WELCOME TO CHICAGO!

CHICAGO IS A WORLD-CLASS CITY that offers much to see and do—including fine dining, many museums, attractions, and events, and shopping. Allow time to savor the sights and sounds of this vibrant city and make your convention trip truly unforgettable!

The 2012 Convention is presented by the Chicago-Midwest Chapter, which brought you the 2002 convention. We couldn’t fit all the wondrous organs and venues into just one convention—so make sure you don’t miss this opportunity to visit the City of Big Shoulders—and Big Sounds!
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.

PERFORMERS

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.
CONVENTION ORGANS

C.B. Fisk
Casavant Frères, Limitée
Hook & Hastings
Hinners Organ Co.
Skinner Organ Co.
Wurlitzer
Aeolian-Skinner Organ Co.
Noack
M.P. Möller
W.W. Kimball Co.
Wiener
Wm. A. Johnson
Estey Organ

CONVENTION HOTEL

CHICAGO MARRIOTT O’HARE
8535 West Higgins Road
Chicago, IL 60631

THE HOTEL is conveniently located near O’Hare International Airport, and is 15 miles from downtown Chicago. A Chicago “El” train station is but a block away. The hotel offers a complimentary shuttle to and from O’Hare Airport.

RATES

$140, plus hotel sales tax of 14.9%
On-site parking is $24 per day.

FOR FURTHER INFORMATION ABOUT THE CONVENTION CONTACT
Dennis Northway, Convention Chair
773.764.5003 ~ denden1958@runbox.com

AND LOOK FOR OUR UPCOMING WEBSITE AT
www.organsociety.org/2012
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., 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
NEW OHS MEMBERS

FEBRUARY 11 – JUNE 26, 2011
The Organ Historical Society welcomes its newest members.

Harold Anderson, Jr.
Jon R. Beveridge
Henry Boon
David Broskowski
Diana Brownson
Ruth Burhop
Judy Croskey
Richard A. Darne
Raimondo Alberto DiBona
Jerrad J. Fenske
Shogo Fujiyoshi
Shirley Gray
Miah Han
Gary V. Hanson
Jack Hardman
Bob Jensen
Robert Edward Keeton
Brendan Kenney
Andrew Kenney
Jacqueline LaVie
Michael Maiden
David Medow
Bruce Menozzi
Tomoko Akatsu Miyamoto
Steven Monrotus
David Moon
Brice Petersen
Scott Rainey
Jacob Reed
Judith Roach
Mako Rova
Robert Sharpe
Austin Paul Thomas Speaker
George H. Stieger, Jr.
Timothy Warren
Fred Watson
Mary Wedgewood
Mary Ann Willow
David F. Wright

MAJOR SUPPORTERS OF THE ORGAN HISTORICAL SOCIETY

The Society expresses its profound gratitude to the following individuals and organizations whose support totaled $500 or more during the 2010 – 2011 fiscal year. All members are challenged and encouraged to join this group during the 2011 – 2012 year.

Nelson Barden
Chester W. Cooke
David C. Dasch
Mr. and Mrs. Wesley C. Dudley
Charles N. Eberline
Donald K. Fellows
Robert A. Griffith
Kevin A. Grose
Hilbus Chapter of the OHS
Scot L. Huntington
Len Levasseur
Schoenstein & Company
Carl and Linda Schwartz
St. Paul Cathedral
Thomas Smith
James F. Stark
Martin F. Stempien
Michael J. Timinski
Joe Vitacco
Randall E. Wagner
James M. Weaver
Richard E. Willson

The Legacy Society

Herbert D. Abbott †
Anonymous
Rachel W. Archibald †
Freeman Bell
Paul A. Bender
Edgar A. Boadway
Mrs. E. Power Biggs †
Paul Birckner
Brian Buehler †
Randell Franklyn Busby
John Rice Churchill †
John E. Courter, FAGO †
David P. Dahl
Richard Ditewig
A. Graham Down
Charles Eberline
James A. Fenimore, MD
Linda P. Fulton

Thomas Garbrick
John J. Geller
Belmon H. Hall
William L. Huber †
Dana J. Hull
Scot L. Huntington
Mark Jameson
David L. Junchen †
Preston J. Kauffman †
Forrest C. Mack †
Earl L. Miller †
Dennis E. Northway
Barbara Owen
Stephen L. Pinel
Clark H. Rice †
The Rev. Dennis Steckley
James A. Tharp
Richard E. Willson

