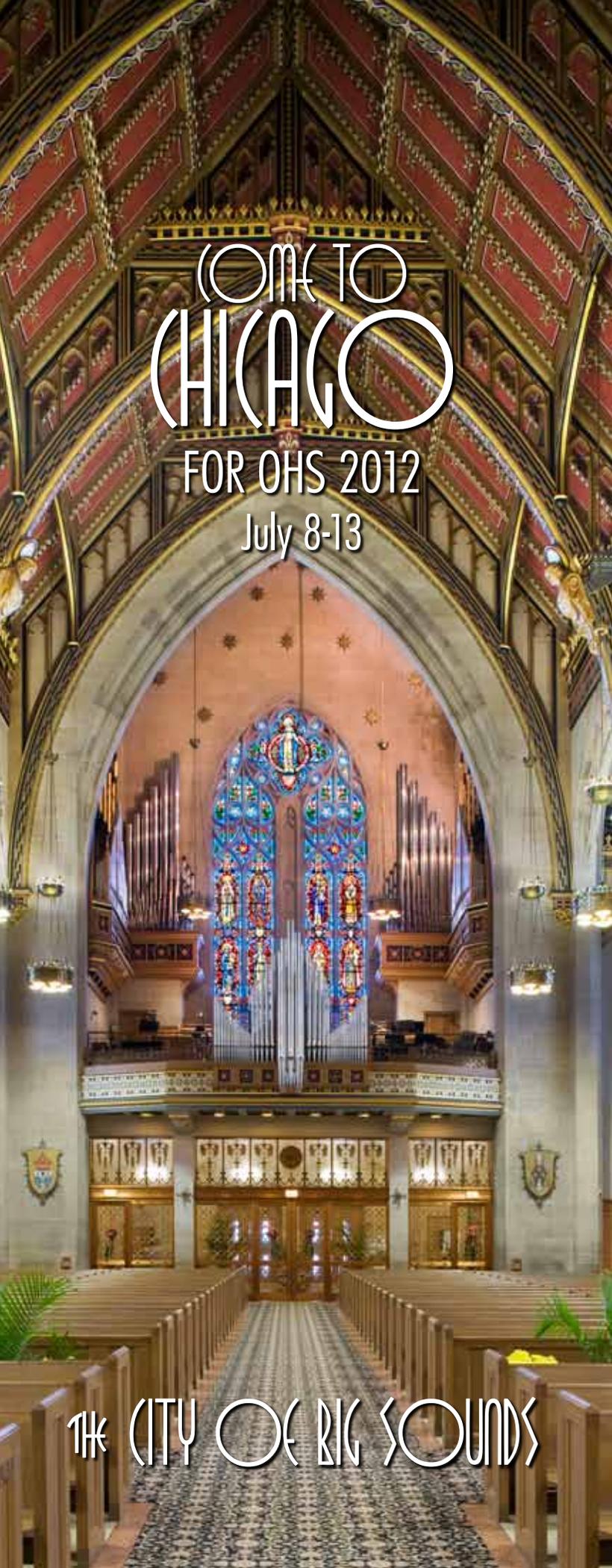


Volume 55, Number 4, Fall 2011

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





COM€ TO CHICAGO

FOR OHS 2012

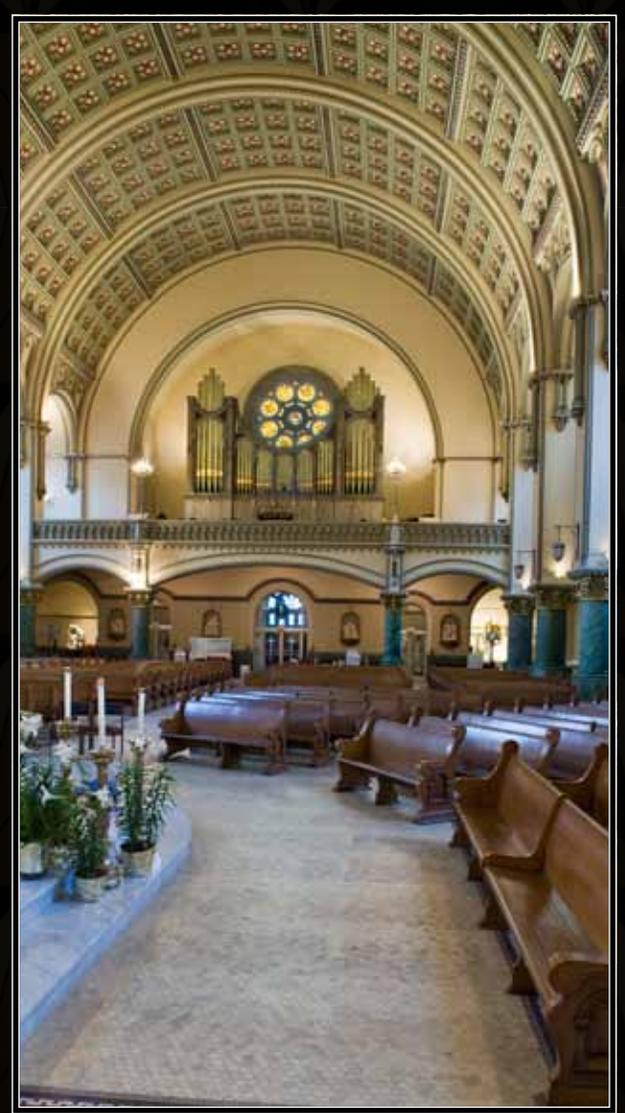
July 8-13

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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!



PHOTOS WILLIAM T. VAN PELT



WHY CHICAGO?

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

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



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RATES

\$140, plus hotel sales tax of 14.9%
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FOR FURTHER INFORMATION ABOUT THE CONVENTION CONTACT
Dennis Northway, Convention Chair
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AND LOOK FOR OUR UPCOMING WEBSITE AT
www.organsociety.org/2012

THE TRACKER

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FALL 2011

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ON THE COVER

A view of the Laura Spelman Rockefeller Memorial Carillon at Chicago's Rockefeller Chapel. With 72 bells and 100 tons of bronze, it is the single largest musical instrument ever built.

PHOTO by WILLIAM T. VAN PELT

From the Executive Director

JAMES WEAVER



Dear Members and Friends of the OHS,

I THINK IT'S NATURAL TO REFLECT on the recent past and to look forward to what lies ahead. I found that our Washington Convention simply burst with pleasurable events as I moved through days filled with music, pipe organs, performers, and enthusiasts. In the end, it was perhaps the latter that interested me the most—perhaps not surprising, in that it's my job to learn about the people of our remarkable organization.

We are indeed an organization of musicians, but many among us are scientists, mathematicians, medical doctors, and others for whom music is an almost spiritual pursuit that is enhanced with knowledge about its history and its composition. Not only the music, but the pipe organ itself is a means to great pleasure, providing both stimulation and repose. Among our enthusiasts is a group that I found quite surprising—those particularly interested in, and knowledgeable about, the steam engine and steam-powered trains! There are other sub-groups among our numbers, and I'm prompted to want to know still more about you, our members and friends.

Organizations such as ours benefit enormously from the talents and insights of our volunteer members. We need every business skill to function well daily, and we want to engage with those whose chief delights include communication and marketing along with love of handmade organs across the land. We celebrate the pipe organ in America, seeking to learn about the diverse trades that produced these great treasures—handmade objects that have the capacity to move us through a combination of fragile beauty and audacious musical statement. We honor the art and industry of our builders, whose invention and innovation are prized commodities. I hope that you will consider lending a hand, your insights, and your talents to support the future growth of our historic

enterprise. Please help us to strengthen and broaden our reach. Please let me know your thoughts about the future of the OHS, and the gifts you might bring to that future.

Earlier enterprise developed an extraordinary body of knowledge through a collection of books and papers on the history of the pipe organ—a treasure trove, and the greatest such collection in the world. As you receive this issue of *The Tracker*, the American Organ Archives Governing Board will be in early deliberations about next steps for developing and protecting the remarkable resource that comprises the American Organ Archives. A Request for Proposal (RFP) was issued some time ago to invite responses from major libraries at cultural institutions across the country. The goal: to consolidate, conserve, and make these holdings available to as many people as possible. I think we will have a decision that we can announce by the end of the year—another milestone in securing the future of the OHS.

The website for the 2012 National Convention becomes more compelling! The list of Illinois builders includes John Hinners (Pekin, Ill.), sometimes called the

“Ford” of organbuilders because he enabled many small-sized congregations to buy pipe organs, and John Paul Buzard (Champaign, Ill.), whose body of new work is constantly growing. E.M. Skinner’s 1928 organ for Rockefeller Chapel at the University of Chicago is one of his four great university organs (including Yale, Princeton, and Michigan). Instruments by Fisk, Casavant, and many others complete a broad roster of makers.

Already the word is out, that this will be a lively, extremely well-attended event. Join us for the 57th National Convention, July 8–13, and I will look forward to meeting you there, and look forward, too, to learning just what has brought you to develop your personal love for the pipe organ and its music.

Meanwhile, do let us hear from you!

Sincerely,



A CALL FOR NOMINATIONS FOR THE 2011 John Ogasapian Book Prize

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

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

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

www.organsociety.org

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The Organ Historical Society welcomes its newest members.

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† 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

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EDITORIAL	ADVERTISING
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IS THE FIRST OF THE	ADVERTISING MATERIAL IS THE 15TH
SECOND PRECEDING MONTH	OF THE SECOND PRECEDING MONTH
April issue closes . . . February 1	February 15 . . . for April issue
July issue closes . . . May 1	May 15 . . . for July issue
October issue closes . . . August 1	August 15 . . . for October issue
January issue closes . . . November 1	November 15 . . . for January issue

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CONVENTIONS

CHICAGO, July 8-13, 2012
Dennis Northway
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NORTHERN VERMONT, June 24-29, 2013
BURLINGTON, VERMONT
Marilyn Polson ~ polsonm@innevi.com

FINGERLAKES REGION, August 2014
SYRACUSE, NEW YORK
Ryan J. Boyle
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BERKSHIRE REGION, June 22-25, 2015
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From the President | MEMORIES

SCOT L. HUNTINGTON



I DELIBERATELY WAITED until after the national convention in Washington, D.C., to write this, so I could reflect on the experience—as always, a rewarding one. Conventions offer a chance for the organization to reach out and touch the members, and for friends to gather and renew acquaintanceships which for some can stretch back to the Society’s very beginnings. For many, the convention is part of their professional experience as builders and musicians, and for others, it is a hard-earned vacation. For all of us, it is a chance to indulge a passion, whether as a learning experience or simply for the love of the sound of the pipe organ and the chance to experience it played live instead of through speakers or ear buds. The breadth of instruments featured this year covered almost two centuries of American organ history—the sprightly chamber organ attributed to Hilbus, and the grand and virile Steer & Turner played

by Bruce Stevens were two particular standout surprises for me that now hang on my three-decade-and-counting OHS memory tree.

The exercise of researching and preparing the 50-year look-back at the founding days of our unique history often pulls me through a range of emotions from wonder and amazement, to new-found respect, and even at times to melancholy. The passing reference to Alan Shepard’s family photo brought on a cascade of memories to the day in school when the whole school (it was a small rural place) gathered in front of a flickering black and white television to watch the event from lift off to splash down (the flight lasted some 20 minutes). At the time, I was mastering what would now be considered Facebook blogs about Dick, Jane, and Sally, and their breathless watching of Spot’s incessant running (and I could see from the stories at the back of the book that two syllable words lay in my future).

This led to remembrances of what was most important to me in my life at that time—my most comforting memories were of time spent on my grandparents’ farms, then came memories of the breathless wonder of Santa’s visit on Christmas morning, Saturday morning cartoons, the Captain, Mr. Greenjeans, Bunny Rabbit, and Mr. Moose (if you’re under 40, you don’t know who I’m talking about), the family watching Walt Disney on Sunday night with a big bowl of popcorn (on

another flickering black and white television that got all of two channels)—and I remember asking my father why I didn’t hear music when I played outside like Timmy and Lassie did, and he explained to me in detail how the music was used to create mood and emotion—an epiphany for me—but I still wished I could hear it when I played outside), the last day of school in June, catching fireflies, the Marx farm set with 500 pieces I got for my birthday that summer, (which to this day is the best birthday present I ever got). Once set up in my bedroom, I would throw a mighty tantrum if my mother so much as moved a carefully-placed cow or corn stalk while cleaning—I just bought a replacement on eBay and discovered I was bidding against grown-up (and deep-pocketed little boys with the same tugging memories). I mention other memories like black raspberry Humdingers in the orange and purple cup from the drive-in stand with the screaming yellow fluorescent bulbs around the eaves, and yes, even the 1868 two-manual E. & G.G. Hook at the front of the local church that fascinated me since my fateful first encounter with it three years earlier—recently recounted in these pages in another act of public confession—shared here because I know you have your own private memories that both define who you are, and bring you the same degree of wistful solace in your private moments. Yet, as we delve deeper, we find there are surprising moments

of intersection in our common experiences that have somehow preordained we would all meet in this place sharing the same love for the pipe organ.

I recount all this because of the growing sense of appreciation, amazement, and respect I feel as we study the intimate and humble beginnings of our proud little organization. This group of intrepid individuals was definitely feeling its way, but what amazing work it accomplished in such a short period of time, starting with nothing but a common dream. Surely, the mainstream organ fraternities looked at them as the remote fringe, and couldn't imagine why there was all that fuss about dusty old American organs when bright and crisp pseudo-Germanic instruments were so obviously musically "superior." Sure, they had their squabbles and differences of opinion about where the organization should be going—and that hasn't changed 50 years later. They were a scrappy bunch—witness how Bob Roche, on a wing and a prayer, cobbled together a recording enterprise in order to establish a permanent record and member benefit. This program is still with us today, as a professionally-produced four-CD set and lengthy program book. Our journal grew from a stapled mimeograph bulletin to a printed magazine in only two years. The OHS conventions had only recently organized into a definable style, and in a tradition we embrace and carry on today, had quickly become an annual celebration of America's rich organ culture. In the years ahead, we will continue to follow in real time, the defining development years of the Society's formative period.

While my Saturdays in 1961 centered around people whom I now respect and am fortunate to consider as good friends, they were spending theirs driving around the countryside, going into every church they came upon to see if there was an old organ to be discovered (today one can envy the sense

of exploration and adventure such trips must have provided). Many organ treasures we cherish today as cultural landmarks are still around for us to appreciate because of the raising of consciousness the members of the fledgling Organ Historical Society thus began, and because of these early efforts to identify every antique organ still surviving.

A structure will only endure if built upon a strong foundation. The early years of the OHS were for me once stories of oral legend that I thought were quaint but had little consequence for us today. As I relive these early years, I realize how we today are the product of our collective past experiences that have defined who we are, what we collectively stand for, and how we got here from there. Our collective identity still carries the genes of these ancestral years.

The world around us is changing so rapidly it is sometimes hard to see it even going by, it's passing so fast (with the demise of Borders, come September I'll have to drive 40 miles instead of 15 to buy a book or classical CD, and I'm not about to snuggle up under layers of blankets and my Amish-made quilt with an electronic device on a snowy winter's eve). I ponder the monumental changes I have witnessed in the world around me since that other distant world of 1961 was passing on in its own brief moment, and I am awestruck at the great triumphs and tragedies we have witnessed. But as the world rolls unceasingly on to some unknown future, it is no wonder people take solace in the comfort of memory as a fleeting place of security in an increasingly uncertain world. Last week, the cable channel Teen Nick began re-broadcasting its hit cartoons from the 1990s, between midnight and 4 a.m. (nostalgia for the '90s, already? really?). The target audience (aged nine to eleven in the day) are now in their early 20s, and the viewership shot up

an astonishing 500% the first night! Overnight it became a social phenomenon, these twenty-somethings drawn so powerfully to their one-somethings. What a potent thing is memory. We actively try to avoid the bad ones. Do we recall the happy memories to remind us what shaped who we are, or simply to bring a gentle moment of pleasure drawn from a remembrance of things and people passed? As you read this, have you allowed your mind to recapture a few of your most comforting remembrances? For the members of the OHS reading this message, I would wager the pipe organ features prominently somewhere in the tableau of your most cherished memories.

Fifty years ago, our forbears didn't know what future lay ahead any more than we do today. It was a time of prosperity and hope, tempered with the ever-present threat of total nuclear annihilation. America's historic organ culture was being threatened with destruction because it was considered inconsequential or worse yet, because the instruments were seen as inferior to the new European Baroque ideal. Almost 100 years after the first Germanic organ invasion hit Boston (prompting few subsequent orders for more), the second wave of post-world war organic European imports was having more success—and more influence. The first 25 years of the Society's history had a tremendous impact by fostering a respectful appreciation of America's unique 19th-century organ heritage. From our vantage point, with 20/20 hindsight, we can pronounce their efforts a success. The occasional organ was tragically and sometimes unavoidably lost, but many 19th-century instruments are with us today, because of the efforts of the OHS and its passionate membership. It would be an interesting exercise to determine how many 19th-century instruments are in the same home now as in 1961, and how great the number of those since moved

to new homes, which would otherwise have been lost without the OHS and Alan Laufman and the Organ Clearing House. Those pioneers saw a need and, with the confidence of an Oklahoma Land Rush pioneer, charged forward. We stand today upon some pretty tall shoulders. Now our attention needs to embrace instruments of the last century with the same dedication and fervor, as these instruments have now become the new frontier of imminent threat.

