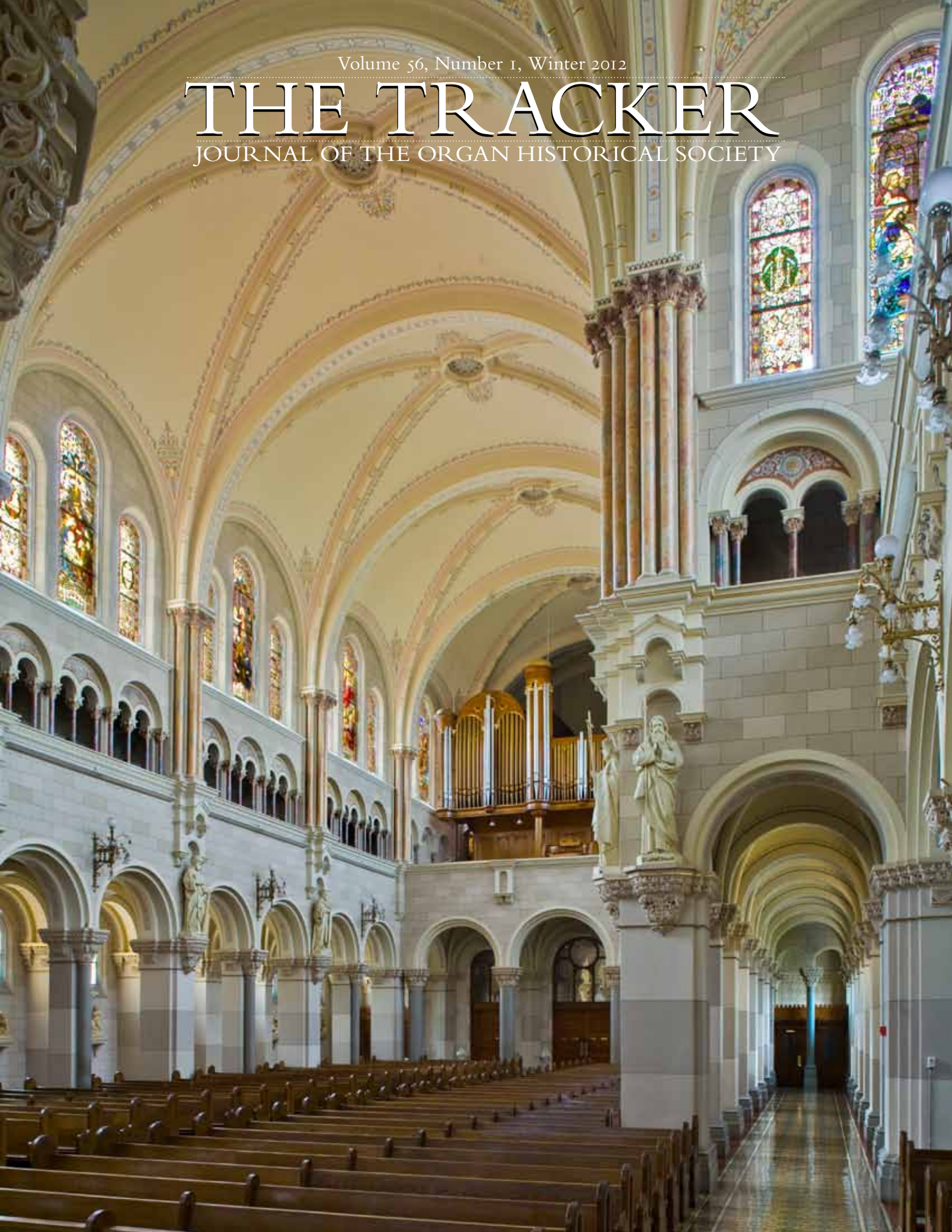


Volume 56, Number 1, Winter 2012

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



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FOR OHS 2012

July 8-13

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PHOTOS WILLIAM T. VAN PELT



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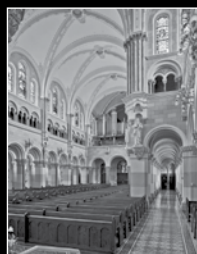
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THE TRACKER

VOLUME 56, NUMBER 1
WINTER 2012

CONTENTS

- 5 FROM THE
PRESIDENT
Scot L. Huntington
- 12 A CENTURY-OLD ORGAN
IN THE ANDES
Luis F. Garcia
- 18 HILBORNE ROOSEVELT
AND THE TWO MAY
MUSIC FESTIVALS
James Lewis
- 19 FROM THE
EXECUTIVE DIRECTOR
James Weaver
- 20 HISTORIC ORGAN
CITATIONS 407 AND 408
Allen Kinzey
- 21 OHS CHICAGO 2012
The City of Big Sounds
- 37 ARTICLES OF INTEREST
From Organ Journals Around the World
- 38 FEATURE REVIEW
The Great Organ at Methuen
Lawrence Archbold
- 41 ORGAN IDENTIFIED
Sebastian M. Glück
- 42 IN THE TRACKER
50 Years Ago
Scot L. Huntington
- 44 ARCHIVES CORNER
Bynum Petty
- 48 REVIEWS
New Book and CDs
Nicolas Alexiades and George Bozeman Jr.
- 54 MINUTES
National Council
- 57 ENDNOTES



ON THE COVER

The 1923-30 Wiener organ in the Chapel of the Holy Spirit of the Chicago Province of the Society of the Divine Word, Techny, Illinois.

PHOTO by WILLIAM T. VAN PELT

From the President

SCOT L. HUNTINGTON



IT WAS WONDERFUL TO see so many old friends, and to meet new ones, at the OHS Convention this past summer in Washington D.C. OHS conventions feature a marvellous diversity of instruments and performers that offers something for every taste and preference. Whether you are a regular attendee or coming for the first time, the chance to make new acquaintances or renew long-standing and cherished friendships is the most oft-repeated pleasures participants count as their favorite convention experiences. I particularly enjoy meeting first-time attendees and asking them why they decided to come, what they think of their experience, and if they would come back. In every case this year, the answers were enthusiastic about how much they enjoyed hearing such a wide variety of instruments so ably played, the conviviality of the experience, and the desire to become regular attendees.

Following the convention, I was privileged to represent the OHS at the national convention of one of our sister organizations, the American Theater Organ Society, held in Providence, Rhode Island. I was there in my official capacity as president in order to present an OHS Historic Organ Citation to the extremely rare five-manual Wurlitzer at the Providence Performing Arts Center. Formerly a Loews State theater, which nearly met an appointment with the wreckers' ball, the theater lost its original four-manual 1928 Robert Morton many years ago. One of only a few surviving interiors from the noted design firm of Rapp and Rapp, the hall has undergone a thorough restoration to its former splendor. The Wurlitzer, Opus 802 (special), built originally for the Marboro Theatre in Chicago, was one of the firm's three five-manual organs, was relocated to Providence with minimal alteration, and is still functioning on its original pneumatic equipment. The second theater organ to receive a citation from the OHS, this is the first installed in a motion picture theater to receive such distinguished recognition. Of the more than 10,000 theater organs built during the halcyon days of the silent film, less than 40 remain in anything approaching original condition, fewer still are in motion picture palaces, and even fewer are in their original homes.

The theater organ was a uniquely American invention, and arguably the only style of organbuilding exported in concept beyond our borders. Whether one cares for this style of instrument or the music played upon it or not, one cannot deny the monumental impact it had on the American organ industry between 1910 and 1929. I relished the opportunity for a hands-across-the-waters reach to our fellow enthusiasts, and especially, to give long-overdue recognition, in front of the theater organ's most ardent admirers, regarding the historic significance of this genre of American organbuilding ingenuity, already on the extinction list. During the intermission, I was especially gratified that a number of ATOS members, who are jointly members with our organization, came up to introduce themselves to me with heartfelt words of support for the good work of the OHS and for the importance of this particular recognition. Rhode Islanders can be a proud and scrappy bunch, coming from the "biggest little state in the union" where a 50-mile journey in any direction will land you someplace not in Rhode Island. The Performing Arts Center is zealously beloved by all Rhodies, especially since it came so close to destruction and is now refurbished, evoking the same sense of awe and grandeur as when it was first constructed several cultural ages ago. Personally, I could not have been prouder, standing on the stage of my adopted home's performance hall of state, as a fiercely proud Rhodie, representing the OHS (of whom I am also fiercely proud) in one of our most important outreach programs, to present a citation of historic merit to an especially rare example of America's unique and vibrant organ history.

Those of you who read this column regularly, know how strongly I feel about the OHS embracing pipe organs of all descriptions. We have largely succeeded in our original work, which was to raise an appreciation of our endangered 19th-century organ heritage. Today, even lay people have a realization that an antique pipe organ, even if no longer in use, is something to be preserved and cherished and that organs of this age are endangered more by neglect than by replacement, unsympathetic rebuilding, or loss. However, instruments of the last century are by no means so secure and are perhaps more endangered than 19th-century instruments were 50 years ago. As of this writing, the Historic Citations program is about to undergo a thorough make-over. The program has served us well since its inception almost 40 years ago, but the one-size-fits-all citation is no longer enough. Qualification standards are no longer so clear cut and need to be brought in conformity with our recently-revised Guidelines for Conservation. We have seen an increasing number of nominations that for one reason or another do not fit the former criteria yet deserve some type of recognition (the simple work-horse village organ that is an excellent example of a particular builder's

bread-and-butter work) separate from the "national treasure" status of our country's landmark pipe organs.

As I begin my second term as president, I would like to share a few thoughts about what I hope to accomplish for the organization in the next two years. The last two years saw us rebuilding our administrative and retail organization, upgrading our computer system, and getting our financial house in order. This is now the foundation from which we can build our future. Last summer, an ad hoc committee revamped the Biggs Fellowship program. This includes a more equitable application and selection process overseen by a blue-ribbon committee of educators. We plan to enhance the educational portion of the experience by incorporating special events within the convention schedule specifically for Biggs participants. There will be more structured adult supervision of underage Fellows, and perhaps most importantly, we have adopted a Youth Protection Policy to protect the participants and the OHS alike.

In the next two years, I would like to establish a program of growth and security for the organization and its future. I devoted almost the entirety of the October Council meeting to discussing membership, development, and fund raising. In February, Council will meet for a three-day strategic planning summit, with the goal of establishing not only a five-year plan for the society's future, but most importantly, how to realize those goals and make them a reality. The Archives Governing Board has begun the process of finding a new home for the American Organ Archives that will unite in one space both the international organ library holdings now housed in Princeton and the one-of-a-kind manuscript holdings housed in a mill in New Hampshire. Part of this process will be the stabilization and conservation of organ company records with the eventual goal of digitization so these documents can be accessed electronically. It is our intention to undertake a full audit, the first in over 20 years, to establish a set point moving forward, as the last part of the financial record-keeping restructuring. The information provided by such a periodic financial review is often required by organizations and donors making significant grants, and will place us in a better position to seek sizeable donations in the future.

The work of the OHS becomes more vital with each passing year as the culture of classical music and mainstream religion continues to evolve in directions mystifying and perhaps troubling to us. Yet, for those who draw such soul-touching inspiration from the instrument, the passion burns as brightly as ever. Surely one of our more important jobs moving forward is that we begin the work of passing the torch, helping ignite the same passion in a generation raised without the routine exposure to the pipe organ that most of us were so lucky to have growing up. The generations of youth coming up are the future of the pipe organ in America.

NEW OHS MEMBERS



The Organ Historical Society welcomes its newest members.

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Chapter Update

Wisconsin Chapter

Die Winerfloete 21, no. 1, Issue 81 (July 2011) included a complete index of issues 62–80. In addition, partial opus lists of Hilgreen-Lane and Tellers-Kent appeared in No. 68.

Die Winerfloete 21, no. 2, Issue 82 (September 2011) contained an extensive article by David Bohn on all of the organs installed in “The Gesu Church in Milwaukee.” Stoplists and newspaper articles include the Marshall & Odenbrett (1869), Kimball (1908), Kilgen (1955), and Schantz (2011).

