording of the Handel Organ Concerti. There's no mention of the unfortunate act that recording session caused. It was not realized until the orchestra had arrived that the pitch of the organ was too low for the modern orchestral instruments to match in tuning. A very quick project of removing the pipes, trimming them short enough to tune at A440, and fitting tuning slides so that the original pitch would be restored after the recording session, was carried out by the Mander firm. Of course today we would have used one of the fine "early instrument" ensembles and left the organ (and its original temperament) in its original state. But that was then, and I think the Biggs version is a wonderful interpretation of these beautiful works in spite of this misfortune.

The final two organs are once again in churches. The first is the 1704 Renatus Harris in St. Botolph, Aldgate. Renatus was a brother-in-law of Robert Dallam and was born in Brittany, but he was able to have a fertile career in England. The second is the remarkable survival of the 1829 J.C. Bishop & Son in St. James, Bermondsey. This instrument has a sound that is modern enough that we hear nothing that seems “antique.”

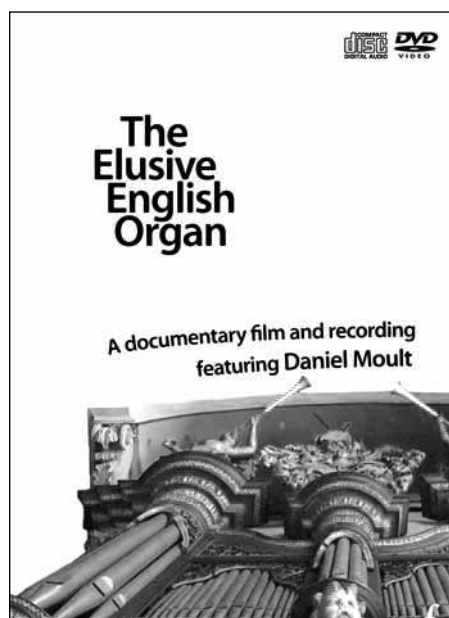
In lieu of a booklet there is an introduction on the video as well as the stoplists of the organ. I’m disappointed, however, with these because they list only the stops with no details, nor compasses of the keyboards. These are important concerns and it is irritating to have to go elsewhere to look them up.

The music on the video is necessarily bits and pieces, but the complete compositions are heard on the CD. Byrd’s *Fantasia in A Minor* from the *Fitzwilliam Virginal Book* opens on the 1653 Robert Dallam organ. I must confess that I have trouble maintaining focus through this piece. The figurations get so complicated and go whizzing by at such speed that I lose interest. The problem is playing fast enough that the underlying theme is coherent, yet not so fast that the passage work loses any musical interest. I think Moul’t’s amazing technique is more than adequate, but I’m not charmed by this piece.

Tomkins’s *A Sad Pavan for these Distracted Times*, we learn in the video, was written in response to the destruction of religious items by Cromwell’s soldiers. This knowledge adds to the poignant beauty of this piece, performed on the 1680 Thomas Dallam organ.

At Adlington Hall we hear Blow’s Voluntary in A, Matthew Locke’s Voluntary in A Minor from *Melothesia*, and Purcell’s Voluntaries in G and d for Double Organ. The Locke opens with some beautiful chromaticism that exploits the mean-tone tuning but it

quickly exceeds the limits of the tuning. The Purcell Voluntary in G explores the unique timbre of the old English Stopped Diapason, this one getting almost into the Quintadena realm. The Voluntary in D Minor, on the other hand, uses the reedy Bassoon of the Choir against the fine blare of the Great Trumpet for this decidedly two-manual work. This approach belies Cecil Clutton’s and Austin Niland’s remark in *The British Organ* that “the English ‘Double Organ Voluntary’, which calls for a Choir organ not much less in power than the Great; and for this purpose the Adlington Choir is not quite strong enough.”



The opening bars of Handel’s Concerto, Opus 4, No. 2, as arranged for solo organ by the publisher Walsh, on the 1749 Thomas Parker organ at Great Packington is fine enough to justify the cost of the whole package. A more elegant Handelian sound than this is beyond imagination.

At St. Botolph on the 1704 Harris we hear a *Piece No. VII in D Minor* by John Worgan that is very attractive. I was surprised by the opening of John Stanley’s Voluntary VIII, Op. 5, No. 8, a piece I’ve often performed. It calls for “Full Organ,” which on most or-

gans I’ve used means “up to the Mixtures,” but this organ has also a Trumpet which makes it “Full Organ,” indeed. Stanley calls for the next sound to be “Std. Diap. or Flute” and Moul’t chooses the latter, which is, of course, a 4’ piping brightly above. The middle movement is quite plainly marked “Swell,” and Moul’t does use the Swell manual for the right hand and the Choir for the left (there’s no indication in the score for this division of hands), but there is no use of the swell device whatsoever. I can’t fathom why Stanley would have named the movement “Swell,” if he didn’t mean to use the expressive powers of this device. We return to the “Full Organ” (with Trumpet) for the third movement, but the “Ecchos” disappoint me. Instead of using the Swell stops including the Trumpet with the box closed, which would have “echoed” the timbre of the Great nicely, he uses a flute combination on the Choir.