† Deceased

The Legacy Society honors members who have included the OHS in their wills or other estate plans. We are extremely grateful to these generous OHS members for their confidence in the future of the Society. Please consider supporting the OHS in this way, and if the OHS is already in your will, please contact us so that we can add you as a member of the OHS Legacy Society.

info@organsociety.org

PUBLICATION DEADLINES

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

ADVERTISING
Closing date for all advertising material is the 15th of the second preceding month
April issue . . . . February 15
July issue . . . . May 15
October issue . . . . August 15
January issue . . . . November 15

The editor acknowledges with thanks the advice and counsel of Edgar A. Boadway, Michael D. Friesen, and Laurence Libin.
THE NATIONAL COUNCIL
OFFICERS AND COUNCILLORS
Term Expires

Scott L. Huntington ........................................... 2013
P.O. Box 56, Stonington, CT 06378 403-348-6209 slhorgan@aol.com

William F. Czelusniak ........................................... 2013
P.O. Box 60, Marlborough, MA 01752 413-586-7606 wczelusniak@verizon.net

Jeff Weiler .......................................................... 2015
1805 S. Michigan Ave., #1905, Chicago, IL 60616 312-842-7475 jeff@weilerpipeorgs.com

Allen Langord (ex officio) .......................................... 2015
312 Barcelona Dr, Pocomac, CA 34759 865-422-2756 alainjclcc.com

Christopher Marks ........................................... 2015
2022 Brooking St., Lincoln, NE 68516 402-472-3096 christophermarks@gmail.org

Daniel Schwandry ........................................... 2015
COUNCILLOR FOR CONVENTIONS 3011 E 14th Place, #1, Chicago, IL 60616 773-239-0774 Schwardy@hotmail.com

James H. Cook .................................................. 2015
Box 59033, Birmingham-Southern College, Birmingham, AL 35243 jhcook@bsu.edu

A. Graham Down ........................................... 2015
COUNCILLOR FOR FINANCE AND DEVELOPMENT 1400 Cathedral Ave. NW, #1128, Washington, DC 20006 202-333-828 Agdown@msn.com

Dana Robinson .................................................. 2015
COUNCILLOR FOR ORGANIZATIONAL CONCERNS 709 West Washington St., Champaign, IL 61820 217-337-2067 drrobinson@illinois.edu

Dennis Northway ........................................... 2015
COUNCILLOR FOR RESEARCH AND PUBLICATIONS 2350 West Lunt Ave., Chicago, IL 60645 773-764-5003 denden1958@runbox.com

James Weaver .................................................. 2015
P.O. Box 62611, Richmond, VA 23261 jweaver@organsociety.org

OHS HEADQUARTERS

Jason J. McAuley ........................................... OFFICE MANAGER
David E. Fielding ........................................... CATALOG BUYER
Douglas J. Burn ........................................... CATALOG ASSISTANT
Laura F. Krzyzton ........................................... CATALOG ASSISTANT
Kathryn Squires ........................................... ADMINISTRATIVE ASSISTANT

THE TRACKER

Rollin Smith .................................................. EDITOR
313 Fulton St., Westbury, NY 11590 tracker@organsociety.org

Len Levasseur .................................................. PRE-PRINT AND DESIGN
neopress@organsociety.org

Linda Chandee .................................................. ADVERTISING MANAGER
advertising@organsociety.org

COMMITTEES AND BOARDS

Alan Laufman Research Grant .................................. James L. Wallmann, CHAIR
5121 Mystic Hollow Court, Flower Mound, TX 75028 jwallmann@tx.rr.com

American Organ Archives Governing Board .................................. Christopher Marks, CHAIR

Endowment Fund Advisory Board .................................. Randall E. Wagner, CHAIR

E. Power Biggs Fellowship .................................. Derek Nickels, CHAIR
Church of the Holy Comforter, 222 Kenilworth Ave., Kenilworth, IL 60434 denickels@holycomforter.org

Historic Organ Citations .................................. Stephen J. Schnurr Jr., CHAIR

Historic Organ Recitals .................................. Scott Carpenter, CHAIR
806 Madison Ave., Winston-Salem, NC 27103 336-724-9134 ohscatalog@trulibrary.com

Membership .................................................. VACANT

Nominating (ad hoc, expires 2014) .................................. Jack M. Bethards, CHAIR
Schoenstein & Co., 4001 Industrial Way, Benicia, CA 94510 707-747-5858 tvrudolph@verizon.net

