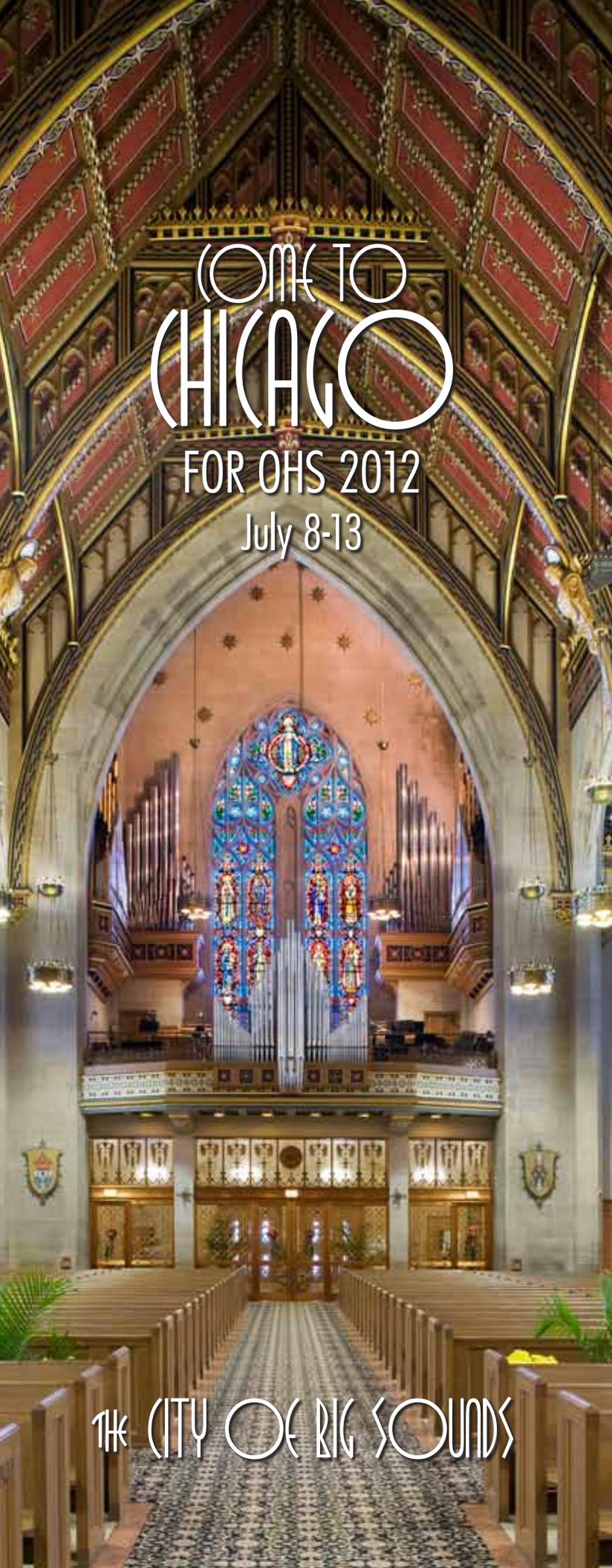


Volume 55, Number 3, Summer 2011

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





COME TO CHICAGO

FOR OHS 2012

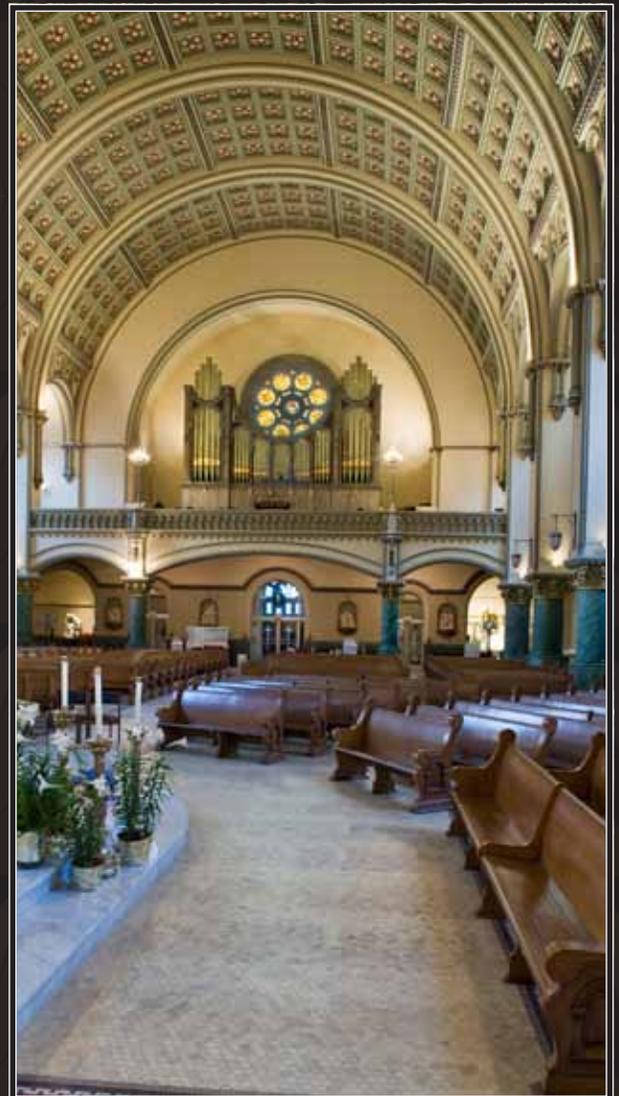
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PHOTOS WILLIAM T. VAN PELT



WHY CHICAGO?

THE CONVENTION WILL COMPLETE what the 2002 convention started—demonstrating more of Chicago’s distinguished pipe organs, from newer, interesting instruments that are frequent participants in Chicago’s music life, to hidden gems that have long been silent.

The Convention events cover the length and breadth of the Chicago area, including northern Indiana venues, and include an evening boat cruise for viewing the magnificent Chicago skyline while you dine.



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Recitalists include many of the Chicago area’s leading organists, along with artists familiar to OHS audiences from previous conventions. Many players have a Chicago connection, and the recitals often feature younger players.



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THE TRACKER

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SUMMER 2011

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ON THE COVER

T.P. Sanborn & Son organ in St. Mark's United Methodist Church, Bloomington, Indiana.

Featured on page 12

PHOTO by WILLIAM T. VAN PELT

From the Executive Director

Dear Members and Friends of the OHS,

Today I sit down to write these notes, having returned just yesterday from a three-day trip to New Hampshire, where I visited a group of important archival holdings of the OHS. Last fall, I saw our book collection housed in the Talbott Library at Westminster Choir College, Princeton, N.J. There, our archivist, Bynum Petty, is overseeing continuing development of the collection of books and periodicals. It is an elegant setting for the most complete collection, worldwide, of books having to do with the history and development of the pipe organ. The holdings in Enfield, N.H., are more mysterious, including important shop records of numerous American organbuilders, ranging from check stubs to records of orders received and organs delivered, and gorgeous drawings of organs in their planning stages.

In Enfield, these treasures are housed in file cabinets, map drawers and boxes, all covered with double sheets of plastic to keep them safe until the prince comes along to kiss the sleeping princess! They are currently not accessible to researchers because there is no finding guide, and few amenities. Many scholars feel that these uncataloged papers are the true gems of our collections because they offer a view into the very heart of organbuilding in the United States, dating back to about 1900. The business records, check books, and ledgers are a goldmine of original material available to the historians of the future, and this material is unique.

Two things are in the works: the American Organ Archives Governing Board has issued a Request for Proposal (RFP) that invites qualified groups throughout the country to submit a proposal that would bring all OHS archival holdings, shop records, and books, together in one place. We hope that sometime in the near future it will be possible to consolidate the complete collection. The proposed relocation will allow the archivist opportunity to extend his current brilliant work of organization to the uncataloged papers, making them available for serious students and scholars.

A grant of \$25,000 has been received from the Joseph G. Bradley Charitable Foundation. This grant will be used specifically to digitize the collection of Skinner material, much of which will be



available online, an exciting new direction that allows the Archives to share its rich holdings with countless numbers of people, many not likely to have the opportunity to visit the collection itself. Online sharing of resources is a very exciting development, pursued by premier collections around the world. We hope this gift will be the first of many, allowing the OHS to develop its collections in a manner that places it in the front rank of American institutions whose mission is to share holdings with a very broad range of interested public, ranging from young enthusiasts to the most seasoned historians.

On a personal note, I have a framed reproduction of one of the large Dom Bédos organ drawings from *L'art du facteur d'orgues* (The Art of the Organbuilder, 1766–78). It makes a grand statement on the office wall, but, in the OHS office it surely invites a companion piece of an American organ—or two. When I visited the Enfield collection with long-time OHS member Ed Boadway, he pointed out to me the great beauty of the drawings from the Aeolian Organ Company. I realize that these, like those of Dom Bédos, are not only instructive, but wonderful works of art. One day, when we can copy them, I would love the opportunity to frame and exhibit such beautiful material.

And finally, capping the visit to Enfield, my generous and enterprising host, Ed Boadway, introduced me to a wonderful group of instruments that are found in his neighborhood.

We saw and played the oldest E.& G.G. Hook (1846) in Charlestown, N.H., a Hook & Hastings (1897) in Newport, an 1875 Hutchings, Plaisted in Woodstock, Vt., as well as a 1932 Estey player organ in Meriden, N.H. Also, in Woodstock, we played a 1986 instrument by A. David Moore, and in his shop saw the parts of the 1834 Alley brought in for rebuilding from Newburyport, Mass. A great treat for me, in Windsor, Vt., was to play the ca. 1826 Lemuel Hedge/1868 S.S. Hamill organ that is known as “The OHS Emblem Organ.”

I guess what was amazing and humbling about these old instruments was their tonal beauty and the fact that they were all working so very well. These instruments are sturdy, their bellows leather is strong and flexible, and the winding is great. The tuning is amazingly good, and the musical value of these little instruments is simply extraordinary.

I came away so happy (again) that I have joined an organization that maintains and celebrates All Pipes—All the Time!

I do look forward to our years of working together!



Jim Weaver



A CALL FOR NOMINATIONS FOR THE 2011 John Ogasapian Book Prize

A CASH PRIZE OF \$1,500 will be awarded by the Organ Historical Society for the most outstanding book related to the pipe organ published during the years 2008–2011.

Books on the study of the pipe organ will be eligible, including the biographical, institutional, technical, cultural, theoretical, musical, geographical and social approaches.

The deadline for nominations is November 30, 2011. Nomination forms may be found on the OHS website.

www.organsociety.org

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FEBRUARY 11 – JUNE 26, 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.

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News & Updates

THE OHS ARCHIVES HAS RECEIVED A \$25,000 GRANT from the Joseph G. Bradley Charitable Foundation, providing funds to produce archival digital images of Skinner drawings in our collection. Since many of the drawings are in poor condition, this grant will allow the drawings to be preserved in a medium that will be accessible to all scholars without further damage to the original documents.



LAURA F. KRZYSTON RETURNED TO the OHS Catalog staff in August 2010. She had previously been with us over the holiday period in 2006. Since earning her bachelor of music degree in organ performance from Virginia Commonwealth University in 2006, Krzyston has held a number of administrative posts while pursuing her musical career as songwriter, keyboardist, and guitarist of Zachariah's Song, a christian band, of which she was a founding member.

WICKS TO MOVE TO NEW FACILITY

Since the present location of the Wicks organ factory is over 80,000 square feet, with buildings dating back to the early 1900s, the decision was made to move to a smaller, more energy-efficient facility, a move that helps reduce overhead and allows Wicks to remain competitive in the organ market. The new location is approximately 100 feet from the current location, allowing the firm to remain in Highland, Ill. Wicks will continue to provide service, warranty, parts, rebuilds, and complete instruments, and will continue to manufacture the Direct Electric™ chest action that has become well known throughout the world.

POT IN THE ORGAN

Wrong notes for the organ of the Church of the Sacred Heart of Cognac, France, Saturday night, when cleaning the instrument, on the eve of Sunday Mass, the feather dusters foundered on “something” stuck in a bellows: it was a package of tobacco that was immediately removed by the discoverer—whose identity was not disclosed—and handed over to police. After verification, the contents of the package was particularly unusual: it was cannabis resin: 80 grams hidden by a stranger who undoubtedly thought he had chosen the best of hiding places. The police have, for now, no trail to trace the owner of the drug. God only knows.

Charente Libre (March 28, 2011).



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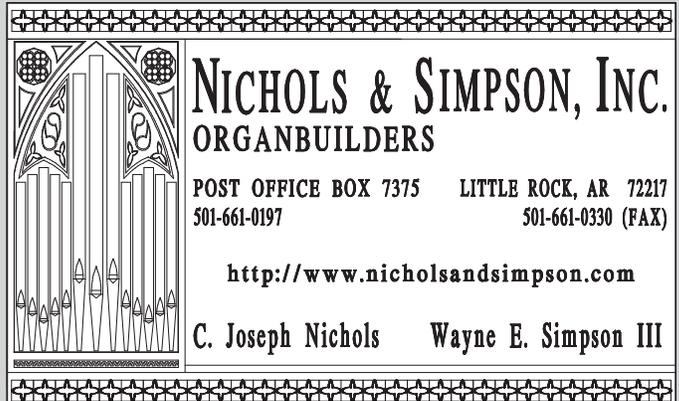
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The 2006 Restoration of the 1883 Thomas Prentiss Sanborn Organ *Indiana University, Bloomington, Indiana*

MICHAEL RATHKE

LIKE SO MANY other 19th-century Hoosiers, the 1883 Sanborn organ did not travel far from home until it was well along in years—roughly 100 of them, in this case. Indianapolis city directories from the 1880s place the factory of Thomas Prentiss Sanborn, organbuilder, “at the terminus of Massachusetts Avenue”—by uncanny coincidence, on the same street as and within half a mile of the present-day location of the organ firm of Goulding & Wood, Inc. First Church Evangelical Association, for which the 1883 instrument was originally built, was less than a mile from Thomas Sanborn’s workshop. With First Church’s 1920 acquisition of a new and larger instrument by Möller, its Sanborn organ was sold to neighboring Immanuel Presbyterian Church, also less than a mile away.

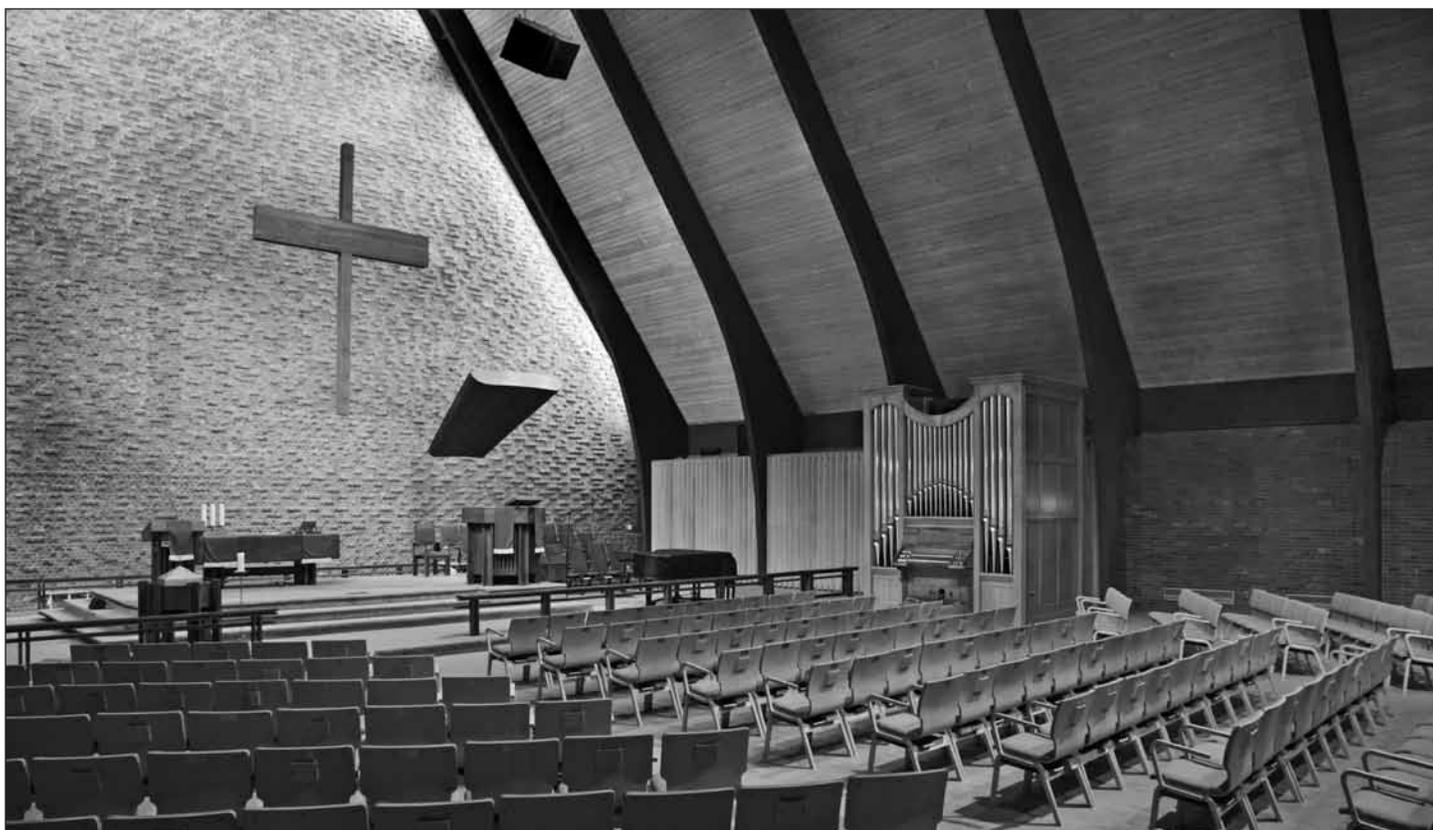
When, in 1987, St. Francis-in-the-Fields Episcopal Church purchased the Sanborn from Immanuel Presbyterian, the journey was again relatively short. The organ went first to the nearby Goulding & Wood workshop, where it underwent a thorough cleaning and repair as well as receiving an attractive new oak case. (The latter was necessitated by the instrument’s freestanding placement in St. Francis’s rear gallery, both previous installations having been within chambers.) The organ then began its most ambitious journey to date—12 miles—to Zionsville, a village on the northwestern edge of Indianapolis. The Sanborn was gratefully received and served a growing con-

gregation well for some 17 years, during which time the sanctuary was expanded twice. The resulting substantial increase in the room’s internal volume came to be a key factor in the parish’s reluctant decision to offer its 14-stop Sanborn for sale and make preparations for an instrument almost twice as large, a II/27 installed by John-Paul Buzard in 2006.