Nominating Committee Elected

Your Input Welcomed

AS PROVIDED IN SECTION 5.4 of the OHS Bylaws, five members were elected to the Nominating Committee at the Annual Meeting in Washington D.C. in June. They are Robert Barney, Len Levasseur, Stephen Morris, Joe Vitacco, and Randy Wagner. They have been charged to provide nominations for the following offices:

President	2 year term
Vice President	2 year term
Councillor for Archives.	4 year term
Councillor for Organizational Concerns	4 year term
Councillor for Publications	4 year term

There is no shortage of talented and qualified individuals in the OHS. The Nominating Committee is open to suggestions of possible persons who are interested and willing to serve the goals of our organization: all pipe organs all the time. If you know of someone who is interested and willing to help lead the OHS into the future, please send your suggestions to:

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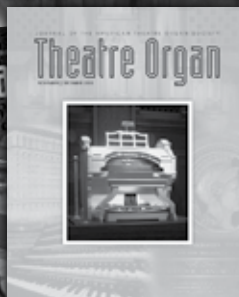
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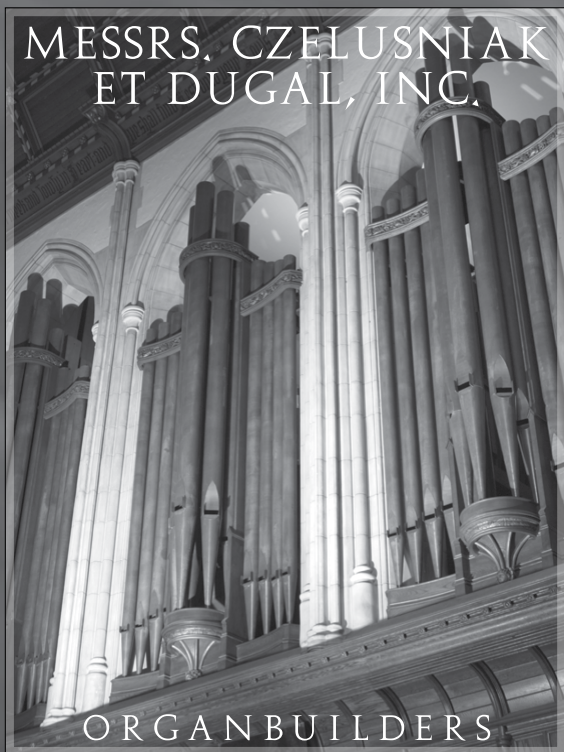
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Skinner Organ Co., Boston, MA, Opus 322, 1921 | United Congregational Church, U.C.C., Holyoke, MA | Photograph by Gary W. Smith

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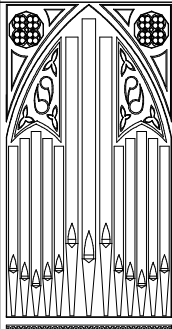
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A Century-Old Organ in the Andes

LUIS E. GARCIA

Manizales, Colombia. The nearest church in the photograph houses the Alberdi-Martí organ.

THE SITE: MANIZALES, COLOMBIA

IN THE HEART of the verdant Andean mountains lies the pleasant and peaceful city of Manizales, referred to as *La Ciudad de las Puertas Abiertas* (The City of the Open Doors). A century ago, it was a small, forgotten town without electricity or paved roads. Freight and commodities of all kinds, from eggs and coffee to a fully disassembled pipe organ had to be transported over high mountains and deep valleys by mule and ox drivers (“arrieros”).

A PIPE ORGAN FOR THE TOWN

According to the records of Father Bernardo Merizalde, the idea of procuring an organ for the neo-Gothic Church of the Sacred Heart in Manizales arose on the morning of the last day of June 1903, in a sermon on the Feast of the Sacred Heart of Jesus.¹

During his sermon, Father Angel Vicente of the Order of St. Augustine enthusiastically proposed to his parishioners that they offer of a monumental pipe organ to the Lord. Although few knew what a pipe organ was, they reacted enthusiastically and joyfully to the proposal. Five months later, prior to having received a single donation, the Augustinian Friars wrote to the Alberdi-Martí firm of Barcelona, Spain, a company that continued to build organs “*a la vieja usanza*” (in the olden style), expressing their interest in acquiring an organ for their church.²

“A la vieja usanza” probably referred to a mechanical-action organ with a few “jeux-de-fonds,” strong mixtures, and a few loud, strident reeds, common in Spanish Baroque organs. As we will see, the builder succeeded very well.

Since the friars had yet to raise funds and could count only on the public’s enthusiasm and small donations, they undertook a series of fundraising ventures in the form of dinners, plays, festivals, and the raffling of small parcels of land donated by two parishioners. The following note appeared on the reverse side of the raffle tickets: “We raffle off these parcels of land donated through the piety of two people for the purpose of providing the Redeemer of the World with a pipe organ worthy of our race, the people of Antioquia.” During



Arrieros taking a break 100 years ago

1. On the pre-Vatican II liturgical calendar (since 1856), the feast was celebrated the Friday after the octave of Corpus Christi, or 19 days after Pentecost Sunday

2. Merizalde Bernardo, “Cinco lustros gloriosos” (the story of the first 25 years of Augustinian friars in Manizales) (Cali: Talleres de Carvajal & Cia., 1927).



Interior of the church and the organ facade

the three years that the organ was being built, fundraising continued in Manizales and nearby towns.

The Marquis de Comillas, the owner of a Spanish transportation company, “graciously acceded in a noble and gentle manner” to the friars’ request to donate his firm’s services. Thus, our organ began a very long journey from its birthplace in Barcelona to a seaport along Colombia’s northern coast from whence it commenced the most hazardous part of its journey. First, the organ, with its large 16’ pipes, was loaded on a small boat for a 400-mile journey down the Magdalena River. Then it was loaded on mules and oxen to climb more than 7,000 feet through the central range of the Andes to Manizales, where it finally arrived in June 1907. It was inaugurated in a solemn and joyous ceremony on the 21st of June 1908:

At 8:00 in the morning, the Bishop, vested in pontifical robes and accompanied by several priests, ascended to the choir loft to give a solemn blessing. At its conclusion, the organ broke out in torrents of symphonic music, which Father Leonardo Azcona and Brother Manuel Pérez alternated in playing for the rest of the day.³

At a time when only small guitars were played, it is not difficult to imagine the joy and astonishment shared by the peasants when first exposed to the powerful tones and delicate melodies of their organ.

3. Leonardo Azcona, *Manizales y los Agustinos Recoletos* (Bogotá: Imprenta de La Cruzada, 1911; 1946).

THE SPANISH ORGAN

It is now customary to highlight characteristics of organs on the basis of their national origin; thus, we distinguish organs as German Baroque, French Romantic, English, American, or Italian and organists tend to select their programs based upon the main features of the organ to be played. Notwithstanding its long tradition, the Spanish organ industry is not usually included in the list of principal organ styles and thus merits some discussion here, precisely because it has been ignored by many writers.

The most distinctive functional characteristics of Spanish organs from the second half of the 16th century are a single manual with a “*registro partido*” (divided stops and a keyboard split at middle C/C#) so that the left hand can play one stop and the right hand another on the same manual; the well-known horizontal trumpet rank, which generates a sound unlike any other reed stop in the world and also placed to facilitate tuning; and—most relevant in our organ—the frequent predominance of powerful reed stops.

From the late 19th century, Spanish organbuilders such as Aquilino Amezua, Lope Alberdi, Juan Dourte, and Alberto Merklin progressively adopted the European style, mostly in the Cavaillé-Coll tradition, but because European composers, including Bach, were not popular in Spain until the end of the 19th century, most Spanish organs were designed to play music written mainly by Spanish composers.

THE BUILDER

During his teens, Lope Alberdi (1869–1948) apprenticed to the brilliant organbuilder Aquilino Amezua, known for his instruments in the French Romantic style. Alberdi became a master in his own right and, by 1895, was director of the firm.⁴ Because of disagreements with his mentor, Alberdi established his own organ firm in 1897; in 1945 the company was incorporated as Organería Española S.A. and its workshops were put up for sale in 1947, the year before Alberdi's death.⁵

Although he continued the French Romantic tradition of his mentor, Alberdi incorporated his own novel organ designs. Initially, he was associated with an unidentified partner, perhaps a technician, whose last name was Martí (thus the name plate on the organ in Manizales). The company was subsequently Dourte-Alberdi, and later Organos Alberdi Barcelona.⁶ Subsequently, but unfortunately after acquisition of the organ in Manizales, Alberdi developed a sort of pneumatic lever operated through exhaust rather than compressed air, which he incorporated into his organs. In Alberdi's organs, both the Recitativo (Swell) and Gran Órgano (Great) were under expression. The Manizales organ was one of the last of about 100 of his tracker-action instruments;⁷ later, German innovations (Kegellade) and French Romantic orchestral sounds were incorporated in his organs.

THE ALBERDI-MARTÍ ORGAN IN MANIZALES

The Manizales organ has 1,266 pipes arranged over three divisions. The Recitativo and Gran Órgano are installed in separate expressive chambers with vertical swell shutters along the front and sides. The facade is designed for function rather than beauty, with all the pipes enclosed and without decorative pipes (of the kind referred to in Colombia as “canónigas,” based on the word “canónigo,” a title given to retired priests who have little work to do).

Given the relatively long distance between the console and pipes (the trackers make six turns from the keys to opening valves), the organist has to exert considerable pressure to overcome the inertia: 350 grams on each manual and 900 grams when they are coupled.

The organ has survived almost intact (except for some nuts, key coverings, releathered reservoirs, and an electric blower) for almost a century, despite the ravages of time, earthquakes, and repairs by enthusiastic but not very com-

petent amateurs. The organ remains in relatively good condition, except for six of its seven reed stops and the fact that most of the reeds have traces of oxidation and apparent metal fatigue. A genuine restoration is badly needed.

The organ's stoplist is in the French-Spanish style.

I. GRAN ÓRGANO (Great, 56 notes)

- 16 Flautado Violón
- 8 Flautado Principal
- 8 Flauta Armónica
- 4 Octava
- 8 Dulziana
- 8 Unda Maris
- Lleno 3hs.
- 16 Contrafagot
- 8 Trompeta Real
- 8 Bajoncillo-Clarín

II. RECITATIVO (Swell, 56 notes)

- 8 Violón
- 8 Violoncello
- 8 Viola de Gamba
- 8 Voz celeste
- 4 Flauto Octavante
- 4 Ocarina
- 8 Fagot-Oboe
- 8 Voz Humana
- 8 Clarinete
- Tremolo

PEDAL (30 notes)

- 16 Contrás
- 8 Contrabajo
- 16 Bombarda

COUPLERS

- I – Pedal
- II – Pedal
- II – I



4. Douglas E. Bush and Richard Kassel, eds., *The Organ: An Encyclopedia* (New York: Routledge, 2006), 23.

5. Private communication from the Spanish organbuilder and restorer J. Sergio del Campo Olaso.

6. Louis Jambou, *Órganos de la Comunidad de Madrid* (Madrid: DGPC, 1999), 110.

7. Bush and Kassel, *ibid.*



The Great division contains gentle flue stops and fiery reeds: the 16' Fagot, 8' Trompeta, and 4'-8' Bajoncillo-Clarín perhaps designed as a reed chorus 16', 8', and 4'—in my opinion not very useful today as most listeners are not used to the reeds' plenum effect. The Pedal Bombarda is also strong and overshadows the other stops. Regardless of these personal observations, an organ authority wrote:

Undoubtedly, this organ is one of the most valuable in Colombia . . . Among this builder's surviving instruments, this one is of appreciable size—probably one of the last his company built—with mechanical action, with high quality components, and with beautiful tone. In general, it is an outstanding example of the organ aesthetic of an entire historical epoch.⁸

Organ connoisseurs who have visited this instrument hold it in high esteem as it represents a fine but forgotten

organbuilder as well as his historic period and geographic roots. Its strong reeds make it ideal for playing works of the late French Romantics (Franck, Widor, Vierne, and Guilmant) and Spanish composers (Hilarión Eslava, his pupil Felipe Gorriti, Jesús Guridi, Luis Urteaga, and José María Beobide), but not for its principal use: the accompaniment of liturgical celebrations. Consequently, there have been suggestions to electrify the action and to alter it tonally, but experts such as the Colombian Nicolas Alexiades and the outstanding Spanish restorer J. Sergio del Campo Olosa have provided the best reasons to preserve the organ in its original state. Thus, for at least the time being, historical values will prevail over functional exigencies.

Professor Luis García, an active organ enthusiast, holds a master's degree in the history and philosophy of science from Indiana University. He frequently plays recitals throughout Colombia in didactical programs to encourage public interest in the pipe organ and its music. (profeluisegarcia@gmail.com)

8. N. Alexiades and M. Nassi, *Investigación acerca de los órganos tubulares existentes en Colombia* (Columbia: Ministerio de Cultura, 2005).