OHS Pipe Organ Database .................................. James H. Cook, CHAIR

Publications Governing Board .................................. Dennis Northway, CHAIR

Publications Prize Committee .................................. Bynum Petty, CHAIR

AMERICAN ORGAN ARCHIVES
AT TALBOTT LIBRARY
Westminster Choir College, 101 Walnut Lane, Princeton, NJ 08540

Bynum Petty ~ ARCHIVIST
609-731-8277 ~ archivist@organsociety.org

HONORARY MEMBERS
†E. Power Biggs; †Joseph E. Blanton; †Alan Laufman

Barbara Owen; Orpha Ochse; †John Ogasaian; Stephen L. Pine
†Albert Robinson; †Albert Schweitzer; William T. Van Pelt
†Martin Vente; Randall E. Wagner; †F.R. Webber

ADVERTISING IN THE TRACKER

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

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

THE TRACKER (quarterly) and the ORGAN ATLAS (annual) are published by the Organ Historical Society, a non-profit, educational organization. P.O. Box 2681, Richmond, VA 23261
804-353-9226 www.organsociety.org

ANNUAL MEMBERSHIP DUES
(includes The Tracker and the Organ Atlas) (Regular Member $60, Age 65 or over $50; Age 25 or under $20; Additional Member in household $45; Contributor $100; Donor $250; Sponsor $500; Patron $1,000; Benefactor $2,000. Payment over $3 is deductible as charitable contribution. Instrutions and businesses may be members with no vote at the same rates. Add $35 for postage to Canada or Mexico; $30 for delivery to Western North America; $16 for First Class US delivery.

BACK ISSUES of The Tracker are available at $6 each, $18 per volume. Back issues of the annual Organ Atlas are $11.00 (2006-10). The annual Organ Handbook (28 issues through 2005) are $45 each. Index to Volumes 1-33 is $75.00. Order at www.ohscatalog.org/ohspress.html. The Tracker is indexed (Vol 32 to present, annually) in print and online by The Music Index, www.harmannmusicpress.com/MusicIndex.asp. Also indexed (from Volume 7) with abstracts on CD-ROM and online by the International Index to Music Periodicals, mktg@chadwyck.com.

MEMBERS MAY JOIN ANY NUMBER OF CHAPTERS

Chapter Name: Founding Date

CHICAGO-MIDWEST ................................... 1980
MICHIGAN ................................... 1984
DEEREK NICKELS
Church of the Holy Comforter
222 Kenilworth Ave.
Kenilworth, IL 60434
denickels@holycomforter.org

EASTERN IOWA ................................... 1996
ROSEMY LEVEN
221 Maple Street, P.O. Box 352
Buffalo, IA 52728
levenorg@iastad.org

HARMONY SOCIETY (Great Plains & Ohio Valley)
WALT ADKINS
450 First St.
Heidelberg, PA 15546
beethoven59@yahoo.com

HILBUST ................................... 1970
Washington,Baltimore
CAROLYN BOOTH
CHMusicmkr@comcast.net

MEMPHIS ................................... 1992
DENNIS S. WUJCIK
44 N. Belvedere #101
Memphis, TN 38104-2517
dahldp@plu.edu

WISCONSIN ................................... 1988
PHYLLIS FRANKENSTEIN
1253 Riverton Dr.
Mukwango, WA 98549
denwuj@bellsouth.net

OTHER LOCAL CHAPTERS

†Albert Robinson; †Albert Schweitzer; William T. Van Pelt
†Martin Vente; Randall E. Wagner; †F.R. Webber

ADVERTISERS are paid and do not imply OHS endorsement. Advertising is not accepted for electronic substitutes for the organ.

THE ORGAN HISTORICAL SOCIETY is not obligated to any commercial interest. The Society will prevent or prosecute: 1) any use of its material to imply endorsement or discredit; 2) misuse of the name The Tracker or the Organ Atlas; 3) misuse of the name ORGAN HISTORICAL SOCIETY: The Tracker is a registered trademark.