As I write this, the Congress is still dithering and posturing within two days of the debt ceiling deadline. The relentlessly dreary news about the rising price of oil and the projections of a slower-than-anticipated recovery pull me back into the security blanket of my comfort-zone memories. As I pause after each of these sentences wondering where this epistle will ultimately go, I gaze out the window at the mature Rose of Sharon just feet from me, and a family of ruby-throated hummingbirds that have set up house within. I stare at these dazzling creatures, transfixed, thankful for such a rare fortune, and I'm instantly brought back to the moment, thankful for the simple blessings that \$4 gas and Congress can't take away from me. The 1870 E. & G.G. Hook I am so privileged to play every week touches my soul at each interaction (this summer my congregation, the brothers Hook, and I are interactively exploring the art of the organ transcription, and the congregation has been enthusiastically appreciative). In my shop, either in the process of restoration or awaiting it, are an 1850 Johnson, a Giles Beach ca. 1868, an 1889 Hook & Hastings (the latter two needing good homes) and three pre-1855 Alvinza Andrews organs. I live every day surrounded by the very instruments and ideals the OHS was created to embrace. It grounds me.

However, one might be asking at this point, what was the outcome of my recent trip down memory lane?

It is to remind us that as we contemplate the Society's future, we must look forward as our enterprising founders did—boldly, and without trying to turn back the clock to a place we can only visit by closing our eyes and never return to. In spite of the uncertainty in the world news lately, the Society has recently had some singular successes. Except for on-going fine tuning tweaks to the computer system, we can allow ourselves a moment to offer quiet thanks that the Society has just successfully completed a two-year restructuring of the aging computer and financial reporting systems that has created a revitalized and secure foundation for the Society to build its future upon. We accomplished the transition more smoothly than one could have dreamed, with a minimum of upheaval but with the loyal and dedicated interaction of all hands on deck. Now the work of building for tomorrow can begin in earnest.

Looking to the immediate future, allowing no grass to grow under our feet, I have asked that the next National Council meeting in October focus its attention on membership and development. Like our sister organizations, we need to reverse the slow but steady decade-long decline in membership. Our members are our lifeblood, and we need to become as member-friendly as possible. We need to broaden our member base so we can maximize our effectiveness. The new initiatives coming out of the development meeting will be put before the membership over the course of the coming year. Next spring, National Council will meet for a three-day planning summit to establish the Society's goals for the next five years and to begin developing an on-going strategic plan to realize these objectives. This fall, the Governing Board of the American Organ Archives will begin reviewing the prospectus proposals submitted by the major insti-

tutions contending for the privilege of hosting the unification of the library holdings (currently held at Westminster Choir College in Princeton) and the rare manuscript archive currently in cold storage at a mill complex in New Hampshire. This will mark the most ambitious endeavor of this nature in the Society's history. Next July, the Society's members will gather in Chicago, for a return visit to the Windy City to participate in our national convention, hosted by the Chicago-Midwest chapter of the OHS. The three conventions following Chicago are all Northeast based, and we would like to encourage members in the Midwest, the South, and on the West Coast interested in hosting a convention to please contact the incoming Councillor for Conventions, Dan Schwandt.

In closing, may we pause to remember two pillars of the Society who recently passed away within weeks of each other: Jane Edge and Julie Stevens. Jane was one of the Society's most active and loyal supporters in the Pacific Northwest for many decades. She will be remembered for her crusty voice, earthy sense of humor, and her exciting and musical performances on organs of seemingly limited means (or limited functionality). Julie Stevens was also a loyal supporter of the OHS for decades, and an equally long-term member of the Chicago-Midwest chapter as well. For many years, she was the protective mother hen keeping a watchful eye over the young Biggs Fellowship participants like many a fraternity house den mother. Take a moment to hold them in your thoughts. They will be missed. May we keep warm memories of our departed friends alive in our hearts.



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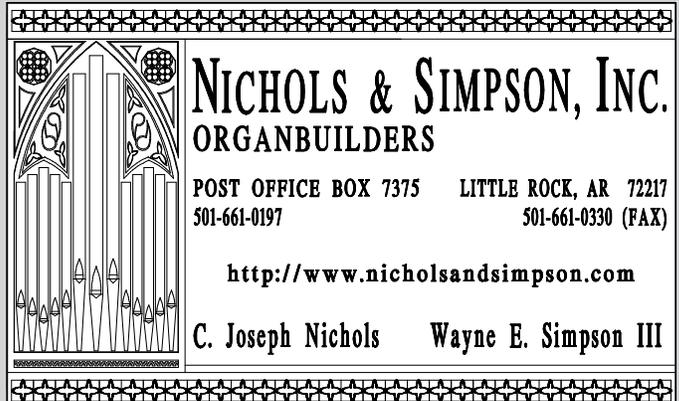
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The Liszt Organ of Merseburg Cathedral

BYNUM PETTY

Liszt in 1856, from a painting by Richard Lauchert (1823–1868)



Since this year marks the 50th anniversary of the American Organ Archives and the 200th anniversary of Franz Liszt's birth, it seems appropriate to write a short essay involving the two, using only research materials found in the American Organ Archives.

IN MANY RESPECTS, the three central states of Sachsen, Sachsen-Anhalt, and Thüringen are the heart and soul of German arts and creativity. This is the land of Cracow, Luther, Bach, Goethe, Pachelbel, Schiller, and the adopted home of Franz Liszt (1811–1886), who lived in Weimar from 1848 to 1861. Within these three states are the ancient towns and cities of Magdeburg, Halle, Leipzig, Dresden, Erfurt, and Eisenach, the birthplace of J.S. Bach. Despite this region's proximity to Bavaria and Catholic countries to the east and south, it is a Protestant land.

This is also the land of organs, of which there are fine examples from the 18th- and 19th-century workshops of Trost, Hildebrandt, Silbermann, Walcker, Sauer, and Ladegast. Of these, the Ladegast organ at the Merseburg Cathedral is central to the understanding of Franz Liszt's works for organ. Two of the three largest, *Fantasy and Fugue on "Ad nos, ad salutarem undam"* and *Prelude and Fugue on B-A-C-H*, were given their first performances in Merseburg. Further, Julius Reubke (1834–1858), Liszt's remarkable student, first performed his *94th Psalm* on the same instrument.

Friedrich Ladegast (1818–1905) learned woodworking from his father, a carpenter in Hermsdorf, Saxony, and later apprenticed organbuilding with his brother Christlieb before establishing his own workshop at Weißenfels in 1846.¹ Between the years 1838 and 1846, he worked as a journeyman for several builders, including Aristide Cavallé-Coll.² Ladegast returned to Sachsen-Anhalt where he introduced the expression pedal and pneumatic key assists. During his long ca-

1. Holger Brülls, *Ladegast-Orgeln in Sachsen-Anhalt* (Halle: Landesamt für Denkmalpflege und Archäologie Sachsen-Anhalt—Landesmuseum für Vorgeschichte, 2005), 15.

2. *Ibid.*, 111–13.

reer, he built more than 200 organs, the two most notable being the rebuild of the instrument in the Merseburg Cathedral and a new organ for St. Nicholas Church in Leipzig. These instruments represent the continuing evolution of tonal design in Central Germany, and are strongly rooted in 18th-century tradition.

From the last decade of the 17th century and into the early 18th century, improvements in wind supply and stability made it possible for organbuilders to thicken the ensembles with additional stops at 8-foot pitch. These are the organs that Pachelbel and Bach knew, and the organs of Trost are typical of the era. Tobias Heinrich Gottfried Trost (1681–1759) learned the trade from his father, Johann Tobias Gottfried Trost (1651–1721), himself an organbuilder with a solid reputation.³ The younger Trost's instrument in Waltershausen (Thüringen) may be regarded as one model for Ladegast's instruments. Work on the organ began in 1724, but without warning, Trost walked off the job in 1735, leaving the organ only partially complete. In 1755, an unknown builder, most likely Johann Heinrich Ruppert, finished the work.⁴ The three-manual instrument possesses a large Hauptwerk with three stops at 16' pitch and six stops at 8' pitch, among which is an Unda Maris tuned sharp to the organ's *Chorton* pitch of A466.8 Hz; a sizeable Brustwerk, but hardly a foil to the Hauptwerk; and an Oberwerk with a Doppelflöte, but no principal chorus. Though not small, almost half the Pedal stops are borrowed from the Hauptwerk. The wind pressure is light at 69 mm water column and, when compared to the organs of North Germany, its sound is thick but not opaque.

As the organ continued to evolve, theorists were quick to offer new ideas on organ design. Georg Andreas Sorge (1703–1778) attacked the conventional fixed-variable method as unscientific and proposed new logarithmic calculations to determine pipe scales.⁵ Johann Gottlob Töpfer (1790–1870), organist of the Herderkirche in Weimar, continued Sorge's theories and published his initial work on the organ in 1833.⁶ His was the first systematic treatment of pipe scales and halving ratios, and his ideas were adopted by prominent builders such as Cavaillé-Coll in France, and by Ladegast, Schulze, and Sauer in Germany. Töpfer's logarithmic tables are still widely used today.

The theories of Georg Joseph Vogler (1749–1814) were more radical, but gained some prominence during the 1780s. His ideas were based on the phenomenon of combination tones wherein $16' + 10' + 6\frac{2}{5}' = 32'$. Vogler advocated limit-



ing the number of large pipes, reducing the number of mixtures, and increasing the number of low mutations. Poul-Gerhard Andersen wrote that “. . . this was an ingenious and inexpensive method of fabricating ‘dignity.’ Was he unable to hear? Others could hear, and he was not very successful, especially with other organ builders.”⁷ Vogler's ideal organ had five manuals, each with a different family of stops. An organ built for St. Peter's Church, Munich, demonstrates Vogler's influence. Its sound surely defies imagination.

These theorists held ideas that foreshadowed the German Romantic organ of the 19th century. As time passed, organ tone became dark and thick because of the inclusion of more foundation stops, machine-like exactness of the voicing to obtain perfect attack and tone, lower mutations, free reeds, and the reduction in the number of mixtures. By 1823, several expression devices were in use: swell enclosures, variable wind pressure for free reeds, and triple touch, the latter making key touch ponderous.

As wind pressures and the number of stops and divisions increased, key action became heavy and difficult to control. Although the French were using Charles Spackman Barker's pneumatic assist to lighten key touch as early as 1837, it did not make its way into German organs until 1870. Meanwhile, tubular-pneumatic action was developed in 1863 and first applied in 1867. From that year to about 1900, tubular action was widely used in Germany. During the early years of the 20th century, electropneumatic action replaced tubular action, making traditional slider windchests obsolete. Thus, it is not surprising that the *Orgelbewegung* was under way in Germany by the late 1920s.

Even though the character of the organ was changing rapidly during his lifetime, Ladegast remained somewhat old-fashioned, and he never abandoned the use of mechanical key action and slider windchests. While he certainly had a working knowledge of the Barker lever used by Cavaillé-Coll, he chose not to use it in the Merseburg organ.

In 1854, Ladegast began reconstruction of the old instrument in Merseburg Cathedral. Although his tonal concepts were described as new by his contemporaries, Ladegast fol-

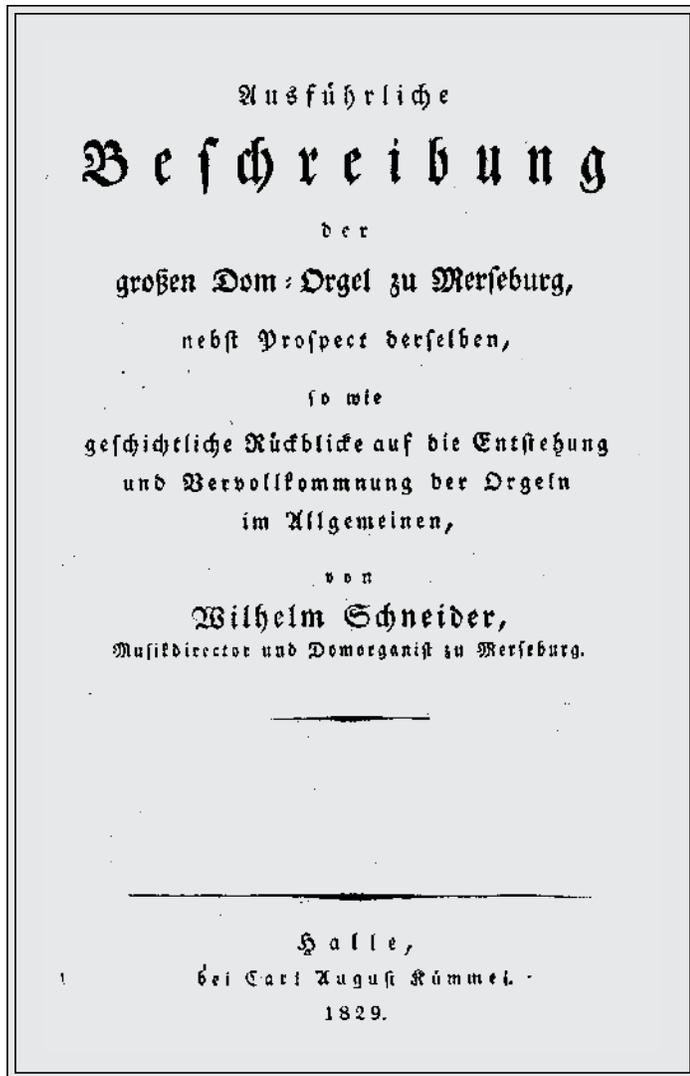
3. Felix Friedrich, *Der Orgelbauer Heinrich Gottfried Trost: Leben-Werk-Leistung* (Wiesbaden: Breitkopf & Härtel, 1989), 13–15.

4. *Ibid.*, 112.

5. Georg Andreas Sorge, *Der in der Rechen- und Meßkunst wohlverfahrene Orgelbaumeister* (1773), Paul Smets, ed. (Mainz: Paul Smets Verlag, 1932), 11–12.

6. Johann Gottlob Töpfer, *Die Orgelbau-Kunst* (Weimar: Wilhelm Hoffmann, 1833).

7. Poul-Gerhard Andersen, *Organ Building and Design* (London: George Allen and Unwin, Ltd., 1969), 249.



Ausführliche Beschreibung der großen Dom-Orgel zu Merseburg . . . von Wilhelm Schneider. [Detailed Description of the Great Cathedral Organ at Merseburg]

lowed the centuries-old German paradigm of rebuilding the work of his predecessor while making changes of his own, including new key action, new windchests, and new pipework as needed to accomplish his tonal goal. Therefore, the nature of the new instrument—both mechanically and tonally—was determined in part by the existing resources.

Virtually all we know about the history of the organ prior to Ladegast is found in a 33-page book written by Wilhelm Schneider (1783–1843), the cathedral organist.⁸ Schneider writes that an organ existed at the cathedral as early as 1280.⁹ Four hundred years later in 1693, Zacharias Theisner

8. Wilhelm Schneider, *Ausführliche Beschreibung der großen Dom-Orgel zu Merseburg* (Halle: Carl August Kümmel, 1829).

9. Peter Ramm, “Zur Geschichte der Merseburger Domorgel,” in *34. Merseburger Orgeltage* (Merseburg: Freundeskreis Musik und Denkmalpflege in Kirchen des Merseburger Landes, 2004), 16.

began work on a new organ.¹⁰ From the stoplist, it is evident that the organ was built along traditional concepts, but with exceptions, since the Hauptwerk contained no stopped flute at 8', the Pedal contained no mixture, and all manual mixtures were based on 1' pitch. After two examinations by the organbuilder Johann Friedrich Wender (1655–1729) from Mühlhausen, the organ was pronounced worthless in 1713. (Wender knew J.S. Bach well. In 1703, he built a new organ for Bach in Arnstadt and in 1708, he remodeled the organ in Mühlhausen, following Bach's recommendations.) In Merseburg, Wender fitted the organ with new windchests, six new bellows, and expanded the organ from 41 to 50 voices. Still not satisfactory, in 1715, on the recommendation of Johann Kuhnau, cantor at St. Thomas Church, Leipzig, the organ was enhanced and enlarged to 66 voices, including a new Brustwerk. Schneider's description of these changes is especially valuable as he gives the number of pipes for each stop, the materials from which they were made, and compass of the keyboards. The organ was remarkable for its size and had complete choruses and a colorful tonal palette, including an abundance of foundation stops; it is tempting to speculate whether or not Bach had any influence over the tonal disposition.

Following Schneider's death in 1843, Carl August Ritter held the organist's position for three years, after which David Hermann Engel was appointed. It was Engel who ordered the organ rebuilt and enlarged again. The job was given to a “young, but good little master” because of “extraordinary structural soundness and artistic ability” found in two smaller instruments in Thüringen.¹¹ Friedrich Ladegast later was known as the greatest Central German organbuilder of the 19th century.

In 1853, Ladegast began work within the old Baroque case. He converted the Brustwerk enclosure into a swell box, rebuilt the existing windchests and added new chests and bellows. The organ was fitted with a new key action, and the manual key compass was extended from c³ to g³, although Ladegast preserved the existing 30-note pedal compass. Retaining 27 voices from the previous instrument, he enlarged the organ from 68 to 81 registers. Built upon a manual plenum of 32' pitch, this organ of 112 ranks was the largest in Germany in 1855. Its tonal resources were remarkable, yet at the same time the organ is representative of the general trend in German organbuilding toward larger instruments with a low center of gravity.