Indiana University’s acquisition of the Sanborn marked a new chapter in the organ’s life in a number of respects. First, it would leave its native Indianapolis for the first time, traveling 50 miles south to the university town of Bloomington. Second, as a keystone within a major music school’s organ program, it would no longer serve a strictly liturgical function, but would be used also for practice, teaching, recitals, and workshops on an almost daily basis. (The organ is presently installed in St. Mark’s United Methodist Church on the edge of the IU campus. The church and university have an arrangement whereby the church houses and insures the organ and uses it for its music program, but the School of Music students have access for teaching, practice, and recitals.) Third, its visibility and usage would be far greater than at any previous time. Where once it was played somewhat infrequently and heard by perhaps 100 people in the course of a week, it would now be played by dozens and heard by several hundred. And finally,

as the first and oldest of several historically-rooted instruments at IU, it would become the *sine qua non* of the organ department’s emerging focus on American organ music and accompanied choral music, much of it dating from the latter half of the 19th century. The Sanborn’s unique status as the sole surviving intact instrument by a highly accomplished Indiana organbuilder made its placement at IU all the more significant.

After 122 years and three relocations, the old and rugged Sanborn was not surprisingly a candidate for significant restoration. Its first move to Immanuel Presbyterian in 1920 had unfortunately been both inexpert and careless. Associated modifications to horizontal tracker runs at that time—including a sideways shift to fit an awkward chamber configuration—placed lateral stresses on the action it had never been designed to tolerate. The situation was compounded by a structurally unstable chamber floor that allowed the key action to sag gradually over the years until the instrument became essentially one grand cipher. Initiated and encouraged by longtime OHS member Joseph Roberts, the 1988 work by Goulding & Wood was as much rescue as repair, and was for the most part well done. Many of the errors from a half-century prior were corrected, but instances of concealed damage coupled with a relatively tight refurbishment budget left multiple items unaddressed.



The Sanborn organ in St. Mark's United Methodist.

PHOTO: WILLIAM T. VAN PELT

The organ's purchase by IU provided a long-overdue opportunity to start with a relatively clean slate. Each component was carefully scrutinized on disassembly and reassembly, and numerous mechanical and cosmetic issues were addressed as a matter of course. But as work progressed, it became clear that the 2006 restorers would face a host of unexpected and unwelcome issues, particularly with respect to the manual key action.

Prior to its arrival in Bloomington, the Sanborn had a mixed reputation as a good organ with a bad action. During its time at Immanuel Presbyterian the reasons were clear: a less-than-meticulous installation, skewed tracker runs, and a sagging building substructure. The key action was somewhat improved by the 1988 work, but such comments as "heavy, plucky, and stiff" were still heard regularly from visiting organists, especially with regard to coupled manuals. Action components began break-

ing with annoying regularity toward the end of the Sanborn's tenure at St. Francis, owing at least in part to residual weakness and wear. In the course of the 2006 work, the entire key action was taken apart, inspected, and refurbished from keyboards to windchest pallets and every point in between. Countless cracked, worn, misaligned, and broken parts were painstakingly repaired and rebushed, with friction to every moving part of the instrument being reduced to an absolute minimum by all available legitimate means.

Two mechanical alterations remained: the original pedalboard had been flat but was changed at some point to a 1920s-style concave/radiating unit; at the same time, the balanced Swell pedal was moved from the far right-hand end of the knee panel to a more central position. These changes have been left for the time being, in part because—unlike most of the prior mechanical work—they had been ex-

tremely well carried out, and because the budget for the 2006 work did not allow us to do otherwise.

The other major aspect of the 2006 restoration included pipework and voicing. Fortunately, much of the pipework turned out to be in relatively good physical condition, especially considering its age and frequent handling, but it was also clear that a number of stops had been deliberately altered. The five wood ranks had been generally left alone apart from nicking and stoppers having been packed with prodigious quantities of beeswax (!), which was relatively easy to remove. The metal flutes and strings had likewise escaped with relatively little meddling. All metal pipework had been fitted with coke tin tuning sleeves, apparently at the time of the 1920s move; these were replaced with aluminum in 1988 and left so in 2006, in large part because of the need for the instrument to remain playable at A440.

A native of New Hampshire and originally a carpenter by trade, Thomas Sanborn received his early organbuilding training with Hook & Hastings, moved west in 1874 and worked with William Horatio Clarke in Indianapolis until the dissolution of Clarke's firm in early 1882, and then built organs under his own name until his retirement in 1901. Thus the IU organ is certainly one of Thomas Sanborn's earliest solo efforts. That it may have been his very first has been suggested but cannot be established at this time, as no Sanborn opus list is known to exist.

Thomas Prentiss Sanborn died in Indianapolis in 1903 "of old age," according to his published obituary. Of an estimated 30 instruments bearing his name, a scant two survive in anything approaching recognizable form. Only one survives relatively intact mechanically and tonally, and Rathke personnel are deeply honored to have had the privilege of restoring it. Our hope is that we have been faithful to the artistry of one of Indiana's finest, albeit least-known, 19th-century organbuilders. We hope also that the restored instrument at Indiana University will place the name of Thomas Prentiss Sanborn, organbuilder, back alongside his better-known Hoosier colleagues', whose distinguished ranks include Clarke, Giesecke, Prante, and Van Dinter.

T. P. Sanborn & Son,

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Indiana; Rev. Dr. J. H. Castle, Toronto, Canada; Rt. Rev. Bishop Dudley, Louis-
ville, Kentucky, and all other clergymen whose churches we have furnished in-
struments.

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22



Compared with the flutes and strings, however, the principals had fared less well. Upon first examining them, we were dismayed to find that much of the original bold nicking had been crudely rubbed out, many windways had been pinched almost shut, and upper lip bevels had been sharpened to a knife's edge, as opposed to the more blunt skiving typical of the period. Upper/lower lip alignment was erratic, some of which appeared to have been caused by aggressive re-skiving; in terms of speech, the diapasons were uncharacteristically inconsistent, as well as being curiously flat dynamically from bass to treble. Initially, it seemed that at best we would be able to make some informed guesses and then attempt to create, essentially out of whole cloth, an idiomatic sound based on our experience with other North American instruments of the period.

Happily, the clouds ended up showing significant silver linings. First, there was no evidence of cutups having been altered anywhere in the organ. Second, whoever revoiced the principals had worked in evident haste, for we discovered in each rank two or three pipes in various portions of the

compass that had been overlooked, at least with regard to the languid and lower lip: none of the nicking had been disturbed; windways appeared to be original (surprisingly generous even by 19th-century standards); and the languids' top surfaces, bevels, and lower leading edges bore a reassuring accumulation of dirt and grime. Now we had a benchmark for our efforts, and we were able to proceed with restorative voicing more confidently than would otherwise have been possible.

The 1883 Sanborn's restoration, begun in early 2006, was completed in time for the 2007 Organ Historical Society convention, at which time it received OHS Historic Organ Citation 355 prior to being featured in a superb recital by consultant Christopher Young of the IU faculty. Portions of Dr. Young's convention recital are featured on the CD *Historic Organs of Indiana*, which is available through the OHS catalogue.

Above: The Sanborn Organ Factory, behind a residence. Indiana Historical Society.

Left: 1884 advertisement for T.P. Sanborn & Son, Organ Builders



THE ORGAN

GREAT (61 NOTES)

- 8 Open Diapason (1–21 zinc in facade, 22–61 common metal on chest)
 - 8 Dulciana (13–61 spotted metal)
 - 8 Melodia Treble (13–61 pine)
 - 8 Unison Bass (1–12 pine, stopped)
 - 4 Octave (1–4 zinc in facade, 5–61 spotted metal on chest)
 - 4 Flute D'Amour* (1–49 stopped pine; 50–61 open common metal)
 - 2 Super Octave (1–61 spotted metal)
- Swell to Great
- * *Originally a Twelfth per stop action inscription. Flute D'Amour appears to date from the 1920s.*

SWELL (61 NOTES, ENCLOSED)

- 16 Manual Bourdon (from C⁰, 13–61 pine)
 - 8 Stopped Diapason Bass (1–12 pine, German blocks)
 - 8 Gedeckt Treble (13–49 pine, sunken English blocks; 50–61 open common metal)
 - 8 Salicional** (13–61 spotted metal, roller beards 13–49)
 - 8 Aeoline (13–61 spotted metal, without beards)
 - 4 Flute Harmonic (1–61 common metal, harmonic from F[#])
 - 2 Flageolet (1–61 spotted metal)
 - 8 Oboe (13–61 zinc and spotted metal, double taper)
 - 8 Bassoon (1–12 zinc and spotted metal, double taper)
- Tremolo
- ** *Added on a jump slider, likely in the 1920s.*

PEDAL (27 NOTES)

- 16 Pedal Bourdon (1–27 pine)
- Great to Pedal
- Swell to Pedal

MECHANICALS

- Bellows Signal
- Great to Pedal reversible pedal
- Great Forte pedal
- Great Piano pedal

THE 2006 RESTORERS

Ilze Akerbergs
 Viera Efflerová
 Andrew Gingery
 John Goulding
 Laura Potratz
 Michael Rathke
 Walter Smith†
 Elaine Sonnenberg

The Organs of Bethany College

Lindsborg, Kansas

KYLE JOHNSON

BACKGROUND AND EARLY INFLUENCES

SWEDISH IMMIGRANTS established homesteads in the Smoky Valley region of central Kansas throughout the 1860s. However, it was the arrival in 1869 of a group from Värmland, led by Olof Olsson, a 28-year-old Lutheran pastor, that effectively solidified the community of Lindsborg.¹ Two months after his arrival, Olsson established Bethany Evangelical Lutheran Church.

Olsson had studied music intensively in Sweden. At one time it seemed quite likely that he would become a church organist. The Swedes brought with them to Kansas the heritage of great music in the Lutheran Church.²

Pastor Olsson established the first choirs in the Lindsborg area, painstakingly teaching members how to read music.³ His successor as pastor, Carl Swensson, organized a school in Bethany Church's sacristy that in a few years would become Bethany College.⁴ Classes were first held during the 1881–82 academic year.⁵ In the second year, instruction in "vocal and instrumental music"⁶ was offered by Professor John T. Anderson⁷ and by the third year, 1883–84, the college curriculum was expanded to include a "music department," with instruction in "piano, organ, and vocalization."⁸ Since a building did not exist on the new campus that could house a pipe organ until at least 1887, it is logical to assume that the earliest organ instruction was offered on the pipe organ at Bethany Church, making this instrument the "first organ of Bethany College."

1. Emory Lindquist, *Smoky Valley People: A History of Lindsborg, Kansas* (Lindsborg, Kans.: Bethany College, 1953), 2–5.

2. Lindquist, *Smoky Valley People*, 60.

3. *Ibid.*, 60–61.

4. Lindquist, *Bethany in Kansas: The History of a College* (Lindsborg, Kans.: Bethany College Publications, 1975), 1.

5. Lindquist, *Bethany in Kansas*, 4–5.

6. *Lindsborg (Kansas) Smoky Valley News* (September 22, 1882).

7. Lindquist, *Bethany in Kansas*, 8. Later in the book, however, Lindquist lists the instructor's name as "J.F. Anderson." See *ibid.*, 138.

8. *Ibid.*, 9.

Church archives mention an organ of eight manual stops (one manual?) and one Pedal stop situated in the former east balcony above the altar. Built in 1881 by C.J. Lindvall of Moline, Illinois, it cost \$1,000 plus shipping and installation.⁹

THE 1881 C.J. LINDVALL ORGAN IN BETHANY CHURCH

A notice in the *Lindsborg Localist* allows us to approximate the date of the organ's installation as July 1881. The paper reported that "Mr. Lindvan [*sic*] and Mr. Lind, the builder and assistant, left Moline for this place on the 28th" of June 1881.¹⁰ Installation must have lasted less than one month, for the July 28 edition of the same paper mentioned the "organ's pealing notes."¹¹ Church archives indicate this organ was sold to a congregation in Salt Lake City, Utah, in 1905, when it was replaced by an instrument built by George Kilgen & Son of St. Louis, Missouri.¹²

OLD MAIN CHAPEL'S FIRST ORGAN

Shortly after its founding, overwhelming enrollment numbers made it clear that Bethany College's facilities needed to be expanded quickly. Planning began in 1885 for an enormous building that would become known as Old Main. Purported to be the "largest and best" school structure in Kansas, Old Main was dedicated on June 2, 1887.¹³ A chapel wing, seating 850, connected through the second and third floors.

Events were organized to raise funds for a pipe organ for Old Main Chapel as early as August 1886, when the Bethany

9. Charlotte Ternstrom and Daniel J. Jaeckel, "Bethany Evangelical Lutheran Church, Lindsborg, Kansas: Jaeckel, Inc.," *The American Organist* 33, no. 5 (May 1999): 46–47.

10. *Lindsborg Localist* (June 30, 1881).

11. *Lindsborg Localist* (July 28, 1881).

12. Ternstrom and Jaeckel, "Bethany Evangelical Lutheran Church," 46.

13. Lindquist, *Bethany in Kansas*, 12–14.



The 1887 Moline organ in Old Main Chapel

Organ Society gave a “very pleasant and successful ice cream supper at the dining halls of the Dormitory.”¹⁴ In March 1887, on two consecutive evenings, fundraising concerts were given to benefit both the college band and the Organ Society by a “Prof. Heine,” a blind violinist, along with his wife and daughter.¹⁵ In May 1887, President Swensson gave a public lecture, in Swedish, entitled “School Life.” Admission was 15 cents.¹⁶

Installation of the new chapel organ lasted through the spring of 1887 and, on May 20, the *Smoky Valley News* reported “The pipe organ is now completed.”¹⁷ The two-manual, 28-stop stop¹⁸ instrument is identified in the 1887–88 college catalog as having been built by the Moline Pipe Organ Company. The purchase price was \$3,000 and it was described as “the best and largest organ in the State.”¹⁹

The ultimate fate of the Moline organ is unknown. A 1921 *Lindsborg News-Record* article mentioning the construction of the chapel’s second pipe organ, noted that “a place will be found for the chapel organ elsewhere.”²⁰ In a 1928 letter, Bethany College President Ernst Pihlblad offered the “old Moline organ” as “parts” for the first Presser Hall organ.²¹ These instruments will be described further in this article.

14. *Smoky Valley News* (August 13, 1886).

15. *Smoky Valley News* (April 1, 1887).

16. *Smoky Valley News* (April 29, 1887).

17. *Smoky Valley News* (May 20, 1887).

18. Lindquist, *Smoky Valley People*, 103.

19. All Bethany College catalogs courtesy Bethany College archives.

20. *Lindsborg (Kansas) News-Record* (March 18, 1921).

21. Pihlblad to Möller, December 20, 1928. All Möller correspondence and other documents courtesy of the OHS American Organ Archives.

LING AUDITORIUM’S FIRST ORGAN

By 1895, the *Messiah* Festival (performances began in 1882 and the oratorio’s annual performance had become a tradition) had become increasingly popular, and President Swensson reasoned that, if a large auditorium were built for *Messiah* performances, increased attendance would translate into greater income for the college. In July 1895, the college board of directors granted permission for the Ling Association, a local organization established by Swensson, to construct an auditorium, provided the college was in no way held financially responsible. Using donated lumber, modest fundraising, and free labor, the new, all-wood, octagonal Ling Auditorium was built and, within three months, dedicated in October 1895.²²

The speed of construction of the auditorium’s new pipe organ was just as astounding. At the end of August 1895, only two months after board approval, it was reported in the *Lindsborg News* that:

The new grand pipe organ for the Auditorium is practically finished. It is twenty feet high, twelve feet wide, and ten feet deep. It is a \$2,000 organ, but by corresponding and using the telegraph wires liberally, the management bought the instrument for only \$600. The organ is new, built on a plan made by Prof. Krantz. The auditorium people are to be congratulated upon the unprecedented bargain made by them.²³

The paper later reported that the organ was shipped on September 16²⁴ and a later news item identified the builder: “The

22. Lindquist, *Bethany in Kansas*, 31–32.

23. *Lindsborg (Kansas) News* (August 30, 1895).

24. *Lindsborg News* (September 20, 1895).

organ arrived here Sunday over the M.P. [Missouri Pacific Railroad] Weight 7,210 pounds. It is no small organ. The Jackson Pipe Organ company, Washington, Iowa, made it.”²⁵

Records provided by Margie Lasek of the Washington County (Iowa) Genealogical Society indicate the Jackson Pipe Organ Company was organized around 1895,²⁶ the same year the auditorium organ was built. Could Bethany College have gotten such a “bargain” on this pipe organ—\$600 for a \$2,000 instrument—because this fledgling company was trying to establish itself? The October 4, 1895, edition of the *Lindsborg News*, detailing the lavish auditorium dedication festivities—including the use of the new pipe organ—contained the following article that tends to support this theory:

The Jackson Pipe Organ Company believes [*sic*] in advertising. They paid \$15 for the privilege of having placed on the pipe organ used in the Auditorium the words, “Jackson Pipe Organ Co., Washington, Iowa. [*sic*]²⁷

The Jackson Pipe Organ Company quickly failed. In the *History of Washington County, Iowa*, Howard A. Burrell railed against industries that sprouted up in that area, took local investment dollars, and ultimately failed. He writes:

In this same category let me place, say, “The Jackson Pipe Organ Co.,” and several other sells like that. I still have a certificate, No. 11, of five shares in that delectable thing. It was one of the nuttiest things I ever did fall into, as into an open well on a dark night, and there are others who struggled in that same Black Hole. The various attempts to get factories here have been sad, tearful things. It is jollier to nurse sickly twins and triplets than to raise “infant industries” on bottles of protection. Pause right here, gentle readers, and let the dupes weep into cuspidors.²⁸

The fate of the Jackson instrument is unknown.

LING AUDITORIUM'S SECOND PIPE ORGAN

Either the Jackson organ installed in Ling Auditorium was unsatisfactory from the beginning, or it was never intended to be permanent. The 1895–96 college catalog contained a full-page advertisement for the M.P. Möller Organ Company of Hagerstown, Maryland, stating that “Moller [*sic*] has built a \$5,000 pipe organ for the Ling Auditorium at Bethany College, Lindsborg, Kas. [*sic*]” The advertisement may have

25. *Lindsborg News* (September 27, 1895).

26. Kathy Fisher, *A History of Washington County, Iowa* (Washington, Iowa: The Washington County Historical Society, 1978), 113. The company had been based in Chester, Illinois, from 1879 to 1894. See David Fox, *A Guide to North American Organbuilders* (Richmond: Organ Historical Society, 1991), 131.

27. *Lindsborg News* (October 4, 1895).

28. Howard A. Burrell, *History of Washington County, Iowa: From the First White Settlements to 1908*, Vol. 1 (Chicago: S.J. Clarke Publishing Company, 1909), 347. Accessed via Google Books.

been premature because an almost identical Möller advertisement appeared in the March/April 1896 edition of the college newspaper.²⁹ Apparently the organ was not installed until later in 1896, perhaps not even until the next school year. It is possible the delivery of the organ was delayed by the 1895 fire that completely destroyed the Möller factory in Maryland, along with all its records.³⁰

THE 1896 MÖLLER, OPUS 141, IN LING AUDITORIUM DURING A MESSIAH PERFORMANCE

An e-mail from Stephen Pinel, former archivist of the Organ Historical Society, suggests this instrument was Möller’s Opus 141, of three manuals and 33 stops. Later correspondence from M.P. Möller to Bethany College estimated the size of the instrument at “about twenty-two registers or sets of pipes.”³¹ The building of this instrument began a long relationship between Bethany College and the Möller company, which would build five instruments for the school.³² Möller often advertised in college publications, and Bethany actively promoted Möller’s instruments—a letter from Möller to President Pihlblad stated that it was the builder’s understanding that Bethany College was the first school to use a Möller organ.³³

OLD MAIN CHAPEL'S SECOND PIPE ORGAN

As early as May 1920, plans were being made to replace the 33-year-old Moline organ in Old Main Chapel with a new and larger Möller organ. The contract for this new instrument was approved by the college board of directors by March 1921.³⁴ This three-manual instrument featured electropneumatic action, a detached console,³⁵ “all the latest improvements such as the harp effect,” and was to be one of the largest pipe organs in the Midwest.³⁶ The article announcing the contract signing noted, “. . . only by affording the students the

29. *Bethanys Budbärare* (March/April 1896).