COPYRIGHT © 2012 Organ Historical Society. The Tracker ISSN: 0041-0330.
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).
2011 E. Power Biggs Fellows

MATTHEW POOL
Organ student of Joyce Jones, senior at Baylor University, Waco, Texas
Organist at Austin Avenue United Methodist Church

ANDREW SZYMANSKI
CHICAGO, ILLINOIS
BA in Culinary Arts
Student of organ and piano
Works with Jeff Weiler & Associates, Pipe Organs

ABRAHAM ROSS
HOLDEN, MAINE
Four-year organ student of Kevin Birch and organist at Grace United Methodist Church

RYAN BARTOSIEWICZ
ROCHESTER, NEW HAMPSHIRE
Organist/Choir Director,
St. George’s Episcopal Church,
Durham, New Hampshire,
and also works with the Andover Organ Company

David E. Wallace & Co. LLC
147 County Road Gorham, Maine 04038
207-839-7621 www.wallacepipeorgans.com

Recitals, Organ Consultation, Workshops
George BOZEMAN
georgebozeman@myfairpoint.net

MaryAnn Crugher Balduf
Organist • Recitalist • Accompanist
Ypsilanti, MI  (734) 485-0411

ATOS
American Theatre Organ Society

50% off membership!
Now only $20 for one year for new members.
Join now!
Visit www.ATOS.org/OHS
For more info, call 317-255-8056.
Discount good on new memberships only through July 31, 2011.

CLAYTON ACOUSTICS GROUP
2 Wykagyl Road  Carmel, NY 10512
845-225-7515  mail@claytonacoustics.com
www.claytonacoustics.com
ACOUSTICS AND SOUND SYSTEM CONSULTING FOR HOUSES OF WORSHIP
JAV Recordings is a recognized leader in the production and distribution of high-quality pipe organ recordings. The CDs come with comprehensive booklets that contain numerous photographs and essays.

**VISIT OUR WEBSTORE**
www.pipeorgancds.com

**FOLLOW US ON FACEBOOK**
www.facebook.com/pippeorgancds

**READ OUR BLOG**
http://blog.pipeorgancds.com

**Contact us**
joe@pipeorgancds.com
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 congregation 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 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 breaking 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 extremely 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, Giescke, Prante, and Van Dinter.

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.
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 C, 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
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.”

BACKGROUND AND EARLY INFLUENCES

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

2. Lindquist, Smoky Valley People, 60.
3. Ibid., 60–61.
5. Lindquist, Bethany in Kansas, 4–5.
6. Lindsborg (Kansas) Smoky Valley News (September 22, 1882).
8. Ibid., 9.
10. Lindsborg Localist (June 30, 1881).
11. Lindsborg Localist (July 28, 1881).
Organ Society gave a “very pleasant and successful ice cream supper at the dining halls of the Dormitory.” 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. In May 1887, President Swensson gave a public lecture, in Swedish, entitled “School Life.” Admission was 15 cents.

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.” The two-manual, 28-stop 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.”

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.” In a 1928 letter, Bethany College President Ernst Pihlblad offered the “old Moline organ” as “parts” for the first Presser Hall organ. These instruments will be described further in this article.

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.

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.

The paper later reported that the organ was shipped on September 16 and a later news item identified the builder: “The
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 Lasak 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—contains 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 “Möller [sic] has built a $5,000 pipe organ for the Ling Auditorium at Bethany College, Lindsborg, Kas. [sic]” The advertisement may have 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

25. Lindsborg News (September 27, 1895).
27. Lindsborg News (October 4, 1895).
29. Bethany's Budbärare (March/April 1896).
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 1250, both of two manuals and eleven stops. The Lindsborg News-Record reported that the instruments arrived at the 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

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).
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.
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

The 1881 Lindvall organ in Bethany Church

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

54. Pihlblad to Möller, July 12, 1928.
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.
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. 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.” Regardless, four days later, on Christmas Eve, M.P. Möller stated in a telegram that he was personally subscribing $500 towards the organ.