Hilborne Roosevelt and the Two May Music Festivals

JAMES LEWIS

1881

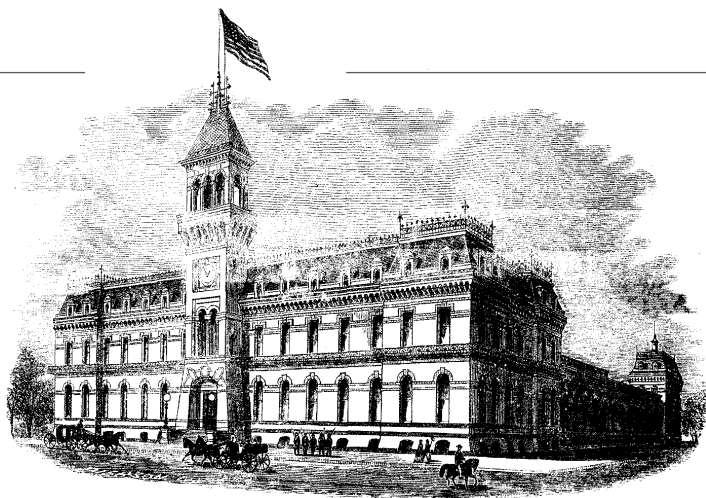
EARLY IN 1881, workers from Hilborne L. Roosevelt's organ company began removing the large three-manual organ the firm built in 1874 for the Church of St. Vincent Ferrer in New York City. There was nothing wrong with the instrument that would cause church authorities to want it taken down. In fact, Roosevelt considered it the most successful organ he had built up to that time, and the congregation was very pleased with it. The organ was being removed so it could be transported to the Seventh Regiment Armory on Park Avenue, where it would be reassembled and used for the 1881 May Music Festival.

The festival was one of those larger-than-life events. There was an orchestra of 250 players and a choir of 1,200 that held forth in the immense Drill Hall of the Armory. With an 80-foot-high ceiling supported by an elaborate steel-truss system, the Drill Hall embraced a total of 55,000 square feet of floor space and could accommodate up to 8,000 people. The music director for the festival was Leopold Damrosch; Walter Damrosch and Samuel P. Warren were the organists.

Hilborne Roosevelt was a member of the Festival Committee, a subscriber to the Festival Guarantee Fund, and a moving force in New York society and business matters. It seems incredible that church authorities would allow themselves to be parted from the large instrument for several months, but their respect for Roosevelt and the organ, not to mention Roosevelt's persuasive personality, won the day. The *Music Trade Journal* reported:

Everything connected with the musical festival that is to take place in the spring of 1881 will be of interest, particularly to New Yorkers who have a local pride in making the series of concerts worthy of the reputation of the Metropolis. For the proper production of the choral works, the question of how to provide an adequate organ has been a most difficult problem. The solution, however, it is a pleasant duty to state, has been made and the Committee have secured the organ of the Church of St. Vincent Ferrer. This instrument was built in 1874 by Mr. H.L. Roosevelt, who considers it the best that has been produced from his factory.

Its scheme is elaborate. The Double Open Diapason (32 feet) of the pedal organ is a remarkable feature of the instrument. The measurements for it were furnished by Herr Haas,



the celebrated organ builder of Switzerland; his organs in Bern and Lucerne contain the finest stops of this size in Europe. The interior of the organ is so arranged that all parts of the mechanism are easy of access. The space occupied is 32 feet across the front, 18 feet deep and nearly 40 feet high; these dimensions give some idea of the size of the instrument. The pneumatic lever is applied to the great organ and its couplers, rendering the touch, even with all the couplers on, as light as that of a piano. The full organ is powerful and brilliant, but not harsh, and each register maintains a decided character of tone.

On the application of the committee, the fathers of the church have loaned this organ, which will be taken down and set up again in the armory. It will be placed at a considerable elevation from the floor, and directly in the center of the chorus, where it will give a strong foundation tone. Those who have heard this superb organ will welcome this announcement and will rejoice at the success of the managers of the festival in securing a satisfactory instrument.¹

The organ, Roosevelt's Opus 7, had three manuals and 47 ranks. The Great and Choir divisions used mechanical action, with pneumatic assists applied to the Great and its couplers, while the Swell had tubular-pneumatic action. A tall three-sectional case front contained 16' speaking pipes taken from the Great Double Open Diapason.

Because the console was attached to the case, the organist sat with his back to the conductor. This was not a problem when the choir conductor was in the gallery of the church, but when he was some 100 feet away and viewed through a mirror, as was the case at the Festival, the distance became considerable.

Hilborne Roosevelt's Opus 7 may have been effective in the Church of St. Vincent Ferrer, but in the immense space of the Armory Drill Hall, it was found wanting. After the Festival ended, a reviewer for *Dwight's Journal of Music* wrote:

... and soon we heard a faint humming, like that of a tuning fork held against a door panel. What could it be? It was the great Roosevelt organ giving an *A* to the orchestra to tune by. We could just hear it—no more!²

1. *Music Trade Journal* (September 6, 1880): 14

2. *Dwight's Journal of Music* (May 21, 1881): 86.

The Roosevelt organ had the following stoplist:

GREAT	SWELL
16 Double Open Diapason	16 Bourdon
16 Double Gemshorn	8 Open Diapason
8 Open Diapason	8 Keraulophon
8 Violin	8 Rohr Flute
8 Melodia	4 Principal
4 Principal	4 Flauto Traverso
4 Flute	Mixture IV
2 Wald Floete	8 Cornopean
Mixture IV	8 Oboe
Cornet IV–V	8 Vox Humana
8 Trumpet	Tremulant
4 Clarion	
Swell to Great	PEDAL
Swell to Great Octaves	32 Double Open Diapason
Choir to Great	16 Open Diapason
	16 Double Gamba
CHOIR	16 Bourdon
8 Doppel Floete	8 Violoncello
8 Gamba	16 Bombarde
8 Dolce	8 Tuba
8 Concert Flute	Great to Pedal
4 Viol d'Amour	Swell to Pedal
4 Rohr Flute	Choir to Pedal
2 Piccolo	
8 Clarionette	
Swell to Choir	

To be fair to the instrument, it was placed at the very back of the platform, behind the large orchestra and choir.

1882

Having learned his lesson from the 1881 Festival, Roosevelt chose to construct a special organ for the 1882 May Music Festival. The venue was once again the Seventh Armory Drill Hall, and the size of the musical forces and audience were the same as the previous year. The music director was Theodore Thomas and the organist, Dudley Buck.

The 1882 Festival organ was small, but pugnacious. It had one manual and only twelve stops, but it was voiced on high wind pressure, and equipped with a full-length 32' stop and electropneumatic action. The problem of distance between the conductor and organist that plagued the musicians the year before was solved by placing the console directly in front of the conductor's stand, with the organist facing the conductor. The only visual evidence of the organ was a huge banner hung across the back of the platform that proclaimed "Roosevelt Organ." The opening night program consisted of Bach's cantata *Ein' feste Burg*, BWV 80, Mozart's "Jupiter" Symphony, and concluded with the Handel *Jubilate*.

A reporter for the *Music Critic and Trade Review* wrote:

Mr. Hilborne L. Roosevelt has built an organ especially for the Festival. It has been placed under the stage, as all the stage room is needed for the singers. The instrument was designed especially to support the chorus and consists of one manual and onepedal keyboard, controlling twelve registers, with scales that are very large and tones powerful, round and brilliant, without being harsh. The keybox is placed directly in front of the conductor's stand, so that Dudley Buck has the same view of Mr. Thomas that the orchestral musicians have.

The keys are connected with the organ by electrical contrivances. There being insufficient height for them under the stage, the large pipes of the 32-foot Open Diapason stop of the pedal organ lie flat upon the floor. These are the stops of the organ:

MANUAL (58 pipes)

1. 16-foot Double-Mouthed Bourdon, wood
2. 8-foot Open Diapason, metal
3. 8-foot Violin Diapason, metal
4. 8-foot Doppel-Flöte, wood
5. 4-foot Octave, metal
6. IV-ranks, Mixture, metal, (232 pipes)
7. 8-foot Tuba Mirabilis, metal

PEDAL (27 pipes)

8. 32-foot Double Open Diapason, wood
 9. 16-foot Open Diapason, wood
 10. 16-foot Bourdon, wood
 11. 8-foot Octave, metal
 12. 16-foot Trombone, metal
- Octave Coupler
Manual to Pedal Coupler

There is no case around the organ and nothing to hinder the free egress of sound, and it has been so constructed that it can be speedily taken down. After the Festival it will be transported to Chicago to be used in the Festival there, also conducted by Mr. Thomas.³

It seems that the 1882 organ was fully up to the challenge of supporting the orchestra and chorus. During the second evening of the Festival, before an audience of 6,000, Beethoven's *Missa Solemnis* was judged a "ragged and slipshod performance" by the *New York Times*. The writer went on to give the organ faint praise: "The organ, which by the way, is no organ at all, but is merely the fundamental pedals and has less than a dozen stops, gave some assistance at critical moments, without which the situation would have been distressing"⁴

After the festival, the organ was dismantled and sent to Chicago where it was erected at Farwell Hall, on Madison Street, for use in a similar festival. The organ was then brought back to New York City and installed in 1883 in the newly-completed Metropolitan Opera House.

3. *Music Critic and Trade Review* (May 5, 1882): 305

4. *New York Times* (May 4, 1882): 5

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Scattered leaves ... from our Letter File

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Dear Members and Friends!

This past holiday season was very busy for so many of you. On one hand, we have organists/choir directors whose performance of seasonal music requires a great deal of planning, scheduling, and rehearsal. On the other, the organbuilders/maintenance firms in much of the country enter a time of year with repairs and tuning between the return of the heating season and performance of music for Advent and Christmas. So, I say to all of you “Happy New Year!” I do hope that you found some real pleasure in your music-making, organ maintenance, and playing. Certainly, many, many others were touched by your efforts and by the skills you dedicate to your profession.

As we enter the new year, I am struck by the passions behind the diverse programs mounted by the Organ Historical Society, and I find much to admire and to love. For instance, during the Washington Convention 2011, we initiated a new event—a book-signing by four of our esteemed OHS Press authors. We had tables stacked with new publications, with streams of our convention attendees standing in line to buy books and have them signed by their authors at an evening reception. That evening we presented books from the OHS Press by our director of publications, Rollin Smith, archivist emeritus of the OHS American Organ Archives, Stephen Pinel, the present archivist, Bynum Petty, and Barbara Owen, a Founder of the Organ Historical Society, an organbuilder, church musician, and scholar. Her book, *The Great Organ at Methuen*, made its first appearance at the convention, and many of the subscribers who helped bring it to fruition were on hand to pick up their copies and have them signed. We intend to mount another book-signing in Chicago, just one of many special events that will surprise and delight our 2012 Convention attendees.

When our four young Biggs Fellows took their bows at the Annual Meeting this past summer, they were greeted by standing applause demonstrating the great enthusiasm for their presence during the week. Given their high energy level, they managed to see and hear a great deal—more, even, than the rest of our enthusiastic bunch. It was gratifying to hear their warm and generous observations that attendance at this convention had been a life-changing event.

For Chicago 2012, have a look at the new Biggs Fellowship material posted on the OHS website. Please tell your friends to recommend this program to students of the organ—and organbuilding. It is an extraordinary opportunity. And consider, if you will, the splendid opportunity to support the attendance of a young person at our convention. The Biggs Fellowship is a small but potent program. Many of our past fellows have gone on to distinguished careers. Your gift can make such a difference in the future of a young student, and in so doing, help to cement the future of the OHS.

If we love something very much it is a great honor to support its position in our midst. We have a wonderful opportunity to make a difference to the future of the pipe organ—right now. Times have changed since my youth when there were numerous pipe organs in the small town where I grew up in Central Illinois: not only in the “big” churches, but in other venues such as the Masonic Temple, where I played for countless events. I’ve subsequently learned how many larger cities had pipe organs installed in their public high schools! The presence of pipe organs in public places is diminishing, as are the number of church and temple installations throughout America. As some of the old-line church groups diminish, so do the opportunities for organbuilders and performers. Schools of music, then, must cut back the number of professors of organ performance,

and ultimately, the number of degrees offered in organ study.