30. Bynum Petty, “Mathias Peter Möller, Dean of Organbuilding: Reflections on the Sesquicentennial of His Birth,” *The American Organist* 38, no. 9 (September 2004): 68.

31. Möller to Bethany College treasurer Jens Stensaas, December 17, 1928.

32. The order for a sixth instrument, listed as Opus 309 of two manuals and ten stops, was entered in the Möller contract ledger on July 30, 1900. The organ was to cost \$300. Below this entry, however, is written the following: “This contract null: organ never built. Op. 309.” This writer found no other reference to this instrument.

33. Möller to Pihlblad, May 4, 1926. Whether this was specifically the opinion of M.P. Möller himself is uncertain. Though the letter is attributed to M.P. Möller, the letter is shown to have been dictated by “EOS” (E.O. Schulenberger), rather than “MPM” as is found in other correspondence.

34. *Lindsborg News-Record* (March 4, 1921).

35. *Bethany Messenger* (October 28, 1921).

36. *Lindsborg News-Record* (March 4, 1921).

best equipment, can Bethany hope to maintain the reputation secured thru long years of patient and untiring work.”³⁷

The earliest announcements stated the organ was contracted to cost \$10,000.³⁸ The Möller contract ledger lists this same figure.³⁹ By the time installation began in the fall of 1921, however, the *Bethany Messenger* was reporting the cost as \$15,000.⁴⁰

Organ Historical Society records list this instrument as Möller’s Opus 3093, of three manuals and 66 stops. The actual number of ranks is unclear, but several years later it was described in the *Lindsborg News-Record* as having 19 sets of pipes.⁴¹ Even though the organ was apparently “not yet quite complete,”⁴² the October 28, 1921, dedication was played by Professor Hagbard Brase, who taught at Bethany from 1900 until 1953,⁴³ assisted by soprano Nelle Bryant-Riecks and her accompanist-husband Professor George Riecks. A review in the *Bethany Messenger* stated:

The organ is without doubt one of the best concert instruments in Kansas and it is to be expected that recitals from now on will be of frequent occurrence. With two new practice organs to be installed soon Bethany will have one of the best equipped organ departments west of Chicago. This means that in the course of a few years a large department will be built up, in fact Bethany should become the logical center of the whole southwest for a distinctive organ school.⁴⁴

The following year, two organists of note played at Old Main Chapel. Pietro Yon played a recital in May that included his *Gesù Bambino* and *American Rhapsody*.⁴⁵ On December 17, 1922, Marcel Dupré gave the only Kansas performance on his first transcontinental tour of the United States.⁴⁶ The final work on his program was an improvised symphony based on themes provided by Bethany music faculty members. The *Lindsborg News-Record* reported that Hagbard Brase supplied the theme for the Scherzo, adding, “Mr. Dupré’s manager stated after the program that the Scherzo was the best the organist had ever played.”⁴⁷

The two practice organs referred to in the quote above were, according to OHS records, Möller’s Opus 3249 and Opus 3250, both of two manuals and eleven stops. The *Lindsborg News-Record* reported that the instruments arrived at the

37. *Bethany Messenger* (March 4, 1921).

38. *Lindsborg News-Record* (March 4, 1921).

39. Möller contract ledger, August 6, 1921.

40. *Bethany Messenger* (October 1, 1921).

41. *Lindsborg News-Record* (January 3, 1929).

42. Pihlblad to Möller, November 3, 1921.

43. Lindquist, *Bethany in Kansas*, 140.

44. *Bethany Messenger* (October 29, 1921).

45. *Bethany Messenger* (May 13, 1922).

46. *Lindsborg News-Record* (December 15, 1922).

47. *Lindsborg News-Record* (December 22, 1922).

college by mid-December 1921, and were to be installed in rooms on either the second or third floors of Old Main.⁴⁸ Both organs employed electropneumatic action.⁴⁹ The ultimate fate of these instruments is unknown.

PRESSER HALL’S FIRST PIPE ORGAN

Well before the new chapel pipe organ was fully paid for, in April 1923, the *Bethany Messenger* ran an article detailing the need for a new music hall on campus. In describing the success of the 1923 *Messiah* Festival season, the paper stated:

On Sunday evening the auditorium proved to be too small and it was conservatively estimated that more than a thousand persons were refused admittance due to lack of sufficient seating space to accommodate them. The lamentable part of it was that most of these people were from outside of Lindsborg some having driven more than a hundred miles in a regular western Kansas windstorm to hear the Bethany Oratorio Society in its 124th rendition of Handel’s masterpiece only to be forced to return without hearing it.

The article ended with: “If the growth of the ‘Messiah’ chorus and Bethany is to go on unhampered we must have a new music hall.”⁵⁰

Upon learning of Bethany’s plans to construct a new auditorium, Möller actively lobbied for the contract to build a new organ for the hall. In November 1924, M.P. Möller wrote a letter to President Pihlblad, hinting that he would be happy to bid for a new organ for the hall, saying: “We would be very glad to estimate with you.”⁵¹ Again, in May 1926, in response to an invitation to attend a concert in Lindsborg, Möller wrote:

. . . as we understand your new enterprise involves a pipe organ, which organ we expect to build, it is our intention, when the organ matter comes up, to participate in a real substantial way in a Möller Organ . . . I understand that Lindsborg was the first School that used a Möller Organ, and as we have supplied your equipment ever since we hope to do so in the final result, and, as I have stated before, you will find when you come to received proposals that quality considered you will find that our assistance to the cause will be an interesting one.⁵²

Shortly after construction began on the new auditorium, in July 1928, M.P. Möller again wrote to Pihlblad:

You know we built the organ you had in your old auditorium about thirty years ago, during Dr. Swensson’s administration, so it would be a special pleasure for us to have the privilege of building the organ for your new auditorium. I would be pleased to hear what we can do for you.⁵³

48. *Lindsborg News-Record* (December 16, 1921).

49. *Lindsborg News-Record* (July 7, 1922).

50. *Bethany Messenger* (April 7, 1923).

51. Möller to Pihlblad, November 23, 1924.

52. Möller to Pihlblad, May 4, 1926.

53. Möller to Pihlblad, July 6, 1928.



The 1881 Lindvall organ in Bethany Church

President Pihlblad wrote to Möller that same month to say that, yes, the college hoped to install a pipe organ in the new auditorium, but that the school was too preoccupied with raising funds for construction to entertain the thought at that time.⁵⁴

This situation changed in late 1928, when no fewer than three representatives of Bethany College wrote separately to Möller, inquiring about the construction of an organ for the new auditorium. In one of these, dated December 12, Bethany College treasurer Jens Stensaas wrote that the college needed a new organ by the opening of the next *Messiah* Festival on Palm Sunday, about three-and-one-half months away. Five days later, M.P. Möller responded with thinly-veiled amazement that Bethany hoped to have an organ in such a short period of time. Möller proposed that the pipework from the

54. Pihlblad to Möller, July 12, 1928.

Ling Auditorium organ, along with a few “necessary additions,”⁵⁵ be reused in an otherwise completely new organ.⁵⁶

Construction began at once. The Möller factory specification sheet indicates three new ranks of pipes were added to the original pipework: the Great 8’ Open Diapason and 8’ Dulciana, and the Swell 8’ Salicional. The old Swell Salicional was reused as a Vox Celeste. The organ was voiced on 5” wind pressure.⁵⁷ A letter from January 1929 indicates the old Great 8’ Open Diapason became the Swell 8’ Open Diapason.⁵⁸ A Möller factory order to a “Mr. Capaldi” concerning the revoicing of the reeds, notes: “Mr. Schulenberger requests that you make these reeds with a little pep in them.”⁵⁹ A later factory specification sheet stated:

This organ must be playing March 20th, without any excuse for big Music Festival. Old pipes and details as per builders [*sic*] specification sent . . . Ship if possible first week in February. This is not to be set aside for any contract.⁶⁰

The organ arrived at the college on February 19, 1929.⁶¹ M.P. Möller himself, and his daughter Martha, traveled to Lindsborg to attend the auditorium’s dedicatory *Messiah* performance on Sunday, March 24, as “guests of honor.”⁶² Soon after, M.P. Möller wrote a warm letter to President Pihlblad, saying:

. . . it was certainly a pleasure and really more than a pleasure for me to be with you on Palm Sunday and hear the wonderful music rendered by your great musical organization and chorus, as well as orchestra. It was beyond my expectations, and I cannot express myself fully even in a letter on the wonderful work you are doing, not only for your own people in Kansas, but your College is known everywhere for its great oratories of music.⁶³

55. Möller to Stensaas, December 7, 1928.

56. Telegram from Möller to Pihlblad, December 24, 1928.

57. Möller organ factory specification sheet, December 28, 1928.

58. Möller to their representative H.E. Toenjes, January 18, 1929.

59. Möller factory order, January 5, 1929.

60. Möller factory order, December 28, 1928.

61. Telegram from Bethany College to Möller, February 19, 1929.

62. *Bethany Messenger* (April 1, 1929).

63. Möller to Pihlblad, April 3, 1929.

This organ was Möller's Opus 5492, of three manuals and 61 stops. According to the 1928 factory specification sheet, the majority of these "stops" consisted of couplers, sub- and super-couplers. As far as actual pipework, only 27 ranks of pipes are listed.⁶⁴ Möller quoted a "special price" of \$6,000 for the organ, adding: "In fact, we have no idea of making a cent of profit out of the transaction, and it is a toss-up whether we will even make expenses."⁶⁵ Regardless, four days later, on Christmas Eve, M.P. Möller stated in a telegram that he was personally subscribing \$500 towards the organ.⁶⁶

PRESSER HALL M.P. MÖLLER ORGAN, OPUS 5492 (1929)

*All pipework not identified as "new"
is from Möller Organ, Op. 141 (1896)*

GREAT (ENCLOSED, 61 NOTES)	SWELL (ENCLOSED, 73 NOTES)
8 Open Diapason (new, 40 scale, wood basses)	16 Bourdon (49 pipes)
8 Gamba (49 pipes)	8 Open Diapason (old Gt. 8 Open Diapason)
8 Doppel Floete	8 Stopped Diapason (61 pipes)
8 Melodia (Ch.)	8 Salicional (new, 60 scale)
8 Dulciana (new, 56 scale)	8 Vox Celeste (t.c., 61 pipes, old Sw. Salicional)
4 Flute d'Amour (Ch.)	8 Aeolina (61 pipes)
4 Octave	4 Violina (61 pipes)
2½ Twelfth	4 Flute Traverso (61 pipes)
2 Piccolo	2 Flautina (61 pipes)
8 Trumpet	Cornet III (183 pipes)
Tremulant	8 Oboe
Great 16, Unison Separation, 4	Tremulant
Swell to Great 16, 8, 4	Swell 16, Unison Separation, 4
Choir to Great 16, 8, 4	Choir to Swell 16, 8, 4
PEDAL (32 NOTES)	CHOIR (ENCLOSED WITH GREAT, 61 NOTES)
16 Open Diapason	8 Violin Diapason
16 Bourdon	8 Dulciana (Gt.)
16 Lieblich Gedeckt (Sw. 16 Bourdon)	8 Melodia (49 pipes)
8 Octave (ext. 16 Diapason)	4 Flute d'Amour
8 Flute (ext. 16 Bourdon)	2 Piccolo (Gt.)
Great to Pedal 8, 4	8 Clarinet (49 pipes)
Swell to Pedal 8, 4	Tremulant
Choir to Pedal 8	Choir 16, Unison Separation, 4
	Swell to Choir 16, 8, 4

3 General pistons
4 Divisional pistons each Great, Swell, Choir, and Pedal
Great to Pedal reversible
Great-Choir and Swell expression pedals
Crescendo Pedal
Sforzando

64. Möller organ factory specification sheet, December 28, 1928.

65. Möller to Pihlblad, December 21, 1928.

66. Telegram from Möller to Pihlblad, December 24, 1928.

In April 1929, the *Bethany Messenger* reported that Francis J. Plym, a Swedish immigrant and industrialist living in Niles, Michigan, sent the college \$6,000 for the new instrument, which was then named the "Francis J. Plym Organ" in his honor. The newspaper article reprinted a letter from Plym to President Pihlblad, which included:

I am therefore enclosing my check for \$6,000 for payment of this organ and hope this instrument will be the means of giving happiness and joy to your many friends who come to the Messiah Festival and such other splendid activities as you have from time to time.⁶⁷

The Möller was replaced in 1976 by an 80-rank Reuter designed by Paul Bunjes. It was purported to be "larger than any other on a university or college campus in the Great Plains area."⁶⁸

On March 24, 1976, the 1929 Möller was purchased for installation in Brown Auditorium on the McPherson College campus at McPherson, Kansas. The auditorium had been designed with chambers to accommodate a pipe organ, but only an electronic substitute had been installed when the building was completed in 1960. The Möller's 115-year-old pipework can still be heard in Brown Auditorium today.

FROM THE PAST TO THE FUTURE

In addition to the Reuter instrument in Presser Hall, there is a II/8 1974 Reuter organ in the chapel in Burnett Center,⁶⁹ and a small two-manual tracker practice organ, built by Klug and Schumacher, in a classroom in the studio wing of Presser Hall. In late 1977 the college acquired, for \$12,800, a six-stop Rieger portative.⁷⁰

The college is currently raising funds for the construction of a new chapel that will house a new pipe organ. In terms of curriculum, organ professor Melody Steed has developed a sacred music training program in an effort to keep Bethany in the forefront. Such an emphasis clearly reflects the importance the founders of Lindsborg and Bethany College placed on organ playing and its instruction within the context of the rich musical heritage of the Lutheran church.



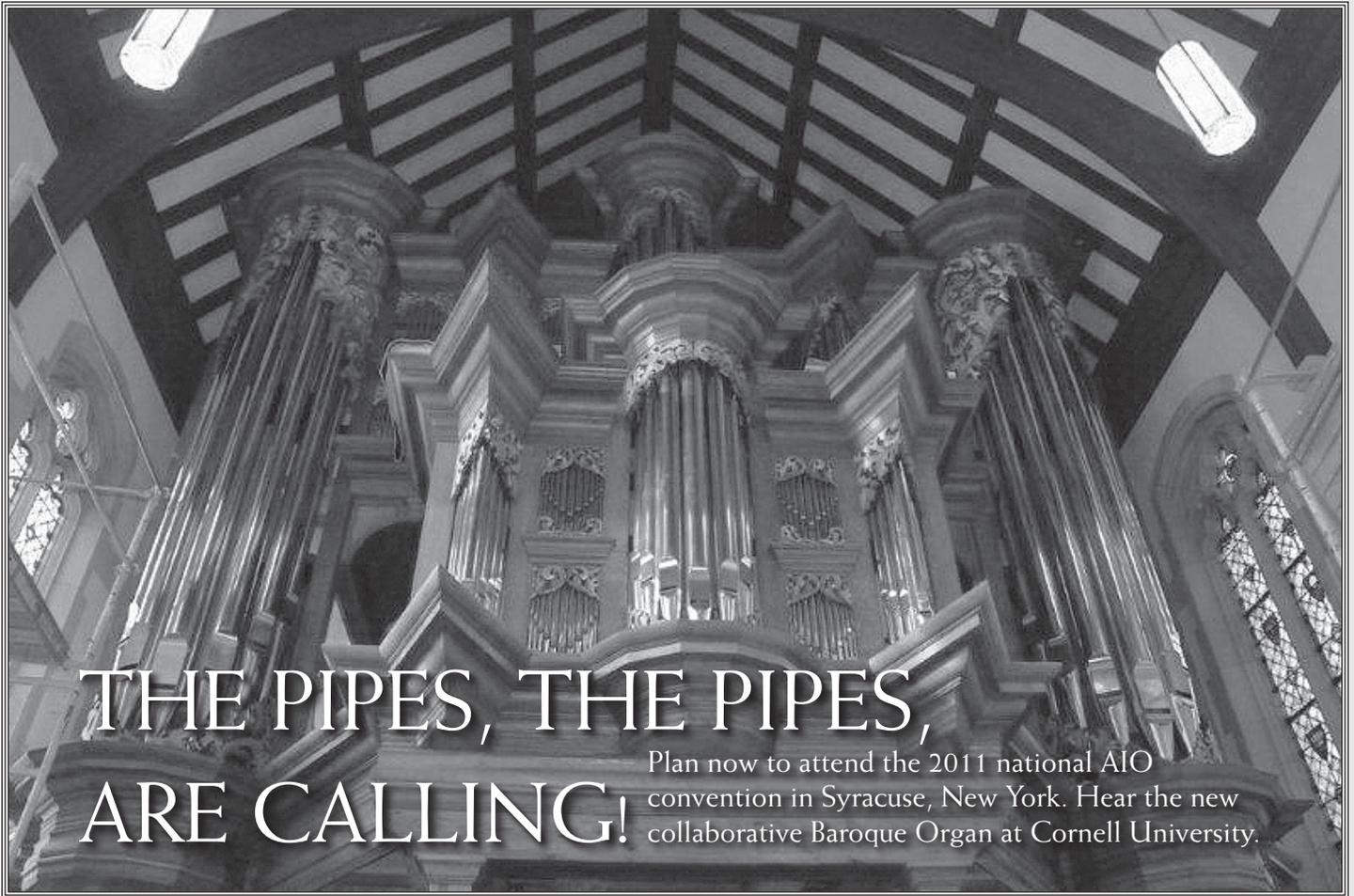
Kyle Johnson is coordinator of chapel music and university organist, and lecturer of music, at California Lutheran University in Thousand Oaks, California. He holds music degrees from Bethany College, Indiana University, and the University of Missouri-Kansas City. His in-depth doctoral paper on the subject at hand is available at the American Organ Archives.

67. *Bethany Messenger* (April 27, 1929).

68. *Salina (Kansas) Journal* (November 11, 1975).

69. Reuter Organ Company, http://www.reuterorgan.com/assets/opus_list_page/Opus%20List_web_state.pdf (accessed December 8, 2009).

70. *Bethany Messenger* (January 20, 1978).