**PRESSER HALL**

**M.P. MÖLLER ORGAN, OPUS 5492 (1929)**

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

<table>
<thead>
<tr>
<th>GREAT (enclosed, 61 notes)</th>
<th>SWELL (enclosed, 73 notes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Open Diapason (new, 40 scale, wood basses)</td>
<td>16 Bourdon (49 pipes)</td>
</tr>
<tr>
<td>8 Gamba (49 pipes)</td>
<td>8 Open Diapason (old Gr. 8 Open Diapason)</td>
</tr>
<tr>
<td>8 Doppel Flote</td>
<td>8 Stopped Diapason (61 pipes)</td>
</tr>
<tr>
<td>8 Melodia (Ch.)</td>
<td>8 Salicional (new, 60 scale)</td>
</tr>
<tr>
<td>8 Dulciana (new, 56 scale)</td>
<td>8 Vox Celeste (t.c., 61 pipes, old Sw. Salicional)</td>
</tr>
<tr>
<td>4 Flute d’Amour (Ch.)</td>
<td>4 Octave</td>
</tr>
<tr>
<td>4 Octave</td>
<td>8 Acolina (61 pipes)</td>
</tr>
<tr>
<td>2½ Twelfth</td>
<td>4 Violina (61 pipes)</td>
</tr>
<tr>
<td>2 Piccolo</td>
<td>4 Flute Traverso (61 pipes)</td>
</tr>
<tr>
<td>8 Trumpet</td>
<td>2 Flautina (61 pipes)</td>
</tr>
<tr>
<td>2 Flautina (61 pipes)</td>
<td>Cornet III (183 pipes)</td>
</tr>
<tr>
<td>Tremulant</td>
<td>8 Oboe</td>
</tr>
<tr>
<td>Great 16, Unison Separation, 4</td>
<td>Tremulant</td>
</tr>
<tr>
<td>Swell to Great 16, 8, 4</td>
<td>Swell 16, Unison Separation, 4</td>
</tr>
<tr>
<td>Choir to Great 16, 8, 4</td>
<td>Choir to Swell 16, 8, 4</td>
</tr>
</tbody>
</table>

PEDAL (32 notes)

<table>
<thead>
<tr>
<th>16 Open Diapason</th>
<th>CHOIR (enclosed with great, 61 notes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Bourdon</td>
<td>8 Violin Diapason</td>
</tr>
<tr>
<td>16 Lieblich Gedeckt</td>
<td>8 Dulciana (Gr.)</td>
</tr>
<tr>
<td>(Sw. 16 Bourdon)</td>
<td>8 Melodia (49 pipes)</td>
</tr>
<tr>
<td>8 Octave (ext. 16 Diapason)</td>
<td>4 Flute d’Amour</td>
</tr>
<tr>
<td>8 Flute (ext. 16 Bourdon)</td>
<td>2 Piccolo (Gr.)</td>
</tr>
<tr>
<td>Great to Pedal 8, 4</td>
<td>8 Clarinet (49 pipes)</td>
</tr>
<tr>
<td>Swell to Pedal 8, 4</td>
<td>Tremulant</td>
</tr>
<tr>
<td>Choir to Pedal 8</td>
<td>Choir 16, Unison Separation, 4</td>
</tr>
<tr>
<td></td>
<td>Swell to Choir 16, 8, 4</td>
</tr>
</tbody>
</table>

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

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.

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.”

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, 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.

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.

---

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.
HAMPSON A. SISLER
34 WEST 12TH STREET • NEW YORK, NY 10011-8636
PH. 212.242.9507 • FAX 212.691.2455 • SAH@NYCRR.COM

MUSIC DIRECTOR
FIRST UNITED METHODIST CHURCH, WESTFIELD, NEW JERSEY

COMPOSER
CLASSICAL ORGAN, CHORAL, ORCHESTRAL
CONCERT BAND MUSIC

PUBLISHERS
LAURENDALE (VAN NUYS, CA)
EMERSON (MONTCLAIR, CA)
WORLD LIBRARY (SCHILLER PARK, IL)

COMPACT DISCS
(COMPOSITIONS) BY MSR CLASSICS
(AVAILABLE WHERE CD’S ARE SOLD)

CD TITLES
“CLASSICS, ECLECTIC; GEOPHYSICS — AND BACH”
“THE COSMIC DIVIDE” • “SONGS OF THE SAGES”

PERFORMANCES IN NEW YORK, BUENOS AIRES, HONOLULU,
MOSCOW, ST. PETERSBURG, PRAGUE, PORTO, YALTA,
KHARKOV CITY, KIEV, SOPHIA, PLOVDIV

THE PIPES, THE PIPES, ARE CALLING!
Plan now to attend the 2011 national AIO convention in Syracuse, New York. Hear the new collaborative Baroque Organ at Cornell University.

Scattered leaves ... from our Notebook

A note to committees:
You will be remembered for the music you beautified not for the money you saved.
The quality of the organ will be judged long after its price is forgotten.