Stripped to its bare bones, it was organized according to German Baroque *Werkprinzip*: that is, every division of the organ had separate enclosures and complete, balanced choruses. With this structure, Ladegast remained faithful to the tonal tradition of the late 18th century, although it is surpris-

10. Schneider, *Ausführliche Beschreibung*, 19–20.

11. Ramm, *Geschichte*, 18.

ing that the reed chorus was under-represented, given that Ladegast spent time in the workshop of Cavaillé-Coll in Paris. This is especially telling in the Brustwerk, the only expressive division in the organ, with its sole reed, a free-reed at 16' pitch. By weight, the Hauptwerk was the manual foundation of the organ, followed by the Oberwerk, Rückpositiv, and Brustwerk. With its vast palette of solo colors (open flutes, stopped flutes, tapered flutes, over-blowing flutes, doppel flutes, and mutations on all divisions including the Pedal), the organ was ideal for Liszt's works. He encouraged colorful registration.

Two organists who exerted considerable influence on Liszt as an organ composer were Alexander Gottschalg (1827–1908) and Alexander Winterberger (1827–1914). Liszt heard Gottschalg, the court organist in Weimar, play Bach's Toccata and Fugue in D Minor on one manual with full organ, which was customary at that time. Liszt complained, "Where is the spirit? Surely Bach did not play his works in this fashion; his registrations were admired by his contemporaries. When you are playing on a three-manual instrument, why should the other two manuals be ignored?"¹² Gottschalg further reported that Liszt approved using the Stahlspiel¹³ in Bach's *Dorian Toccata* and in his own *Ad nos*.

Karl Riepp (1710–1775), organbuilder, wine maker, and gourmand, offered his own ideas about tonal color.

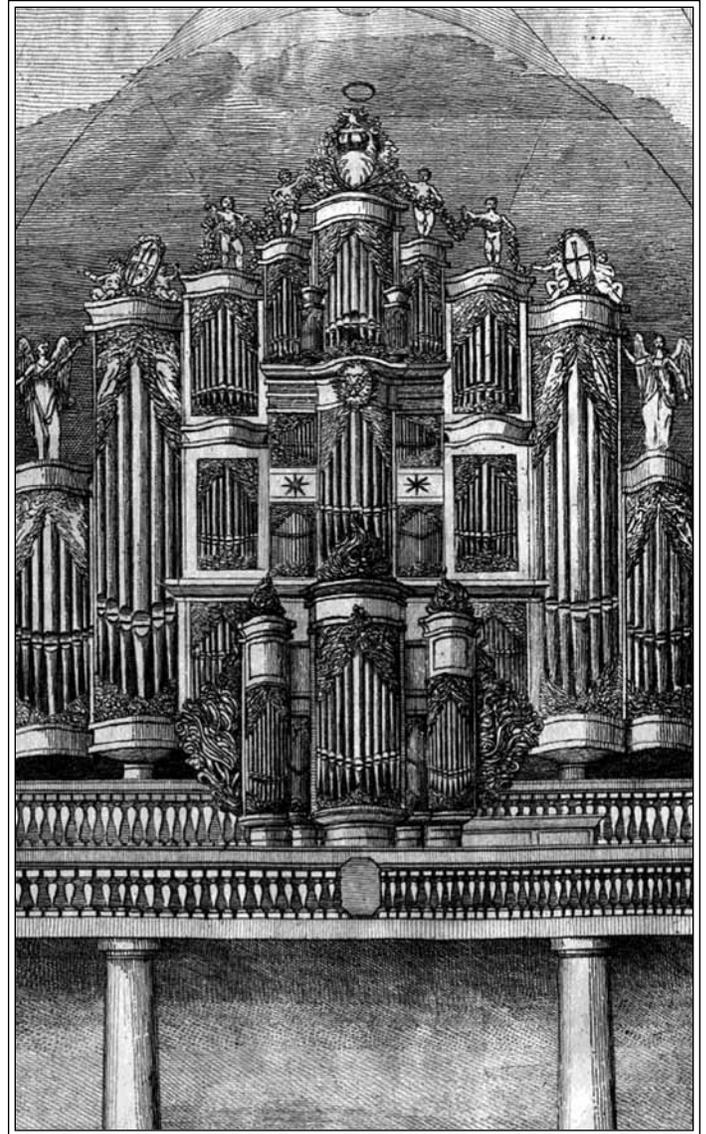
The individual stops are presented in this way: Principal 16'—a roast; Bourdon 16'—the bread in the soup; Principal 8'—the rice in the soup; Gedackt 8'—roast beef; Octave 4'—the wine; Flute 4'—a first course; Quinte—sauerkraut; Octave 2'—salt; Mixtur and Cymbel—various spices; Cornet—caper sauce; Vox humana—ox tongue; Larigot—weak custard; Bombarde—wild boar ham; the Pedal is Burgundy wine. For those who take no interest at all in the organ, something ought to be served on the Echo. That will suit them best.¹⁴

Liszt was interested in the Merseburg organ even before it was finished. He visited the organ several times in the summer of 1855 while it was under construction, and set about to write a new large work for the inaugural concert. He started composing the Prelude and Fugue on B-A-C-H in late August, but on September 22, it was apparent that he couldn't complete the work in time for the inaugural concert on September 26. Instead, he substituted his 1851 Fantasy and Fugue on "Ad nos, ad salutarem undam." Although in print since 1852, the work had yet to be heard in public. Alexander Winterberger gave the work its debut as part of the inaugural concert on the new Ladegast organ. Less than a year later, Winterberger played the premiere of Liszt's Prelude and Fugue on B-A-C-H on the Merseburg organ. Finally on June 15, 1857,

12. Alexander Gottschalg, "Ein Wort über Orgelspiel," *Urania* 20, no. 2 (1863), 53.

13. Bowl-shaped bells.

14. Karl Riepp quoted in *Organ Building and Design*, 212–13.



Schneider frontispiece

Julius Reubke gave the first performance of his *94th Psalm* in Merseburg.

The Ladegast in Merseburg is the organ most closely associated with the music of Liszt and Reubke. By the time of Reubke's death, radical changes in German organ design made the Ladegast organ, with its strong association to the organs of the 18th century, sound old-fashioned. Slider windchests and mechanical key action gave way to tubular-pneumatic action, most harmonic development was voiced out of pipe speech, and the number of foundation stops increased at the expense of traditional upper work. Early in the 20th century, Albert Schweitzer, Willibald Gurlitt, and Émile Rupp advocated changes to halt this sort of tonal and mechanical degeneration. From their work, the Organ Reform Movement was born.

THE ORGANS OF MERSEBURG CATHEDRAL

ZACHARIAS THEISNER (1693–1698)

HAUPTWERK		RÜCKPOSITIV	
Quintatön	16	Großgedakt	8
Principal	8	Quintatön	8
Viola da Gamba	8	Principal	4
Gemshorn	8	Flauto douce	4
Octave	4	Quinta, offen	3
Quinta, offen	3	Octave	2
Octave	2	Gemshorn	2
Tertia	1 $\frac{3}{5}$	Tertia	1 $\frac{3}{5}$
II Rauschquinte		IV Mixtur	1
VI Mixtur	1	Fagotto	16
Bombarde	16		
Trompete	8		
		PEDAL	
		Principalbaß	16
		Subbaß	16
OBERWERK		Octavbaß	8
Gedakt	8	Octavbaß	4
Principal	4	Nachthornbaß	4
Viola da Gamba	4	Octavenbaß	2
Nachthorn	4	Posaunenbaß	16
Octave	2	Trompetenbaß	8
Tertia	2	Schalmenbaß	4
IV Mixtur	1	Cornettin	2
Bombardo	8		
Schalmei	4		

JOHANN FRIEDRICH WENDER (1717)

COMPASS: Manuals, CC, DD–c³ (48 notes)

Pedal, CC, DD–f (29 notes)

68 registers

II. HAUPTWERK

Rohrflöte	16	CC, DD–GG in wood, the remainder in metal
Quintatön	16	in metal
Principal	8	in English tin, in facade
Viol d'Gambe	8	in tin (cylindrical)
Gedakt	8	in metal
Flauto trav.	8	in wood
Quinta (open)	5 $\frac{1}{3}$	in metal
Octave	4	in metal
Gedakt	4	in metal
Quinta	2 $\frac{2}{3}$	in metal
Octave	2	in metal
Terz	1 $\frac{3}{5}$	in metal
VI Mixtur		in tin (288 pipes)
III Cymbel		in tin (144 pipes)
Bombardo	16	with tin resonators
Trompete	8	with tin resonators

I. OBERWERK

Bourdon	16	in wood
Principal	8	CC, DD, DD [#] , EE, FF, FF [#] , GG in wood; GG [#] –c ³ in English tin, brightly polished, in facade
Viol d'Gambe	8	in tin (conical)
Rohrflöte	8	in metal
Principal	4	in English tin, in facade
Spielflöte	4	in metal
Nassard	2 $\frac{2}{3}$	in metal
Octave	2	in metal
Terz	1 $\frac{3}{5}$	in tin
Rohrflöte	1	in metal
V–VI Mixtur		in tin (253 pipes)
IV Cornett Echo		from c ⁰ –c ³ (150 pipes)
Chalmeaux	8	in tin
Vox humana	8	in tin
Stahlspiel	8	from c ⁰ –c ³ polished steel bells

III. RÜCKPOSITIV

Principal	8	the lowest octave in English tin in façade, the remainder inside pipes of metal
Gedakt	8	the lowest 2 octaves in wood, the remainder in metal
Quintatön	8	in metal
Principal	4	in English tin, in facade
Flauto douce	4	in maple
Gedakt	4	in metal
Quinta (open)	2 $\frac{2}{3}$	in metal
Spitzflöte	2	in metal
Terz	1 $\frac{3}{5}$	in metal
V Cornett		in English tin, from c ⁰ –c ³ (125 pipes)
IV Mixtur		in tin
Fagott	16	with resonators in tin

IV. BRUSTWERK

Gedakt	8	in wood
Principal	4	in tin, in facade
Salicional	4	in tin
Nassard	2 $\frac{2}{3}$	in metal
Octave	2	in metal
Terz	1 $\frac{3}{5}$	in metal
Octave	1	in tin
IV Mixtur		in tin (192 pipes)

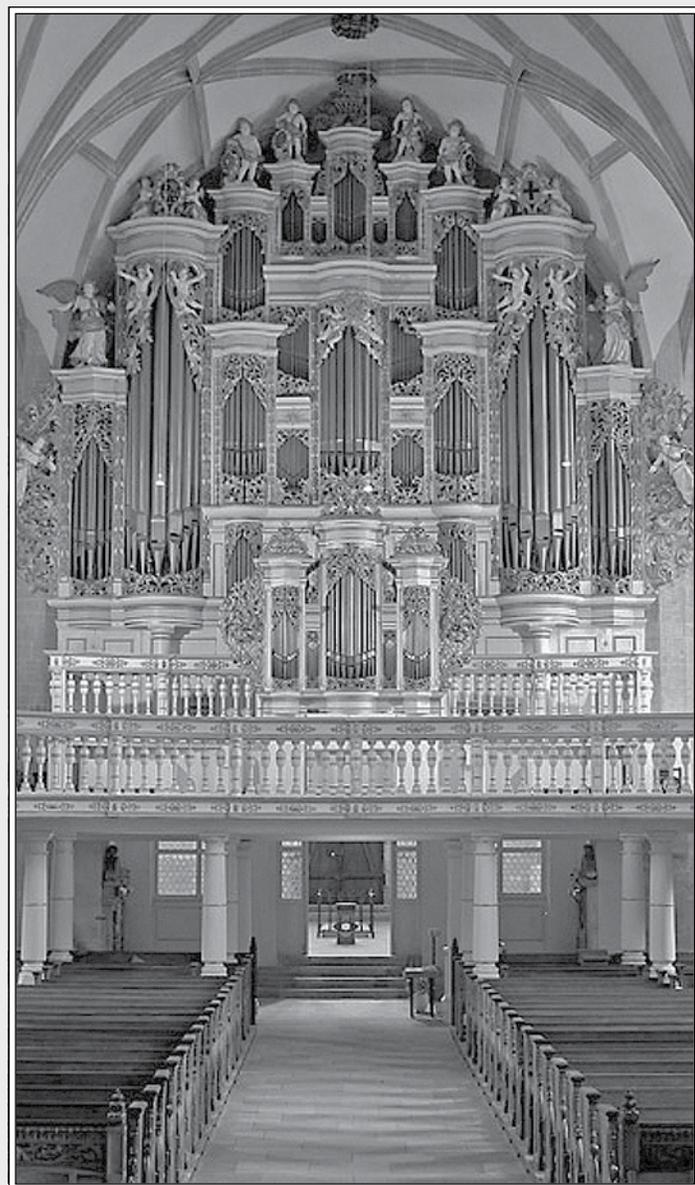
PEDAL

Groß-Untersatz	32	in wood
Principalbaß	16	in English tin in facade
Violonbaß	16	in wood
Subbaß	16	in wood
Rohrquinte	10 $\frac{2}{3}$	in wood

FRIEDRICH LADEGAST (1855)

PEDAL CONTINUED

Octavbaß	8	in metal
Rohrquinte	5½	in metal
Octavbaß	4	in metal
Scharfflöte	2	in tin
Waldflöte	1	in tin
Rohrflöte	1	in tin
VI Mixtur		in tin (174 pipes)
Posaunenbaß	32	resonators 1–15 in wood, 16–30 in metal
Posaunenbaß	16	resonators 1–15 in wood, 16–30 in metal
Trompetenbaß	8	resonators in tin
Schalmeybaß	4	resonators in tin



II. HAUPTWERK

Bordun (c ^o –g ³)	32
Principal	16
Bordun	16
Principal	8
Gambe	8
Gemshorn	8
Hohlflöte	8
Doppelgedackt	8
Quinte	5½
Octave	4
Gedackt*	4
Gemshorn*	4
Doublette	4 + 2
Quinte*	2½
Octave 2*	2
IV Mixtur*	2
IV Scharf	1
III–V Cornet	2½
Fagott	16
Trompete	8

III. OBERWERK

Quintatön	16
Principal	8
Rohrflöte	8
Gambe	8
Flauto Amabile	8
Gedackt	8
Octave*	4
Spitzflöte*	4
Rohrflöte*	4
Quinte*	2½
Waldflöte*	2
Terz*	1¾
Siffelöte*	1
IV Mixtur*	8
Schalmei*	8
Stahlspiel*	8

I. RÜCKPOSITIV

Bordun	16
Principal	8
Fugara	8
Flauto Traverso	8
Quintatön*	8
Octave*	4
Gedackt*	4
Octave*	2
IV Mixtur*	1½
II–V Cornet	8
Oboe	8

IV. BRUSTWERK (EXPRESSIVE)

Lieblighgedackt	16
Geigenprincipal	8
Lieblighgedackt	8
Flauto Dolce	8
Salicional*	8
Unda Maris II	8
Octave	4
Zartflöte	4
Salicional*	4
Nassat	2½
Octave*	2
III Cimbel*	2
II–IV Progressivharmonica	
Aeoline	16

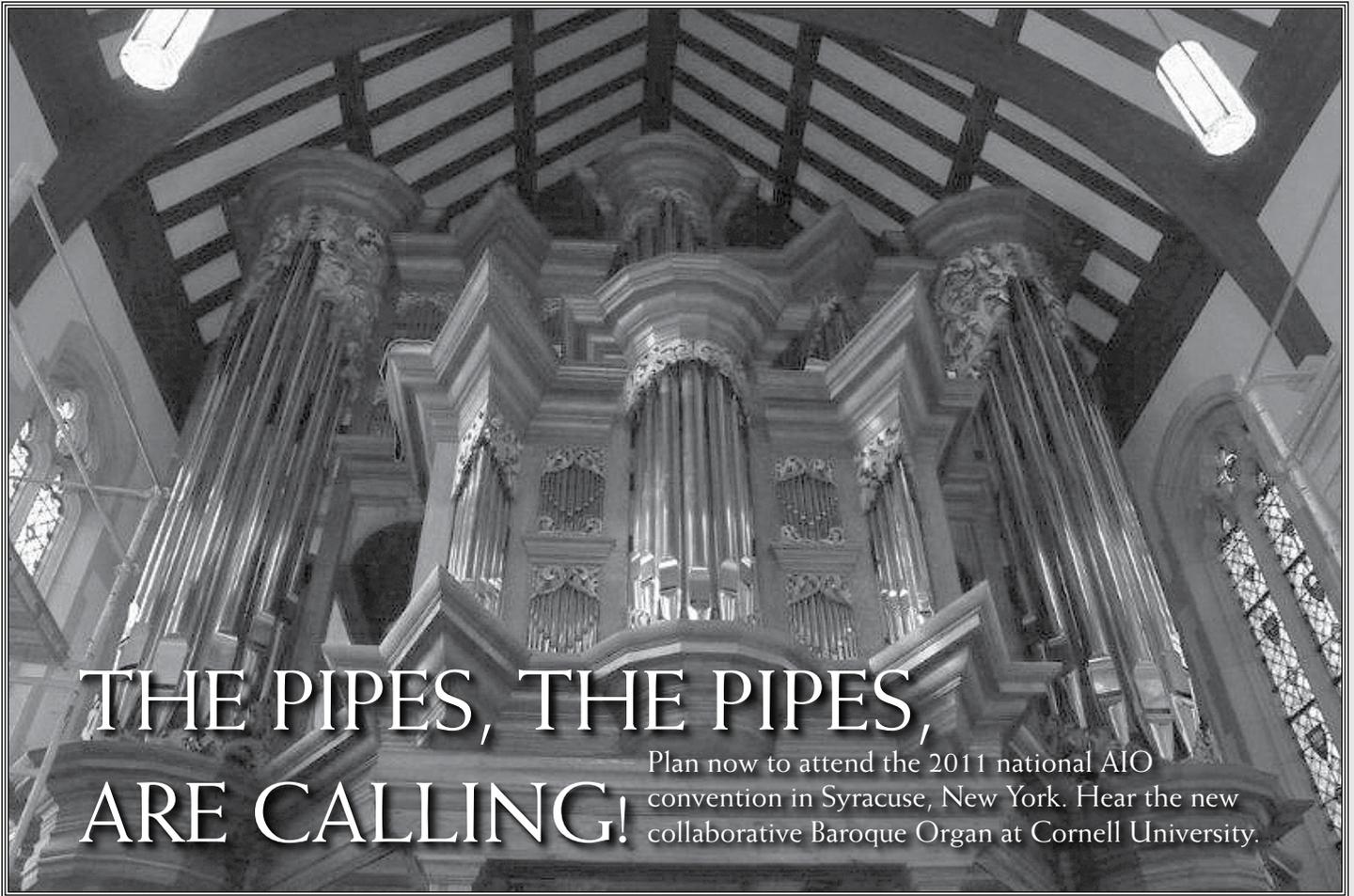
PEDAL

Untersatz	32
Principal	16
Salicetbaß	16
Violonbaß	16
Subbaß	16
Großnassat	10½
Principal	8
Violoncello	8
Baßflöte	8
Terz*	6½
Rohrquinte*	5½
Octave*	4
Scharfflöte*	4
IV Mixtur	
IV Cornett	2½
Posaune	32
Posaune	16
Dulcian	16
Trompete	8

COUPLERS

I/II
III/II
IV/II
I/P
II/P
III/P

*Stops retained from the organ of 1717.