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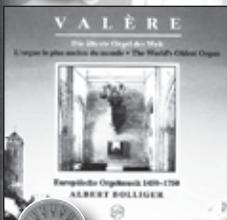
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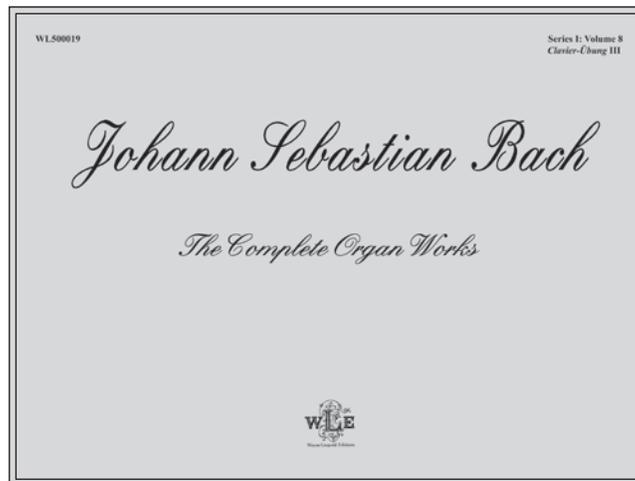
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An American Bach Edition at Last

Johann Sebastian Bach: The Complete Organ Works, Volume 8, *Clavier-Übung III*. George B. Stauffer, general editor; Quentin Faulkner, performance issues editor; Eleanor McCrickard, in-house and associate editor. Wayne Leupold Editions, \$58.

The first volumes of a scholarly edition of Bach's complete works began to appear in the 1850s under the auspices of the then recently-formed Bach Gesellschaft,

and although some Bach organ works had appeared in print earlier in the 19th century, it was not until then that Bach's complete organ music (as then known) first became available in a contemporary, well-edited printing. A few Americans were among the early subscribers. Other versions were to follow, especially in the 20th century, some with a special purpose (as with Marcel Dupré's heavily-edited didactic version), and many capitalizing on the latest Bach scholarship. As one might expect, several are German editions, from the original Bach Gesellschaft one to Bärenreiter's fairly recent *Neue Bach Ausgabe*, but there are also British, French, and Italian editions, all edited by European musicologists and performers. The editors of these European editions are a veritable Who's Who of 19th- and 20th-century Bach scholars who have built upon and refined the work of the original Bach Gesellschaft editors with their ongoing researches, discoveries, and historical interpretations. Even the ubiquitous Widor-Schweitzer edition, published in America by Schirmer, was edited by two Europeans. The Kalmus edition, also published in the United States, is nothing but a reprint of one of the older German Peters editions; the Dover edition yet another reprint of an older Bach Gesellschaft version. The originals of these inexpensive reprints have long since been supplanted by more up-to-date editions, although many American students still get their first taste of Bach from them.



But, excepting some of the chorale prelude sets (*Orgelbüchlein*, Eighteen, and Schübler), there has been no serious attempt by American scholars to take on the task of editing Bach's entire output for the organ. Until now. George Stauffer, Quentin Faulkner, and Christoph Wolff hardly need an introduction to American organists or musicologists. Their credentials as in-depth Bach scholars have been abundantly established through

their many books, articles, lectures, and performances, and now they have teamed up as joint editors of what is projected to be the first American critical Bach edition. It will be issued serially in 15 volumes by Wayne Leupold Editions, with Stauffer as chief musical editor. In addition, three volumes of supportive material by Wolff and Faulkner are also projected—a daunting undertaking. Interestingly, they have chosen to launch the series not with Volume 1, planned to incorporate some works classed as pedagogical, including the “Eight Short” and the *Orgelbüchlein*, but rather with the mature and continually fascinating *Clavier Übung III*, listed as Volume 8.

If Volume 8 characterizes the approach of all the rest, it is clear that each volume will have to be judged from two distinct angles—that of the scholar, and that of the performer. Perhaps Bach meant it to be so, with his dedication to *Liebhavern* and *Kennern*. The scholarship does of course have implications for the performer, but the impression this flagship volume tends to give is that this is slightly more a study edition than a performing one. A comparison with the *Clavier Übung III* volume of the *Neue Bach Ausgabe* (NBA), with its less cluttered scoring, would seem to confirm this. And here, purely as an aside, I have to wonder why neither of the editors of these two recent editions chose to cite the title exactly as it appears on the original title page. Leupold comes closer,

but hyphenates it; Bärenreiter puts it into modern German as *Klavierübung*. In any case, Bach's title only identifies it as the third (and last) part of a published series simply called "keyboard practice." But, as with anything of Bach's, it is infinitely more than just that.

The front matter of the NBA version is brief and succinct, setting forth the basic philosophy and procedure for dealing with all of Bach's compositions (of which the organ works are Part IV), devoting only a paragraph to *Clavier Übung* III, which constitutes Vol. 4 of Part IV, and following it with the chorale melodies in both their Vopelius and Bach versions, plus a few representative facsimiles. In contrast, the Leupold Bach Edition (WLE) has 30 pages of front matter, and 19 pages of back matter, all of it worthy of study by professionals and students alike. The table of contents is followed by musical incipits of each segment of the work, a general statement concerning the entire project, and a page of acknowledgments to a seeming army of colleagues and students who vetted the preliminary drafts. Editorial procedure, background material on the original publication, analysis of the content and structure, and notes on reception and performance issues follow, along with the chorale melodies as found in Vopelius's Leipzig hymnal of 1682, plus over 20 excellently-reproduced facsimiles. Some of these are reproduced in color, presumably to display Bach's red-inked corrections, but in my copy at least, no red ink is discernible. Detailed editorial commentary on each piece is found in the back matter.

As with most modern editions, this is an *Urtext* edition. That word may be taken by some to suggest that material is transcribed exactly as a composer wrote it, but only a facsimile can do that, and the many facsimiles constitute one of the strengths of this edition. But what *urtext* actually means is that the edited publication was based upon a study of all available original sources. In the case of Bach, these can include manuscripts in his own hand, manuscripts copied by students or colleagues, and earliest-known printed versions. And in the case of *Clavier Übung* III, it is the latter, since although several copies of the imprint have survived, including some containing editorially-priceless corrections and alterations in Bach's hand, no previous hand-written draft has yet been discovered. Indeed, the editors claim to be the only ones to date to have studied every known survival of the original imprint, including two that only recently became available for study.

One of the salient aspects of the editorial process in this edition has to do with the attention paid to the sources proven to contain corrections and amendments in Bach's own hand, which can provoke subtle differences in interpretation. A fine distinction of which players need to be aware has to do with editorial slurs, dots, rests, and accidentals, which, while not extensive, are printed in slightly smaller type than those actu-

ally occurring in the originals; and indeed, editorial markings of any sort are sparingly applied and well identified.

In the original imprint the majority of the works (including the BWV 552 *Organo Pleno* Prelude and its post-ludial Fugue) are on two staves, although pedal lines are usually clearly indicated by downward stems or "Ped." markings, and pieces requiring no pedal usually marked *manualiter*. This was hardly uncommon at the time, in either manuscripts or printed organ music. Three staves, only three examples of which appear in his published version, were generally reserved by Bach for trios and some (but not all) chorale preludes with the cantus in the pedal. Alto and tenor clefs also appear in some of the originals. As with most modern editions of Baroque organ music, the editors have eliminated the clefs by moving affected parts to either the treble or bass clef, and placed all works clearly requiring pedals on three staves.

For an interesting comparison, the Prelude and Fugue have been printed in their original two-stave form in an appendix; something might be learned from playing them in this form. In the WLE three-stave version of the Prelude, where the unusual "echo" effect occurs (measures 33–39, 112–119), the editors have done what one will not find in NBA nor, I believe, any other familiar edition: they have put the third-beat bass accent note in the manual parts rather than the pedal. It indeed seems logical, since the pedal is presumed to be registered full, and one is always tempted at least to play those notes manually on the secondary (*piano*) division rather than on the pedal, since the *forte* (main division) indication for the manual change is positioned directly (and seemingly deliberately) above the fourth beat. Maybe on a modern organ one can kick the Great to Pedal toe piston off when going to the softer manual, but that wasn't an option for Bach, and his careful placement of the *forte* and *piano* indications could indeed suggest that those notes, despite their downward stems, should be played *manualiter*, especially since these sections are followed by several expository measures clearly for manual only. In the back matter "Commentary" the editors give their rationale for this, but the truth of the matter is simply that it makes sense from a player's standpoint.

In the chorale preludes, a good example of editorially untangling Bach's two-stave version is the *pedaliter* version of *Wir glauben all an einem Gott*. The two-stave version is among the facsimiles, its upper parts closely crowded onto the upper staff for the most part, but sometimes colliding with the active pedal part on the lower staff in places. Not an easy read. The three-stave version generally smoothes this out nicely, but with an occasional visually-awkward spot that drops a note out of the phrase to a different staff rather unnecessarily (this occurs elsewhere also). Possibly it's done to alert the player to take a hard-to-reach note with the other hand, which, how-

Feature Review |

ever, most players would do automatically regardless of what staff it was on. Measures 94 and 95 are an egregious example, with stem-lines contorting quite unnecessarily to keep the middle line in the top staff for two notes before it necessarily drops to the lower one, losing the continuity of the phrase those notes begin, and making the fingering awkward. Checking out the same place in NBA revealed a more elegant and more easily grasped solution. As in the WLE version, both parts are on treble staves, but after an eighth-rest the middle line drops to the left-hand staff two notes earlier to begin a new phrase, which now becomes more obvious, leaving the right hand in place to pick up more easily a new phrase on top as the texture goes from three to four parts heading into the cadence. Same notes, but easier to read and to play.

Turning to the *manualiter* version of the same chorale, juxtaposed with its Bach-edited facsimile, we find a fine example of the editors' careful study with regard to the ornaments, which are indeed of the same type, and in the same positions as in the facsimile—which they are not always in the NBA or other editions, which may have been taken from different imprints. The editorial comments in the back matter are worth reading too, especially with regard to the suggestion of French-overture style in this piece. Upon reading that, nothing would do but to go to the harpsichord and play it with that in mind—and yes, the French concept loosens it up and sounds right. So there are interesting insights to be gained from this edition. And while much of the “Commentary” has to do with the sources and how they influenced editorial decisions, there is similar food for thought scattered throughout.

The editors make much of the attempt to facilitate page turns, and in some places this is quite obvious, sometimes not. In the *pedaliter* setting of *Dies sind die heiligen zehn Gebot*, with its interesting canonic left-hand melody line, the first turn comes in the middle of a measure, when the left hand is free just before its line commences after the turn, and the third turn comes after the end of a phrase, where the left hand part again has a rest. But you will have to have a page-turner for the second turn, because both hands are busy there. *Allein Gott in der Höh* with pedal has two comfortable turns, and *Aus tiefer Not* with pedal also has a friendly page turn, as does its *manualiter* counterpart, but you'll need a page-turner for all turns in both versions of *Jesus Christus, unser Heiland*.

In *Christ unser Herr zum Jordan kam*, you are spared having to turn at the first ending of the repeated section, but you're on your own with the second ending, which keeps both hands busy on both sides of the turn. While little is said concerning registration, it's probable that the Pedal cantus firmus in this piece (as well as *Jesus Christus unser Heiland*) should be played on either a four-foot stop or a strong eight-foot stop, or perhaps even 8' and 4' stops together. The editors favor an

eight-foot, which would cross from time to time with the moving figures of the left-hand line unless that line is played on a 16' stop, which on many organs will only result in turning its vitality to mud. But a strong (reed? Principal?) eight-foot solo against a softer but incisive eight-foot left-hand line, perhaps a characteristic German Gamba (Bach seems to have liked Gambas) could be effective. In the end, you'll have to let the organ you're playing tell you what will work or what will not in these pieces, so one cannot be dogmatic.

As to the *Organo Pleno* Prelude and Fugue, you're hardly better or worse off than in NBA, Peters, or Widor-Schweitzer when it comes to page turns, although they come in different places, and the obvious attempt to squash these two pieces into fewer pages makes them less reader-friendly for the performer. NBA gives the Prelude in 14 pages, and the Fugue in nine pages, all with three easy-to-read well-spaced systems per page. WLE gives the Prelude twelve pages, starting off with three systems for the first three pages, but for the next four, containing some of the busiest passages, it goes to four systems per page, back to three for the next two, and two for the last page. The seven-page fugue again begins with two nicely-readable pages of three systems, but the two-stave *manualiter* section begins in the third page, which suddenly has five systems, and the three-stave fourth, fifth, and sixth pages have four systems, going back to three on the final page. So by reducing the number of pages, some page turns are *ipso facto* eliminated, but at the cost of clarity. In all fairness, the chorale preludes and *duetti* are more consistent, having either three or four systems per page throughout. As to those *duetti*, nobody has ever really figured out what they are doing in this volume, but the editors give it a try, concluding that maybe they really are just practice-pieces, keyboard exercises to limber up organ students' fingers to cope with some of the intricacies found in the rest of the volume.

While the sporadically crowded pages may be overlooked in the interest of discovering what's on them, one must in fairness cite the most user-unfriendly feature of the WLE edition, which is the excessively tight binding. When I put the score on the organ music rack it wouldn't come close to opening flat, and unless opened near the middle, the thinner portion of the pages would flop down off the rack. I had to anchor the opened pages with two hymnals in order to play from it, something I never had to do with any NBA volumes when new. Likewise, the rather narrow margins made it less easy to read the notes in the middle of the fold than if the pages had opened reasonably flat. This is something the publishers need to consider modifying when publishing future volumes if they want them to be used regularly for actual performance rather than just study. And if they maintain the high editorial standard set by Volume 8, we will want to use them for both.

Articles of Interest

FROM ORGAN JOURNALS AROUND THE WORLD

- “Acoustics for Organbuilders (Dawn R. Schuette) *Journal of American Organbuilding* 25, no. 4 (December 2010): 16.
- “Aeolian-Skinner Opus 1456, National Presbyterian Church [Washington, D.C.] Celebrates 40 Years with New Solo Division” (Jan Childress) *The Diapason* no. 1215 (February 2011): 22–23.
- “An American Preview [The Aeolian Organ of Longwood Gardens]” (Patricia Evans) *The Organ* 89, no. 354 (November 2010–January 2011): 28–31.
- “Atlantic City Boardwalk Hall’s Midmer-Losh Organ” (Stephen D. Smith and Charles Swisher) *The Diapason* no. 1215 (February 2011): 24–25.
- “Cathedral Organs of England — III: Christ Church Cathedral, Oxford” (Curtis Rogers) *The Organ* 89, no. 354 (November 2010–January 2011): 12–16.
- “The Coachmaker’s Organ: A Residence Organ Built by Mr. E.J. Peel, Coachmaker of South Brisbane” (Geoffrey Cox) *Organ Australia* 6, no. 4 (December 2010): 11–13.
- “Découverte d’un orgue de François Coppin à Walhain Saint-Paul (1751/52) (Jean-Pierre Felix) *L’Organiste* 42, no. 168 (October–December 2010): 136–39.
- “55th OHS National Convention, June 21–26, 2010, Pittsburgh” (Frank Rippl) *The Diapason* (April 2011): 20–25.
- “Innovation at the Inn: The Organs of Lincoln’s Inn Chapel, London” (Paul Hale) *Organists’ Review* 96, no. 3 (August 2010): 32–37.
- “Istanbul et ses Orgues” (Léon Kerremans) *L’Organiste* 42, no. 168 (October–December 2010): 140–41.
- “The Juilliard School Organ—New York City, Schoenstein & Co., San Francisco” (Jack M. Bethards) *The Organ* 89, no. 354 (November 2010–January 2011): 26–27.
- “Minerali di stagno e piombo: caratteristiche e provenienze (sec. XV–XIX)” (Giuseppe Tanelli) *Informazione Organistica* 21, no. 3 (December 2009): 295–305.
- “Orgeln, Orgelbauer und Orgelbau im Ersten Weltkrieg” (Alfred Reichling) *Acta Organologica* 31 (2009): 347–98.
- “Les Orgues dans les Cinémas Bruxellois” (Jean-Pierre Felix) *L’Organiste* 42, no. 168 (October–December 2010): 127–133.
- “Pacific Symphony’s New William J. Gillespie [C.B. Fisk] Concert Organ (Carolyn Nott) *The Organ* 89, no. 354 (November 2010–January 2011): 32–35.
- “Scaling Pipes in Wood” (John M. Nolte) *ISO Journal* no. 36 (December 2010): 8–19.
- “The Sleeping Beauty Awakes: The History of the Grand Concert Organ Formerly in Scotland’s Perth City Hall and its Relocation and Rebuilding as Australia’s Newest Grand Concert Organ in Melbourne” (Thomas Heywood) *The Organ* 89, no. 353 (August–October 2010): 22–36.
- “Un Trattatello di Filippo Martinoto: colma la lacune della *Regola* di Antonio Barcotto del 1652. I. La Vita e le opere del Martinoto” (Marco Tiella) *Informazione Organistica* 21, no. 3 (December 2009): 277–93.
- “Zwischen ‘Sternenbanner’ und Puritanismus. Teil 1: Der Orgelbau” (Jens Korndörfer): 24–31; “Opulence, Size and Majesty”: Restaurierung und Umbau der Town Hall-Orgel in Auckland (Neuseeland) durch Johannes Klais Orgelbau, Bonn (2009)” (Wolfram Adolph): 32–38, *Journal für die Orgel* 13, no. 3 (2010).



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

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.

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

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.

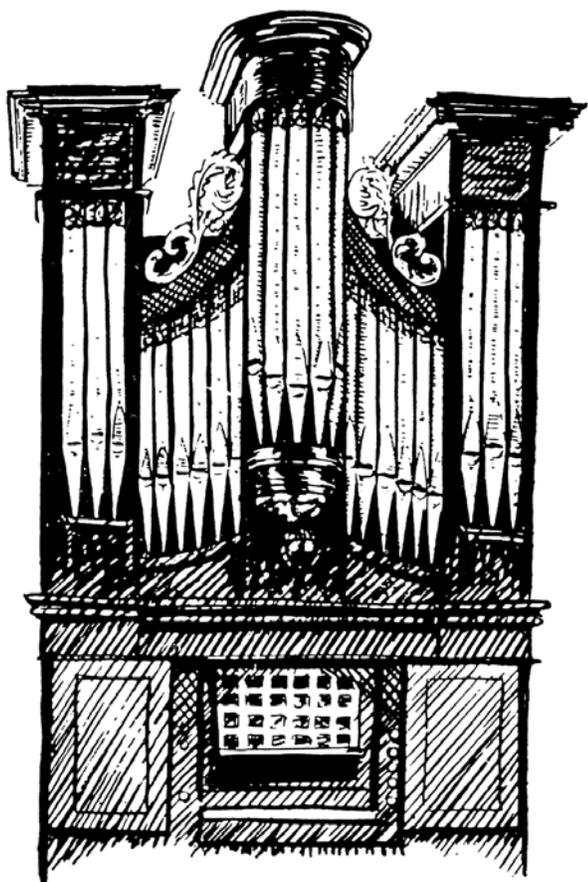
Reading Musical Interpretation: Case Studies in Solo Piano Performance. Julian Hellaby. Burlington, Vt.: Ashgate. xiv, 199 pp. + 1 CD. ISBN 9780754666677.

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

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

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

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.



In The Tracker *50 Years Ago*

SCOT L. HUNTINGTON

VOLUME V, NUMBER 4, JULY 1961

THIS ISSUE WAS PACKED with information even though it had only eight pages, as did the previous issue. In spite of the cover date, the delivery was undoubtedly late as the cover article was a review of the Sixth Annual Convention held in Boston, which began on June 21. Because of space constraints, the review was concluded in the October issue. While the official enrollment was a healthy 100, it was reported that the attendance at various programs was several times that of the official registration, many being holdovers from the AGO regional that immediately preceded the OHS gathering. The convention headquarters featured a busy exhibit room with displays by the Organ Literature Foundation, several music publishers, and even a high-end manufacturer of stereo equipment (that generated considerable attention), the original 12-note pedalboard from the 1764 Snetzler that once graced Christ Church, Cambridge, exhibits by Andover, Aeolian-Skinner, and the Hymn Society, a generous cache of advertising material left over from the AGO convention, and a large display of old nameplates from Alan Laufman's collection.