SCHOENSTEIN & CO.
Established in San Francisco • 1877
www.schoenstein.com • (707) 747-5858

THE PIPES, THE PIPES, ARE CALLING!
20 Years
collectors' choice
Your CD Label for Historic Organs

Swiss organist
ALBERT BOLLIGER
plays

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

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

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

Valère – The oldest playable
organ of the world (1440)
5 Diapason
Sinus 4002

Orders:
Organ Historical Society
Details:
www.sinus-verlag.ch

PATRICK J. MURPHY
& ASSOCIATES, INC.
ORGAN BUILDERS
300 Old Reading Pike, Suite 1D, Stowe, PA 19464
Voice: (610) 970-9817 • Fax: (610) 970-9297
Email: pjm@pjmorgan.com
Website: www.pjmorgan.com

BLACKSTONE VALLEY
PIANO AND ORGAN
ADVANCING THE ART OF KEYBOARD RESTORATION
MANUAL KEYBOARD SERVICES TO THE TRADE

• HISTORICALLY CORRECT RESTORATION
  OF VINTAGE MANUAL KEYBOARDS IN
  IVORY, BONE, PLASTICS, AND EXOTIC
  WOODS
• NEW MANUAL KEYBOARDS AND
  FRAMES TO THE CLIENT’S
  SPECIFICATIONS, TRACKER OR
  ELECTRO-PNEUMATIC ACTIONS
• NEW KEYS FOR EXISTING FRAMES
  AND CHEEKS, PRESERVING THE
  INSTRUMENTS’ AUTHENTICITY
• REBUSHING, REPINNING, CLEANING,
  BUFFING, AND REPAIRS
• CUSTOM CNC SERVICES: CHEST PARTS,
  GRILLE SCREENS, PRIMARY BLOCKS,
  CONSULTING AND PROTOTYPING

Michael A. Morvan
(508) 278-9762
www.pianoandorgankeys.com

S.L. Huntington & Co.
TRACKER ORGAN BUILDERS
New Instruments
Preservation • Restoration
401.348.8298
PO BOX 56
STONINGTON, CT 06378
WWW.SLHORGANS.COM

WAHL ORGANBUILDERS
320 N. DURKEE ST. – APPLETON, WI 54911
920.749.9633 – WWW.WAHLORGANBUILDERS.COM

Jane Errera
St. Anne’s Church
Bethlehem, Pennsylvania

M. P. Rathke, Inc.
Pipe Organ Builders
Post Office Box 389 ~ Spiceland, Indiana 47385 U.S.A.
Tel. 317-903-8816 • Fax 765-529-1284
www.rathkepipeorgans.com
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 McCrackard, in-house and assistant 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 Liebhabern 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 Klavierübungen. 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 acknowledgements 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 actually 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-
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 Hoh 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


“The Coachmaker’s Organ: A Resi dence Organ Built by Mr. E.J. Peel, Coachmaker of South Brisbane” (Geoffrey Cox) Organ Australia 6, no. 4 (December 2010): 11–13.


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 secretaries 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.”
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


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).
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 ventil 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 releathered 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.

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.
THE DIAPASON

An International Monthly Devoted to the Organ, Harpsichord, Carillon and Church Music

Now in Our Second Century

Each Issue Includes:

- Feature articles by noted contributors.
- Reviews of organ, choral and handbell music, books and recordings.
- Stoplists and photos of organ installations.
- Monthly calendar of events.
- Extensive classified advertising section.
- News of people and events, appointments, organ recital programs.

Visit Our Website At:
www.TheDiapason.com

One-Year Subscription: $35

Request a FREE SAMPLE COPY

THE DIAPASON
3030 W. Salt Creek Lane, Suite 201
Arlington Heights, IL  60005-5025
Phone: 847-391-1045
Fax: 847-390-0408
E-mail: jbutera@sgcmail.com
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 99782909090009, €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 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, Guilmant, 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 editor 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-
Hallelujah, his performance of the one of the most stunning numbers is a testament to his virtuosity and plays a wide-ranging collection of pieces to show it off. Perhaps, he is not altered, get Christa Rakich’s transcription from St. Justin’s "Salutaris" from Handel’s Messiah. There was 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-

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 Naji 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 joue Liszt, Franck, Vierne, 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 Naji Hakim, 1993–2008, the only change was the addition of a piston-sequencer.

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 Naji Hakim, 1993–2008, the only change was the addition of a piston-sequencer.

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 Naji Hakim, 1993–2008, the only change was the addition of a piston-sequencer.

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 Naji Hakim, 1993–2008, the only change was the addition of a piston-sequencer.