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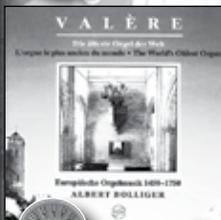
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Conrad Weiser and His Hausorgel

MICHAEL D. FRIESEN

CONRAD WEISER (formally named Johann Conrad) was one of a few 18th-century Pennsylvania German-Americans who owned a pipe organ. Weiser is primarily known to American history as an Indian agent who gained fame for his interactions between various Native American tribes and government officials, whether the latter were seeking land for white settlement or conducting negotiations to end conflicts. He was one of only a few men in the colonies who possessed a knowledge of Indian languages as well as an understanding of their societies and customs.¹ Weiser's reputation as a "backwoods diplomat" was well-earned, as he was officially connected with every important Indian conference and treaty in the northern colonies. The following summarizes what is known of his organ and its circumstances within Weiser's lifetime.

Weiser was born in Affstätt, near Herrenberg, in Württemberg, Germany, about 20 miles southeast of Stuttgart, on November 2, 1696, the son of Johann Conrad Weiser, a magistrate of the village of Gross-Aspach. The elder Weiser decided to emigrate to America in 1710 with eight of his children after his wife died; the family first settled at Livingston Manor, New York, and then, in 1714, in Schoharie, about 40 miles west of Albany. Although we know no specifics about his education, Conrad was obviously intelligent and cultured. He developed his skills as an Indian interpreter while living near Schoharie, where he farmed as a young man after leaving home at the age of 18 in late 1714 or early 1715.

On November 22, 1720, Weiser married Anna Eva Feck [or Feg], and in 1729 he moved with his family to the Tulpehocken valley in Pennsylvania, now Berks County, where he also farmed. Conrad and Anna Eva eventually had fourteen children, although only eight survived to adulthood. Weiser prospered through his farming, government work, and shrewd investments in land; he gradually came to own around a thousand acres. For a period of time, from 1735 to about 1743, Conrad became a disciple of Johann Conrad Beissel, who founded a cloistered religious community of Baptists at Ephrata, a village about ten miles northeast of Lancaster.

His home in Tulpehocken was furnished with an organ, which was placed in a music room, and he also maintained a library of books and music that was fairly extensive for its day. Weiser was one of the commissioners who laid out and sold lots in the new town of Reading, founded in 1749, and which

led to the creation of Berks County in 1752. Weiser opened a hardware and general merchandise store in Reading, and moved there to live in 1755. He died on July 13, 1760, at his homestead at Womelsdorf (the place name that had been adopted for the German settlements in that part of the Tulpehocken valley).

Although a few biographers mention Weiser's organ, none provides any particular description of it. The instrument's date, size, and maker are unknown. Tracking down reliable primary sources about the instrument is also a challenge, as will be explained below.

The first time that the organ appears in the historical record is around 1742, the year that the Rev. Heinrich [Henry] Melchior Mühlenberg (1711–1787) came to America to serve as minister to German Lutheran congregations in Philadelphia and southeastern Pennsylvania; he arrived in Philadelphia on November 25. Mühlenberg spoke of the organ only once, insofar as is known, many years after the fact, in the context of praising the work of his sons Friedrich August and Heinrich Ernst, who were also being educated to become Lutheran ministers. His passage reads as follows:

If there is time and opportunity, I would desire them to be practised in singing, chorales, and thorough bass on the piano, besides in the studio catechetics, for in this part of the world it is useful, as I myself experienced, seeing that by it, immediately on my arrival, during the first half year, I earned my board, made friends, and convinced old Weiser's sensibilities, so that he gave me his daughter as a wife, or helpmate, because, at my first visit, I played and sang the edifying Halle songs on his house [reed] organ. Sometimes a hard heart can be thus softened and an entrance gradually won for the word of God. A certain old German Separatist once declared in great earnestness that he could not go to church on account of the organ, nor stay indoors when he heard the frivolity. A bystander remarked that it was no wonder; the evil spirit could not remain in Saul when David played on the harp. I will willingly pay the expense if my boys are permitted to learn.²

Mühlenberg married Anna Maria Weiser on April 23, 1745. His surviving journals otherwise do not make it clear when he first journeyed to Tulpehocken and began courting his future wife, but this statement would indicate that he met her and played the organ in the spring of 1743.³ However, thus far there does not appear to be any other extant corroborating evidence to further illuminate the description of the organ.⁴

That the organ existed by 1743 narrows the possibilities of who the maker was, if it had been constructed in America, to Johann Klemm (1690–1762), or conceivably Christopher Witt (1675–1755), although the extent of Witt’s organbuilding activities is very much open to question. Relative to Klemm, Weiser would have had an opportunity to learn about him, because Conrad is known to have had dealings with the Moravians, and Klemm was living in or near Philadelphia from 1733 to 1745, a city to which Weiser also traveled. If, however, the organ was imported, it is impossible to ascertain who was the maker. Based on the “seraphine” comment, this meant that it was a small chamber organ, probably of no more than two or three registers.

Nolan was undoubtedly the source for Wallace’s assertion that Weiser and Mühlenberg “both liked music” and that “at Weiser’s [home], Mühlenberg sang the Halle hymns and played his own accompaniment on the little house organ,” although it is not footnoted.⁵ Furthermore, it seems that Nolan’s article has been the basis for all other writers’ comments about the organ in their biographical accounts. Evidence of the organ does not appear in known Weiser primary source documents. For examples, his autobiography (somewhat of a misnomer) is fundamentally only a genealogy, and his surviving account book, which dates from after the organ had already been acquired, contains no mention of any tuning or repair expenses; rather, it is largely devoted to purchases of leather for his tanning business, foodstuffs, and other daily household expenditures (see bibliography).

Weiser’s other known relationships to churches or music are also at best only contextual as they may pertain to organs. For example, Beissel and his disciples sang, compiled, and wrote hymns, but they are not known to have ever used an organ. Weiser advanced money to furnish Christ Lutheran Church in Berks County, near Stouchsburg, with pews in 1747, and in 1752 Klemm built the parish an organ, but whether there was any influence or connection between these two transactions is unknown.⁶

The Hausorgel was listed in Weiser’s estate inventory, along with a quantity of music, as “Chamber Organ & Musick Books belonging thereto,” valued at 10 pounds. He also had two hymn books valued at 8 shillings. No other details are given. It further lists a “bed, bedsted & bedcloaths, found in the Organ Room.” The organ’s worth seems understated, but of course it may have been appraised by people who did not have a good grasp of how to judge the matter, and there is no indication of its condition by then. However, Weiser did not specifically bequeath the instrument to anyone in his will, and thus it is not known if it was sold after 1760 or became the property of another family member. In any event, the instrument’s date, size, or builder, and its subsequent whereabouts are unknown. This, unfortunately, is often the case for 18th-century residence chamber organs in America, most of which remain anonymous.

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Tappert, Theodore G., and John W. Doberstein, editors and translators, *The Journals of Henry Melchior Muhlenberg*, 3 vols. (Philadelphia: The Evangelical Lutheran Ministerium of Pennsylvania and Adjacent States and the Muhlenberg Press, 1942–58), with multiple mentions of Weiser.

C. HALLESCHER NACHRICHTEN

In order to explain the listings below, the following comments are made. Seventeen reports by German Lutheran pastors in Pennsylvania were sent to the authorities in Halle (specifically, Halle an der Saale, in Saxony, in order to distinguish it from Halle, the city in Westphalia), whereupon each was subsequently published with its own special title page. The first report, originally published in 1744 with the title “Kurtze Nachricht von einigen evangelischen Gemeinen in America,” was followed by sixteen continuations [“Vorsetzungen”] published beginning in 1745 and continuing irregularly until 1787. In the latter year, they were collected and published in two volumes. They are colloquially known as the *Hallesche Nachrichten*, although that is not a title ever published in that form.

ORIGINAL EDITION:

Nachrichten von den vereinigten deutschen evangelisch-lutherischen Gemeinen in Nord-Amerika, absonderlich in Pennsylvanien, 2 vols. (Halle: In Verlegung des Waisenhauses, 1787). The first report plus Continuations 1–9 are in Volume 1; Continuations 10–16 are in Volume 2. Some library catalogs include J.L. [Johann Ludwig] Schulze as an editor, although it is only clear that he wrote a foreword.

REPUBLISHED EDITION:

Nachrichten von den vereinigten deutschen evangelisch-lutherischen Gemeinen in Nord-Amerika, absonderlich in Pennsylvanien, 2 vols. (Allentown, Pa.: Brobst, Diehl & Company, and Halle a. S.: Buchhandlung des Waisenhauses, Vol. 1, 1886; Philadelphia: G.C. Eisenhardt, and the same Halle publisher, Vol. 2, 1895). Most library catalogs indicate that it had an editorial team consisting of W.J. [William Julius] Mann, B.M. [Beale Melanchthon] Schmucker, and Wilhelm Germann, as well as re-crediting Johann Ludwig Schulze from the 1787 edition. The work was newly edited and included annotations and additional material from the Halle Archives.

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There are multiple mentions of Muhlenberg and Weiser in these volumes. In addition, there are occasional references to organs in the *Hallesche Nachrichten*, but these have not been thoroughly inventoried and analyzed for clues or details about eighteenth-century instruments.

D. PUBLISHED PRIMARY SOURCES ON WEISER

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through VIII, covering the dates of February 7, 1736 to October 4, 1762, contain multiple items by or about Weiser, including reports, letters, and meeting discussions. Two of his journals, often cited as separate publications under variant titles, which were offprints, appear therein as follows: *The Journal of Conrad Weiser, Esqr., Indian Interpreter to Ohio*, dated September 29, 1748, is on pp. 348–58, and *A Journal of the Proceedings of Conrad Weiser in his Journey to Onondago*, dated October 10, 1750, is on pp. 470–80, of Vol. V.]

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F. MANUSCRIPT SOURCES

Weiser’s will and estate inventory are filed with the Register of Wills of Berks County, Reading, Pennsylvania. Most of the will is transcribed in Wallace (page 573) and C.Z. Weiser (pages 99–102), and some of the inventory is transcribed in Nolan’s article. The Historical Society of Pennsylvania in Philadelphia contains a collection of his papers that includes correspondence, his ledger with entries dated 1746–60 (which

was continued by his son Conrad, 1773–1783), and copies of the two journals cited above. The Library of Congress has a diary and a few papers.

ENDNOTES

1. See the selected bibliography for a listing of biographical accounts of Weiser. He has been the subject of several full-length biographies, as well as many articles. Curiously, and unfortunately, the editors of the new multi-volume *American National Biography* (Oxford, 1999) chose not to include this seminal American colonist in their work.

2. Letter of Mühlenberg to [Friedrich Wilhelm] Pasche, December 16, 1768, transcribed in William Germann, “The Crisis in the Early Life of General Peter Mühlenberg,” *Pennsylvania Magazine of History and Biography* 37:3 (1913), 298–329, and 37:4 (1913), 450–70 [458 specifically]. J. Bennett Nolan, “Conrad Weiser’s Inventory,” *Pennsylvania Magazine of History and Biography* 56:3 (July 1932), 267, excerpted this letter in variant form without providing a citation. Halle refers to Halle a. S., Germany, a center of Pietistic Lutheranism that supported overseas missionaries in America. Pasche was a Lutheran minister, and at the time pastor of the German Lutheran church in London. Peter was another of Heinrich’s sons.

3. Nolan claims that Mühlenberg’s comment appears in his journals, but that does not seem to be true; it is clear that it came from his letters. Whether Mühlenberg also commented on the organ in his journals is unknown. Messrs. Tappert and Doberstein’s published edition of them (see bibliography) necessarily omitted entries from March 17, 1743 through the end of 1745, because the originals were missing. For the years 1744 and 1745 of their edition, they substituted commentaries gleaned from Mühlenberg’s reports of those years to Halle (which, along with reports sent by other Lutheran ministers in America, are colloquially known as the *Hallesche Nachrichten*). Thus it seems likely that Mühlenberg first visited Tulpehocken at some point after March 16, 1743. The first time that Tulpehocken is referred to in Tappert and Doberstein’s edition is in 1745; Mühlenberg reported that he had made three trips there that year,

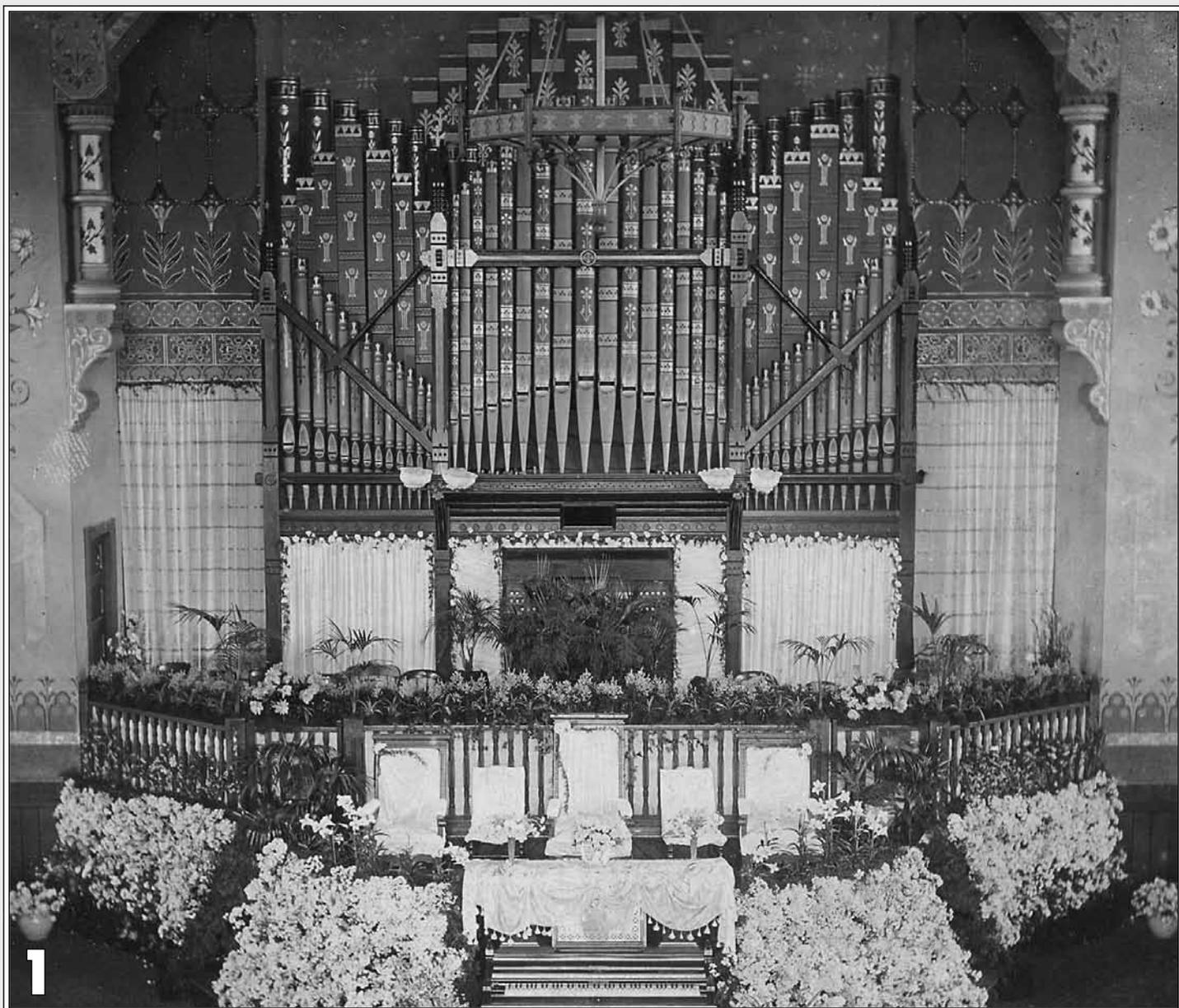
one of which was for his marriage (1:104).