At the business meeting, Don Paterson was elected as the society's second president to succeed Barbara Owen, whose efforts as our first president were warmly recognized with a

prolonged standing ovation. He received 61 out of 62 votes cast—the lone dissenting vote possibly cast by his opponent for himself. Robert Reich was elected unanimously as vice president, Homer Blanchard was elected an auditor, and Barbara Owen was elected to return in the office of councillor. The secretary, Eugene McCracken, had recently resigned to attend graduate school, and following a motion to divide the secretary's office into two positions, President Owen appointed Alan Laufman recording secretary and Fred Sponsler as corresponding secretary to fill the remaining term of the vacancy. Miss Owen then appointed Sally Slade Warner and Robert James to fill the remaining councillor terms of Laufman and Sponsler. The treasury balance was a whopping \$831.37 and dues categories were announced at \$3, \$5, and \$10.

The most important piece of business was the announcement that the OHS had become incorporated on May 20, 1961, as the Organ Historical Society Incorporated, under the laws of the Commonwealth of Pennsylvania. The Articles of Incorporation were published in their entirety. Article number three was of the most importance to members, being the mission statement of the organization. This statement served until a few years ago when we amended the statement about

using our good offices to preserve significant organs, removing the words “worthily rebuilt” from the conditions of historic preservation we supported. The journal article concluded with the following statement, “We have arrived at a state of maturity among organizations. We spent five wonderful years of childhood, and now we find ourselves adults. We’ve grown up!” After 50 additional years of growth and development, we should not overlook the tremendous significance of this major milestone in the fledgling society’s development. In the span of only five years, the organization had grown from ten members at its first meeting to over 200—a growth of over 400%—established a headquarters, become incorporated, created a placement service for orphaned instruments, was presenting annual conventions, and was publishing a quarterly journal. It would not be disrespectful to recognize our Founders as a singularly dedicated and scrappy bunch.

The same article published the agreement with the York Historical Society (Pa.) that established the first OHS headquarters. The annual payment to York was \$100, and the Historical Society was to provide ready access and safe storage to the OHS Archives, provide temporary storage for small organs, provide blanket insurance coverage to the OHS materials under their policy, and to provide 15 linear feet of shelf space for books, which was the expectation of OHS needs for the next decade.

The three-day convention in Boston visited an astonishing 36 organs, and sadly the majority of them have been recycled to other places or no longer exist. While the first two days used school buses for transport, the last day was more or less an option for the most intrepid, with car pools to locations rather far afield from downtown Boston. The highlight of the convention was the visit to the three pre-Civil War E. & G.G. Hook organs in Jamaica Plain where President-elect Paterson played an evening recital on Opus 171 at First Church Unitarian, the home parish of the brothers Hook. The group joined forces with the ATOS at midnight, hearing its first theater organ in the context of a national convention, the 20-rank Wurlitzer, Opus 1910 (1928), at RKO Keith’s cavernous Memorial Theatre that had been restored to playable condition for the event by Nelson Barden. With many taking turns at the console, the event lasted over one-and-one-half hours.

An event of note was the panel discussion chaired by Allan Sly, with organbuilder participants Donald Corbett, William King Covell, Charles Fisk, Fritz Noack, Lawrence Phelps, and Raymond Whalon. A synopsis of various responses was provided by Don Paterson, which in hindsight brought forth some startling positions. It was generally agreed that tracker action was the best all around, but Corbett warned against

seeing no good in anything but tracker action. The most spirited discussion concerned the tonal design of organs with the group apparently split. Phelps opined that “we should sweep away celeste prerequisites, and build an artistic entity from theoretical design.” Covell responded that Continental classic design would not work for Anglo-American church services while Fisk responded that both classic and theoretical concepts together would produce a work of art with integrity but that compromises were often required for purpose and function. On the subject of very small organs, and who would be best suited to build them, opinions diverged. The panel members showed their bias when asked who should build a six-stop organ. The factory firm representatives thought only a large company had the expertise to build everything in-house with quality control, including well-made pipes, but Phelps took the middle ground, saying that in a factory setting there had to be one outstanding craftsman with deep experience to oversee the project utilizing a limited number of craftsmen to ensure high quality, and also that an organ architect needed to be an organbuilder first (would that this statement were always the case). The opposing view was that only the small shop could lavish the care and attention needed to turn such a small organ into a unique work of art. Fisk continued this thread expressing the opinion that only by cultivating a multiplication of small firms could the U.S. solve the problem of the artistic small instrument. On the subject of increased standardization as a way to keep costs for instruments low, Fritz Noack stressed it was efficiency, not standardization, that would keep costs manageable for the creatively-designed small instrument.

The issue concluded with a fascinating study of historic organs in Alberta, Canada, by D. Stuart Kennedy that developed the survey of organs of the Northwest U.S., written by Eugene Nye, and which had been serialized over several previous issues. Several of the instruments described were of a style and vintage not commonly known to many Americans, including two Casavant instruments from 1901 and 1905 respectively, and an English organ built in 1890 by Henry Fincham. The survey included a small Hinners & Albertsen moved second-hand from Iowa, a Farrand & Votey moved from Minnesota, and an anonymous organ thought to be from 1870 but exhibiting older characteristics, which had been moved from Bridgetown, Ohio, in 1961.

The “Organs for Sale” advertisement described a one-manual organ by George Krauss (1868) that was owned by Fred Sponsler and exhibited by him at the 1960 convention. As a reminder that the journal retained the intimacy of a hometown newspaper, a change of Alan Laufman’s summer address was listed as “in care of the Andover Organ Company.”



The Tool Box of Octavius Marshall

This Page: Octavius Marshall, Marshall & Clark Catalog, Engineering files of the Skinner and Aeolian-Skinner Organ Companies

Opposite: Neefe action patents, Madison Recital Program

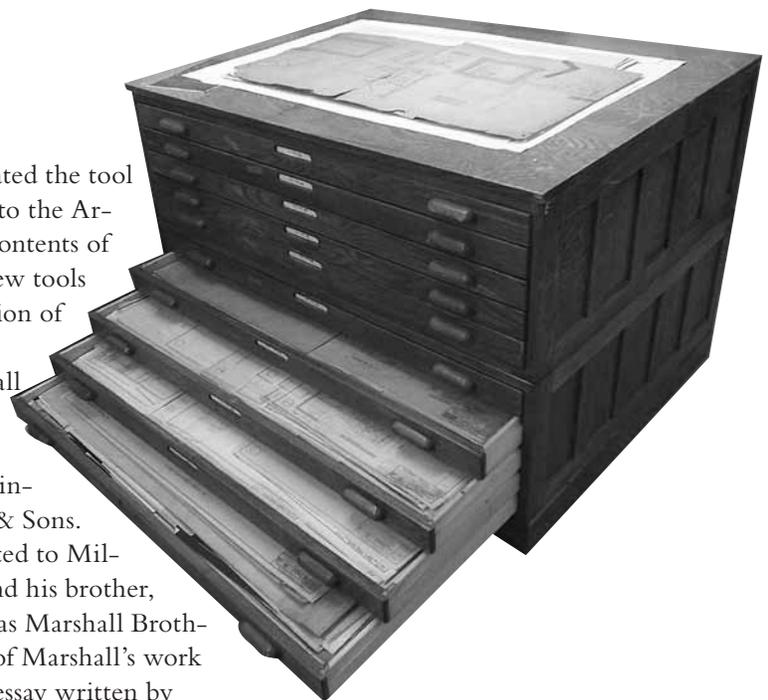
HOW THE TOOL CHEST of Octavius Marshall (1845–1918) made its way to the OHS Archives is not fully known. George J. Sabol (1887–1966) married into the family and received the tool chest when Marshall died. Upon Sabol’s death, the tool box went to Carl Reuter, a relative and member of the Reuter Organ Company. Reuter, in turn, gave the tool box to Joseph Wiessinger in exchange for work performed in the early 1970s. Recently,



Mr. Wiessinger donated the tool box and its contents to the Archives. Among the contents of the tool chest are a few tools and a modest collection of documents.

Octavius Marshall was born in Tottenham, England, and received his early training at Henry Willis & Sons. In 1856, he immigrated to Milwaukee, where he and his brother, George, set up shop as Marshall Brothers. Further history of Marshall’s work may be found in an essay written by Richard Weber.¹

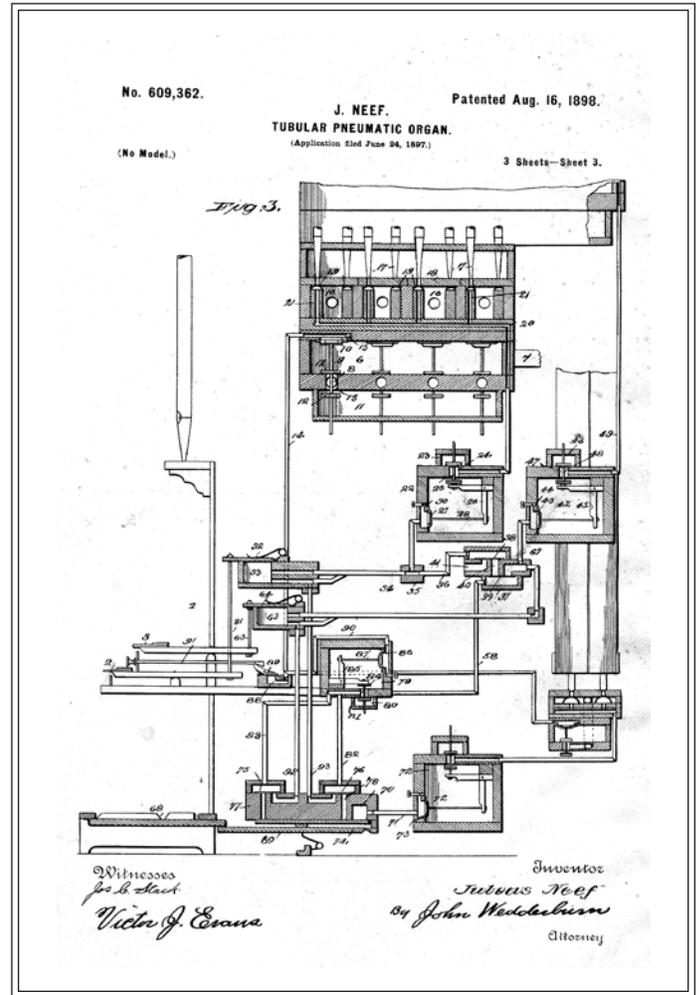
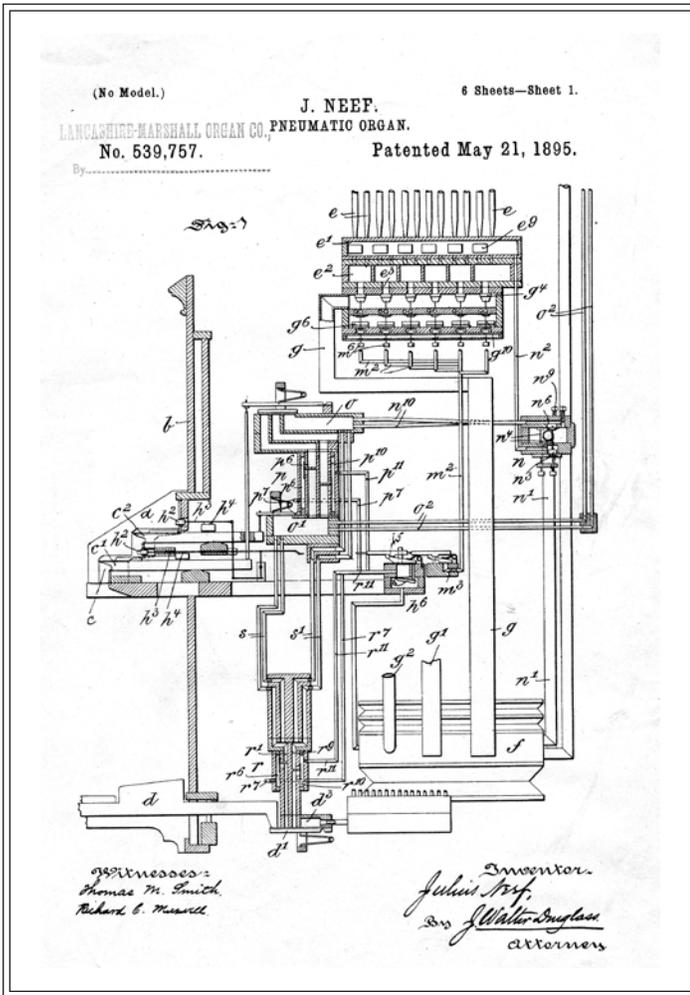
In 1892, the Lancashire-Marshall Organ Company built a three-manual and pedal instrument for Christ Presbyterian Church, Madison, Wisconsin. The mechanical-action organ was fitted with pneumatic assists for the manual keys, and the pedal action was tubular-pneumatic. Clarence Eddy was organist for the opening concert, and



the eclectic program demonstrated his philosophy that recitals should provide “effective contrasts and progressive interest, the intention being to combine some of the most pleasing and grateful [*sic*] works by the old masters with the best of modern compositions of the organ.”²

1. Richard Weber, “Sketches of Milwaukee Organbuilders, 1847–1902,” *The Tracker* 34, no. 1 (1990), 17–24.

2. Clarence Eddy quoted in William Osborne, *Clarence Eddy (1851–1937): Dean of American Organists* (Richmond: Organ Historical Society, 2000), 222.



Octavius Marshall, too, was interested in “the best of modern” innovations for the organ. In his tool chest are patent drawings of tubular-pneumatic actions by Julius Neef, who worked at J.B. Didinger & Co., Philadelphia, and Carl G. Weigle, Stuttgart, Germany. Of less gravity in this collection are greeting cards from E. & G.G. Hook & Hastings and Hilborne Roosevelt.

In the end, these bits of information found in the tool chest of Octavius Marshall help us stitch together the rich patchwork history of organbuilding in the United States.

The archivist has completed cataloguing the engineering files of the Skinner and Aeolian-Skinner Organ Companies. The files are arranged by opus number and contain stop lists and data on pipe construction (metal content, halving ratios and mouth widths).

Christ Presbyterian Church,
 MADISON, WISCONSIN.
 Friday Evening, May 13, 1892.

• OPENING •
 OF THE
NEW GRAND ORGAN.

— BUILT BY —
THE LANCASHIRE-MARSHALL ORGAN CO.,
 MOLINE, ILLINOIS.

MR. CLARENCE EDDY, Organist.
 MRS. ELLA R. KRUM, Soprano.

ADMISSION 50 CENTS.

PROGRAMME. ♦ ♦

1. Grand Festival March, - - - - - *George Carter*
2. a. Andantino, - - - - - *Chauvet*
 b. Allegretto, - - - - - *Volkmann*
3. Overture to Oberon, - - - - - *Weber*
 (Transcribed by S. P. Warren.)
 MR. CLARENCE EDDY.
4. Fear not ye, O Israel, - - - - - *Dudley Buck*
 MRS. ELLA R. KRUM
5. a. Am Meer, (By the Sea) - - - - - *Schubert*
 b. Pilgrim's Chorus, - - - - - *Wagner*
 (Arrangements by Clarence Eddy.)
6. Funeral March and Seraphic Song, - - - - - *Gailmant*
7. a. Harvest Home, - - - - - *Spinnicy*
 b. Concert Fugue in G, - - - - - *Krebs*
 MR. CLARENCE EDDY.
8. The Lord is my Light, - - - - - *Marsh*
 MRS. ELLA R. KRUM.
9. a. Nuptial Benediction, } (New) - - - - - *Dubois*
 b. Finale, Lans Deo, }
 MR. CLARENCE EDDY.
10. Concert Variations on "Home, Sweet Home," - - - - - *Flagler*

Historic Organ Citation 399

IN 1912, THE CENTRAL BAPTIST CHURCH, Chelmsford, Massachusetts, undertook major renovations to the exterior and interior of their building. This included changing the appearance of the sanctuary and purchasing a new organ. In March 1912, the congregation voted to purchase an Estey organ, to be located in the front of the sanctuary, for \$1,600 plus \$200 for a blower. Andrew Carnegie provided \$750 of the cost.

Estey organ, Opus 1003, was played for the first time on June 16, 1912 followed by an organ recital by Claude Saunier (organist of the Mother Church in Boston) on June 27 and a service of dedication on July 2. The organ was typical of those Esteys built for small churches during this period. The case has quarter-sawn oak panels, and the case pipes are now painted white. Stop controls are a miniature keyboard where a labelled white key puts a stop on, and a black key puts it off. The action is tubular-pneumatic with vented chests.

There is slight damage to the case where a past attempt to install connections to an additional organ, located in the rear of the sanctuary, led to holes being drilled in the panels on both sides of the console.

The organ had been in continuous use for 93 years without alteration until February 2005 when the reservoir leather started ripping. It was re-leathered by Thad Outerbridge. At the same time he removed the switches, wires, and stops related to the organ in the back. The organ was rededicated Thanksgiving Sunday 2005. The church is planning some restorative work in anticipation of the organ's 100th anniversary in 2012.



PHOTO LEN LEVASSEUR



- GREAT**
- 8 Open Diapason
 - 8 Dulciana
 - 4 Octave
 - Swell to Great 8, 4

- SWELL**
- 8 Stopped Diapason
 - 8 Aeoline
 - 4 Flute Harmonic
 - 8 Oboe
 - Tremolo

- PEDAL**
- 16 Bourdon
 - Great to Pedal 8
 - Swell to Pedal 8



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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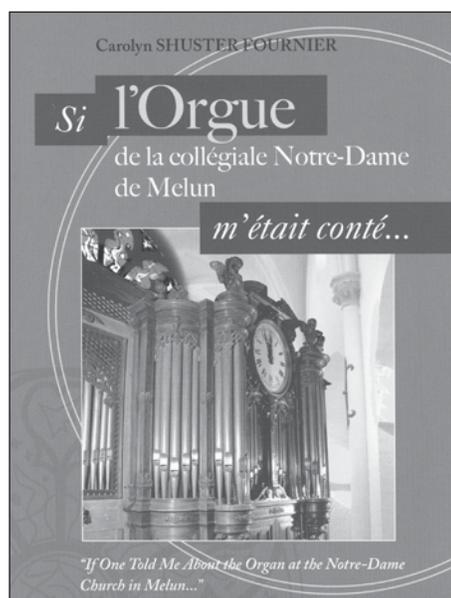
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BOOK

Si l'Orgue de la Collégiale Notre-Dame de Melun m'était conté . . . (If One Told Me about the Organ at the Notre-Dame Church in Melun . . .). Carolyn Shuster Fournier. Melun: Les Amis de l'Orgue de Melun and La Ville de Melun. 65 pp. ISBN 9978290909009, €5. Available from office.tourisme@ville-melun.fr. In spite of a strange translation from the French ("If the Organ . . . in Melun Could Talk" may have expressed the meaning more appropriately), this is an interesting read, the more so because it is in English as well as French—on opposite pages. If your French isn't so good, you can read the book in English and also compare the two languages.