I find continuing evidence, however, of the love of the organ, its repertoire and the musicians and producers who bring extraordinary instruments and astonishing performances to us through the continued production of CDs and DVDs. Sales at the OHS store have never been stronger. We are amazed and hugely pleased as the sales for our books, music, and recorded performances continues to grow.

With that information in hand, we know that love of the organ, the fine art of the craftsmen who build it, the dedication of those who maintain it, and the musicians who play it are all dedicated to those of us who genuinely love the extraordinary position it holds in our lives. Like the siren call of a glorious soprano or commanding basso, the organ thrills us. The instrument brings its many lovers together. They, in turn, can work as a community to save instruments, have them played, and support the loving fellowship that draws us under one roof—the Organ Historical Society. As we begin our 56th year together with this group, I ask you to please consider how you might help the OHS flourish, how you can help us support those things you love, through support for instruments, unique publications, our peerless archives, and for those in our office that are dedicated to providing the best possible service with our small, dedicated staff.

Please do show your love for the OHS. We greatly appreciate your ongoing love, and we will do our very best to reward your support in the future.

Call me (804-837-5685)—or write jweaver@organsociety.org, if I can do something to help the role of the Organ Historical Society in your life!

Sincerely,



Historic Organ Citations | ALLEN KINZEY

407 THE HOOK & HASTINGS organ located in Trinity United Presbyterian Church, Kenton, Ohio, was awarded Citation 407. It is their Opus 1320, was built in 1886, and still stands in a walnut case in a recess at the front of the sanctuary. At some point, a blower was added. The original decoration of the facade pipes is not known. During the 1960s, when work was done on the organ, they were painted brown. In the 1993 restoration they were refinished with a gold color.

GREAT (58 notes)

- 8 Open Diapason
- 8 Dulciana
- 8 Melodia
- 4 Octave
- 3 Twelfth
- 2 Fifteenth

SWELL (58 notes)

- 8 Viola (t.c., 46 pipes)
- 8 Stopped Diapason Bass (12 pipes)
- 8 Stopped Diapason (t.c., 46 pipes)
- 4 Flute
- 8 Bassoon (12 pipes)
- 8 Oboe (t.c., 46 pipes)

PEDAL (27 notes)

- 16 Bourdon

COUPLERS AND MECHANICALS

- Swell to Great
- Great to Pedal
- Swell to Pedal
- Tremolo
- Swell Pedal
- Bellows Signal
- Wind Indicator
- Great Forte combination pedal
- Great Piano combination pedal



Either when the blower was installed or during the 1960s work, the original reservoirs and Tremolo were replaced with three new reservoirs and an electric Tremolo. While the original “breathing” of the organ is gone, the 1993 restoration work did preserve the pipework, chests, and tracker action.

408 ORGAN CITATION 408 WAS awarded to the Holtkamp organ opus 1743 installed in St. Charles Seminary, Carthage, Ohio, now the St. Charles Center, motherhouse of the religious community of the Precious Blood Missionaries. Installed in the spring of 1961 in the Chapel of the Assumption, it is one of the last organs designed by Walter Holtkamp Sr. It has been maintained in its original condition including the pneumatic switching and relay system and the setterboard combination action. The only change was the relocation of the console (unaltered) by the Holtkamp Company when the chapel was renovated in 2009. It is used daily for the services of the community.

GREAT (61 notes)

- 16 Quinadena
- 8 Principal
- 8 Gedackt
- 4 Octave
- 2 Doublette
- Mixture IV (244 pipes)
- 8 Trumpet (73 pipes)
- Swell to Great
- Positiv to Great

POSITIV (56 pipes)

- 8 Gemshorn
- 8 Copula
- 4 Rohrflöte
- 2 Principal
- Sesquialtera II (112 pipes)
- Swell to Positiv

SWELL (61 pipes)

- 8 Flûte à Cheminée
- 8 Dulciane
- 8 Voix Celeste (FF, 56 pipes)
- 4 Geigen Principal
- 2 Flute
- 1 1/3 Quinte
- 8 Oboe

PEDAL (32 pipes)

- 16 Principal
- 16 Subbass
- 16 Quintadena (Gt.)
- 8 Octave
- 8 Flauto Dolce
- 4 Choralbass
- 16 Posaune
- Great to Pedal
- Swell to Pedal
- Positiv to Pedal

COMBINATIONS (by setterboard)

- Great 1,2,3,4
- Positiv 1,2,3,4
- Swell 1,2,3,4
- Pedal 1,2,3,4 (by toe pistons)
- General 1,2,3,4,5,6 duplicated by toe pistons
- General Cancel

ACCESSORIES

- Swell Pedal
- Crescendo Pedal with indicator
- Full Organ by hitchdown pedal with indicator

NOTE

THE OHS IS NOT ACCEPTING
FURTHER CITATION NOMINATIONS
UNTIL LATE SPRING.



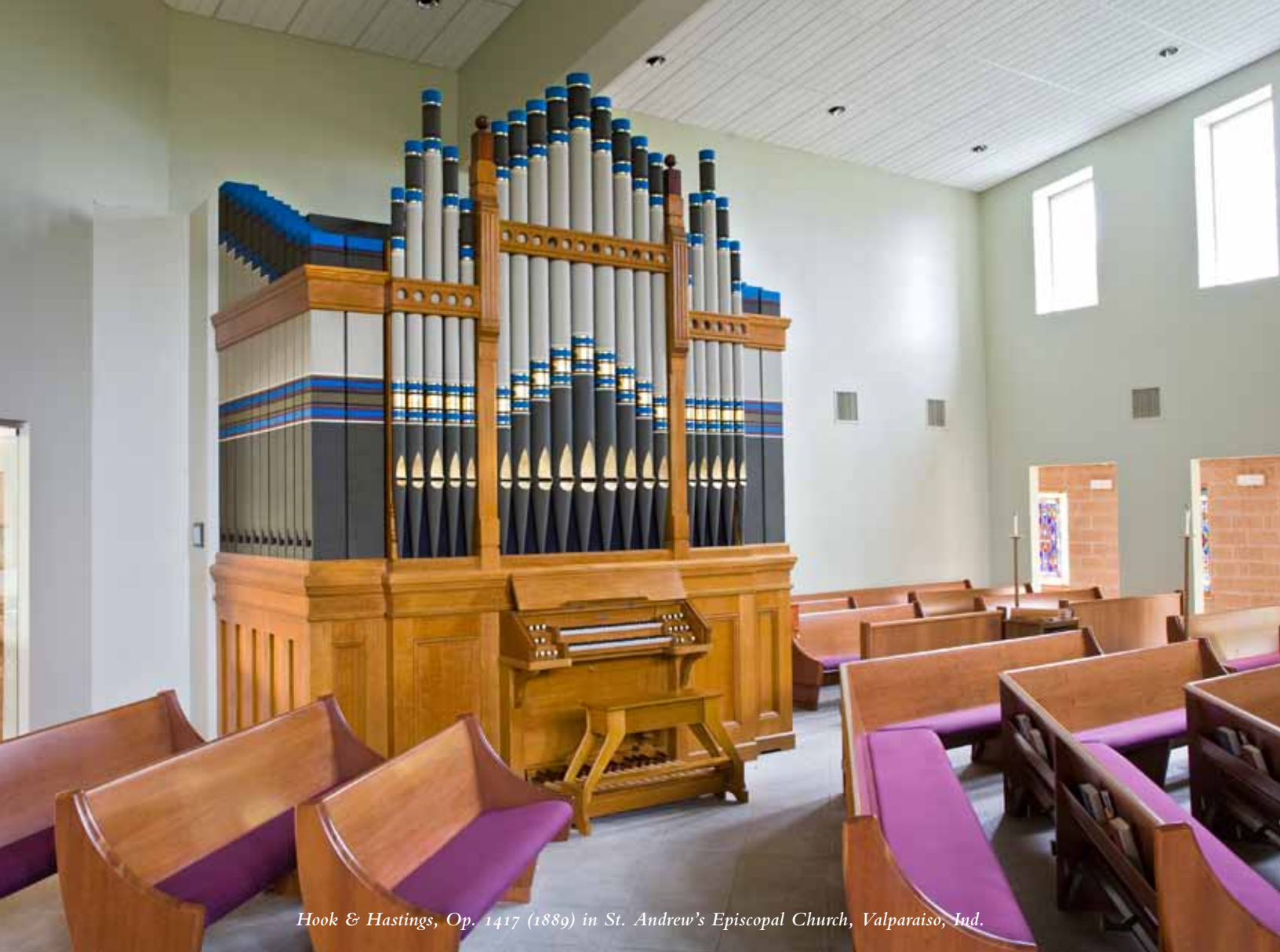
The OHS Historic Organs Citations Program endeavors to recognize pipe organs deemed to be of historical value and worthy of preservation. Organs may be cited for various reasons: their impact on American organbuilding; as unique or outstanding examples of the organbuilder's craft; or for rarity or geographical scarcity. Please contact us to submit an instrument for consideration at citations@organsociety.org.

A wide-angle photograph of the interior of the Queen of All Saints Basilica in Chicago. The image captures the vastness of the nave, with rows of wooden pews leading towards a large, ornate altar. The ceiling is a masterpiece of Gothic Revival architecture, featuring a complex network of ribbed vaults painted in red and gold, with intricate carvings and statues of angels. A massive pipe organ is situated on a balcony behind the altar, flanked by tall, colorful stained-glass windows. The lighting is warm, highlighting the architectural details and the vibrant colors of the glass. The overall atmosphere is one of grandeur and historical significance.

OK CHICAGO 2012

THE CITY OF BIG SOUNDS

Berghaus Op. 217 (2005) in Chicago's Queen of All Saints Basilica



Hook & Hastings, Op. 1417 (1889) in St. Andrew's Episcopal Church, Valparaiso, Ind.

ARTICLE BY *Dennis Northway*

PHOTOS BY *William T. Van Pelt*

CHICAGO, THE “WINDY CITY,” will fulfill its name, not for politicians, but for the wind that flows through pipe organs of many different sizes, makes, and styles. The OHS 2012 Convention Committee, welcome you to our beautiful city, our shoreline, and our Midwestern hospitality. Join us for our convention and be our guests. If you consider each national convention a chance to unlock a local pipe organ treasure chest, and be treated to the finest gems of the region, this convention will not fail to please. You are promised instruments and venues you will never forget.

We begin with two exceptional opening programs on two modern instruments. We will have the rare opportunity to hear the only C.B. Fisk in the Chicago area, a 2005 two-manual tracker, Opus 123, at St. Chrysostom Episcopal Church in Chicago's Gold

Coast neighborhood. This bold instrument in a clean acoustic is an excellent start to the week. We will then hear a metropolitan-area resident, who also has an extensive organ discography, Wolfgang Rübsam, play an evening recital on the stupendous 117-rank Flentrop organ in the improved post-fire acoustics of the Cathedral of the Holy Name.

On Monday, July 9, we will explore treasures of the southern portion of the region, traveling to Valparaiso, Indiana, to hear an 1889 Hook & Hastings, very successfully relocated by Scot Huntington. Local organist James Russell Brown will demonstrate the suave tones of this lovely tracker. We will then be whisked to Gary, Indiana, and view the exquisite interior of the Cathedral of the Holy Angels and its beautifully intact two-manual Casavant designed by Lawrence Phelps. Chicago Midwest OHS Chapter presi-



Johnson Op. 386 (1872) in St. Josaphat R.C. Church

dent, former Biggs Fellow chair, popular OHS recitalist, and local musician Derek Nickels will put the instrument through its paces. We will then hear one of the larger extant instruments built by the downstate Pekin, Illinois, Hinners Organ Company, a three-manual instrument at Christ Temple Cathedral (formerly Bethany Reformed Church), Chicago, demonstrated by local organist Mark Sudeith, who teaches only a few blocks away.

The next program is designed as a special treat for the convention attendees. We have collected three small instruments and placed them together in the First Unitarian Church in Chicago's Hyde Park, one of the exceptional visual and aural venues in the city. Two of these are from the instrument collection of Stephen Schnurr: a Jardine from the 1850s recently restored by

John-Paul Buzard, with the able assistance of Trevor Dodd, and an 1885 Hilborne Roosevelt one-manual, two-rank portable pipe organ (one of only five in existence). We will also hear a Scudamore organ with Henry Willis pipework from Willis's own collection curated by John-Paul Buzard. There will be a fourth organ, but you have to come to the convention to see it. A hint: it might be an Aeolian-Skinner as you have never imagined.