4. There are three major primary sources for Mühlenberg – his aforementioned journals, his correspondence, and his reports to Halle. However, no further comment about Weiser’s organ than that cited above appears in Mühlenberg’s surviving correspondence. The *Hallesche Nachrichten* were compiled and first published in the eighteenth century in Germany; an extensive annotated American edition in German appeared in the 19th century. Unfortunately, no reference to Weiser’s organ can be found therein. However, because the volumes are not well indexed, it is possible that some mention still appears in a report, but it is not obvious. Only excerpts of the *Nachrichten* have been translated into English and subsequently published, but no such organ reference appears in those translations. Nor does Mühlenberg mention the organ in his own autobiography, although it covers only the years 1711 to 1743, so he could have stopped writing his account before he encountered the instrument, or otherwise he did not deem it sufficiently worthy of note to mention in such an account. Therefore, at this juncture, it appears that no other Mühlenberg primary source on the organ survives. (See the bibliography for further details on these other publications. Any full understanding of people, parishes, or events, including the organ culture, of 18th-century Pennsylvania Lutheranism requires knowledge of these documents; hence the extended commentary in the bibliography.)

5. Paul A. W. Wallace, *Conrad Weiser, 1696–1760: Friend of Colonist and Mohawk* (Philadelphia: University of Pennsylvania Press, 1945), 210.

6. Mark K. Trexler, ed., *The Lutheran Church in Berks County, 1723–1958* (Kutztown, Pa.: The Kutztown Publishing Company, 1959), 71; Raymond J. Brunner, “*That Ingenious Business*”: *Pennsylvania German Organ Builders* (Birdsboro, Pa.: The Pennsylvania German Society, 1990), 64.

Can you identify these organs?



① ED BOADWAY has provided this excellent photograph of an unidentified organ with a unique “Eastlake” style case front. Martin R. Walsh notes,

It looks like there are two dates on the walls left and right (mostly cropped out of this image): on the left, “1869” and on the right another year starting with “18.” Perhaps it was a 25th anniversary “floral concert.”

Barbara Owen wonders “What must the rest of the church have looked like? Judging from what’s visible of the wall painting, did they really need to add any more flowers?”



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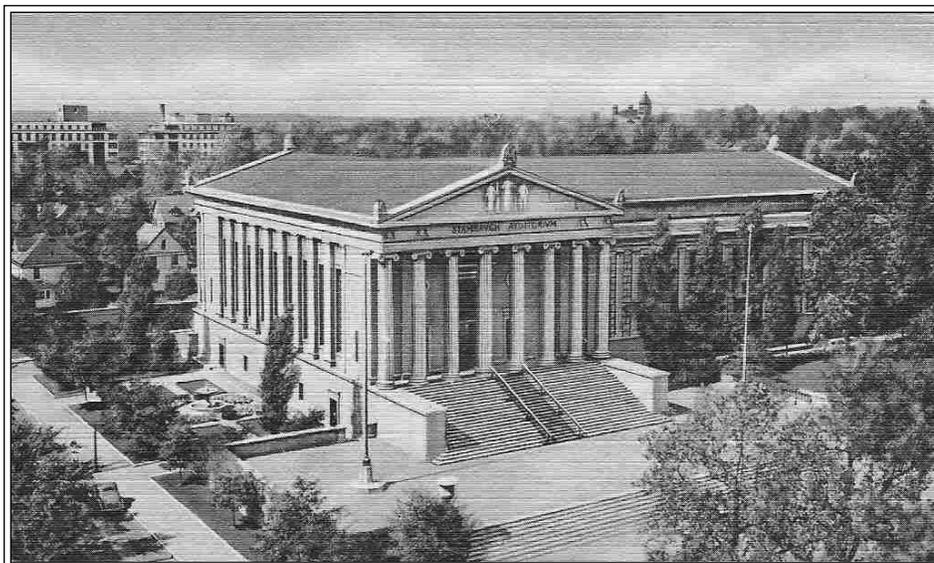
- ② *The Turf & Field Club Organ Room, Westchester County, New York*
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The classic architectural landmark, a fine example of the Greco-Roman architecture of the Italian Renaissance and modeled after the Pantheon in Paris, is on the National Register of Historic Places. Designed by the New York architectural firm of Helmle & Corbett, the Auditorium includes a 2,500-seat three-tiered concert hall, a multi-function large ballroom on the lower level, a chamber music recital hall

on the third level, and a small formal garden. In the concert hall is the original four-manual, 58-rank E. M. Skinner Opus 582. The Auditorium was dedicated on Sunday, December 5, 1926.

Within a few years, a major roof leak damaged an important section of the organ, and over succeeding years, the organ fell into disrepair. Various attempts at restoration were unsuccessful until 2004 when the A. Thompson Allen Company submitted a proposal to restore the organ to its original condition. Major grants from the Joseph G. Bradley Foundation and the State of Ohio precipitated a successful funding effort by the trustees and directors of the Stambaugh Auditorium, local foundations, and generous corporate and individual donors. The 3,905-pipe instrument was removed in January 2009, and the restoration was completed in the spring of 2011.

The State of Ohio designated Dr. Gould, Dana School of Music, Col-

lege of Fine and Performing Arts, Youngstown State University, as Project Manager. Dr. Gould and William Conti were the Co-Chairmen of the Stambaugh Skinner Organ Restoration Project.

From late winter 2011, Ronald L. Gould (professor emeritus, Youngstown State University), Richard Konzen (Grove City College, Grove City, Pa., and St. John's Episcopal Church, Youngstown), and Edward Moore (East Liberty Presbyterian Church, Pittsburgh) demonstrated the restored organ with brief recitals to invited groups and the general public.

A formal dedication series is being presented this fall. On Sunday afternoon, September 18, David Higgs played solo organ works and, with the Youngstown Symphony, was soloist in the Poulenc Concerto and the Saint-Saëns Symphony No. 3.

On Sunday afternoon, October 9, at 4:00 p.m., Thomas Murray will play a recital featuring music by Bach, Elgar, Mendelssohn, Mozart, Rimsky-Korsakov, Schumann, and Widor. Todd Wilson (of the Cleveland Institute of Music and Trinity Cathedral) will present a program on Saturday, October 29, at 2:00 p.m., which will include accompaniment to the silent film *The Hunchback of Notre Dame*.

SKINNER ORGAN COMPANY OPUS 582, 1926

Henry H. Stambaugh Auditorium
1000 Fifth Avenue, Youngstown, Ohio

FOUR MANUALS, 67 STOPS, 58 RANKS, 3,905 PIPES

GREAT UNENCLOSED, 61 NOTES,
7½" WIND PRESSURE;
REEDS ENCLOSED IN CHOIR BOX,
10" WIND PRESSURE

- 16 Diapason**
zinc and linen lead, 42 scale at 8' C,
½th mouths; 1-12 on 6" wind pressure
- 16 Bourdon**
1-56 from Pedal, 57-61 open linen lead
- 8 First Open Diapason**
zinc and linen lead,
42 scale, ½th mouths, 1-49 leathered
- 8 Second Open Diapason**
zinc and linen lead, 42 scale, ⅔th mouths
- 8 Claribel Flute**
1-12 stopped wood, 13-36 open wood,
37-61 open planed common metal
- 8 Erzähler**
zinc and planed common metal
- 4 Octave**
zinc and linen lead, 56 scale, ½th mouths
- 4 Flute**
#1 zinc and planed common metal,
harmonic (triple bore) at 1' C
- 2⅔ Twelfth**
spotted metal, 64 scale,
½th mouths, slotted in bass
- 2 Fifteenth**
spotted metal, 70 scale,
½th mouths, slotted in bass
- Mixture IV**
244 pipes, spotted metal,
all ½th mouths, slotted in bass
- | | | | | | |
|------------|----|----|----|----|------------------|
| C to B | 12 | 15 | 19 | 22 | 12p |
| C to F | 8 | 12 | 15 | 19 | 18p |
| F to top C | 1 | 8 | 12 | 15 | 31p
61p |
| 1-8-15-22 | - | - | - | - | 46 scale at 8' C |
| 12-19 | - | - | - | - | 50 scale at 8' C |
- 16 Ophicleide**
1-6 wood, 7-61 zinc and Hoyt metal,
harmonic at 2' F, 4¼" at 8' C
- 8 Tuba**
zinc and Hoyt metal,
harmonic at 2' F, 5" at 8' C
- 4 Clarion**
zinc and Hoyt metal,
harmonic at 4' F, 3¾" at 4' C
- Chimes**
(20 tubes in Swell chamber)

SWELL ENCLOSED, 73 NOTES,
7½" WIND PRESSURE

- 16 Bourdon**
1-61 stopped wood,
62-73 open planed common metal
- 8 Diapason**
zinc and linen lead, 44 scale, ½th mouths
- 8 Gedeckt**
Willis style rohrflut, 1-12 stopped wood,
13-61 planed common metal with bored wood
stoppers, 62-73 open planed common metal;
original pipes missing, stop replaced with
identical Skinner Rohrflute from op. 656
- 8 Salicional**
spotted metal, 62 scale
- 8 Voix Celeste**
spotted metal, 62 scale (73 pipes)
- 8 Flauto Dolce**
zinc and planed common metal, ½th mouths
- 8 Flute Celeste**
zinc and planed common metal,
½th mouths (61 pipes)
- 4 Flute Triangulaire**
common metal
- 4 Octave**
zinc and linen lead, 58 scale, ½th mouths
- Mixture V**
Willis, 365 pipes, spotted metal,
all ½th mouths, slotted in bass
- | | | | | | | |
|--------------|----|----|----|----|----|-------------------|
| C to E | 15 | 19 | 22 | 26 | 29 | 17p |
| F to D | 12 | 15 | 19 | 22 | 26 | 11p |
| E to F | 8 | 12 | 15 | 19 | 22 | 14p |
| F to C | 5 | 8 | 12 | 15 | 19 | 7p |
| C to top C | 1 | 5 | 8 | 12 | 15 | 12p
61p |
| 1-8-15-22-29 | - | - | - | - | - | 1⅞" scale at 8' C |
| 5-12-19-26 | - | - | - | - | - | 1⅞" scale at 8' C |
- Note: scale listed in inches as this is a "Willis" mixture
- 16 Posaune**
1-6 wood, 7-61 zinc and Hoyt metal,
harmonic at 2' F, 4¼" at 8' C
- 8 Cornopean**
zinc and Hoyt metal,
harmonic at 2' F, 5" at 8' C
- 8 Corno d'Amore**
common metal, capped, no bells
- 8 Vox Humana**
common metal
- 4 Clarion**
zinc and Hoyt metal,
harmonic at 2' F, 3½" at 4' C
- Tremolo**

CHOIR ENCLOSED, 73 NOTES,
6" WIND PRESSURE

- 16 Gamba**
zinc and spotted metal, 50 scale at 16' C,
½th mouths
- 8 Diapason**
zinc and linen lead, 46 scale, ½th mouths
- 8 Concert Flute**
1-12 stopped wood, 13-36 open wood, 37-61
harmonic (triple bore) open planed common
metal, 62-73 open planed common metal
- 8 Kleine Erzähler II**
common metal (134 pipes); celeste rank t.c.
- 8 Gamba**
zinc and spotted metal, 50 scale,
slotted reverse taper
- 4 Flute**
#1 - zinc and planed common metal,
harmonic (triple bore) at 1' C
- 2⅔ Nazard**
spotted metal, slotted in bass, tapered (61 pipes)
- 2 Piccolo**
common metal (61 pipes)
- 1⅔ Tierce**
spotted metal, slotted in bass,
breaks back one octave at C 5 (61 pipes)
- 8 Clarinet**
common
- 8 Orchestral Oboe**
common metal
- Harp**
- Celesta**
harp and celesta (61 bars)
- Tremolo**
- SOLO** ENCLOSED, 73 NOTES,
7½" WIND PRESSURE
- 8 Harmonic Flute**
zinc and planed common metal,
harmonic (triple bore) at 1' C
- 8 Gross Gamba**
zinc and spotted metal, 50 scale,
slotted reverse taper
- 8 Gamba Celeste**
zinc and spotted metal, 50 scale,
slotted reverse taper (73 pipes)
- 4 Orchestral Flute**
1-49 open wood, harmonic (triple bore)
at 2' C, 50-73 open planed common metal
- 8 French Horn**
6" at 8' C, 49 reed pipes, 15" wind pressure
- 8 Corno di Bassetto**
common metal, with bells
- 8 Tuba Mirabilis**
zinc and Hoyt metal, 25" wind pressure,
harmonic at 4' F, 61 reed pipes 5" at 8' C
- Tremolo**
- Chimes**

Skinner Organ Company.
Boston, Mass.

PEDAL 32 NOTES, 6" WIND PRESSURE

- 32 Resultant**
*unison from Pedal Diapason,
quint from Pedal Bourdon,
middle C breaks back to 16' Diapason*
- 16 Diapason**
*32 pipes, open wood,
20½" deep, 17⅝" wide at 16' C*
- 16 Violone**
*1-12 bearded wood, 10½" deep,
8" wide at 16' C, 13-44 bearded zinc and
spotted metal, 5" at 8' C*
- 16 Bourdon**
*1-49 stopped wood, 11" deep,
9½" wide at 16' C, 50-61 open linen lead*
- 16 Echo Bourdon**
from Swell
- 16 Gamba**
from Choir
- 10⅔ Quint**
from Pedal Bourdon
- 8 Octave**
from Pedal Diapason (12 pipes)
- 8 Cello**
from Pedal Violone (12 pipes)
- 8 Gedeckt**
from Pedal Bourdon (12 pipes)
- 8 Still Gedeckt**
from Swell Bourdon
- 4 Flute**
from Pedal Bourdon (12 pipes)
- 3⅓ Tierce**
from Swell Bourdon
- 2⅔ Septieme**
from Swell Bourdon
- 32 Bombarde**
*1-12 wood, 20" wide, 20" deep, no starters,
20" wind pressure*
- 16 Trombone**
*13-24 wood, 25-68 zinc and Hoyt metal
13-68 on 10" wind pressure,
5" at 8' C (32 pipes)*
- 16 Posaune**
from Swell
- 16 Ophicleide**
from Great
- 8 Tromba**
from Pedal Trombone (12 pipes)
- 4 Clarion**
from Pedal Trombone (12 pipes)
- Chimes (Sw.)**



COUPLERS

- Great to Great 4'
- Great to Pedal
- Swell to Pedal 8, 4
- Choir to Pedal 8, 4
- Solo to Pedal 8, 4
- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4
- Swell to Choir 16, 8, 4
- Solo to Great 16, 8, 4
- Solo to Choir
- Great to Solo
- Solo to Solo 16, 4

COMBINATIONS

Each manual has Pedal to Manual On / Off

- Swell 1-8
- Great 1-8
- Choir 1-7
- Solo 1-5
- Pedal 1-8
- General 1-5

General release piston and spoon

All combinations are adjustable at the console, and visibly move the draw knobs

MECHANICAL

- Swell expression pedal
- Choir expression pedal
- Solo expression pedal
- All swells to swell hitch down spoon
- Crescendo pedal with dial indicator
- Sforzando piston and spoon reversible with ruby light indicator
- Tremolo cancel by piston with light indicator
- Manual 16' stops on/off by piston
- Pedal 32' stops on/off by piston
- Coupler cancel toe stud
- Setter button piston and toe stud



Swell chest #1: 16, Bourdon, 4' Flute Triangulaire, 8' Gedeckt, V Mixture, 16' Posaune, 8' Cornopean.



Looking down on Great chest #1: 16' Gt. Open Diapason basses in forefront, Solo on left, 16, Pedal Bourdon in distance.



Swell chest #2: Re-installed chimes returned to original location.



Console in central "concert" position.



Great chest #1: IV Mixture, 2' Fifteenth, 2⅔' Twelfth, 4' Flute, 8' Second Diapason.



Swell chest #2: 8' Salicional, 8' Open Diapason, 8' Flauto Dolce, 8' Voix Celeste, 8' Flute Celeste, 4' Octave, 8' Vox Humana, 8' Oboe, 4' Clarion.