The organ in the church in Melun was originally the residence organ of Pauline Viardot-García (1821–1910), the celebrated mezzo-soprano whose voice was of an extraordinary compass. She studied piano with the young Franz Liszt and was renowned as a splendid pianist. As a young girl, she had studied composition with Anton Reicha (a teacher of Berlioz, Liszt, and Franck) and her compositions were of such high quality that Liszt said the world had finally found a woman composer

of genius. Saint-Saëns dedicated *Samson et Dalila* to her; she spoke six languages; she created the role of Fidès in Meyerbeer's *Le Prophète* and the title role of Gounod's *Sapho*; and sang in the first public performance of Brahms's *Alto Rhapsody*. Viardot was close friends with Georges Sand and Chopin and sang at the latter's funeral at the Madeleine.

At the age of 18 Pauline García married Louis Viardot, the director of the Théâtre Italien; he was 21 years older than she. At their home on the Boulevard Saint-Germain, Pauline Viardot presided over a famous music salon.

The great presence in the salon was the two-manual, 14-rank Cavaillé-Coll organ installed in 1851—the builder's first instrument with a 30-note pedalboard. Pauline Viardot collected Bach manuscripts, belonged to the Bach Gesellschaft, and had a pedal technique sufficient to play Bach fugues. All the cultural elite were entertained in her salon: writers, artists, composers, and particularly organists—Saint-Saëns, Gigout, Guilman, Franck, and Fauré, all of whom played for invited guests. In addition to playing the organ, Saint-Saëns once appeared as Marguerite in a costume that included a blue and white bonnet over two thick plaits of fair hair, and sang the "Jewel Scene" from Gounod's *Faust*.

Because of Louis Viardot's outspoken opposition to Emperor Napoleon III, it was necessary for the family to leave France in 1864 and to settle in Baden-Baden, moving the organ with them—making it the only Cavaillé-Coll ever installed in Germany. After living in England during the Franco-Prussian War (1870–71), they returned to Paris in 1872 and had the organ brought back from Germany and reinstalled.

After the death of her husband, in 1883, Pauline Viardot moved into an apartment where she lived until

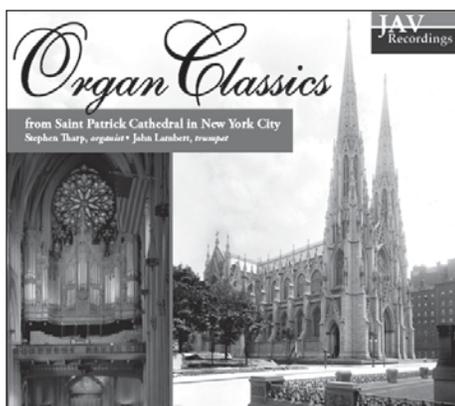
her death. The organ was bought in 1884 by the Church of Notre-Dame in Melun and remains there today. A Vox Humana was added in 1934. During World War Two a shell damaged the console, the rose window, and all the large pipes. In 1955, the blower (translated "ventilator") was replaced. In 1966 the 16' Bourdon was converted into a Nasard and the Vox Humana, with its pressure lowered, was relabeled Krumhorn.

Carolyn Shuster Fournier has documented all of this in a delightful booklet, profusely illustrated with period photographs and many details of this interesting and historic organ. Some of the translations could be improved upon (*mélodies* are songs, an *éditeur* is a publisher, and an organ, rather than being *exposed*, is displayed or demonstrated), but the fact that it is in English makes it a real treat for those who don't read French. We look forward to more such documents of noted French instruments, particularly in bilingual editions.

ROLLIN SMITH

CDs

Organ Classics from Saint Patrick's Cathedral, New York City; Stephen Tharp, organist; John Lambert, trumpet, CD, JAV 185; *Joyful, Joyful We Adore Thee, Choir of Saint Patrick's Cathedral, New York City, Jennifer Pascual, Director of Music, Daniel Brondel, Associate Director of Music*, CD, JAV 187. These two CDs contain a great variety of musical styles, the first one calculated to showcase the choir of Saint Patrick's Cathedral in New York City, and the second to demonstrate the large organ. The organ was first built in 1930 by the Kilgen firm of St. Louis, Missouri, according to designs of the then organist, Pietro Yon. Like most large New York City organs it has been subject to many revi-



sions since. Thus it is difficult to say, when listening to this CD, whether a specific sound is 1930's Kilgen or some later iteration. However, there is a basic rotundity and warmth to the general sound that surely was put there by the Missouri organbuilders. Stephen Tharp obviously loves this beast of an instrument and plays a wide-ranging collection of pieces to show it off. Perhaps one of the most stunning numbers is his performance of the *Hallelujah Chorus* from Handel's *Messiah*. There was a time when this was considered to be a staple organ solo offering, and Tharp brilliantly makes a case for renewing the practice.

There are some fascinating reed colors in this organ, and in one or more of the pieces in which trumpeter (and flügel horn player) John Lambert takes part, one is not always sure whether the trumpet sound is Lambert or Kilgen.

The choral CD uses the organ as an accompaniment and the selections range from plainchant to a lovely *O Salutaris* by Marcel Dupré. Get one or both of these if you would like hear a vintage Kilgen in a highly reverberant space. Or, if you want to hear another version of a 1930 vintage Kilgen, one *not* altered, get Christa Rakich's *Transcriptions from St. Justin's*, AFKA SK-541 (OHS \$14.98). The sound is clearer, perhaps because of less reverberation, or maybe due to closer miking, but the thick, mellow sounds are wonderful.

Johann Vexo joue Liszt, Franck, Viernne, Duruflé, Escaich aux Grandes Orgues de Notre-Dame de Paris, CD, JAV 188; *Faythe Freese à l'Orgue de l'Église de La Trinité, works of Hakim, Guilmant, Langlais, Messiaen, Tournemire*, CD, JAV 173. There is one thing about both of these CD's that's off-putting for me, so I'll mention that first. The consoles for both of these organs look as if they were ordered from an American supply house catalog. For all I know, perhaps they were.

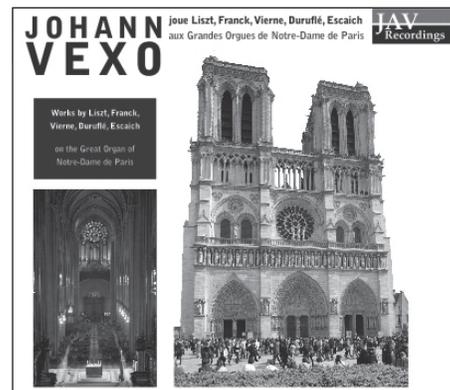
The great organ of the Cathedral of Notre-Dame in Paris goes back at least to 1733, built by François Thierry, and some of his case still survives. There were organs before that as early as 1357. Clicquot and Dallery enlarged the organ, but it was completely rebuilt by Cavaillé-Coll in 1868. Under organist Pierre Cochereau, the *chamades* and other registers were added and the action was electrified. In the last major work of 1992 some missing items were replicated, original wind pressures were restored, and the action transmission was digitized.

The gallery organ at La Trinité was built a year later than Notre-Dame by Cavaillé-Coll. After damage following the Paris Commune, Cavaillé-Coll rebuilt the organ in 1872. Some changes were made by Merklin in 1901. Olivier Messiaen became titular organist in 1930 and a cleaning and mechanical refurbishment was carried out in 1934–35. At that time, the organ still retained its mechanical action and an additional Barker lever was installed on the Positif. Another project took place in 1962–67, and the key action was electrified and a new console was installed. In 1992–93, the organ had further major work. During the tenure of Nagi Hakim, 1993–2008, the only change was the addition of a piston-sequencer.

The histories of these organs, which I took from the CD booklet, often use the term “restoration.” This

word apparently means to the French something different from my interpretation of it. I think of restoration as bringing an instrument back to a former, desirable state. The French evidently think it simply means “make it work again, and if we want to change anything, go right ahead.” There! Having got that off my chest, let me state that both organs sound utterly magnificent on these CDs.

Johann Vexo is the organist for the Choir Organ at Notre-Dame as well as titular organist of Nancy Cathedral. He is a gifted performer and his program on this CD is well designed to show off the beauty and grandeur of the immense instrument in Notre-Dame. My recollection of former recordings of this organ was that of a screechy, badly-out-of-tune affair. Obviously it is in fine condition for this recording. One advantage of the electrical action, undoubtedly, is the complete quietness of the mechanism. Aging Barker levers can set up quite a clatter and there is none of that here. The rich colors Vexo has chosen for his interpretations are true “ear candy.”



Faythe Freese likewise provides us with plenty of “ear candy” on her fine CD. She commissioned a work from Naji Hakim and wanted to record it. After several other locations she decided that the obvious place was Hakim's organ at La Trinité. The Hakim piece, a set of variations, fits this in-

strument nicely and, of course, it's a natural for the other well-known French composers. Freese, one of America's outstanding organ teachers, is also a brilliantly musical performer.

I highly recommend both of these CDs. In addition to the wonderful music, the fine notes by Stephen Tharp add greatly to understanding the organs and composers. Get these recordings for sheer listening pleasure.

Musique française pour orgue (French Organ Music), Frédéric Champion, organist, Casavant Opus 615 (1915), L'Église Saint-Jean-Baptiste, Montréal. Atma Classique, ACD2 2604. The cover of this CD shows Frédéric Champion, standing in front of the organ case with a look that says, "You will be bewitched!" And when you cue this



CD up that is exactly what happens! Faultless virtuosity, unlimited musical imagination, a beautiful organ, and entrancing French organ music. I suppose one could, with effort, find something to nitpick. Perhaps some of the final chords are held too long. The 1915 Casavant contains many stops installed in 1995, but it sounds marvelous anyway. Maybe, in any case, it's not the same as a "real" French organ (but maybe its greater subtlety is what Champion needs for his interpretations). Why waste time with such tire-

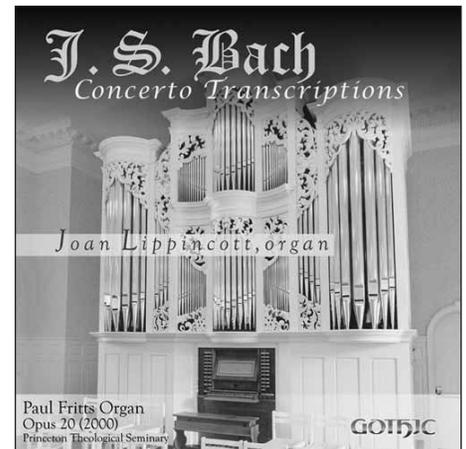
some questions? Just listen and be swept away.

This CD is a result of Champion winning the first prize at the 2008 Canadian International Organ Competition. In addition to a cash award of \$5,000 and a contract with Karen McFarlane Artists, he had the opportunity of making this recording.

The opening track is the familiar Allegro from Widor's Sixth Symphonie, played with virile élan. Durufle's *Suite*, Op. 5, is magically mysterious. Three fascinating, more modern works follow: Thierry Escaich's *Eaux natales* from his *Trois Poèmes*, the *Harpe de Marie* from Jean-Louis Florentz's *Laudes*, Op. 5, and *Regard vers l'Air* by Jean-Baptiste Robin—a world premier recording. Alain's beautiful *Deuxième Fantasia* is followed by a majestic reading of the Allegro deciso from Dupré's *Évocation*, Op. 37. A special treat fills the last track—Champion's own transcription of Saint-Saëns' *Danse macabre*—in a performance so wonderful that if I didn't know better I would have thought it written for the organ.

Champion was born in Lyon and was his own first organ teacher, but continued his studies with Louis Robilliard. He has won numerous competitions and has concertized widely in Europe. If you learn he's playing in your neighborhood, I advise you make plans to hear him. Needless to say, I loved this CD and think you will too.

J.S. Bach, Concerto Transcriptions, Joan Lippincott, organist, Paul Fritts Organ, Opus 20 (2000), Princeton Theological Seminary, Gothic CD G-49275. Splendid is the word for this CD! Many of us have tried to play the five concerti Bach transcribed from Vivaldi and Johann Ernst, or have listened to others' attempts, but Lippincott plays them the way we imagined they were supposed to sound. Phrasing, articulation, rhyth-



mic drive, beautiful organ sounds—it's all there. As a delightful bonus she has herself transcribed Bach's Concerto in A Minor for four harpsichords and strings (BWV 1065), brilliantly duplicating Bach's feats. A final bonus is the sober Allabreve in D Major (BWV 589) which either brings us back to earth or lifts us to realms above the sparkling *Sekt* of the Concerti. What are you waiting for? Get this CD, slip it into the player, hit the play button, settle back, and smile!

Les Siècles Live, Les Siècles Orchestra directed by François-Xavier Roth, Saint-Saëns Symphonie No. 3 ("organ symphony") with Daniel Roth, organist, and Saint-Saëns Piano Concerto No. 4 with Jean-François Heisser, pianist. Musicales Actes Sud, distributed by Harmonia mundi. This may well be the finest performance of the famous "organ symphony" available. It was recorded live in Saint Sulpice. There is magic in the sound of this magnificent instrument with the orchestra. The acoustics of this vast space bathe the sound with a glorious aura, yet the microphone placements are so well done that the sound is also clear and the timbres sharply etched. Indeed, one is not necessarily aware of the long reverberation time until the very last chord is released into literal seconds of fading away.

This performance is somewhat of a family affair; François-Xavier is the son of Daniel Roth (another son is violist Vincent Roth). François founded Les Siècles in 2003, and the ensemble is unusual in that many of the performers use several instruments according to the period of the music being performed. I have no idea just how this is carried out in particular for the Saint-Saëns, but I can report that the strings play with only occasional bits of vibrato. The resulting sweet, straight sound, in beautiful tune, creates a rich, very Romantic sort of blend. We tend to think of non-vibrato string playing as belonging to the baroque period, perhaps extending into the classical works of Mozart and Haydn, or even early Mendelssohn. But it appears that the idea of a constant vibrato such as is heard in the major orchestras of today is a more recent innovation than we thought. Careful analysis of old recordings reveals that vibrato became common in Europe early in the 20th century, but British orchestras didn't adopt such practice until after the 1940s. In any case, to my ears at least, it makes the masterful orchestration of Saint-Saëns come alive in this recording.



One of the things about string vibrato that I didn't know before this review prompted me to do a bit of Googling, is that producing a constant vibrato is difficult if not nigh impossible on a violin or viola without a chin

rest, or a cello without a spike. The chin rest was invented by Louis Spohr in the early 19th century and it, like the cello spike, anchors the instrument more firmly so that the wiggling of the finger to create the vibrato has a more profound effect.

Saint-Saëns' famous grand chords on full organ in the Third Symphony have a fearsome, yet majestic grandeur on this organ. But equally worthy of attention are the beautiful sustained harmonies of the earlier parts of the work. I have no idea where the orchestra was in relation to the organ, but the coordination is perfect.

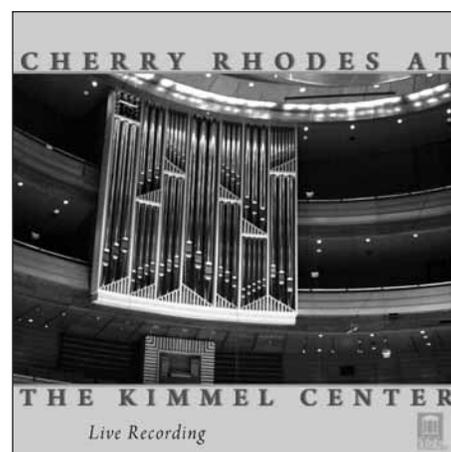
The Piano Concerto No. 4 was new to me, but it is a delightful work. Like the "Organ" Symphony that uses the "period" Cavallé-Coll organ of 1862 at Saint-Sulpice, this concerto uses a "period" Erard piano of 1874. Also a live recording, it was made at the Paris Opéra-Comique. The first few notes of the piano, heard alone, sound a bit 'other' than the typical Steinway sound we're used to, but one quickly warms up to its beauty and the way it partners with the orchestra.

Delightful music, played with great élan. You'll enjoy listening to this CD over and over.

Cherry Rhodes at the Kimmel Center, live recording on the Fred J. Cooper Memorial Organ, Dobson Opus 76, in Verizon Hall at the Kimmel Center for the Performing Arts. Delos CD, DE 3381. Cherry Rhodes has chosen a widely inclusive program to explore the fine Dobson organ in this new concert hall. Her sure and delightful musicianship can undertake such adventures with ease, and so she does brilliantly on this CD. The opening work, Bach's *Prelude and Fugue in E Minor* (Wedge) introduces us to the primary *plena* of the organ, but in episodes of the fugue she exploits some of the unusual Positive mutations—Sept 1½□ and None 8%□.

I don't recall seeing such pitches in a new organ since the heyday of the neo-Baroque, but they are charming here.

Liszt's Symphonic Poem, *Orpheus*, was transcribed by Jean Guillou at Rhodes' suggestion, and he has done a fine job. It makes a fascinating addition to the recital repertory and introduces a large sampling of this organ's rich solo colors. Clarence Mader's clever *Afternoon of a Toad* shows his mastery both of the organ's idiom and compositional skill.



Guillou's transcription talents are showcased again in Mozart's *Adagio and Fugue*, K.V. 546. This also makes a fine addition to the organist's library, especially for one who has sufficient chops to manage the fiendishly tricky fugue. Live recordings of course preserve mistakes as well as inspired passages and the second entry of the fugue subject sounds almost as if the note were crushed, but subsequent entries also have an anticipatory ornament. Did she make a mistake and then follow the guiding rule of improvisors—if you make a mistake, do it again so they'll think you intended to do it—or did Rhodes do exactly what she meant to? Perhaps she's not telling, and in any case, the fugue is a marvelous, rollicking spell of fun. But the other bane of live recordings is all too evident at times. There seemed to be a consumptive positioned just as advantageously to the microphones as the organ. I kept

hoping for her demise but she managed to hang on to life to the very end of the recital, coughing gently every few seconds.

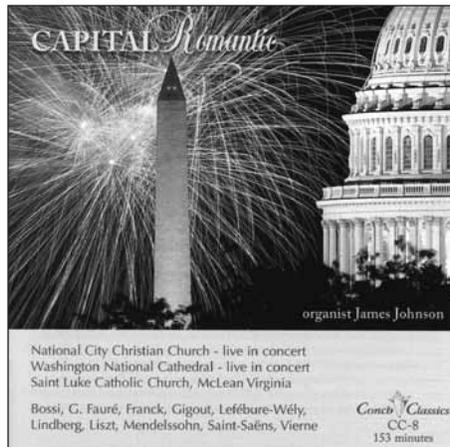
Rhodes's performance of José Lidón's *4 Piezas para organo al alzar en la Misa*, especially the final *Allegro* which uses the reeds, is worth the price of admission. The big reeds on this organ are especially fine with rich, warm, and, yes, loud acclamation.

The pièce de résistance is another Guillou production, his *Scènes d'Enfant d'après the Turn of the Screw*. It is inspired by the Henry James literary work and has kaleidoscopic colors and textures. Rhodes gave the American premiere of it at Alice Tully Hall.