Rockefeller Memorial Chapel on the University of Chicago campus is home to the second largest carillon in the world. We will hear it peal under the able hands and feet of Chicago-Midwest Chapter member John Gowens. He will play as we walk from the Unitarian Church to the Chapel and enjoy our dinner on the lawns. We will then have an evening program to remember. Metropolitan Chicago native Nathan Laube will be featured at Rockefeller Chapel in a recital on one of the more exciting organs, in one of the more famous venues in America: E.M. Skinner's Opus 634,



Möller, Op. 758 (1907) in Wicker Park Lutheran Church

inaugurated by Lynnwood Farnam on November 1, 1928. The Gothic facade is a work of art in itself, and is almost universally recognized by organ aficionados. It had 6,610 pipes and 110 ranks. In 2008, the Schantz Organ Company undertook a sensitive repair and refurbishment with judicious additions. The organ now boasts 8,565 pipes and 132 ranks.

Tuesday will begin a trip that includes points west of the city. We begin the day by seeing a Charlie Chaplin silent movie filmed in Chicago in 1915. It will be accompanied by David Rhodes, president of the Chicago American Theatre Organ Enthusiasts. He will play the Wurlitzer organ, Opus 942, originally in the Indiana Theatre in Indiana Harbor, East Chicago, Indiana, and relocated to the magnificently-restored auditorium of the Tivoli Theatre in Downers Grove. Then, we travel on to La Grange Park to a refined and



The 1926 Hinners in Christ Temple Cathedral, Roseland-Chicago



Wiener organ (ca. 1930) in the Chapel of the Holy Spirit, of the Society of the Divine Word, Techny

beautiful Noack Opus 44 tracker, in the Chapel of the Sisters of Saint Joseph, that will be demonstrated by Thomas Wikman, choirmaster of Chicago's Episcopal Church of the Ascension. Next, author and organist Stephen Schnurr will present a program for organ and instruments on the exceptional three-manual Casavant, Opus 3062, in the French Gothic environs of Emmanuel Episcopal Church in La Grange. Joining Schnurr will be former National Council member Allison Alcorn, and her children, Willson and Kiersten, for a vocal selection, as well as a work for organ, harp, and violin. Literally across the street from Emmanuel is the First Presbyterian Church with its 1962 three-manual Aeolian-Skinner organ. The clean American Classic sound projects into the contemporary room with unforced elegance. The church is also home to a



The 1922 Casavant in Grace Episcopal Church, Oak Park



1981 one-manual Brunzema tracker, Opus 4. Both organs will be demonstrated by area residents Jay Peterson and David Jonies.

For the rest of Tuesday, we will visit the village of Oak Park, well-known for fine organs and excellent music. Rhonda Sider Edgington, who formerly played at an Oak Park church, will demonstrate the 1932 Casavant, Opus 1467, at St. Catherine of Siena-St. Lucy parish. This elegant three-manual instrument sings proudly into a warm acoustic. Our Annual Meeting will be held at Grace Episcopal Church, which was seen in Robert Altman's movie *The Wedding* and in the first installment of *Home Alone*. It is home to a 1922 Casavant with alterations. We will then have free



Above: The 1932 Casavant, Op. 1467, in St. Catherine of Siena - St. Lucy R.C. Church, Oak Park

Left: Skinner, Op. 634 (1928) in the University of Chicago's Rockefeller Memorial Chapel



Buzard's Op. 21 (1999) in Glenview Community Church, Glenview

time to to cross the street to see Frank Lloyd Wright's first public building, Unity Temple, or to see the huge Casavant at First United Church, the Schantz at First Baptist Church, or to eat at any of 15 great restaurants in close proximity. Our evening concert will be by Ken Cowan on the marvelously restored four-manual 1926 Skinner, Opus 528, at First United Methodist Church.

Wednesday will take us to points north. On our way out of town, we will hear one of the more important instruments in Chicago at the 1910 Carl Schurz High School. A designated Chicago Landmark, the building is a blend of Chicago and Prairie architectural styles designed by Dwight H. Perkins, chief architect to the Chicago Board of Education. In the 1,800-seat auditorium is a four-manual 1935 M.P. Möller organ,

the work of then tonal director Richard O. Whitelegg. This treasure boasts a Cornet, a Mixture, and a Harmonics (complete with a Septième) on the Great alone. The organ is a triumph in this three-second acoustic because, rather than being mounted in the side chambers, it is cantilevered across the back of the stage and speaks directly into the room. Fourth Presbyterian Church of Chicago organist John Sherer will play a recital to mark the centennial of the sinking of the *Titanic*.

A North Shore day will officially begin with a visit to arguably the most visually exciting room of the trip, North Shore Congregation Israel. This extraordinary sanctuary, perched on the edge of Lake Michigan, was constructed between 1962 and 1964 to the design of Minoru Yamasaki along with the firm of Friedman,

Alschuler & Sincere. Incorporated into the structure of the room is the organ designed by the partnership of Robert Baker and Lawrence Phelps, a three-manual Casavant, Opus 2768. The outstanding acoustics and visual drama will showcase the artistry of Ricardo Ramirez, organist of Chicago's Cathedral of the Holy Name.

A special treat then awaits us at First Church of Christ, Scientist, in Winnetka, as we hear a completely intact 1938 Kimball two-manual instrument. Literally, everything works on this organ and is original, including the Chime damper and the Chime sostenuto. This Chicago-built organ will be demonstrated by Moody Bible Institute's professor of organ, Elizabeth Naegele. We then travel just a few blocks to one of the newest in-

struments in Metropolitan Chicago: the visually stunning three-manual organ built in 2008 by Martin Pasi & Associates of Roy, Washington. It is tuned in Kellner/Bach, $\frac{1}{5}$ -comma temperament. The Swell reeds are inspired by French Classic and Romantic models; the Oboe, in particular, was modeled on the work of Aristide Cavaillé-Coll. The reeds of the other divisions are informed by Baroque examples from Northern Germany, especially by the work of Arp Schnitger. The young virtuoso Nicholas Bideler will be the performer. We then travel to a unique instrument in a capacious and radiant space. The Divine Word International Chapel of the Holy Spirit in the small village of Techny boasts a four-manual Wiener organ, ca. 1930, in jaw-dropping acoustics. To compliment the organ



M.P. Möller, Op. 6373 (1936) at Chicago's Carl Schurz High School



*The 1938 Kimball in Winnetka, Illinois's
First Church of Christ, Scientist*

and the space, the Madrigal Choir of Grace Episcopal Church, Oak Park, a well-known high-school-age a cappella ensemble, will sing motets by Chicago composers—such as Eric DeLamarter's lovely *Blessed Are the Pure in Heart*—and alternate with performances by organists in the ensemble: Madeleine Woodworth and Charlie Carpenter. We will conclude by traveling to Evanston and bask in the sounds of the beautifully-restored 1914 Skinner, Opus 208, in the Music Institute of Chicago, demonstrated by Scott Montgomery.

Some names have become almost ubiquitous in the field of church music, and one of these is Paul Manz. For many years, he was the cantor at the Evangeli-

cal Lutheran Church of St. Luke, and held forth on its large three-manual Schlicker that dominates the rear balcony of the striking sanctuary designed by Harold A. Stahl. Manz was famous for his hymn-based preludes. On Thursday morning, we will travel to St. Luke to hear Erik William Suter perform on this historic organ.

Thursday will continue with Chicago's oldest resident organ now in its third home. St. Josaphat, Bishop and Martyr Catholic Church is home to two instruments. The instrument of greater interest is the two-manual 1872 Wm. A. Johnson, Opus 386, that arrived the year after the devastating fire of 1871. (The fire lasted for days and changed the fabric of the city of Chicago forever.) The other organ is a 1924 Geo. Kilgen & Sons, Opus 3386, in a case and facade from the an instrument by the Wisconsin Pipe Organ Factory,



*The 1963 Schlicker in the
Evangelical Lutheran Church of Saint Luke*



Casavant's Opus 2769 (1962) in the Cathedral of the Holy Angels, Gary, Indiana



East end of the Cathedral of the Holy Angels in Gary



Casavant's Opus 2768 (1963) in Minoru Yamasaki's North Shore Congregation Israel in Glencoe



*St. Chrysostom's Episcopal Church with
C.B. Fisk's Op. 123 (2005)*

the builder's Opus 32, installed for the church's dedication. We hope to present an OHS favorite as recitalist to give us a chance to hear the warm colors of both instruments. We travel then to Wicker Park Lutheran Church to hear a large two-manual, tubular-pneumatic Möller from 1907 that speaks into a Chicago Prairie-Style room of the same period. The young Oberlin student Adam Gruber will make his third OHS National Convention recital appearance on this organ.

Built in the 1897, the Chicago Cultural Center was originally the Chicago Public Library and boasted the world's largest art-glass dome by Tiffany. Located in what is now known as Preston Bradley Hall, the dome

is approximately 38 feet in diameter; its some 30,000 pieces of glass cover more than 1,000 square feet. The body of the dome has a "fish scale" pattern, while, in the center, the signs of the zodiac are depicted. In 2008, it was restored to Tiffany's original vision when a concrete outer dome, added in the 1930s, was removed, allowing natural light through the stained glass and into the room for the first time in decades. We hope to stop by simply to have lunch.

Just around the corner from St. James Episcopal Cathedral is the John B. Murphy Auditorium, constructed between 1923 and 1926 by the American College of Surgeons, and named for its founder. The stunning auditorium was built for the college's annual meetings, but quickly proved too small. The room