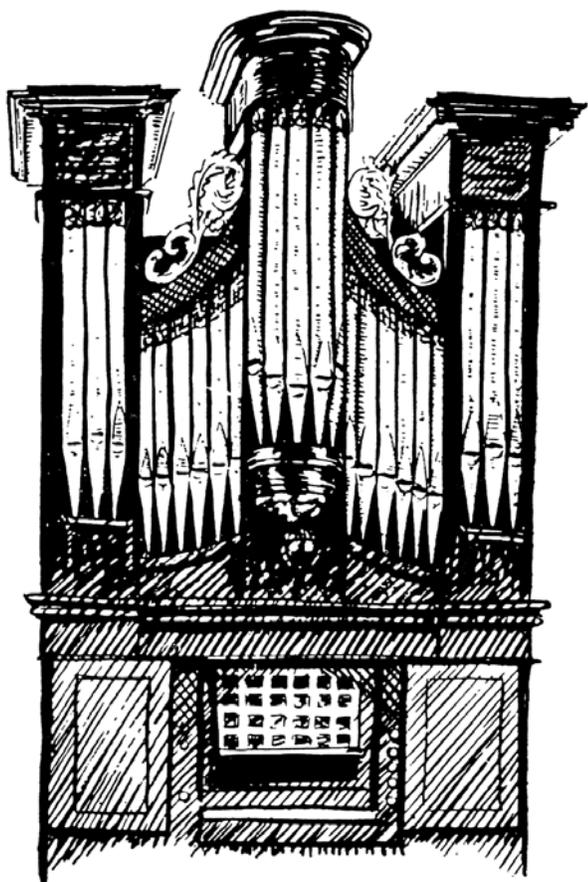
Articles of Interest

FROM ORGAN JOURNALS AROUND THE WORLD

ARISTIDE CAVAILLÉ-COLL (1811–1899)

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- “Het Aristide Cavallé-Coll-orgel in de Sint-Niklaaskerk te Gent” (Hans Brink) *Orgelkunst* 34, no. 2 (June–August 2011): 64–79.
- “Klankeigenschappen van Cavallé-Coll orgels” (Laurent Plet) *Orgelkunst* 34, no. 1 (March–May 2011): 4–15.
- “The Ulster Hall and the Mulholland [1861 William Hill] Grand Organ” (Colm Carey) *Organists’ Review* 97, no. 3 (August 2011): 13–17.
- “Zum 200. Geburtstag von Aristide Cavallé-Coll” (Thomas Lipski) *Ars Organi* 58, no. 1 (March 2011): 22–31.
- “‘Maître des maîtres’: Zum 200. Geburtstag von Aristide Cavallé-Coll (1811–1899)” (Sven Hiemke) *Musik & Kirche* no. 1 (January/February 2011): 44–46.
- “De speeltafel van César Franck: continuing story . . . ?” (Annelies Focquaert) *Orgelkunst* 34, no. 2 (June–August 2011): 82–97.
- “Het œuvre van Aristide Cavallé-Coll in Gesves: het orgel van de kerk van Saint-Maximin en het orgel van de ‘Galerie’ in het kasteel van graaf de Limminghe” (Paul Matagne) *Orgelkunst* 34, no. 1 (March–May 2011): 32–40.
- “De orgelkas in het œuvre van Aristide Cavallé-Coll” (René Verwer) *Orgelkunst* 34, no. 2 (June–August 2011): 52–63.

- “The American Institute of Organbuilders” (Matthew Bellocchio) *ISO Journal* no. 37 (April 2011): 59–68.
- “Birds, Bells, Drums, and More in Historical Italian Organs, Part 1” (Fabrizio Scolaro, trans. Francesco Ruffatti) *The Diapason* 102, no. 7 (July 2011): 20–24.
- “Canne metalliche di scuola napoletana: indagini sulla composizione chimica: (Nicola Canosa) *Informazione Organistica* 21, no. 3 (December 2009): 307–18.
- “Casson’s Creations: Thomas Casson (1842–1910) and His Organ in All Saints’ Church, Thorpe Malson, Northamptonshire” (Paul Hale) *Organists’ Review* 97, no. 3 (August 2011): 31–35.
- “The Ingenious Mr. Casson and His Musical Daughters” (David Shuker) *Organists’ Review* 97, no. 1 (February 2011): 41–45.
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- “Eighth International Organ and Early Music Festival, Oaxaca, Mexico, October 21–27, 2010” (Cicely Winter) *The Diapason* 102, no. 5 (May 2011): 20–23.
- “Faszinierende Etappe eines musikalischen Jakobswegs: Die portugiesische ‘Orgelstadt’ Porto” (Bernhard Buttman) *Organ: Journal für die Orgel* I, no. 11 (2011): 38–43.
- “Le Grand Orgue de la cathédrale de Clermont-Ferrand” (Olaf Dalsbaek) *l’Orgue francophone* 43 (2011): 108–15.
- “Green and Pleasant America, Part II: The Longwood Gardens Aeolian Organ” (Jonathan Ambrosino) *The American Organist* 45, no. 4 (April 2011): 64–6.
- “Jewish Organs and Organists in German Synagogues” (Harold Fabrikant) *The Sydney Organ Journal* 42, no. 3 (Winter 2011): 38–39.
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- “Last Surviving Electrolion Organ Is Placed for Sale on eBay” (Ryan M. Ballantyne) *The Stentor* 20, no. 2 (Summer 2011): 8–9.
- “L’Orgue espagnol Joaquin Lois du Temple de Serrières (Neuchâtel) (Guy Bovet) *l’Orgue francophone* 43 (2011): 22–24.
- “Notable Australian Organs VI: Abbey Church of the Holy Trinity, New Norcia, WA” (John Maidment) *Organ Australia* 6, no. 3 (September 2010): 24–27.
- “The Organ Reform in Canada” (Hellmuth Wolff) *ISO Journal* no. 37 (April 2011): 44–58.
- “Órgãos Portugueses: Grundzüge einer Geschichte der Orgelkunst in Portugal” (Gerhard Doderer) *Organ: Journal für die Orgel* I, no. 11 (2011): 22–36.
- “Pacific Symphony’s New William J. Gillespie [C.B. Fisk] Concert Organ” (Carolyn Nott) *The Organ* 89, no. 354 (November 2010–January 2011), 32–35.
- “The Thackeray Legacy: Organs and Organists of St. Paul’s, West Maitland 1856–1883” (Richard Ward) *The Sydney Organ Journal* 42, no. 3 (Winter 2011): 32–37.
- “Three Recent Organ Projects in NSW” (Kelvin Hastie) *The Sydney Organ Journal* 41, No. 2 (Autumn 2010): 55–58.
- “Welte’s *Philharmonie Roll* Recordings 1910–1928: My Afternoons with Eugène Gigout” (David Rumsey) *The Diapason* 102, no. 3 (March 2011): 25–33.



In The Tracker *50 Years Ago*

SCOT L. HUNTINGTON

VOLUME VI, NUMBER 1, OCTOBER, 1961

THIS ISSUE'S COVER ARTICLE announced the recent election of former vice president, Donald Robert Munro Paterson, as the Society's second president, succeeding founding president Barbara Owen. An extensive biography and a photograph of Paterson accompanied the announcement. The listing of his OHS accomplishments included his having participated in the founder's meeting at St. Bartholomew's Church in New York City (1956), his having played at each of the Society's six subsequent conventions, and that he was in the third year of actively pursuing the completion of one of the Society's first major programs—this one being Paterson's brainchild, "the tabulation of every American organ of historical interest built prior to 1900." Thus, the seeds were being planted for what became the first "Extant Organ List" delineated by state and subsequently published serially in *THE TRACKER*. This has grown over the past 50 years into what is now maintained on-line as the massive OHS Pipe Organ Database (imagine contemplating such a thing in 1961, when the average IBM computer occupied the good part of a large room and you communicated with it via stacks of punch cards). The old proverb, "What mighty oak from lowly acorn grows," certainly applies as we look back at Don Paterson's

vision for what has become one of the Society's most important goals—the documentation of every known organ in the United States.

Elizabeth Towne wrote of the recent rebuilding of an 1888 William Schuelke organ in the First Baptist Church, Vermillion, South Dakota. Included in the general refurbishment were the flatter repitching of the instrument and three tonal changes to the original specification intended to make the organ brighter in accordance with the prevailing taste of the day. In the years that followed, Towne (later Towne-Schmitt, known affectionately to many simply as "Soosie"), became the country's leading authority on this outstanding midwestern organbuilder.

Active society member and Taunton, Massachusetts, organbuilder Bob Roche wrote an essay describing the process for producing the first recording of an OHS convention, held several months earlier in Boston. This idea came about during a chance encounter several weeks prior to the convention, between Roche and Boston organbuilder Nelson Barden at an impromptu evening of musical merriment in the new home of a theater organ aficionado. Barden suggested to Roche how splendid it would be to record the many fine per-

formances heard at an OHS convention and to assemble them on an LP that members could buy as a musical memento of the convention experience. Roche related that within a few days of this encounter, President Owen appointed him chair and sole committee member in charge of making this happen—and without a budget. Postcards were sent to 100 members asking for a pre-order, and 26 responded, which was a sufficient number to make the project financially worthwhile (the purchase price was \$4.25 postpaid). Roche described the entire process, from the recording of each performance on reel to reel tape, the listening procedure to select 44 minutes of music—22 minutes per side of a standard LP with spacer bands—being careful to pick a variety of fast and slow, loud and soft, Classical and Romantic works, and to arrange them in a pleasing sequence. Barbara Owen wrote the liner notes, and Nelson Barden searched to find just the right paper stock for the record jacket to match the convention booklet cover. While we strive to move forward, continually looking toward the organization's future, I am constantly amazed by this particular exercise of looking back at our founding roots, to see the humble beginnings of our most successful programs and member benefits created by the enthusiasm and hard work of our visionary forbearers, to ponder how far we have come, and especially to appreciate the loyalty and passion of those who helped get us this far in a blink of a Deity's eye.

Barbara Owen authored the feature article about the 1860 William A. Johnson organ of two manuals and pedal installed in St. Peter's Episcopal Church in Hebron, Connecticut. Barbara excerpted a chain of correspondence between Mr. Johnson and the church, including a harried plea for a past-due payment, and cited another letter wherein Johnson waxes enthusiastic about the recent nomination of "Honest Old Abe"—"I have never felt more like throwing up my hat for a shout than I did at that moment for I felt that the nomination was one 'fit to be made.' I trust we will elect him." Owen related the organ had recently lost its Hautboy stop, which had been taken out for cleaning and "by error melted down for scrap" (one does wonder how such a calamity could have happened).

It was announced that the previous quarterly listing of old organs for sale would be stopped, since many of the listings were out of date as instruments were sold, retained, or de-

stroyed. Henceforth all inquiries were to be directed to Alan Laufman who had recently moved to Putney, Vermont (after having spent the summer at the Andover Organ Company as mentioned in the previous issue), and a list of nine questions were put forth that an interested buyer was asked to answer as part of inquiry into what instruments were currently available. It would still be several years before this service was eventually spun off as a totally separate enterprise, the Organ Clearing House.

The treasurer's report by Thomas Eader showed the Society's financial condition as of the June annual meeting. There was a total year-to-date income of \$1,544.59 against which were charged expenses of \$714.22 (including \$337.50 for publishing four issues of THE TRACKER, and \$151.89 for the 1960 convention), leaving a bank balance of \$830.37. (To put this in perspective, the total 1960 annual income would today pay the expenses for one Biggs Fellow to attend our national convention, and a weekly salary of \$90 was considered good pay.)

The review of the 1961 Boston convention was continued from the previous issue. The highlights of the final two days covered in this issue, were a visit by private car to ten (!) towns Boston's new (and still infamous) Route 128 loop, and concluded with a rousing concert by George Faxon on the large four-manual E. & G.G. Hook concert organ, Opus 334 of 1864, at Mechanics Hall, Worcester, Massachusetts (the organ had been electrified by George Reed ca. 1930), which was still years away from its landmark restoration and retrack-erization by Fritz Noack in 1982.

The regular dues rate for the coming year remained at \$3. The news and quotes section by Barbara Owen informed members of several historic organs that had recently been moved, restored, or played in recital. Thomas Eader had recently been named the Society's archivist. Alan Shepard Jr. had recently made the United States' first reach for the stars, and it was mentioned that the famous family photo of Shepard at his father's home in East Derry, New Hampshire, then appearing in all the nation's newspapers, showed an antique tracker organ in the background, and that Shepard's father had previously been a member of the OHS. The Boston convention editor Ken Simmons reemphasized the multiple meanings of the term "Tracker" as a source for current OHS news as well as a journal of organ history.

401 THE M.P. MÖLLER OPUS 6373, installed in the Carl Schurz Public High School, Chicago, Ill., was awarded the OHS Historic Organ Citation 401. The large school, which had an enrollment of over 5,000 in the 1930s, was known for its choruses under the direction of LeRoy Wetzel, who was instrumental in obtaining the organ. He wanted support for his large choral groups that would lead and lift the voices. At first the organ was to be placed in two chambers with small openings on either side of the stage. Since the choruses would not hear it well, he vetoed that plan. Space was found across the back of the stage that was high enough to provide a passageway under the organ. The organ space is only 6' deep so nothing is buried. In that location the chorus hears the organ even better than the audience and cannot possibly sag from pitch with such a bright and harmonically developed tone back of it. Mr. Wetzel wanted an organ with plenty of mixture work for that very reason.



The contract with Möller was signed in 1935, and the installation was completed March 1936. The instrument is believed to be the first large organ in the Chicago metropolitan area to demonstrate the changing tastes in organ building of that era and is one of the few remaining examples in the area of the work of Richard O. Whitelegg during his tenure with the builder. The OHS Chicago-Midwest Chapter has raised funds to make repairs to the organ. It will be one of the featured organs at the OHS 2012 National Convention in Chicago.

M.P. MÖLLER, OPUS 6373 (1935)

II. GREAT 61 PIPES, 5" WIND PRESSURE

- 16 Double Diapason (metal, 73 pipes, scale 35)
- 8 First Diapason (metal, scale 43)
- 8 Second Diapason (ext. 16')
- 8 Harmonic Flute (metal, scale 50)
- 4 Octave (metal, scale 56)
- 2²/₃ Twelfth (metal, scale 65)
- 2 Fifteenth (metal, scale 70)
- Cornet III-V (metal, 269 pipes)
- Mixture III (metal, 183 pipes)
- Harmonics IV (metal, 244 pipes)
- Chimes (Ch.)
- Great 16, UO, 4
- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4
- Solo to Great 8, 4

III. SWELL ENCLOSED, 73 PIPES, 7" WIND PRESSURE

- 16 Salicional (metal, 97 pipes, scale 46)
- 8 Geigen Principal (metal, scale 46)
- 8 Rohr Floete (wood and metal)
- 8 Salicional (ext.)
- 8 Voix Celeste (t.c., 61 pipes, metal, scale 59 at c°)
- 4 Geigen (ext.)
- 4 Chimney Flute (ext. 8' Rohr Floete)
- 4 Salicet (ext.)
- 2 Flautino (metal, 61 pipes, scale 73, ²/₃ tapered)
- Plein Jeu V (metal, 305 pipes)
- 16 Contra Fagotto (metal, 97 pipes, 5"Ø, 3¹/₂"Ø at 8' CC)
- 8 Trumpet (metal, 73 pipes)
- 8 Fagotto (ext.)
- 8 Vox Humana (61 pipes, in second enclosure, metal)
- 4 Clarion (ext. 16')
- Tremolo
- Swell 16, UO, 4
- Choir to Swell 16, 8, 4
- Solo to Swell 8, 4

I. CHOIR ENCLOSED, 73 PIPES, 5" WIND PRESSURE

- 16 Spitz Floete (metal, ²/₃ taper, 85 pipes, scale 40)
- 8 Diapason (metal, scale 47)
- 8 Spitz Floete (extension, 16' Spitz Floete)
- 8 Spitz Floete Celeste (metal, tapered, t.c., 61 pipes, scale 52)
- 4 Principal (metal, scale 62)
- 2²/₃ Twelfth (capped metal, scale 72)
- 2 Fifteenth (metal, 61 pipes, scale 76)
- 8 Clarinet (metal, 1¹/₂"Ø)
- 8 Vox Humana (Sw.)
- Tremolo
- Chimes (25 tubes)
- Choir 16, UO, 4
- Swell to Choir 16, 8, 4
- Solo to Choir 8, 4

IV. SOLO ENCLOSED, 73 PIPES, 8" WIND PRESSURE

- 8 Stentor Diapason (metal)
- 8 Major Flute (wood and metal)
- 8 Gross Gamba (metal, scale 56)
- 8 Gross Gamba Celeste (metal, scale 56)
- 8 Tuba Mirabilis (metal, 5¹/₂"Ø)
- Tremolo
- Solo 16, UO, 4
- Great to Solo 16, 8, 4
- Choir to Solo
- Swell to Solo

PEDAL 5" WIND PRESSURE;

TROMBONE, 8" WIND PRESSURE

- 32 Resultant (from Diapason and Bourdon)
- 16 Diapason (wood, 44 pipes)
- 16 Second Diapason (Gt.)
- 16 Contra Bass (stopped wood, 44 pipes)
- 16 Spitz Floete (Ch.)
- 16 Salicional (Sw.)
- 8 Octave (ext. 16' Diapason)
- 8 Flute (ext. 16' Contra Bass)
- 8 Spitz Floete (ext. Ch. 16')
- 16 Trombone (in Solo, metal, 56 pipes, 9"Ø)
- 16 Fagotto (Sw.)
- 8 Trombone (ext.)
- 4 Trombone (ext.)
- Chimes (Ch.)
- Great to Pedal 8, 4
- Swell to Pedal 8, 4
- Choir to Pedal
- Solo to Pedal 8, 4

ACCESSORIES

- 12 Full Organ pistons (1-12 thumb, 1-6 toe)
- 8 Great and Pedal pistons and Cancel (thumb)
- 8 Swell and Pedal pistons and Cancel (thumb)
- 6 Choir and Pedal pistons and Cancel (thumb)
- 6 Solo and Pedal pistons and Cancel (thumb)
- 6 Pedal pistons and Cancel (affecting couplers, thumb and toe)
- General Cancel (thumb)
- Combination setter (thumb, with indicator light)
- Pedal to Great pistons on/off (thumb)
- Pedal to Swell pistons on/off (thumb)
- Pedal to Choir pistons on/off (thumb)
- Pedal to Solo pistons on/off (thumb)
- Great to Pedal reversible (toe)
- Test button and light (for current)
- Chimes damper (toe reversible)
- Harp damper (toe reversible)
- All Swells to Swell reversible (toe, with indicator light)
- Swell, Choir, Solo expression shoes (with indicator dials)
- Crescendo Pedal (with indicator dial)
- Sforzando reversible (thumb and toe, with indicator light)

403 JOHN BROMBAUGH'S OPUS 4 in the First Evangelical Lutheran Church, Lorain, Ohio, has been granted the OHS Historic Organ Citation 403. Opus 1 was his master's thesis project; Opus 2 was a one-manual organ built during his apprenticeships with Noack and Fisk; Opus 3 was an unfinished harpsichord.