The final organ, the 1829 Bishop in Bermondsey, is introduced with a lovely solo on the haunting Swell Hautbois. There is another solo sound that I’m not sure about. It may be an Open Diapason, perhaps with a Stopped Diapason, or is it that French Horn in the Swell? I knew that there were French Horns in 18th- and early 19th-century English organs, but I didn’t know any had survived until recently. We have been indoctrinated by E.M. Skinner that it is necessary to use quite high wind pressures to make a successful French Horn, but obviously the old English organs did not employ such pressures, so the questions arises: “were the French Horns successful?” John Stanley calls for one (although acknowledging that “Diapasons” will serve if one isn’t available), so he must have thought them successful.

This production is an invaluable introduction into the glories of the old English organs. I highly recommend it.

GEORGE BOZEMAN JR.



Casavant Pfrers, Limited - Opus 3755, 1997 - The Congregational Church of Needham, Massachusetts - Photograph by Gary Smith

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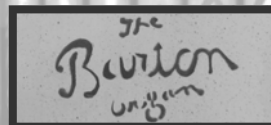
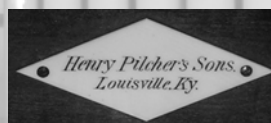
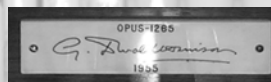
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Möller Organ Factory Fire

ON THE AFTERNOON OF JANUARY 5, 2011, a fire started on the first floor of a metal-sided addition to the historic M.P. Möller Organ factory in Hagerstown, Maryland. First reported at 3:23 pm, it took an estimated 50 firefighters three hours to bring the blaze under control. Eastern Organ Pipes rented a portion of the block-long building; the rest of the space was empty. It is thought the fire started in a spray-painting booth at the rear of the first floor.

The M.P. Möller Organ Company was family-owned until 1989, when it was sold to a limited partnership. M.P. Moller Inc. filed for bankruptcy in August 1992. The OHS American Organ Archives houses all of the company's records, contracts, and drawings.

M.P. Möller
HAGERSTOWN, MARYLAND

Wicks to Suspend Organ Manufacturing

MARK WICK, PRESIDENT of Wicks Organ Co., of Highland, Illinois, has announced that the 105-year-old company will shut down its manufacturing operation over the next few months. After having built more than 6,400 organs, a bad economy and changing tastes in church music have caused the decision. The number of employees has been

• **WICKS ORGAN CO.** •
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reduced from 33 to about 10 and the company will continue to provide organ parts, maintenance, and warranty service. Wicks Organ Company's last major project was a \$1 million restoration of two organs for St. James R.C. Cathedral in Orlando, Florida.



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

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

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



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MR. SEARLES AND THE ORGAN

BY JAMES LEWIS

NEW

American millionaire Edward F. Searles will forever be remembered for his obsession with pipe organs. His most famous project was the construction of the magnificent Methuen Memorial Music Hall that houses the historic 1863 Walcker organ, originally installed in the Boston Music Hall.

Searles had six other organs built for his homes, and one for his own organ factory. At the age of 46, Searles, then an interior decorator, married the fabulously wealthy widow of railroad magnate Mark Hopkins, 22 years his senior. Her death three years later left Searles with a \$30-million fortune. This is the story of his lifetime involvement with the organ, illustrated with magnificent photographs of his many instruments.

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BY STEPHEN L. PINEL

Alvinza Andrews was the most significant mid-19th century organbuilder in the Upstate New York region in the. The company, continued by his son, George, produced about 300 organs over a 67-year period. This 300-page work is the first study of the company. It includes the first complete catalogue of organs built by the firm and is profusely illustrated with over 50 period photographs.

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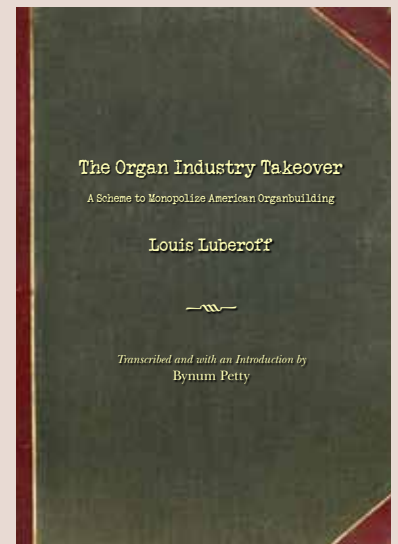
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THE ORGAN INDUSTRY TAKEOVER A SCHEME TO MONOPOLIZE AMERICAN ORGANBUILDING

BY LOUIS LUBEROFF

Louis Luberoff was M.P. Möller's East Coast sales representative and super salesman. In the late 1920s, he developed a systematic plan to monopolize American organbuilding through a large holding company. His notebook, now in the American Organ Archives, contains his candid, informed assessment of the organ industry with an evaluation and recommendation of 44 companies and a complete financial report for each. A fascinating glimpse into the industry at its height.