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 Naji Hakim, 1993–2008, the only change was the addition of a piston-sequencer.

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 Naji Hakim, 1993–2008, the only change was the addition of a piston-sequencer.

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 Naji Hakim, 1993–2008, the only change was the addition of a piston-sequencer.

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 Naji Hakim, 1993–2008, the only change was the addition of a piston-sequencer.

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 Naji Hakim, 1993–2008, the only change was the addition of a piston-sequencer.
Instrument 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. Dufurle’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 Fantaisie 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.

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” Cavaillé-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 ¾. 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 resistance 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.

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.
A. David Moore, Inc.
North Universalist Chapel Society
Woodstock, Vermont
Restored in 2007

www.adavidmooreorgans.com
770-368-3216
3870 Peachtree Ind. Blvd., Suite 150-285 • Duluth, GA 30096

Parkey
Organ Builders
Distinguished Pipe Organs

www.parkeyorgans.com • 770.368.3216

A. E. Schlueter
Pipe Organ Company

Our team of dedicated artisans and pipe organ builders includes nine members of the American Institute of Organbuilders. We take pride in our ability to provide archival restorations to breathe new life into historical instruments. The nameplates below are from organs we are currently restoring. We would be pleased to assist you with:

- Archival Restorations
- Rebuilding
- New Instruments
- Tonal Additions
- Voicing
- New or Rebuilt Consoles
- Maintenance

Visit our website for photos, project descriptions and organ-related articles.

www.pipe-organ.com
770-482-4845
800-836-2726

Restoration

St. Peter's Episcopal Church
Talladega, AL
1904 Hook and Hastings 2-manuals, 11 ranks

- New windchests based on historical design to replace heavily water-damaged chests
- New position to correct a poor relocation installation
- Restoration of casework and mechanical key actions
- Staff knowledge of historical organbuilding
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 Davidson on 22 November 2009 had been received and the Board expressed its appreciation for the fine service Dr. Davidson had rendered to the Archives and GB. It had been proposed that Dr. Britt fill the remaining term of Dr. Davidson 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. Davidson 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. Davidson. 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 the Society. Mr. Pinel’s twenty-five years of service to the Archives and the Society.

4. Fall 2010 Archives tour.

In light of the demands on his time before the end of May, Mr. Pinel will not 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.

The American Organ Archives is offering for sale ten copies of a G. Donald Harrison photo.

Each 8 x 10 photo is handsomely bound in heavy board with deckle edges, and all are in excellent condition. The cost is $75 plus $5 shipping and handling.

Contact the Archivist at archivist@organsociety.org.
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...
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 meeting adjourned at 9:21 p.m. EST.

James L. Wallmann, Secretary

Dr. Britt and seconded (Mr. Brown)
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 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 for their support and said that Rider 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 (AOA) 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.
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 purileus 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!”

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

Organ Clearing House
www.organclearinghouse.com
617-688-9290

Visit our website to see hundreds of available instruments, and let us help you make the perfect choice.

The right organ at the right price; chosen and voiced to suit each space.
The Great Organ at Methuen

by Barbara Owen

In the middle of the 19th century, American organ building 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 Organ 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.
Organ Historical Society
St. Andrew's Episcopal Church
Valparaiso, Indiana
Hook & Hastings
Opus 1417, 1889
Restored and enlarged 2006-07

St. Francis Church
New Haven, Connecticut
E. & G.G. Hook & Hastings
Opus 750, 1874

If you missed our previous convention publications, these atlases are available at $5.00 each.

Mr. Searles and the Organ
By James Lewis

American millionaire Edward F. Searles will forever be remembered for his obsession with pipe organs. His most famous project was the construction of the magnificent Methuen Memorial Music Hall that houses the historic 1863 Walcker organ, originally installed in the Boston Music Hall. Searles had six other organs built for his homes, and one for his own organ factory. At the age of 46, Searles, then an interior decorator, married the fabulously wealthy widow of railroad magnate Mark Hopkins, 22 years his senior. Her death three years later left Searles with a $30-million fortune. This is the story of his lifetime involvement with the organ, illustrated with magnificent photographs of his many instruments.

www.ohscatalog.org
COMMITMENT

A.R. SCHOPP'S SONS, INC.
14536 Oyster Road • Alliance, OH 44601
(330) 821-8406 • (800) 371-8406 • Fax (330) 821-5080
www.arschopp.com
joerussoatpipeshop@sbcglobal.net