In 1966, David Boe, organist of the church and professor at Oberlin, was invited to play Opus 2 in Ithaca, New York, and was very impressed. He finally met Brombaugh in Hamburg, Germany, in April 1968. This led to Brombaugh's being awarded the contract to build a new organ for Boe's church.

Opus 4 was begun in 1968 and dedicated in 1970. It is a two-manual tracker-action instrument with electric stop action. It sits on the ground floor at the rear of the church in a free standing, ammonia-fumed oak case with detached keydesk. The lowest ten Pedal 16' Praestant pipes are in a trompe tower.

It was a groundbreaking instrument. It was the first American, newly-built organ in modern times to use an unequal temperament (Werkmeister III). Brombaugh also developed a wind system using a large wedge bellows with no steadying devices at the same time as Fisk was developing a similar system. One stop, the Great 2' Octave, was made of hammered metal, one of the first such uses in this country and later to be used extensively by Brombaugh. He used a high lead content in the pipes (70%) and later used an even higher lead content.



PHOTO: DR. HOMER A. FERGUSON III

JOHN BROMBAUGH, OPUS 4 (1970)

COMPASS: Manual, 56 notes
Pedal, 30 notes

GREAT

- 16 Bourdon (oak)
- 8 Praestant (top 32 notes doubled)
- 8 Rohrflöte
- 4 Octave
- 4 Spitzflöte
- 2 2/3 Quint
- 2 2/3 Nazard
- 2 Octave
- 2 Gemshorn
- 1 3/8 Tierce
- Mixture IV
- Scharff III
- 8 Trumpet
- Positiv to Great

POSITIV

- 8 Gedeckt (wood basses)
- 4 Praestant
- 4 Flute
- 2 Octave
- 1 1/2 Larigot
- Sesquialtera II
- Scharff IV
- 8 Dulzian

PEDAL

- 16 Praestant
- 8 Octave (lowest 10 in common with Gt. Praestant)
- 4 Octave
- 2 Nachthorn
- Mixture IV
- 16 Posaune
- 8 Trumpet
- Great to Pedal
- Positiv to Pedal

COMBINATIONS

- Great 4
- Positiv 4
- Pedal 4
- Generals 6
- General Cancel

DETAILS

Tremulant for whole organ with two speeds
Main case facade pipes: 75% tin, burnished
Pedal tower facade pipes: unpolished copper
All remaining metal pipes: 33% tin, planed
Tops of all metal stopped pipes are soldered fast.



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.

Recent Acquisitions



Welte Kino-Organ. Freiburg: M. Welte & Söhne, ca. 1928. After a short history of the firm, this sales brochure describes the company's self-playing instruments and theater organs.



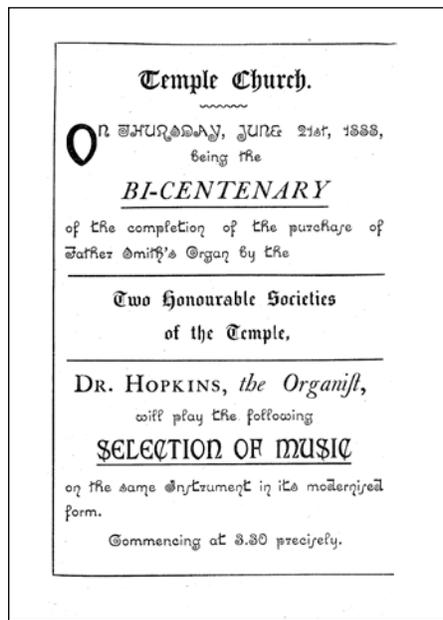
Fabrik sämtlicher Orgelbestandteile, August Laukhuff (Preisliste Nr. 9, 1889). Supply house catalogues are an important part of the Archives' collection. This rare Laukhuff publication is filled with images and descriptions of common organ parts.



I Prestinari di Magenta. Mario Manzini. Vittuone (Milan): Tipolitografia Crespi, 1997. Mario Manzini is a prolific writer who has published many books on the history and restoration of Italian organs. The large Prestinari family produced many organs from 1792 to 1878.



Historische Orgeln im Dreiländerkreis Sigmaringen. Wolfgang Manecke and Mark Vogl. Meßkirch: Gmeiner-Verlag, 2010. The city and district of Sigmaringen lie in the southwestern corner of Germany. Manecke and Vogl document the rich organ heritage of the region in this beautiful book that contains many photos and stoplists.



Temple Church Organ Recital by E.J. Hopkins, June 21, 1888. One cannot underestimate the importance of organ ephemera. In addition to the recital program, this brochure contains a history of organs at the Temple Church. An inventory of 1307 documents that there were two organs in the church. The brochure also contains a stoplist and deed of sale of the 1688 Father Smith organ.



Het oude orgel van de Nicolaikerkerk te Utrecht. Henk Verhoef, ed. Zutphen: Walburg Pers, 2009. Peter Gerritsz built two organs for St. Nicholas Church in Utrecht, the first in 1477. This is a collection of six essays that examine the history and restoration of the instrument.

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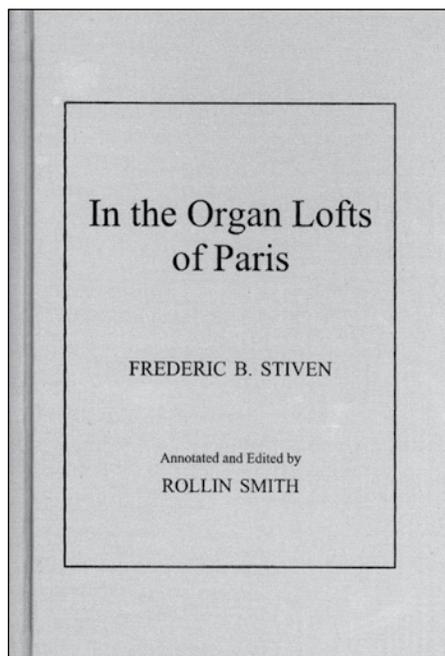
Frederic B. Stiven, *In the Organ Lofts of Paris*. Annotated and Edited by Rollin Smith. Richmond: OHS Press, 2010. xviii, 184 pp. Available from OHS Store, \$19.95.

Frederic B. Stiven's prose makes it quite clear that, by the time he travelled to the City of Light in 1909, he already possessed a well-cultivated reverence for the best-known organists that occupied the honourable position of *titulaires* at the grandest organs in Paris. But this is no wonder, for Alexandre Guilmant's three extensive tours through the United States (1893, 1897–98, and 1904) had planted the seed for a prosperous and enduring musical exchange between French and American organists from which Stiven inherited much, particularly when he went to study with the old *maître* in Paris between 1909 and 1911.

And here we are, a century later, witnessing a veritable revival of interest in French organ music of the turn-of-the-century Golden Age. The avid reader of contemporary recollections of a time when Widor, Vierne, Guilmant, and Bonnet reigned as *grand seigneurs* over some of France's most prominent instruments will find in Stiven's book *In the Organ Lofts of Paris* a delightful narration of his explorations into their kingdoms. In his lines we occasionally read shorter remembrances of figures now almost entirely forgotten, like Alexandre Georges and Charles Quef. For those of us who wish to have been there, Stiven's book carries particular meaning, with descriptions not only of some of the most legendary churches in Paris, like Notre-Dame, Saint-Sulpice, and Saint-Eustache, but also of their surroundings, their liturgy, their dimly-lighted winding stairs of seemingly interminable height leading up into the organ lofts and, of course, their instruments. His accounts of the organists include charming descriptions

of rather irrelevant, yet humorous features of mythical personalia, whereas his tonal descriptions of organs are not as thorough as one would expect from someone with his background. The text offers recollections of amusing incidents experienced while traversing the French capital, one example is during the urban collapse caused by the 1910 flood of the Seine.

This book comes out as a reprint of Stiven's original published in 1923, edited and annotated by Rollin Smith. On the page opposite Stiven's prose appear Dr. Smith's extensive annotations about persons, places, and instru-



ments, accompanied by period illustrations. Stiven's little flaws on historical facts are always respectfully corrected by Smith in discreet tenor, never appearing disapproving but adding instead scholarly rigour to the "al fresco" anecdotal character, a feature common to all his excellent publications and editions. Then, at the end are appendixes with Stiven's articles, *Systematized Instruction in Organ Playing* and *The Last Days of Guilmant*, and the stoplists of the organs as they are believed to have been at the time Stiven saw and heard them.

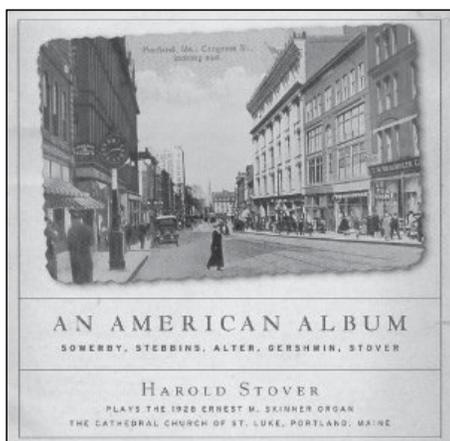
Sometimes one wonders if there is not a tiny drop of tendentiousness leaking into the biographical annotations of some of the organists, particularly that of Joseph Bonnet: "Guilmant's successor had his career not been eclipsed by that of Marcel Dupré . . . a fine player but an uninspired composer . . . his works . . . have disappeared from the repertoire." Is there really nothing more consistently positive worth mentioning—even if out of sheer academic leniency—about someone who did exert an influence on the French and the American organ scene? This, of course, diminishes not in the slightest the very pleasant reading and the academic value of this finely-revived publication.

NICOLAS ALEXIADES

CDs

An American Album, Sowerby, Stebbins, Alter, Gershwin, Stover, Harold Stover, organist, at the 1928 E.M. Skinner organ in the Cathedral Church of St. Luke, Portland, Maine. Albany: Troy 765. Harold Stover has come up with a fascinating CD. His program opens with Sowerby's *Come Autumn Time* in what is the first performance of this work I've actually enjoyed. Aside from expert playing, perhaps it is the meshing of Sowerby with the kind of organ he wished he could have presided over when he wrote this work. Two more works from this composer, *Madrigal* and *Fanfare* are included. I liked the *Madrigal* but the *Fanfare*, seems to me lackluster. The little Stebbins number, *When Dusk Gathers Deep*, is a lovely bit of fluff, as are the transcriptions of *Manhattan Serenade* and *Embraceable You*. Stover elicits a striking theater organ effect from the Skinner in these pieces, but there is a difference too—a bit more depth and thought than a Wurlitzer would provide.

Stover is a distinguished composer and the rest of the album is devoted



to his own works that were composed with an organ like this Skinner in mind. From his *Nocturnes, Book I*, *The Starry Night* stirs up visions of the famous van Gogh painting, but my favorite is *Stover's Rag (A Manhattan Nocturne)*. Rags are a popular genre for organists, but so often the rhythm isn't right. Stover not only has a solid beat but his grasp of the Rag style is so detailed that he notates measures in 3/16, 7/16, and other offbeat time signatures in order to capture just the right inflection. *The Song of Shadows* is inspired by a poem of Walter de la Mare and is a wispy, quiet piece.

Mountain Music starts off with a slow-moving *At Evening* and sounds like a piece I could learn without too much effort, but *Quick Dance* offers some real challenge in the Pedal department. The final *Pilgrimage* has lovely melody for the Oboe stop. All three pieces are based on Shaker melodies.

When you see the cover of this CD, graced by a postcard scene of Portland's Congress Street from yesterday, you suspect that the contents will include some nostalgia and, indeed, they do. Highly recommended.

GEORGE BOZEMAN JR.

La Musique d'orgue italienne, Vol. XII, Bossi, Manari, Domenico Severin at the great organ of the Cathedral of Messina, Sicily. Syrius

SYR 141395, 2 disks: one in normal CD stereo, the other in 5-channel stereo requiring special equipment to play. "And now for something completely different!" Here is music that few of us have heard. Marco Enrico Bossi (1861–1925) is remembered as a virtuoso of the early 20th century but Monsignor Raffaele Manari (1887–1933) is probably a completely new name. He has left us only four works for organ, but he was a leading figure in promoting the type of organs being built in Italy in the first third of the 20th century. His *Fantasia Siciliana* was written to celebrate the Tamburini organ built under his direction in 1930 for the Cathedral of Messina. This instrument was destroyed along with much of the cathedral by World War II bombs, but in 1948 an even larger instrument was built, again by Tamburini, but under the direction of Manari's student, Feruccio Vignanelli. This is the instrument heard on this recording. It is one of the largest organs in Europe, with five manuals and Positivo, Grand'Organo, Recitativo, Corale, Solo, Eco, and Pedale divisions. Wind pressures range from 55mm (2.2 inches), which is a classical Italian wind pressure, to 600mm (23.6 inches) for the Solo Tuba, and the divisions are scattered about the beautiful building. Nevertheless the organ is capable of fine ensembles, blending and binding together. There is a certain Italian delicacy about the quieter flutes, a sweet yet virile brilliance to some Principal choruses, and a host of characteristic solo voices, including a Vox Humana effect, which at one point sounds surprisingly like real singers at some great distance.

Bossi, who was a prolific composer as well as a well-traveled soloist, performed on the famous organ at the Wanamaker store in Philadelphia. He is represented on this disk by his Opus 140, *Momenti Francescani* (Franciscan Moments) in three parts, *Fervore*

(Ardor), *Coloquio con le Rondini* (Dialogue with the Swallows), and *Beatitudine* (Beatitudes). The style is somewhat in the same vein as Vierne and Reger, or countryman Pietro Yon in his more adventurous moods. It is a rich post-Romantic harmonic language with a free-ranging, improvisatory form. These are pieces that would be well worth hearing on one of our large early 20th-century organs in a reverberant space.

Manari is perhaps a less gifted composer in a general sense, but his connection with the organ heard here and the fact that these pieces were conceived with it in mind makes his music especially appealing in this recording. His *Fantasia Siciliana* was written for the dedication of the 1930 instrument and does a good job of exploring the tonal riches of its successor. Apparently translated from the original program notes, "The scent of the orange blossom wafts from the countryside, then gives way to the salinity of the blue sea. . ." etc., these words give you an idea of the many moods heard in this work. *Legend, Studio da concerto sopra la melodia del Salve Regina*, and *Scherzo* are the other three works of Manari. Domenico Severin obviously has a real flair for playing this music. There are lots of notes flying about and he makes all of them count. His names suggest to me both Italian and French stock. He has diplomas from the Benedetto Marcello Conservatory in Venice and is the titular organist at St. Etienne Cathedral in Meaux, France. His performing career has taken him to four continents.

It wasn't that long ago that I would have dismissed the sonic effects of this music and organ as the product of diseased minds in a decadent period of organ history—the early 20th century—but I'm beginning to have real second thoughts. Check out this CD and see if you agree with me.

GEORGE BOZEMAN JR.



MARTHA "JANE" (TINDER) EDGE, age 84, passed away on July 13, 2011, at the Panorama Convalescent Center in Lacey. Jane was born to James Franklin Tinder and Leila Mae (McAfee) Tinder in Chariton, Iowa, on February 25 1927.

Music was a prominent part of Jane's life. She played piano from an early age and at the age of 14 took on the post of organist at the local Methodist church in Chariton. She received her Bachelors in Music with an organ performance major in 1948 from Cornell College in Mount Vernon, Iowa. Shortly after graduating, Jane moved to Washington State where she taught music at Annie Wright School in Tacoma in the early 1950s. She also played organ at the Swedish Lutheran Church in Tacoma at the same

time. She taught at Annie Wright again in the mid-1960s. She married Dexter Edge Jr. in 1951 and instilled the love of music in her two children Dexter and Anne.

Jane was the organist/choir director at St. Johns Episcopal Church in Olympia from 1966 to 1972; she also served as interim director there in the mid-1980s, and again in the mid-1990s. She taught organ privately in the Olympia area and as an adjunct faculty member at St. Martin's College. She was also active as a piano accompanist for many musicians and musical organizations. Jane was central in the formation of the Olympia Masterworks Choral Ensemble as well as the Olympia chapter of the American Guild of Organists, of which she served a term as dean. Over the years, she played many recitals at national conventions of the Organ Historical Society. In 1994, she recorded a CD, *In Search of the Lost Chord*. Jane was known for her forthright opinions and was never hesitant to express them. She was never too far away from a can of Coca-Cola.

Jane and husband, Dexter, travelled extensively, taking several trips to Europe as well as Australia. They also took several road and train trips across North America; many of which were in connection with Organ Historical Society conventions.

Among her many students over the years one stands out: Douglas Cleveland, now the occupant of Edward Hansen's bench at Plymouth Church in Seattle, never fails to credit Jane for his early successes from his high school years.

Jane is survived by her husband Dexter Edge Jr., their son, musicologist Dexter III, and daughter, violin and viola teacher Anne.