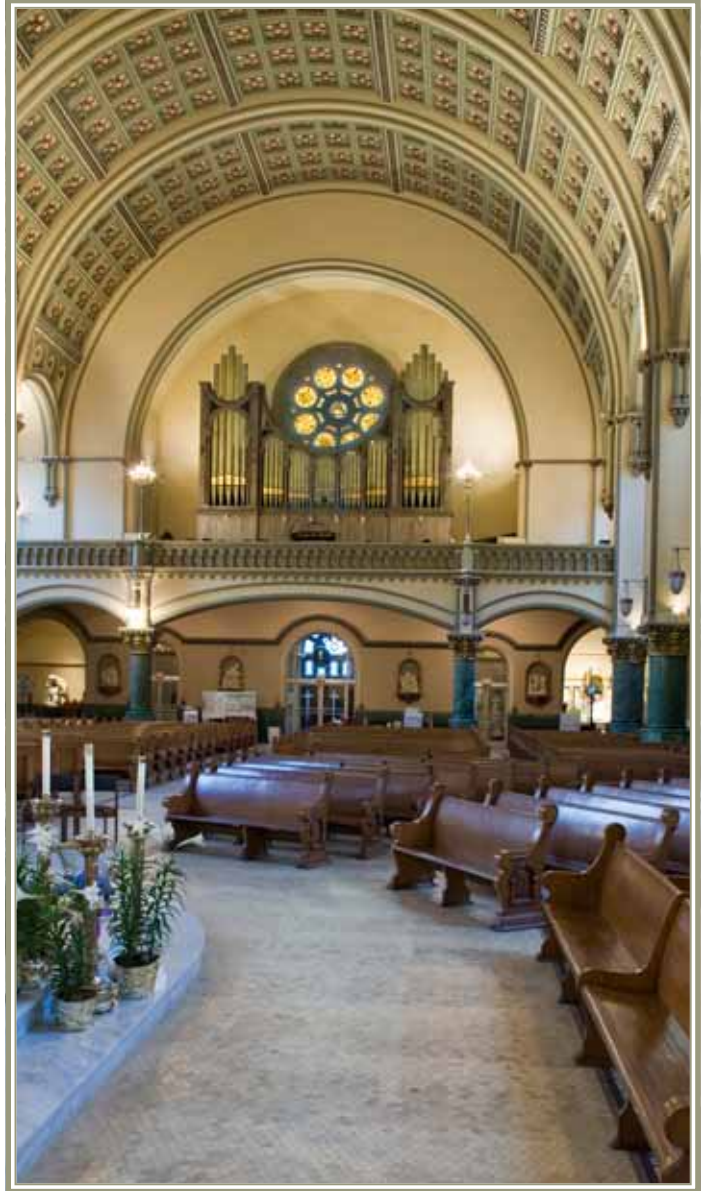


*Bradford, Op. 6 (1990) at St. John's Lutheran Church,
Wilmette, Illinois*

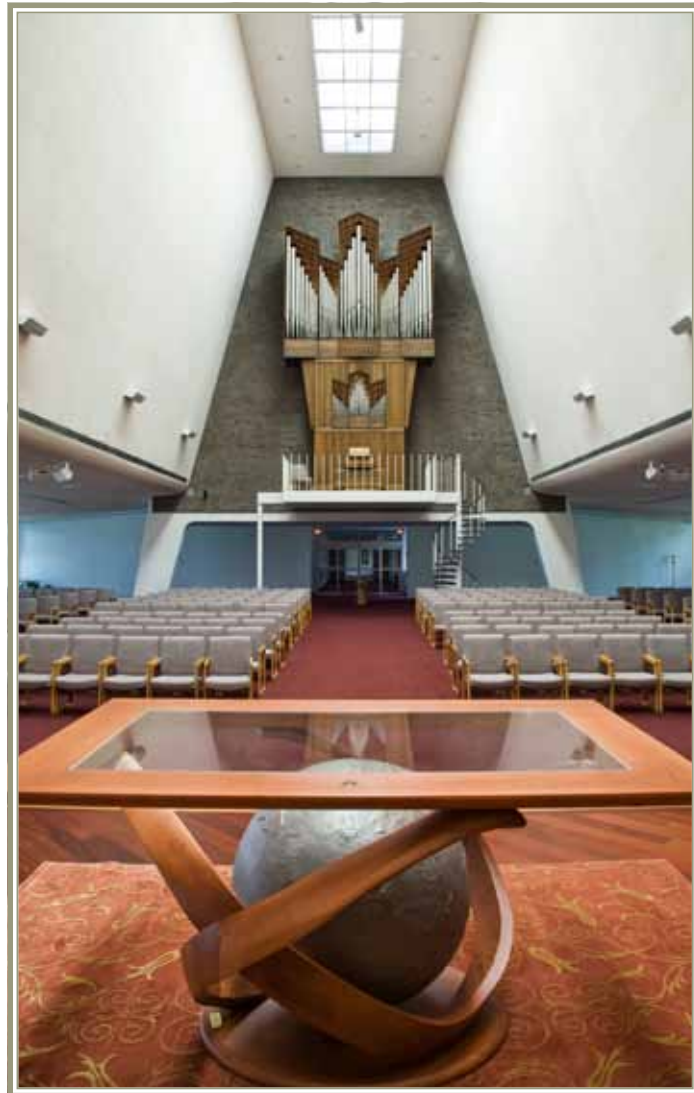
languished for decades, but is now restored and the 1927 Estey, Opus 2500, with its original “luminous stop control” console, can again be heard. The instrument is similar to ones that would have been installed in the homes of the wealthy of the period and Cathryn Wilkinson’s recital will feature music for the residence organ.

It is impossible to come to Chicago and not notice the beautiful skyline next to Lake Michigan. Before the evening concert, we will take a cruise as we enjoy late-afternoon cocktails and dinner. We then will see the skyline and the “Windy City” in all its midsummer glory.

Perhaps the least-heard organ in the city is the commanding three-manual Casavant in Chicago’s



The 1924 Kilgen Op. 3386 in St. Josaphat R.C. Church



Fritz Noack's Opus 44 (1969) in the convent of the Sisters of Saint Joseph, La Grange Park

famous Orchestra Hall. Home of one of the world’s great orchestras, this hall recently underwent a multi-million dollar transformation that improved seating, acoustics, and the placement of the organ. Resident organist for the Chicago Symphony Orchestra, David Schrader, will perform a pops concert for the attendees of the convention in partnership with four American Guild of Organists chapters, as a fundraiser for the ChicAGO 2006 endowment fund.

On Friday, we will hear organs by Illinois builders and end the convention with a unique event. After a morning lecture at the hotel we will travel to the visually stunning Queen of All Saints Basilica to hear a re-



Aeolian-Skinner Op. 1390 (1962) in the First Presbyterian Church, La Grange

cital on the large three-manual Berghaus organ. Then, on to Evanston to hear perennial favorite William Aylesworth perform at St. John Lutheran Church on the organ at which he presided for decades: the Walter Bradford instrument that incorporates many ranks of interesting 19th-century pipework.

John-Paul Buzard produced the very large and colorful instrument for Glenview Community church in 1999. Since then, the acoustics have been considerably improved. We can look forward to John-Paul Buzard's son, Stephen, demonstrating the colors of the soft flutes, the warm, firm principal chorus, and the thrilling grand Tuba.

The final extravaganza for the convention week is a trip to Jasper Sanfilippo's home to hear the largest theater organ in the world in his *Place de la Musique*.

This 77-rank giant was planned by some of the finest minds in theater organ research and restoration and is maintained with the many other mechanical musical instruments in the collection, by a curatorial staff. It is good to know that this collection will remain at this location in perpetuity because it now has its own foundation. Jonathan Ortloff will put this astounding instrument through its paces.

Chicago has a grand collection of instruments from many builders and from many periods; this, coupled with good-old Midwestern hospitality, will make a delightful, colorful, and memorable adventure for your summer travels. We hope you will join us for the convention, and hope you will invite your friends. We look forward with joy to greeting you personally in Chicago.

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Articles of Interest

FROM ORGAN JOURNALS AROUND THE WORLD

“The Aesthetic Secret of Harmonic Proportion” (Henny Jahn) *ISO Journal*, no. 36 (December 2010): 54–61.

“Antique Italian Organs in the United States” (Lee T. Lovallo) *Informazione Organistica* 21, no. 2 (August 2009): 233–46.

“Authentic French Organ Restored to Sydney” (Pastor de Lasala) *Sydney Organ Journal* 42, no. 4 (Spring 2011): 27–31.

“‘Bewegte Instrumente’—Deutscher Orgelbau der Nachkriegszeit” (Herman J. Busch) *Ars Organi* 58, no. 1 (March 2011): 40–43.

“Birds, Bells, Drums, and More in Historical Italian Organs, Part 2” (Fabrizio Scolari, trans. Francesco Ruffatti) *The Diapason* (August 2011): 22–25.

“Aristide Cavaillé-Coll und sein Einfluss auf den Orgelbau in Österreich” (Wolfgang Kreuzhuber) *Das Orgelforum*, no. 14 (September 2011): 6–30.

“Het Cavaillé-Coll-orgel van de Sint-Jozefskerk te Leuven” (Gilbert Huybens) *Orgelkunst*, no. 3 (September 2011): 140–56.

“Het Cavaillé-Coll-orgel in de Sionskerk te Nunspeet (NL)” (René Verwer) *Orgelkunst*, no. 3 (September 2011): 157–61.

“De oplevering van het Cavaillé-Coll-orgel in het Koninklijk Conservatorium te Brussel” (Luk Bastiaens) *Orgelkunst*, no. 3 (September 2011): 116–27.

“Effects of Temperature on Organs” (Stein Johannes Kolnes) *ISO Journal*, no. 37 (April 2011): 69–72.

“Facture d’orgue et ‘Orgelbewegung’ en RDA (1949–1989)” (Markus Voig, translated from the German and condensed by Guy Bovet) *La Tribune de l’Orgue* 63, no. 1 (March 2011): 20–31.

“Die Goll-Organ in Ladir (Graubünden)” (Bernhard Hörler) *Ars Organi* 58, no. 1 (March 2011): 32–39.

“Un millénaire d’histoire de l’orgue en Orléanais” (François-Henri Houbart) *L’Orgue Francophone*, no. 44 (July 2011): 8–56.

“The Nixon Organ in Berriedale, Tasmania” (Ian Gibbs) *Organ Australia* 7, no. 3 (September 2011): 9–17.

“The Organ in Canberra Baptist Church” (Bill Fraser) *The Sydney Organ Journal* 42, no. 3 (Winter 2011): 31.

“The Organ at St. Luke’s Church, Enmore” [1883 Wordsworth & Maskell]

(Kelvin Hastie) *Sydney Organ Journal* 42, no. 4 (Spring 2011): 34–36.

“The Organs of Southwark Cathedral” (Edward Dean) *The Organ* 90, no. 357 (Summer 2011): 14–20.

“Renaissance de l’orgue de l’église Sainte-Croix à Carouge” (François Delor) *La Tribune de l’Orgue* 63, no. 1 (March 2011): 45–48.

“Theatrum sacrum organorum: Das Dynamische Dispositionsprinzip um 1800 im Kontext der erweiterten Zweimanualigkeit” (Thomas Libski) *Organ. Journal für die Orgel* 14, no. 2 (2011): 28–40.

“Two Organs in Cairo—A History of Renovation by the Ktesibios Foundation” (Bill Halsey) *The Diapason* (June 2011): 22–23.

“Over Charles Philbert, ‘grand amateur de facture d’orgue’ en voorvechter van het werk van Aristide Cavaillé-Coll” (Victor Timmer and Ton van Eck) *Orgelkunst*, no. 3 (September 2011): 128–39.

“Strumenti a corde a tastiera della Guardaroba medicea nel XVII secolo, III. 1666–1675” (Giuliana Montanari) *Informazione Organistica* 21, no. 3 (December 2009): 319–54; Part IV. 1675–1700) *Informazione Organistica* 22, no. 1 (April 2010): 3–37.



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***The Great Organ at Methuen*, Barbara Owen. Richmond: OHS Press, 2011. xiii, 397 pp. ISBN 9780913499405, \$39.99. Available from www.ohscatalog.org.** The title of this book suggests a descriptive study of one of America's most notable organs, and the reader, if looking for such a project here, will not be disappointed. The subtitle, "From Its Celebrated Arrival in Nineteenth-Century Boston to the Present," suggests much more and with this aim in mind the reader will also be richly rewarded. In an all-too-brief summary of this remarkable instrument, highlights must include: this large four-manual organ was built in Germany by E.F. Walcker and installed in the Boston Music Hall in 1863; much acclaimed, it was played by many notable organists, and has the honor of being "America's first true secular concert organ" (p. 311); it escaped destruction in Boston's 1872 fire, was removed in 1884, stored for many years, and eventually erected in its own hall in nearby Methuen in 1909 thanks to a millionaire enthusiast, Edward F. Searles; while under the control of Ernest M. Skinner it narrowly escaped another fire; it was rebuilt several times, most notably by G.

Donald Harrison in 1947; eventually it came—and continues—to flourish as the centerpiece of the Methuen Memorial Music Hall, a veritable Mecca for organ recitals; numerous recordings of the organ have also been made. Even this inadequate précis suggests that this organ's story contains the seeds of a good read for anyone interested in organs, organists, the social and cultural history of Boston, or simply a grandly improbable tale of Gilded Age America. In the hands of Barbara Owen, a good read becomes a great one.

Owen describes the instrument—known since its creation as the "Great Organ"—in its present form thus: "Tonally it is a unique amalgam of the Romantic era sounds of its original builder, Walcker, with the mid-20th-century 'American classic' concepts of G. Donald Harrison" (p. 312). "Unique" is a famously overworked word but it seems precisely right here. Indeed, there is much about this magnificent organ and its convoluted history that is not just unique but undeniably noteworthy. Moreover, Owen might well be uniquely qualified to author this study; she is unquestionably superbly equipped to do so. She brings both the specialized knowledge of an organ expert and the broad perspective of a seasoned historian. Her enthusiasm is infectious yet at the same time she maintains a proper skepticism of the sources.

Owen sets the stage for the Great Organ with a detailed musical portrait of Boston in the mid-19th century, reminding the reader that this story is almost as much about Boston and its rich musical culture as it is an organ. She examines the (oddly familiar) tensions between those who insisted the Music Hall organ be a European one, and those who favored an American product; equally interesting are the innovations in American organbuilding that she credits to the immediate influence of the Great Organ, such as in this savvy assessment: "it would seem that

one result of its advent was to spur the Hooks into becoming more adventurous tonally and inventive mechanically in their larger organs, probably with the encouragement of various organists" (p. 93).