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The Organ Industry Takeover

A Scheme to Monopolize American Organbuilding

Louis Luberoff

Transcribed and with an Introduction by
Bynum Petty

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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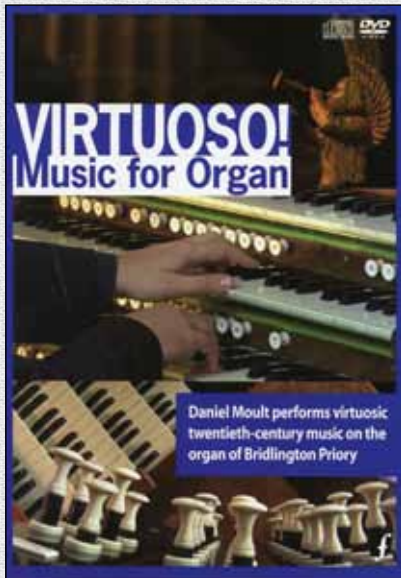
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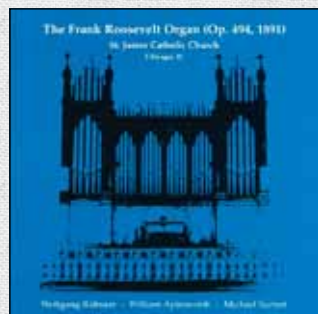
DANIEL MOULT performs virtuosic twentieth-century music on the organ of Bridlington Priory. The twentieth-century saw some of the most audacious works ever composed for the organ. In this film with accompanying CD, acclaimed British organist Daniel Moul performs some of the most exciting and virtuosic of these pieces. From Schmidt to Messiaen he leads us through a bold selection of French, Austrian, Dutch and Australian repertoire.

By presenting the art of the organ virtuoso in close-up detail and with full surround sound, this DVD makes this music both exhilarating and accessible. The organ in Bridlington Priory, UK (1889 Anneessens/2006 Nicholson), with its great power and array of beautiful colors, is the perfect vehicle for such a program.

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ST. JAMES' ROOSEVELT, CHICAGO

Despite fire and neglect, the wonderful 1891 Roosevelt op. 494 of 1891 continues to play (when the weather is right and after several sessions of TLC) in the fully gracious acoustics of St. James' Roman Catholic Church in Chicago. Wolfgang Rübsam, William Aylesworth, and Michael Suratt play on this CD produced by the Chicago Chapter of OHS, compiling from master tapes two selections previously released on LP phonograph records and adding previously unreleased performances, including Michael Suratt's performances from the 1984 OHS National Convention. **\$4.98**



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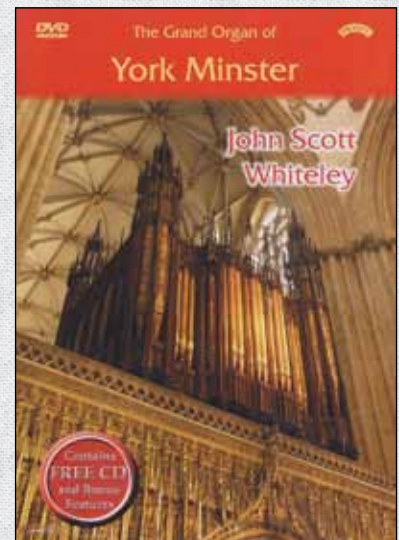
CHRISTOPHER MARKS plays organ music by Seth Bingham, Vol. 2, features rarely heard and never-before-heard works by the French-inspired composer of 20th-century New York City. Marks plays the 4-manual Schoenstein organ of 110 ranks at First Plymouth Congregational Church, Lincoln, Nebraska, bringing to reality the symphonic style of these works. **\$14.98**

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JOHN SCOTT WHITELEY, Organist of York Minster, plays a stunning recital with video images of the cathedral itself, the city of York and many views of his superb playing. There are many closeups of Whiteley in action which would be impossible in a recital.

York Minster was consecrated in the late 15th century and is the largest gothic cathedral in northern Europe. The organ dates to 1829 and has received renovations and additions through 1993. One of the three bonus tracks on the DVD features Whiteley as he demonstrates the stages of the organ's evolution beginning with the most recent work and concluding with the work of William Hill in 1863. Individual stops, as well as ensembles, are heard in a fascinating sonic parade.

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