DAVID CALHOUN

JULIE E. STEPHENS passed away Friday, July 15. A memorial service was held Wednesday, July 27, 2011, at the Christian Reformed Church of Western Springs, Illinois.

Julie was chair of the E. Power Biggs Fellowship Committee for years, and was an old-time convention-attending member of OHS. She will be missed by many.



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Austin - Opus 591, 1915 - Faith United Parish Church, Fitchburg, MA - Photograph by Gary W. Smith

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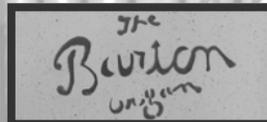
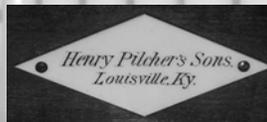
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Minutes of the National Council Meeting

Sunday, June 26, 2011
Holiday Inn National Airport/Crystal City, Arlington, Virginia

Call to Order: This regular meeting of the National Council of the Organ Historical Society was called to order by President Scot Huntington on Sunday, June 26, 2011, at 9:08 a.m., in the Commonwealth Board Room of the Holiday Inn National Airport/Crystal City, Arlington, Virginia. A quorum of Council members was established. Present: Scot Huntington (President), William Czelusniak (Vice-President), Stephen Schnurr (Secretary), James Cook (Councilor for Education), Allen Kinzey (Councilor for Conventions), Christopher Marks (Councilor for Archives), Dennis Northway (Councilor for Research and Publications), Randall Wagner (Councilor for Finance and Development), Allen Langord (Treasurer), and James Weaver (Executive Director). Absent: Dana Robinson (Councilor for Organizational Concerns). Also present for part of the meeting: Bynum Petty (Archivist), A. Graham Down (incoming Councilor for Finance and Development), W. Dudley Oakes.

Approval of Minutes: Moved—Wagner; second—Kinzey, to approve minutes of the regular meeting of the National Council, held Saturday, March 12, 2011, in Arlington, Virginia, as circulated by the Secretary, and to be published at the Society's website.

Motion passed, 1 abstained (Schnurr).

REPORTS

President's Report: Scot Huntington. The President will be busy in the near future working with various convention committees. He is also occupied with Society members who contact him with their suggestions, concerns, and general requests for information. The President outlined a proposal for future convention *Atlas* publications with the intent to bring consistency to this publication.

The President introduced William Czelusniak to the Council as the new Vice President.

Vice-President's Report: William Czelusniak. Mr. Czelusniak has begun in earnest his work as Vice-President of the Society since his appointment at the last meeting of the Council and has busied himself in orientation for his ongoing work with the various committees and governing boards of the organization.

Treasurer: Allen Langord. The OHS balance sheet remains strong. Total assets are \$1,971,992 and total liabilities [all current] equal \$8,331. There is no long term debt. Market value of investments increased modestly. Income from investments was higher than anticipated. At the operating level a loss of \$30,513 is reported. Including non-operating income, the Society realized a small surplus of \$4,014. The expected bequest of \$10,000 from the Courter estate was received in a final amount of \$13,479.

Executive Director: James Weaver. The Executive Director has been busy with the implementation of the new information technology system, which went into use on March 21. More work needs to be done to refine the system to the best advantage, particularly for membership and catalogue usage. The staff at the Richmond headquarters, as well as past staff members, have all been helpful in this and other areas. A trip to Enfield, New Hampshire, allowed Mr. Weaver to become acquainted with the Archives holdings in that location as well as the need for eventual relocation of these items. The Executive Director looks to form a study group to look at marketing possibilities for the catalogue operations. Mr. Weaver has also worked closely with this year's convention committee. A development proposal was appended to Mr. Weaver's report, submitted for Council's consideration by Dudley Oakes. There followed considerable discussion regarding possibilities for renovation of the Society's website. The Executive Director has been asked to solicit ideas for the website and bring a proposal to the Council prior to the next meeting.

COUNCILORS' REPORTS

Archives: Christopher Marks. A Request for Proposals for relocation of the collection has been distributed through various media, and several informal inquiries have already been fielded in response. The Archives Governing Board has approved a policy for access and key distribution for the security of the collection in Enfield,

New Hampshire. The Report of the Archivist detailed his ongoing work, with the Archives usually open Monday through Thursday, 9:00 a.m. until 3:00 p.m. The Archivist is actively processing the backlog of ephemera in the workroom. Approximately 600 books and ephemera have been catalogued, including the Skinner/Aeolian-Skinner engineering files. One quarter of the Estey shop orders have been catalogued. A \$25,000 grant has been secured from the Joseph G. Bradley Foundation for scanning the Skinner/Aeolian-Skinner layout drawings, which has been completed. The President introduced the Archivist to the Council.

Conventions: Allen Kinzey. Carl Schwartz and his Committee are to be thanked for their long, hard work in organizing this week's convention. For the 2012 Chicago convention, photography is completed and most agreements with venues are secured. Negotiations have begun with performers. The 2013 Northern Vermont Committee is finalizing its itinerary. There was no report from the 2014 Pipes Holiday Committee for Syracuse, New York. The 2015 Western Massachusetts Committee is also finalizing its convention itinerary. A proposal has been received for a 2017 convention. After discussion, there was consensus that a chair needs to be identified for the committee and consideration should be made for making this a 2016 Pipes Holiday.

Education: James Cook. There were six applicants for the E. Power Biggs Fellowship, from which four were selected to come to the 2011 Conven-

tion. The Historic Organ Citations Committee has awarded four Citations since the last meeting of the Council, and declined two applications. Two Citations will be presented during this week's convention. The Ogasapian Prize was awarded for Wm. A. Little's *Mendelssohn and the Organ*.

Moved: Marks; second—Northway, that appointments to the Publications Prize Committee be for four years. The following are appointed with the following initial terms: Christopher Marks (term expiring 2012); Tina Fruehauf (term expiring 2013); Bill Osborne (term expiring 2014); and Bynum Petty (term expiring 2015). Motion passed unanimously.

Finance and Development: Randall Wagner. The Endowment Fund was to be reported by the Treasurer. The Annual Fund and Development was to be reported by the Executive Director. There was no report from the Van Pelt Fund Committee.

Organizational Concerns: Dana Robinson. Recent discussions among members of the Distinguished Service Award committee have raised the need for council to evaluate the operating procedures for selecting recipients of the award. Proposed revisions to the Distinguished Service Award committee's operating procedures were presented for discussion. With Daniel Schwandt's election to the National Council, a new chair for this committee is needed. The councilor will meet with the Executive Director to form plans for membership recruitment on college and university campuses.

Research and Publications: Dennis Northway. The Publications Governing Board will meet the day after this meeting, in particular, to discuss marketing of OHS Press books. The report of the Director of Publications noted four monographs in the series, *Monographs in American Organ History*. There are numerous projects for the near future. The 2011 Convention *Atlas* will be more than 200 pages in length.

The meeting recessed for luncheon at 12:27 p.m.; the meeting reconvened at 1:50 p.m.

OLD BUSINESS

Report of the Restructuring and Search Committee: Robinson. There was no report.

Guidelines for Restoration and Conservation: Cook. There was no report.

Citations Restructuring Committee: Cook. There was no report.

NEW BUSINESS

The Council discussed and reached consensus that payment to the chair of a Pipes Holiday will be the same as that of a chair of a Convention.

The Council discussed a fundraising proposal from W. Dudley Oakes.

The Council discussed the operating procedures of the Distinguished Service Award. There was consensus that volunteerism is affirmed as the guiding spirit behind the award.

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The Council discussed an employment proposal from Stephen L. Pinel.

The Executive Director presented a challenge to the National Council to consider initiatives to bring young persons into leadership positions within the Society.

The meeting recessed for the day at 5:01 p.m.

The meeting reconvened on Friday, July 1, 2011, at 1:10 p.m. in the sanctuary of Trinity United Methodist Church of McLean, Virginia. Present: Scot Huntington, William Czelusniak, Stephen Schnurr, Dennis Northway, James

Cook, Randall Wagner, Allen Langord, and Jim Weaver.

Moved: Northway; second—Wagner, that National Council have a retreat adjacent to the normal Council meeting at a place to be determined in October to develop a strategic plan. Motion passed unanimously.

ADJOURNMENT

Moved: Wagner; second—Cook, to adjourn the meeting. Meeting adjourned at 1:12 p.m.

—Respectfully submitted,
Stephen Schnurr, secretary.
Draft, Monday, July 4, 2011.

NO ONE CAN GET A STOPLIST as wrong as a church secretary or a newspaper. The following stoplist of a new organ, found by Stephen Pinel, appeared in the Middletown, Connecticut, *Daily Constitution* in 1873. Test your proofreading expertise.

NORTH CONGREGATIONAL CHURCH

Middletown, Connecticut

STEER & TURNER, Opus 66 (1873)

MANUALE—GREAT—C TO A³, 58 notes

11 feet Open Diapason, metal	28 pipes
8 feet Open Diapason, metal	58 pipes
8 feet Viola da Gamba, metal	58 pipes
8 feet Dropped Flote, wood	68 pipes
4 feet Flauto Traverso, wood	58 pipes
4 feet Octave, metal	58 pipes
3 $\frac{2}{3}$ feet Twelfth, metal	58 pipes
2 feet Luper Octave, metal	58 pipes
11 Ranks Mixtures, Metal	232 pipes
8 feet Trumpet, metal	58 pipes

MANUALE—SWELL—C TO A³.

16 feet Leiblich Pedant, treble	
" " bass wood	58 pipes
8 feet Open Diapason, metal	58 pipes
8 feet Salicional, metal	58 pipes
8 feet Dolce, metal	58 pipes
8 feet Stopped Diapason, wood	58 pipes
8 feet Quintadena, metal	58 pipes
4 feet Violina, metal	58 pipes
4 feet Octave, metal	58 pipes
5 feet Flute Harmonique, metal	58 pipes
2 feet Flautino, metal	58 pipes
Mixture 3 Ranks, metal	174 pipes
8 feet Cornopean	58 pipes
8 feet Oboe	58 pipes
Bassoon	58 pipes
8 feet Vox Humana	45 pipes

III.—MANUALE—SOLO,

8 feet Keraulephon, metal	58 pipes
8 feet Dulciana, metal	58 pipes
8 feet Flauto Traverso, wood	58 pipes
4 feet Fugara, metal	58 pipes
4 feet Flute D'Amore, wood and metal	58 pipes
2 feet Piccolo Flageolet, metal	58 pipes
6 feet Clarionet	58 pipes
Pedaie compass C to D	27 notes
16 feet open Diapason, wood	27 pipes
16 feet Bourdon, wood	27 pipes
16 feet Trombone, wood	27 pipes
8 feet Violoncel lo, metal	57 pipes
4 feet Flute, wood	27 pipes

MECHANICAL REGISTERS

II to I Manuale coupler	Swell to great
II to III Manuale coupler	Swell to solo
I Manuale to pedale coupler	Great to pedale
II Manuale to pedale coupler	Swell to pedale
III Manuale to pedale coupler	Solo to pedale
Tremulo for Swell	
Tremulo for Solo	
Bellows Signal	

All the couplers are located above the swell manuale, where they are easy of access

PEDALE MOVEMENTS.

Forte combination pedal, I manuale.
 Piano combination pedal, II manuale.
 Forte combination pedale, II manuale.
 Piano combination pedal, II manuale.
 Reversible pedal to operate pedal coupler for first manuale.
 Self-balanced swell pedal.

"Organ Concert," (*Middletown, Conn.*) *Daily Constitution* (April 18, 1873): 2.



Index to *The Tracker*, Volume 55 (2011)

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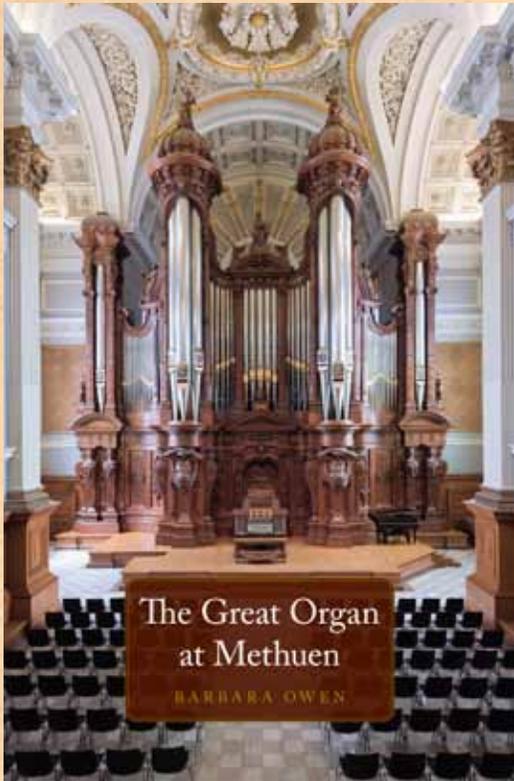
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THIS IS A NEW EDITION of Frederic Stiven's early study, *In the Orgn Lofts of Paris*. Frederic Stiven graduated from the Oberlin Conservatory in 1907 and subsequently served on the faculty. For two years, from 1909 to 1911, he studied with Alexandre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

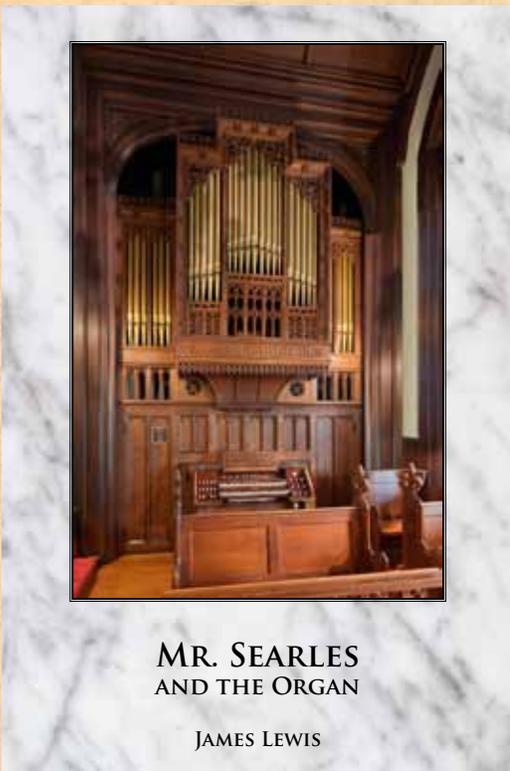
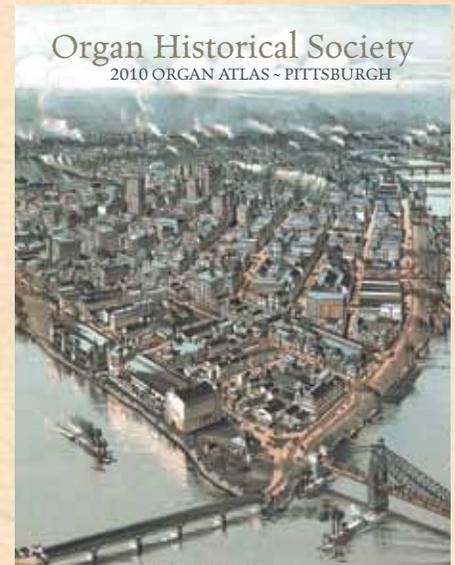
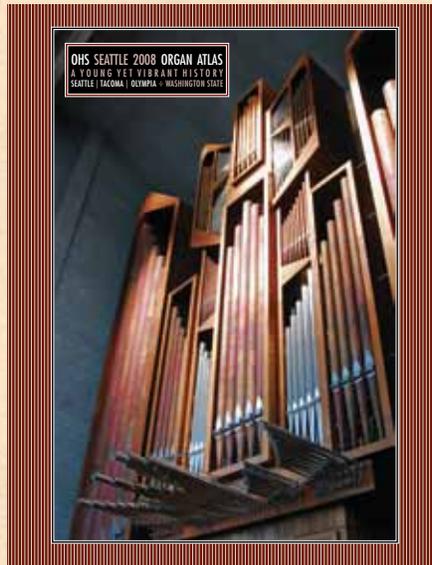
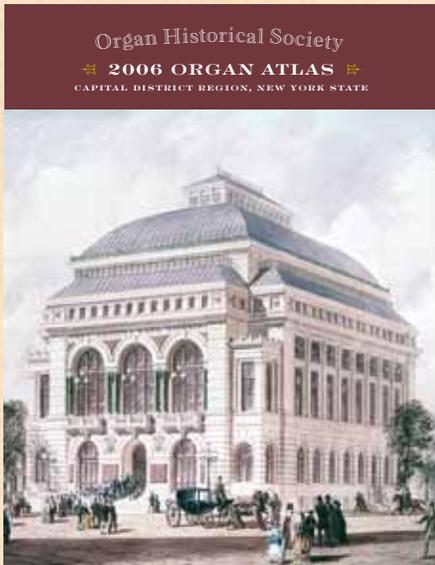
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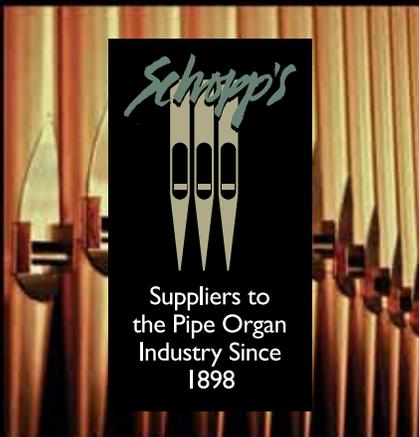
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