The chief reason she can offer so richly documented a history of the Great Organ and its players during its early years is the voluminous commentaries on these topics in *Dwight's Journal of Music*: numerous excerpts from those pages appropriately find a place in her work. She is not, however, taken in by John S. Dwight's occasional flights of fancy. And she counterpoints his accounts with other notable voices, including that of Oliver Wendell Holmes, who waxed lyrical at the inauguration of the organ. His musings about "Old-World cathedrals" and their organs finding a new home in "gilded halls" heard by "the promiscuous multitude" inspire Owen to one of her many impressive conclusions about the path-breaking importance of the Great Organ in the musical history of America: while "splendid churches and cathedrals have risen on American soil that have rivaled those of Europe," at the same time, as Holmes seemed to predict, "innumerable concert-halls have been built in American cities—secular temples of music, as it were—and the majority of them contained organs" (p. 72). Boston was the model, and the Walcker organ the example.

A treasure-trove of documents allows Owen to show how the organ functioned in ensemble work (with groups such as the Handel and Haydn Society and the Harvard Musical Association), in civic ceremonies, and of course in recitals. And with so many programs so well-documented during the instrument's first two decades, she is in a particularly strong position to offer an analysis of the repertoire heard in performance: the supremacy of Bach's works was already taking shape (though "the" toccata of the day seems to have been the one in F Major, not that in D Minor) while,

predictably, composers such as Batiste and Lefébure-Wély were at the height of their popularity, transcriptions were plentiful, and the Vox Humana stop was popular to the point of fetishism. Owen, however, looks more deeply to discern the instrument's influence in helping to raise the taste and skill of American organists as well as its impact on contemporary organ compositions. In one of her most insightful comments about "the true kernel of the Great Organ's influence" she details its consequences for "the younger generation of organists, people such as Dunham, Truette, and Clarke, to whom it was gradually introducing the concept of secular recitals and the kind of literature that these entailed" (p. 104). All this could be said for few, if any, other organs in the United States during those years.

During the Great Organ's second life—installed in a resplendent purpose-built hall in Methuen—the instrument still had the power to impress and to shape opinion. One example is the impression it made on the English organist Ralph Downes, who visited the organ in the early 1930s and found it "a most remarkable instrument and wonderfully clear contrapuntally" and especially impressive as a Bach organ. Owen deftly weaves this material into a larger argument about the dawn of the "classic revival." She points out how fascinating it is "to see the Great Organ, once hailed as the bearer of the European Romantic organ culture to America, being regarded in this period almost as a harbinger of the future more classically-oriented tonal aesthetic, especially with regard to Bach's organ music" (p. 212). We have come a long way from Batiste and Lefébure-Wély, yet the story of the Great Organ is nowhere near an end.

In 1931, Ernest M. Skinner gained control of the Great Organ, its hall, and the adjacent organ factory. In 1942, Skinner went bankrupt and in 1943 the factory burned. Owen somberly notes that "What was actually still in the fac-

tory at the time of the fire is, however, quite unknown. Its contents may even have included the Walcker chests and other original parts of the organ . . ." (p. 229). She gives a particularly rich account of how Methuen-area citizens brought the dormant hall and its instrument back to life soon after the end of the Second World War, engaging G. Donald Harrison to carry out the needed work, which, as Owen points out, was extensive: Harrison "noted that out of one-hundred-twelve ranks of pipes (which would include the ranks of the many mixtures), about forty-four were entirely new, and everything else rearranged and altered." Harrison characterized the outcome thus: "there is really little of the old quality of sound left . . . it takes on generally an Aeolian-Skinner flavor" (p. 245). Owen guides the reader to an understanding of what this last claim means in technical terms: her discussion of the revised roles of eight- and four-foot pitch stops, and how they affect musical textures, is particularly helpful. Harrison was not, however, able to realize every aspect of his vision for the organ and Owen also helps us understand how and why the builder compensated and compromised.

The Great Organ, as rebuilt by Harrison, gained new renown through numerous recitals, an annual organ institute (under the leadership of Arthur Howes), and recordings (beginning in the 1950s with such luminaries as Ernest White, E. Power Biggs, and Catharine Crozier). Indeed, the story of the most recent 50 years of the Great Organ in Methuen is that of a whirlwind of activity, not unlike what it experienced in its first two decades in Boston. Owen responds to this reality by setting aside her role of historian and taking on that of chronicler. By her doing so the reader receives in full measure a sense of the vitality of the instrument in its community, region, and national contexts as a veritable Who's Who of organists, from America and from around the world, move on and off the stage.

Among the most helpful features of the book are the five appendixes that outline in fascinating detail the composition of the organ in as many stages of its career: at its inauguration in 1863 (aided by documents from 1866 and 1874); after its rebuilding in 1909 by the Methuen Organ Company; its state in 1946 (as determined by Howes and Harrison); after its rebuilding in 1947 by Harrison; and its present situation as of 2009. Throughout these vicissitudes of the Great Organ one feature—like a veritable *idée fixe* of the organ in America—remained a constant: its magnificent, even iconic, case, of which commanding images adorn both the frontispiece and the dust jacket.

Indeed, even more impressive than the appendixes are the illustrations: a phrase such as "lavishly illustrated" does not do the book justice. There are some 100 illustrations within the text, featuring the organ, its consoles, halls, builders, players, patrons, programs played upon it, sheet music associated with it, and so on. The many images of 19th-century worthies—founders of American organplaying such as John K. Paine and W. Eugene Thayer—are much to be admired, yet so too are those of many leading figures of the more recent past and those of our own day. Another appendix contains eight black and white photographs of the interior of the organ taken in 1929 and 1947 by W. King Covell. Saving perhaps the best for last, the "photo gallery" presents over a dozen beautiful color photographs of the organ taken by Len Levasseur.

A bibliography, discography, and index round out the volume. While a CD of the instrument might have been an attractive additional feature, readers of this volume are likely to own one or more such recordings already. The many readers of this book will find much to learn and many reasons to thank the author for such a compelling account of this fascinating tale from the history of music in America.

A “Tour de France”

to celebrate the 200th birthday of
Aristide Cavaillé-Coll

July 3–10, 2011



SEVEN DAYS, 2,300 KILOMETRES traveled, 18 stages, 21 organs, not racing, but an organ connoisseurs’ pilgrimage was enjoyed by 30 participants from seven countries under the direction of Kurt Lueders (vice-president of the Cavaillé-Coll Society) and the organisation of ORGANpromotion.

Starting in Paris, the route ran to Rouen, Elbeuf, Caen, Bayeux, Trouville-sur-Mer, Long-sur-Somme, Saint-Omer, Douai, Bailleul, Epernay, Saint-Dizier, Pithiviers, Orleans, and return to Paris. Kurt Lueders accompanied the trip with introductory talks and technical details, sound demonstrations of the organs and short courses.

We saw the following organs: Saint-Quen in Rouen (IV/64), Elbeuf (Saint-Étienne II/22, I/8), Notre-Dame l’Assomption II/19), Caen (Saint-Étienne III/50), Bayeux (Cathédrale III/43, II/12 fP), Trouville-sur-Mer (Notre-Dame des Victories II/26, II/9), Long-sur Somme (St. Jean-Baptist II/19), Saint-Omer (Cathédrale IV/50), Douai (Saint-Pierre IV/70), Bailleul (Saint-Vaast III/39), Epernay (Notre-Dame III/34, St. Pierre-St. Paul III/40), Saint-Dizier (Notre-Dame III/37), Pithiviers (St. Salomon-St. Grégoire III/50), Orleans (Cathédrale: orgue-de-chœur II/16; grand orgue IV/61).

The trip offered insights into all periods of the Cavaillé-Coll workshop’s production, organs of all sizes from single-manual to two-manual choir organs up to the big four-manual organs. Supplementary brief excursions were included to his successors Charles Mutin and Victor Gonzales, and to the Baroque organ of the Cistercian Monastery at Valloires as an “Homage to Jehan Alain.” The organbuilders among the participants often had the opportunity to study the organs from the inside.

The high point of the trip was a public recital given by the participants, at the invitation of the Community of Long-sur-Somme together with the Cavaillé-Coll Society. There was also a formal reception.

Next year, from July 8 to 15, 2012, there will be the “Tour de France South:—from Toulouse to Avignon, Marseille, Bordeaux to Lyon.

GYULA KORMOS, BUDAPEST

New Music Commission



LEONARDO CIAMPA

DR. ROBERT M. RANDOLPH, chaplain to the Institute at MIT, has commissioned Leonardo Ciampa (Artistic Director of MIT’s organ concerts) to compose two significant organ works. The *MIT Organ Book* will contain 25 short works, based on recognizable tunes from a myriad of religious traditions, as well as some secular works of an inspirational nature. According to Chaplain Randolph, “The book will be of great use, not only at the services in our Chapel, but also at functions in churches, chapels, and schools throughout the country. We wish to show that the pipe organ is as relevant and necessary to our spiritual lives as ever before, and we believe that this volume will take us one step forward in the realization of that wish.” The second commission, the *Kresge Organ Symphony*, was also the brainchild of Chaplain Randolph. “The large, 1955 Holtkamp organ in Kresge Auditorium is an instrument that certainly has a voice. I wondered: what is its voice? What would that voice sound like, and if it were to speak, what would it say? I commissioned Mr. Ciampa to answer those questions in the form of a grand organ symphony. This majestic work will comprise four movements and, I do not doubt, will be a significant addition to the culture here at MIT and to the culture of the organ world as a whole.” In the fall of 2012, Ciampa will premier the *Kresge Organ Symphony* in a public concert in Kresge.

MIT has two 1955 Holtkamps, the aforementioned instrument in Kresge and a smaller instrument in the Chapel. Until recently, both instruments were rarely heard. Seeking to change that, in 2009 Chaplain Randolph hired Leonardo Ciampa to organize concerts on both instruments, as well as to play for the newly instituted Tuesday morning gatherings. According to Randolph, “The organs have been heard more in these three years than they were heard in the thirty years previous.”

For further information, contact:

Christina English, Administrative Assistant to

MIT Religious Life

Robert M. Randolph, Chaplain to the Institute

617-253-7707

cenglish@mit.edu



THE INSTRUMENT in the Turf & Field Club Organ Room has been identified by Durward R. Center and Brian Shaw as an Imhof & Mukle orchestrion built in Vöhrenbach, Germany, and installed in the Jockey Club in New York City. An image of a 1907 watercolor drawing from an original prospectus for the instrument appears on page 467 of Q. David Bowers's *Encyclopedia of Automatic Musical Instruments* (Vestal, N.Y.: The Vestal Press, 1972).

Yet where was it? The city's boroughs and many of its neighboring counties had both Jockey Clubs and Turf & Field Clubs. New York's original Turf & Field Club first met in a turreted Tudor-Gothic mansion, located in what is today Belmont, built for Henry Fletcher Godfrey, Esq., to the plans of noted society architects Walker & Gillette. The mansion was later sold to sportsman, socialite, attorney, and Skull and Bonesman William deForest Manice (b. 1889) before it was eventually purchased by the club in

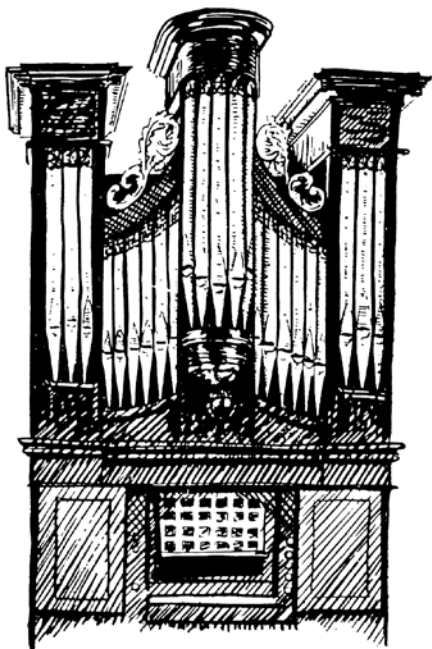
1902, five years before the date of the instrument.

That club became The Jockey Club, but the Belmont house was eventually razed for the redevelopment of Belmont Raceway. While printed evidence confirms the Jockey Club as the client for this monstrous instrument, it is unknown whether it was in their presumed Manhattan building or the lavish home at the race track. Certainly, the floor plans of the neo-Tudor mansion in Belmont, known as "Oatlands," do not suggest a place for the instrument, although the room may have been completely altered to its Victorian décor as shown in the illustration. At over 30 feet wide, with room to spare, the self-playing organ was wider than a standard New York City building lot. Although Manhattan's 21 Club is most often misidentified as The Jockey Club because of the prominent jockey statues adorning its porch and staircase, it was never the club house; the former speakeasy could not have accommodated the orchestrion.