After all of these fireworks, the CD closes with a beautiful, mellow encore written by William Grant Still, his *Reverie*.

The Dobson organ is an outstanding example of the current explosion of concert hall instruments. Tonal director John Panning deserves special kudos for the meticulous finish, balance, and blend of this instrument. The hall isn't all that reverberant, which makes extra care and refinement in the tonal finishing absolutely necessary. Get this CD to hear a wonderful new instrument, one of our most exciting performers, and some beautiful music.

Capital Romantic, James Johnson, organist, organs of National City Christian Church, Washington National Cathedral, and Saint Luke Catholic Church in McLean, Virginia. Music of Lefébure-Wély, Saint-Saëns, Mendelssohn, Franck, Fauré, Vierne, Bossi, Gigout, Lindberg, and Liszt. 2 CDs, Conch Classics CC-8, \$22, postpaid, from James Johnson, 30 Steltzer Road, Plattsburgh, NY 12901, 518 561 3073. Most of the material in this production was originally recorded live and on modest equipment. I sympathize with Johnson on the problems



this presents. Not only the possibility of wrong notes which are quickly forgotten in the live experience, but which cause increasingly piercing wincing with each rehearing, but the limitations of non-studio recording setups can also mar the listening experience. I have many cassette tapes and even some reel-to-reel recordings, not to mention more recent mini-disc takes that I have attempted to edit and transfer to CD. Alas, I could not tap the help Johnson had from technicians at Boston's WGBH studios. Doubtless it is their contribution that makes the sounds heard on these CD's quite tolerable and, indeed, gives a fair idea of the real character of the organs. Even the "wow" that is evident in Gigout's *Grand-Choeur dialogué*, originally recorded at National City Christian, and then copied onto a second cassette machine, is not fatal to the listening experience.

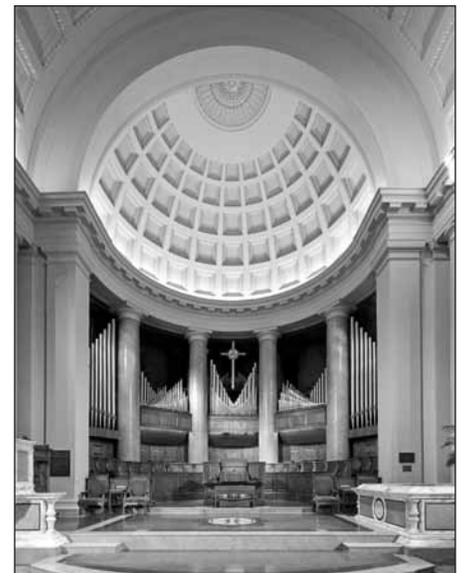
Thus it is unfortunate that the 'studio-situation' recordings on the Steiner-Reck organ in McLean, which doubtless benefitted from the possibility of multiple takes, reveal that the organ really needs tuning. Johnson informed me that a heat wave was the culprit. The occasional out-of-tuneness of the monster organ at the National Cathedral perhaps could not be helped because it is a live recording, at the mercy of whatever state the organ was in at that point. I've never been a fan of this instrument and this recording doesn't

change my opinion; there's just too much tonal distance to span between the mellow sounds of the surviving Skinner parts and the incredibly piercing blasts from the later "party horns."

Incidentally, I have to chide Johnson for telling us that Cavaillé-Coll invented the harmonic flute. The genre goes back at least to the Renaissance, although Cavaillé-Coll developed and utilized it in a completely new way. The same is true of E.M. Skinner's "invention" of the French Horn. Such were present in 18th-century English organs, doubtless quite a different sound from the mellifluous blare of Skinner's version.

The huge Möller at National City Christian was a new sound for me, although I've known of its existence for years. It can be rather astringent at times, but at least it's in good tune. The Steiner-Reck organ seems to have a wide range of nice colors, and of course the National Cathedral organ has a wealth of delicious Skinner timbres. Johnson competently explores the timbres of all three instruments and sails through technically difficult music with aplomb. An interesting essay on many levels is represented by these CDs.

GEORGE BOZEMAN JR.



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M. P. Möller - Opus 9212, 1958
 Saint James Episcopal Church, Greenfield, Massachusetts
 Photograph by Gary W. Smith

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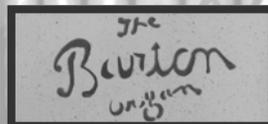
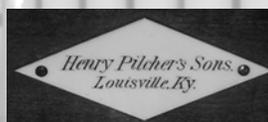
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Minutes of a Special Meeting of the Governing Board of the American Organ Archives of the Organ Historical Society

A special meeting of the Governing Board ("GB") of the American Organ Archives of the Organ Historical Society was held on Tuesday, 5 January 2010, at 8:05 p.m. EST by telephone conference call. Notice of the meeting had previously been given. Present by telephone were governors Christopher Marks (Chair), Carol Britt, David Brown, William Parsons, and James L. Wallmann (Secretary). Stephen L. Pinel, the Archivist, joined the conference call at 9:01 p.m. EST. Also present by telephone were ex-officio members Scot Huntington (Society President) and Daniel Colburn (Society Executive Director).

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

1. *Call to order and establishment of quorum.* The Chair called the meeting to order. All participants were able to hear each other by conference telephone.

A quorum of the GB was present to transact business. An agenda for the meeting (Attachment A) had previously been distributed, as well as points for discussion prepared by Dr. Marks. The resignation of Dr. Hans Davidsson on 22 November 2009 had been received and the Board expressed its appreciation for the fine service Dr. Davidsson had rendered to the Archives and GB. It had been proposed that Dr. Britt fill the remaining term of Dr. Davidsson and her appointment to the GB was approved by the National Council of the Society on 4 January 2010. Mr. Wallmann was asked to confirm the current terms of the current members of the GB. [Subsequently, Mr. Wallmann reported the following to the GB: The chair serves as a member of the GB by virtue of his position as Councillor for Archives on the National Council; the chair's term is coterminous with the regular Society elections for that position. At the GB's 11 February 2008 meeting, Mr. Wallmann and Ms. Butler were designated to the group of governors whose terms expire in 2010, while Dr. Davidsson and Mr. Parsons were designated to the group of governors whose terms expire in 2012. Mr. Brown replaced Ms. Butler and Dr. Britt replaced Dr. Davidsson. Therefore, the terms of Messrs. Wallmann and Brown expire in 2010 with the regular annual meeting of the GB, while the

terms of Dr. Britt and Mr. Parsons expire in 2012 with the regular annual meeting of the GB.]

2. *Approval of minutes of 24 October 2009 meeting.* The minutes of the 24 October 2009 meeting of the GB had previously been circulated for review. Upon motion duly made (Dr. Britt) and seconded (Mr. Brown), it was

RESOLVED: That the minutes of the meeting of the Governing Board of the American Organ Archives of the Organ Historical Society held on 24 October 2009, be, and hereby are, approved.

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

3. *Honoring Mr. Pinel's service.* In a letter to Dr. Marks dated 30 November 2009, Mr. Pinel announced his retirement as Archivist effective 31 May 2010. The GB discussed ways to honor Mr. Pinel's twenty-five years of service to the Archives and Society.

4. *Fall 2010 Archives tour.* In light of the demands on his time before the end of May, Mr. Pinel will not be able to complete the organization of an organ tour in New England for the fall of 2010. Mr. Pinel suggested that the GB consider sponsoring such a tour in 2011.

5. *Archivist position.* The retirement of Mr. Pinel was

discussed. Mr. Pinel reminded the GB that he is *retiring* as Archivist, not *resigning*. He will prepare a description of his duties for the GB. There would be some savings to the Society if the Archivist position is not immediately filled, but there would be a lack of continuity if the position remained open too long. Mr. Pinel felt that leaving the position open for up to six months would not be a major problem. The library staff at Rider University will be able to assist with interlibrary loan requests but little else of the business of the Archives, according to Mr. Pinel. The GB considered how best to search for a new Archivist and publicize the request. Upon motion duly made (Mr. Wallmann) and seconded (Mr. Brown), it was

RESOLVED: That a transition subcommittee of the Archives Governing Board be, and hereby is, established to review the position of Archivist and to search for and identify a new Archivist, whether interim or permanent.

RESOLVED FURTHER: That the transition subcommittee consist of Dr. Marks (chair), Dr. Britt, and Mr. Brown and, as ex officio members, Messrs. Huntington and Colburn.

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6. *Investigating the situation at Eastman.* The GB has a long-term plan to consider the future of the Archives. There is special emphasis in the plan to bring the manuscript materials now in storage in Enfield, New Hampshire under one roof with the books and periodicals now in Princeton. In this regard, a proposal from the Eastman School of Music had been received. Investigating all options for the future of the Archives is prudent, but it would also be appropriate to visit Rochester to learn more about Eastman's proposal and to view the space identified as a potential new home for some or all of the collections of the Archives.

Upon motion duly made (Dr. Britt) and seconded (Mr. Brown), it was

RESOLVED: That a relocation subcommittee of the Archives Governing Board be and hereby is established to consider the long-term needs of the Archives and the desire to have all of the collections of the Archives under one roof.

RESOLVED FURTHER: That the relocation subcommittee consist of Mr. Wallmann (chair), Mr. Parsons, Willis Bridegam, Joseph McCabe (Society Vice President) and, as long as he serves as Archivist, Mr. Pinel.

7. *Changes to Governing Board.* The GB discussed the need for a sixth voting member to provide additional oversight as the Archives deals with the retirement of Mr. Pinel and the long-term needs of its collections. Willis Bridegam, an organist and recently retired as Amherst College Librarian, was mentioned as a possible sixth voting member of the GB. Upon motion duly made (Mr. Wallmann) and seconded (Dr. Britt), it was

RESOLVED: That the Archives Governing Board have five or six

voting members, the exact number to be determined in consultation with the National Council and approved by the National Council.

RESOLVED FURTHER:

That, subject to an increase in the number of voting members of the Archives Governing Board, his acceptance of the position, and approval by the National Council of his appointment, Willis Bridegam be appointed as an additional voting member of the Archives Governing Board.

Mr. Huntington will ask the National Council to approve a sixth voting member of the Archives Governing Board. Dr. Marks will contact the Society Secretary concerning the above resolutions and will approach Mr. Bridegam about his willingness to serve on the Archives Governing Board. [Subsequent to the meeting, the National Council approved a sixth voting member and Mr. Bridegam's appointment as that voting member. Mr. Bridegam accepted the appointment.]

8. *2009–2010 budget review.* Acquisition expenses are higher than expected and there has been additional and unexpected travel to Rochester. However, there will be some savings after Mr. Pinel retires at the end of May. Drs. Marks and Britt will work with Mr. Pinel to review budgetary items. The Richmond office provides reports of Archives expenses but the reports are not always complete and are not sent regularly.

9. *Next steps.* Business records from the Tellers Organ Company should be available to the Archives in 2010. Arrangements will have to be made to pick these up.

The meeting adjourned at 10:11 p.m. EST.
James L. Wallmann, Secretary

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

A special meeting of the Governing Board ("GB") of the American Organ Archives of the Organ Historical Society was held on Monday, 17 May 2010, at 7:34 p.m. EST by telephone conference call. Notice of the meeting had previously been given. Present by telephone were governors Christopher Marks (Chair), Carol Britt, David Brown, William Parsons, and James L. Wallmann (Secretary). Governor Willis Bridegam was absent and excused. Also present by telephone were ex-officio members Scot Huntington (Society President) and Daniel Colburn (Society Executive Director).

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

1. *Call to order and establishment of quorum.* The Chair called the meeting to order. All participants were able to hear each other by conference telephone. A quorum of the GB was present to transact business. An agenda for the meeting (Attachment A) had previously been distributed.

2. *Announcements.* Dr. Marks reported that the National Council approved the appointment of Mr. Bridegam as a governor (voting member) of the GB on May 1, 2010. The National Council also approved the nomination of Stephen Pinel for honorary membership in the Society. Treasurer Jim Stark and controller David Barnett resigned from their positions as of March 31, 2010. Other changes in the Richmond office had also

taken place. Mr. Colburn reported on efforts to improve financial reporting within the Society. A new Executive Director of the Society is expected to be named by September 1, 2010.

3. *Approval of minutes of 5 January 2010 meeting.* The minutes of the 5 January 2010 telephone meeting of the GB had previously been circulated for review. Upon motion duly made (Dr. Britt) and seconded (Mr. Brown), it was

RESOLVED: That the minutes of the meeting of the Governing Board of the American Organ Archives of the Organ Historical Society held on 5 January 2010, be, and hereby are, approved.

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

4. *Update on relocation.* Mr. Wallmann described the positive visit to Rochester, New York, the relocation subcommittee had in February. The organ department and library at Eastman School of Music would very much like to see the Archives relocate to Rochester. Christ Church is a block from Eastman and could serve as a new home for the Archives. A draft request for proposal ("RFP") about the possible relocation of the Archives had been prepared and is ready to be circulated to the rest of the GB, including *ex officio* members. It will also be important to receive comments to the draft RFP from Rider University before the RFP is distributed to interested institutions. Mr. Huntington noted that the National Council will need to be involved in major decisions affecting the Archives.

5. *Transition plan.* The GB would like an interim Archivist to start in the fall of 2010, at which time the search for a permanent Archivist can begin. Various candidates for the interim position were discussed. Practical matters such as keys to the Archives, telephone numbers, and the availability

of Archives materials through the Talbot Library reference desk were also mentioned. The transition subcommittee will contact the four candidates on the list and ask for résumés, as well as contact Rider University to see if there are any possible candidates among students or library staff. Compensation for the interim Archivist was also discussed. Messrs. Wallmann, Bridegam, and Parsons will assist with acquisitions for the Archives while there is no permanent or interim Archivist; send acquisition requests to Mr. Wallmann. Upon motion duly made (Mr. Wallmann) and seconded (Dr. Britt), it was

RESOLVED: That the transition subcommittee of the Archives Governing Board be, and hereby is, authorized to identify candidates for the position of interim Archivist and collect résumés and gather information about these candidates.

RESOLVED FURTHER: That, if, in the transition subcommittee's reasonable opinion, a suitable candidate is found, the approval of the National Committee be sought at the National Council's June 2010 meeting to engage such candidate to commence his or her duties around September 1, 2010, at the compensation discussed.

The GB discussed a photocopying policy for the Archives. Dr. Marks will draft and circulate a photocopying policy. It will be impossible to please everyone with a photocopying policy, but different prices for members and non-members should cover the actual expenses to the Archives when duplication of Archives materials is requested. Dr. Marks will also follow up on practical matters following the retirement of Stephen Pinel – email contact on the Society website, keys, telephone numbers, etc.

6. *Fall meeting date.* The GB would like to hold a face-to-face

meeting in Princeton in the fall. A date will be set and circulated by email.

7. *Next steps.* There were no other matters of business to discuss.

The meeting adjourned at 9:21 p.m. EST.

James L. Wallmann, Secretary

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

A regular meeting of the Governing Board ("GB") of the American Organ Archives of the Organ Historical Society was held on Saturday, October 30, 2010, at 9:06 a.m. EDT at the American Organ Archives, Princeton, New Jersey. Notice of the meeting had previously been given. Present were governors Christopher Marks (Chair), Willis Bridegam, Carol Britt, David Brown, and James L. Wallmann (Secretary), and Bynum Petty, Interim Archivist. Governor William Parsons was absent and excused. Also present was James Weaver (Executive Director of the Society). Stephen Pinel arrived at 11:30 a.m. and Mi-Hye Chun arrived at 12:22 p.m.

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

1. *Establishment of quorum.* The Chair called the meeting to order. A quorum of the GB was present to transact business. An agenda for the meeting (Attachment A) had previously been distributed.

2. *Approval of minutes from May 17, 2010, telephone meeting.* The minutes of the May 17, 2010, telephone meeting of the GB had previously been circulated for

review. Upon motion duly made (Dr. Britt) and seconded (Mr. Brown), it was

RESOLVED: That the minutes of the meeting of the Governing Board of the American Organ Archives of the Organ Historical Society held on May 17, 2010, be, and hereby are, approved.

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

3. *Reports.* Mr. Petty noted the urgency of protecting materials at the Enfield, N.H., facility. There has been water intrusion on the west side of the building where a window panel fell out. Mr. Petty shared with the group a photo negative stored in Enfield that had completely disintegrated. Some carbon copies from the 1920s are in poor condition. Mr. Petty has been working with the Joseph G. Bradley Charitable Foundation of Philadelphia for funding to digitize E.M. Skinner drawings in the Archives collection. Dr. Marks asked Mr. Petty to work with Mr. Weaver on these fund-raising efforts. Mr. Bridegam asked how the Skinner files should be organized. Mr. Petty replied that there might be several ways to organize the files, but that the drawings should be sorted by opus number. Mr. Bridegam wondered if funding should first go to organizing the drawings, and then to digitizing. Mr. Petty mentioned that Mike Foley, an organbuilder in Connecticut, has offered to help organize the Skinner drawings.

Mr. Petty discussed other goals for the Archives. Ephemera such as nineteenth-century American concert programs should be organized and cataloged. The Archives recently received the organ toolbox of Octavius Marshall. Finding aids for manuscript materials are a priority. Mr. Bridegam suggested that this would be a good project for a local library school, such as Rutgers. As an example, the GB looked at the finding aids

prepared for the Frederick Roth Webber correspondence. Similar finding aids should be done for the Aeolian-Skinner shop lists and other manuscript material. To date, about 50 collection-level records have been created.

Mr. Petty continues to collect new and antiquarian books for the Archives. Mr. Bridegam asked if we should consider not binding periodicals if the periodical is available online; however, only a handful of organ periodicals are available online. Dr. Marks and the rest of the GB thanked Mr. Petty for his excellent work as Interim Archivist.

Mr. Bridegam reported on the meeting he and Scot Huntington had with the Northeast Document Conservation Center ("NDCC") regarding the Enfield storage facility. Messrs. Bridegam and Huntington had prepared a written report, a copy of which is attached hereto as Attachment B. Ms. Conn of the NDCC said that the highest priority should be to find a new and appropriate home for the Enfield collection. The situation with Rider needs to be clarified, a request for proposal for relocation of the Archives ("RFP") prepared, and grants pursued. Ms. Conn agreed to assist with the grant-writing process. Mr. Bridegam suggested that a grant committee be formed; Mr. Petty will follow up. The GB thanked Messrs. Bridegam and Huntington for their efforts and discussed the necessity for a long-term plan to relocate the Enfield collection, not only for its preservation, but to bring this valuable resource to a broader research community.

4. *Budget for 2010–11 fiscal year.* The Archives requested \$53,000 from the Society general fund for the 2010–11 fiscal year. Actual numbers for the 2009–10 fiscal year are not yet known with certainty, but it appears that spending for 2009–10 was within budget. One important budget consideration is whether the Archives engages a permanent Archivist. If not, there may be

additional funds. The GB agreed that it is difficult to prepare a job description for a permanent Archivist or conduct a search if the location for the Archives is uncertain. Upon motion duly made (Mr. Wallmann) and seconded (Mr. Bridegam), it was

RESOLVED: That the Governing Board postpone its search for a permanent Archivist until there is a clear indication of the future home of the Archives.

The status of Mr. Petty was discussed. Upon motion duly made (Dr. Britt) and seconded (Mr. Brown), it was

RESOLVED: That Mr. Petty no longer be designed as “interim Archivist” but as “Archivist” at compensation reflecting his new position.

Mr. Wallmann noted that the interim Archivist was intended to be a true placeholder with minimal activity and compensation to match. Mr. Petty is performing many more duties and this should be reflected. The GB agreed that Mr. Petty’s compensation would be changed to \$1,800 per month effective November, 2010. Mr. Petty continues to track his time spent on Archives business. The compensation line item on the proposed budget was changed. Equipment and supplies should be separate line items. Mr. Weaver said that the GB can request new account codes to better track the income and expenses

of the Archives. Expenses for GB travel were reduced. Travel by the Archivist to the Society convention is important; \$2,000 should be budgeted. Dr. Marks and Mr. Weaver will check on complimentary or reduced-fee convention registration for the Archivist. The excess budget funds should be designated for a contingency fund. Mr. Petty will take efforts to improve the sale of excess materials from the Archives. A copy of the proposed budget as revised is attached hereto as Attachment C. Upon motion duly made (Mr. Bridegam) and seconded (Dr. Britt), it was

RESOLVED: That the proposed budget for the 2010–11 fiscal year as revised be, and hereby is, approved as the 2010–11 budget for the Archives.

5. *Search process for Archivist.* With the change in Mr. Petty’s status to Archivist, it is no longer necessary to search for an Archivist.

6. *Updates on relocation and RFP.* A revised RFP was presented to the GB and discussed. Upon motion duly made (Mr. Bridegam) and seconded (Dr. Britt), it was

RESOLVED: That the Request for Proposal for relocation of the Archives in substantially the form presented to the Governing Board be and hereby is accepted by the Governing Board.

RESOLVED FURTHER: That the Request for Proposal be presented to the National Council for that body’s comments prior to releasing the Request for Proposal to the public.

Dr. Marks will speak with Mr. Huntington about how best to present the RFP to the National Council. The GB thanked Mr. Wallmann for his efforts in preparing the RFP and discussed those academic institutions which should receive the RFP. While Mr. Wallmann is the logical person to distribute the RFP, others can assist in this process. The RFP should be sent to representatives of both the organ department and the library at the same institution.

7. *Greet Mi-Hye Chun.* The GB welcomed Mi-Hye Chun, head of the Westminster Choir College library, and discussed a potential move by the Archives from Rider. Ms. Chun would be sorry to see the Archives go, but she said she understood why the Archives is looking for a new home. Ms. Chun thanked the GB that the draft RFP has only been shared with Rider and not any other institutions. While Rider is looking for additional space to satisfy the Archives, nothing has been found yet.

8. *Photocopy policy.* Dr. Marks had previously distributed a proposed photocopy policy with suggested fees for duplication services. See Attachment D. Upon motion duly made (Mr.

Bridegam) and seconded (Mr. Wallmann), it was

RESOLVED: That the Research and Photocopy Fee Policy be, and hereby is, adopted as a policy of the Archives.

9. *Discussions.* Now that he is no longer interim Archivist, Mr. Petty can now focus more on acquisitions for the Archives. Current books and other printed materials should be collected, with organ periodicals checked to identify new publications. Martin Walsh is no longer finding and purchasing pictures and stereo slides on behalf of the Archives. Mr. Petty was asked to prepare a draft acquisition and de-accessioning policy for the GB to consider at its next meeting. In particular, what materials are given away, what is sold, and what is traded? A special fund for rare items was also considered. In the past, a rare item was purchased and friends of the Archives would be approached to underwrite its purchase.

The GB considered whether to establish an endowment fund in honor of Stephen Pinel. The fund would be used to purchase rare books and other materials. Dr. Marks will discuss this idea with Messrs. Huntington and Weaver. 10. *Next meeting.* The next meeting will be scheduled later. Mr. Petty was thanked for coordinating this meeting.

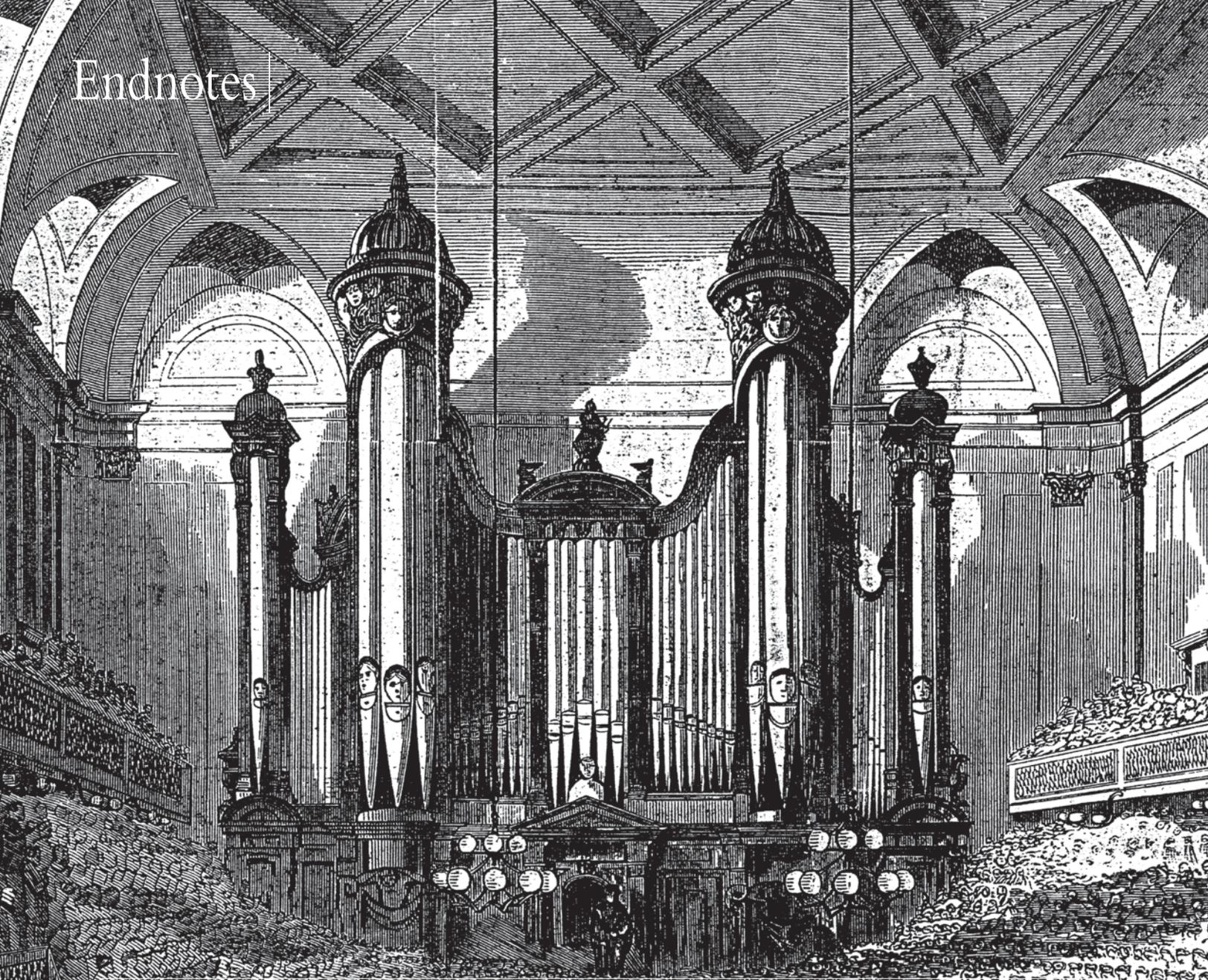
The meeting adjourned at 2:26 p.m. EDT.

James L. Wallmann, Secretary

AMERICAN ORGAN ARCHIVES ANNOUNCES A REQUEST FOR PROPOSAL

THE AMERICAN ORGAN ARCHIVES of the Organ Historical Society seeks expressions of interest from institutions that would be interested in housing its collection. The Archives is the world’s largest collection of books, periodicals, and manuscripts about the organ. Printed materials are housed in a dedicated reading room at an academic institution in Princeton, New Jersey, while the manuscript materials, primarily consisting of the archives and business records of numerous American organbuilders, are located at a storage facility in

Enfield, New Hampshire. The Archives seeks to unite its materials at a single institution where the entire collection of books, periodicals, and manuscripts will be available for research by students, scholars, organbuilders, and others interested in the king of instruments. A formal Request for Proposal, in .pdf format, is available at www.organsociety.org (click on “The Archives”). Please direct questions to James L. Wallmann, whose contact information is found on the last page of the RFP.



BOSTON MUSICAL CRITICISM

NOTWITHSTANDING the peculiar and well-known modesty of Bostonians, it has somehow leaked out that in no other American city is good music so thoroughly appreciated as it is in Boston. The Big Organ has been made to do a Herculean labor in the way of cultivating a love for organ music, so that now the most classic works are listened to with rapt attention. At a recent concert of the Big Organ assisted by Mr. Thayer,

a very grand "full organ" passage was flooding with harmony the purlieu of Bumstead Place, Beacon Street, Winter Street, and oozing in diluted sweetness across Tremont Street, and out on the Common—that magnificent park so admired by all the dwellers in Hubville.

Notwithstanding the difficulties of conversation in such a harmony-laden atmosphere, two ladies occupying prominent seats in the Music Hall were at the

same time absorbing Bach and imparting to each other certain details of Household affairs. Just at a critical period, the organ suddenly subsided to a whisper, and the audience were delightfully informed in a shout by one of the ladies referred to, that "WE FRIED OURS IN BUTTER!"

The Musical Independent (Chicago, April 1869); reprinted in *The Keraulophon* (January 1978): 4.



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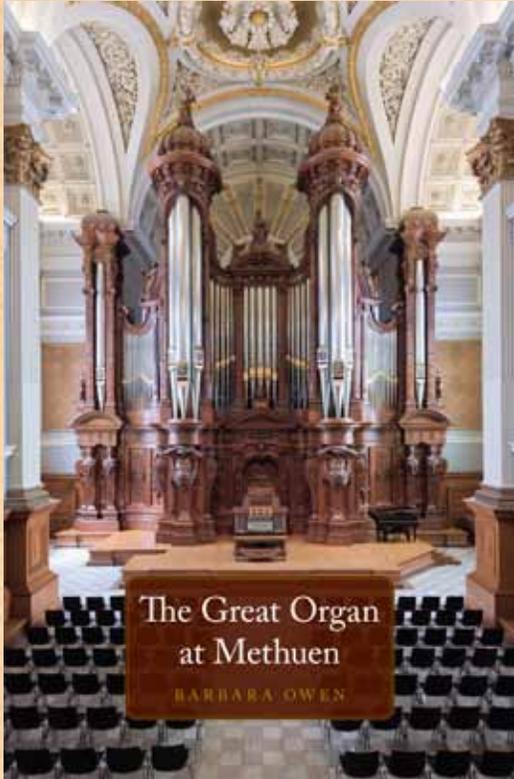
Organ by Helmut Wolff, 1978; (top, left) 2 manuals, 18 stops; relocated by the Organ Clearing House to St. Paul's Lutheran Church, Durham, NC

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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NEW PUBLICATIONS AVAILABLE NOW



THE GREAT ORGAN AT METHUEN

BY BARBARA OWEN

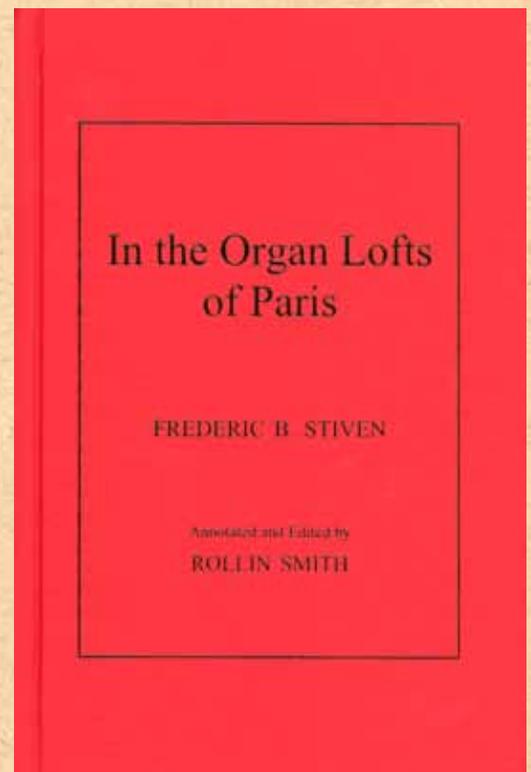
IN THE MIDDLE OF THE OF THE NINETEENTH-CENTURY, American organbuilding reached a milestone when, in 1863, in the midst of the Civil War, a large concert organ — really the first of its kind in the country — was opened in Boston's relatively-new Music Hall. Visually and musically it was regarded as a sensation, as it put a stamp of approval on paid-admission secular organ recitals, and quickly opened the door to a spate of American-built concert hall organs. The composition of large-scaled secular organ works soon followed, written by American composers recently returned from study in European conservatories.

This is the story of that catalytic instrument, known then and now as the Great Organ — its checkered history, and, perhaps most intriguingly, the varied and colorful cast of characters who conceived and financed it, built and rebuilt it, played it, made recordings on it, wrote about it, maintained it, rescued it from time to time, and continue to ensure that its voice continues to be heard. The Great Organ is now housed in its present purpose-built concert hall, north of Boston in the town of Methuen, Massachusetts. How it got there and how it remained there is only a part of its story.

IN THE ORGAN LOFTS OF PARIS

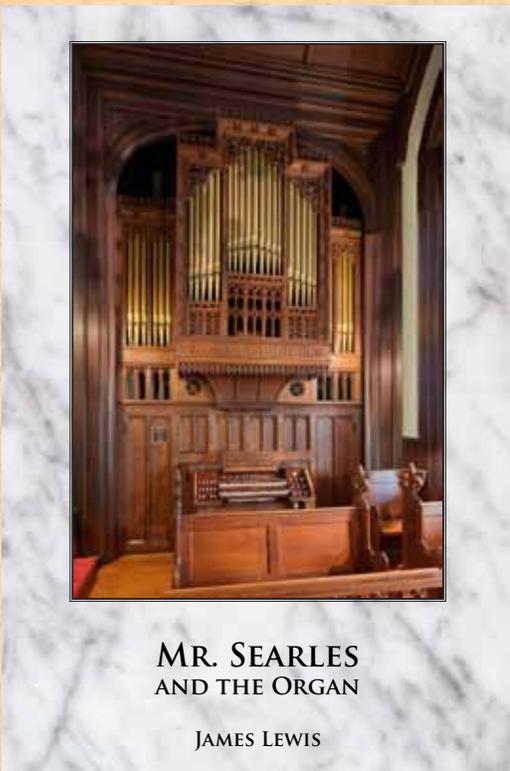
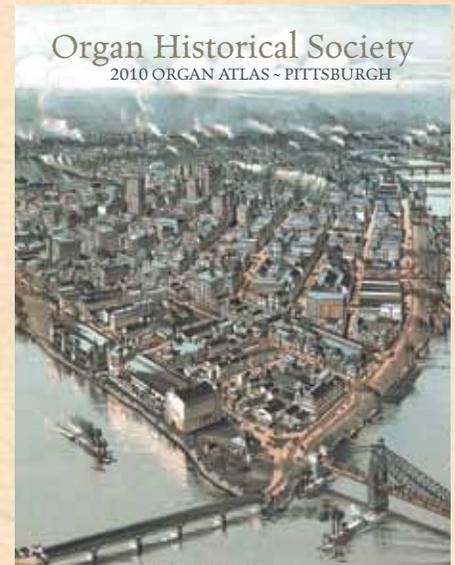
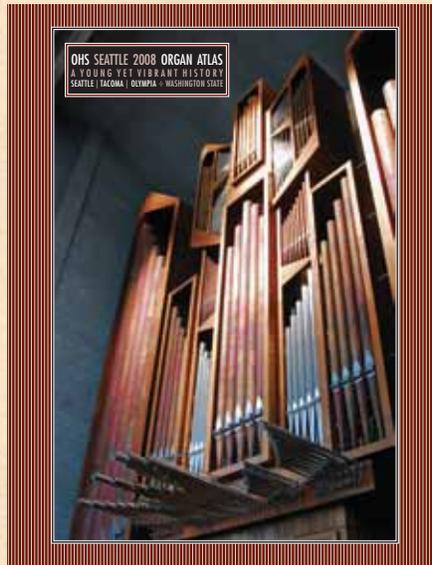
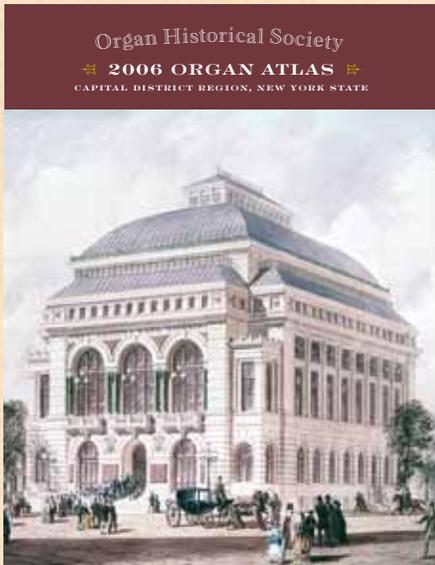
BY FREDERIC B. STIVEN ~ ANNOTATED AND EDITED BY ROLLIN SMITH

THIS IS A NEW EDITION of Frederic Stiven's early study, *In the Orgn Lofts of Paris*. Frederic Stiven graduated from the Oberlin Conservatory in 1907 and subsequently served on the faculty. For two years, from 1909 to 1911, he studied with Alexandre Guilmant in Paris—indeed, Stiven was his last pupil—and each Sunday he visited important churches. In 1923, he published *In the Organ Lofts of Paris*. As a witness to the Golden Age of French organists, Stiven writes charming pen-portraits of his visits with Widor, Vierne, Gigout, and Bonnet. Encounters with other organists are described, as well as singing in the choir of the Paris Bach Society and in a chorus directed by Charles Tournemire. Stiven's original text is illuminated with 68 illustrations and copious annotations by Rollin Smith. Appendixes include two articles written by Stiven for *The Etude* magazine: "Systematized Instruction in Organ Playing" and "The Last Days of Guilmant," and stoplists of all organs mentioned in the text.



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MR. SEARLES AND THE ORGAN

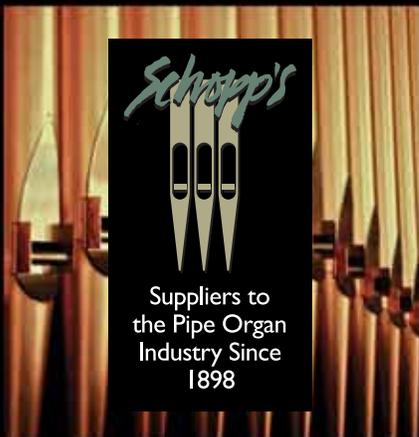
JAMES LEWIS

MR. SEARLES AND THE ORGAN

BY JAMES LEWIS

AERICAN 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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