Orchestriongeschäft Imhof und Mukle was founded by musical clock makers Daniel Imhof and Leopold Mukel, and appears to have been set up in London in 1852. When they took over M. Welte & Söhne's Vöhrenbach factory buildings in 1874 they progressed to building larger, more adventurous orchestrions than before. This may explain some of the noticeable similarities between Imhof & Mukle's instruments and those of Welte. Their prestigious clientele was tended to by two centers of operation, building orchestrions in Germany but trading from their sales rooms on Oxford Street. They would later enter the gramophone business in the 20th century.

Among their large and prizewinning orchestrions were those built for the Blackpool Aquarium (1879), Berlin's *Grosse Welttheater und Panorama* (1889), and the Parisian *Exposition Universelle* (1900), an electrically-operated orchestrion that featured rotating discs of *verre églomisé* depicting Niagara Falls. The firm's most exotic orchestrion, sporting a minaret and animated figures playing trumpets, was built for a client some documents identify as "the Sultan of Constantinople," almost certainly referring to the ruler of the Ottoman Empire.

The fate of the enormous Jockey Club orchestrion is at present unknown. Imhof & Mukle instruments survive in restored condition in private collections and museums worldwide. They are sumptuously made and beautifully voiced, with elegantly mellow tuned percussions and meticulously made exotic pipe forms. The finest large orchestrions, fully restored, fetch a hammer price deep into six figures at auction rooms.



In The Tracker *50 Years Ago*

SCOT L. HUNTINGTON

VOLUME VI, NUMBER 2, JANUARY, 1961

THE COVER ARTICLE by Robert J. Reich was titled “FIRE!” A quarter century before, lightning struck the tower of the Congregational Church in Orwell, Vermont, home of the particularly splendid one-manual 1865 E. & G.G. Hook organ, Opus 358. The cry of fire brought out the townspeople of this close-knit picturesque village who organized a bucket brigade to pass water up the narrow stairs to the bell tower to quell the fire—the empty buckets were then tumbled down the roof for refilling. This quick action confined the fire to its place of origin and saved this elegant building and its magnificent organ from certain destruction. The charred timbers in the bell tower remain a visible reminder of the narrow escape. The previous summer, in August 1961, the Andover Organ Company completed renovating the organ, which was a model of conservative restoration at this early time, and the article described the renovation, including the scaling documentation for the metal pipework, and extolled the tonal virtues of this surprisingly powerful organ of only ten ranks. This organ continues to astound all who hear it today with the power and brilliance of its ensemble. During this period immediately following the Civil War, the Hook firm produced organs of two qualities—one gentle, evoking the firm’s characteristic work from the previous decade, and the other pointing in a new tonal direction that increasingly characterized the firm’s work from this point onwards. The author suggested the title of the article could just as easily refer to the organ’s character as to the narrowly averted disaster.

In another feature article, the virtues were extolled of the landmark new tracker organ dedicated in October 1961 built

by the Andover company for Mount Calvary Church in Baltimore under the direction of Charles Fisk. The church’s organist, Arthur Howes, soon to become famous for his landmark tours to the great Baroque organs of Europe, was the visionary behind this monumental project—the largest mechanical action organ built by a United States firm in modern times. Dirk Flentrop served as a technical adviser (but later was known to say he had little to do with the project as he had total confidence in Fisk and the Andover company to produce an instrument of the highest quality) and his firm supplied two ranks of pipes for the project, along with the company’s elegant ebony drawknobs. Two ranks of pipes were built in the Andover shop, two ranks came from Rieger in Austria, two ranks from Muhleisen in Strasbourg, and the balance came from Jacques Stinkens in Holland. The organ was dedicated in a celebratory series of concerts by Howes, Donald Mackey from Montreal, Piet Kee (organist of the famed Laurenskerk in Alkmaar, Holland), and Heinz Wunderlich (organist of Arp Schnitger’s largest instrument at the Jacobikirche in Hamburg, Germany). The organ still stands as a remarkable testament to American organbuilding of the Baroque-revival period, and last year a series of events celebrated the organ’s enduring legacy.

An announcement was made of plans for the Society’s upcoming seventh annual convention to be held in Skaneateles, New York, on the edge of the Finger Lakes region (July, 1962). In a way, that is somehow fitting and the closing of a circle: we have plans to revisit this area in 2014 for a similar event, visiting many of the same instruments first seen in 1962.

The news column included a short oddity from Minneapolis, with a December dateline, describing the stealing of a \$2,500 pipe organ from the new St. Timothy's Lutheran Church in Columbia Heights. Certainly, there must have been more to that story.

Ken Simmons briefly described a particularly impressive organ built in 1892 by Frank Roosevelt that once graced the Temple Keneseth Israel in Philadelphia (Opus 528), with information he gleaned from an original dedication program. The organ had three manuals and 41 stops, 33 of which were under expression, tubular-pneumatic action, and a completely adjustable combination action. Tonally, the organ was unusually complete, and must have been the last word in organbuilding for its day.

Alan Laufman described the relocation of a small instrument to its fourth home, the Federated Church in Putney, Vermont (originally the building was the home of the Congregationalists, and the organ replaced an Estey reed organ). For those outside New England and unfamiliar with what a Federated Church might be, it is the merging of several congregations no longer large enough to afford separate meeting houses, and in this case was the combining the of Congregational, Baptist, and Methodist groups. The one-manual, six-rank organ is attributed to Henry Erben, ca. 1868, although it bears the nameplate of its rebuilder, "Wm. F. Smith, Yonkers, N.Y." The organ's original location remains unknown, but it was rebuilt by Smith for St. Peter's R.C. Church in North Walpole, N.H., ca. 1910, and subsequently moved in 1934 to St. Joseph's Church in Hinsdale, N.H., where it was replaced

with an imitation instrument, prompting its being donated to the church in nearby Putney. It is now available again.

The issue concluded with a humorous account of "organ pumping in the good old days," and in particular, the 80-year run of the Amalgamated Pumpers Association of the village church in Bedbug Hollow, Pennsylvania, as excerpted from the town's weekly journal, *The Hollow Bugle*.

The minutes of the December 1961 national council meeting held at the Harvard Club in New York, were brief, noting in particular the tastiness of the hot snacks that had been provided. The most notable business was the notification that membership had passed 200 for the first time in our history. Bob Roche was appointed the official recordings supervisor, and a committee consisting of Barbara Owen, Albert Robinson, and Alan Laufman was appointed to study the feasibility of forming regional chapters of the OHS. The record review column noted the issue of a landmark three-disk album by Melville Smith playing de Grigny's *Livre d'Orgue* on the Andreas Silbermann organ at Marmoutier, Alsace, which had just been awarded the prestigious Grand Prix du Disque. Smith had a profound effect on a number of performers and organbuilders who were soon to become influential in their own right, including Charles Fisk and Frank Taylor. Smith's passion for French music and his quest for authenticity in approach, combined with the sensitivity of his stylish performances, brought the beauty and elegance inherent in French-Classical organ music and organbuilding out of the depths of mystery to appreciative fresh ears. This set remains to this day one of the most highly prized of all collectible organ recordings.



A CALL FOR NOMINATIONS FOR THE 2012 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 2011–2012.

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, 2012. Nomination forms may be found on the OHS website.

www.organsociety.org

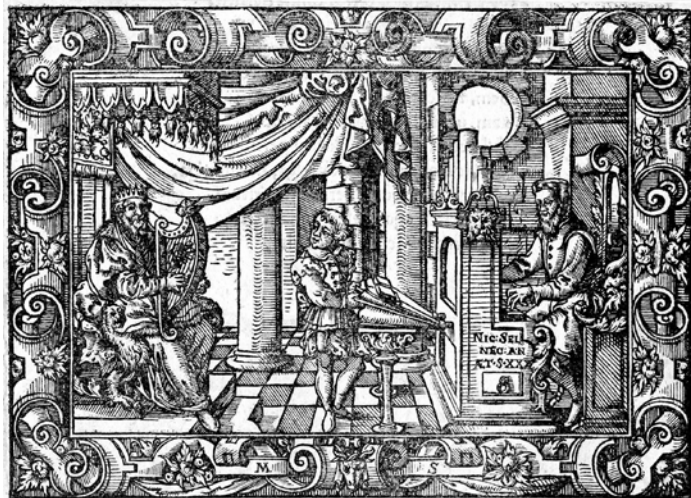
Nicolaus Selnecker Organist, Composer, Theologian

NICOLAUS SELNECKER (1530–1592) was born during the infancy of the German Protestant Revolution, and as a young man was caught up in the struggle to define the revolution. In the years immediately following the death of Martin Luther (1483–1546), Protestant theologians differed on the correct interpretation of Luther's doctrine. The crypto-Calvinists, organized by Casper Peucer and Christoph Pezel, both students of Philipp Melancthon at the University of Wittenberg,¹ thought Lutherans should rid themselves of all remnants of Rome. Other students of Melancthon were known as Philippists, as they were disciples of their teacher who held an irenic position of both Catholicism and Calvinism. Eventually it was the centrist efforts of Martin Chemnitz, Nicolaus Selnecker, David Chytraeus and Jakob Andreae, all students of Melancthon except Andreae, that brought peace and unity to the followers of Luther with the publication of the *Formula of Concord* in 1577, Chemnitz and Selnecker being the primary authors.

Named for the patron saint of his birth date, Nicolaus Selnecker (also known as Selneccer and Selneccerus)² was born on December 6,

1530, at Hersbruck, near Nürnberg, although some sources cite his birth date as 1528 or 1532.³ In 1534, his family moved to Nürnberg, and at age 12, Selnecker became organist at the Kaiserburg Doppler Kapelle in that city.⁴ In 1549, he entered Wittenberg University to study law at the request of his father. Under the influence of Melancthon and with the approval of his father, Selnecker pursued a theological educa-

tion. In addition to participating in the disputes between orthodox Lutherans and other groups, he was appointed assistant court chaplain and director of the court's choir in Dresden, taught theology at the University of Jena, and later taught at the University of Leipzig. In 1574, while retaining his post at the latter, he was appointed pastor of Thomaskirche where he founded the famous Thomanerchor that would be led by J.S. Bach 150 years later.



Title page of Selnecker's
Der gantze Psalter des königlichen Propheten Davids

Selnecker was also a successful author of hymn texts, a composer, and an organist; indeed, one of the few known contemporary images of his likeness shows him seated at a small organ. He was one of the most prolific writers of his era, and is credited with publishing over 150 monographs, over 200 hymn texts and metrical psalms, and about 130 hymn tunes.⁵

The engraving of Selnecker seated at an organ is a recent acquisition added to the Archives' collection of portraits, drawings, sculpture, and photographs. The woodcut of Selnecker at the organ appears on the title page of his *Der gantze Psalter des königlichen Propheten Davids außgelegt und in drey Bücher getheylt* [*The Whole Psalter of the Royal Prophet David, explained and divided into three books*], published by Christoff Heußler as one volume in 1565. An inscription on the bass-end of the organ case identifies the organist-author and his age of 30 years: NIC[OLAUS] SELNEC[KER] AN[NO] Æ[TAT] S[UÆ] XXX. The artist shows Selnecker playing the organ as a boy pumping it turns his head towards King David and his harp. Beneath the engraving of Selnecker on the title page, but not shown in the Archives' acquisition, one sentence describes the artist's intent: "Selneccre pia sic uultus mente ferebas, Daudicæ iungens organa pulcra lyra" (With a pious mind

SELNECKER WORKS IN COMMON USE

HYMN TEXTS

Ach bleib bei uns, Herr Jesu Christ
Christus der wahre Gottes Sohn
Hilf, Herr, mein Gott, in dieser Noth
Laß mich dein sein und bleiben
O Herre Gott, in meiner Noth
Wir danken dir, Herr Jesu Christ
Wir danken dir, o treuer Gott

HYMN TUNES

Nun laß uns Gott dem Herren

1. Robert Kolb, "Luther's function in an age of confessionalization," *The Cambridge Companion to Martin Luther*, Donald K. McKim, ed. (Cambridge: Cambridge University Press, 2003), 225.

2. Walter Blankenburg, "Selnecker," *Die Musik in Geschichte und Gegenwart*, XII, Friedrich Blume, ed. (Kassel: Bärenreiter Verlag, 1965), 490.

3. Adolph Spaeth, "Selnecker," *The Lutheran Cyclopedia* (New York: Charles Scribner's Sons, 1899), 438.

4. Walter E. Buzin, "Selnecker, Nikolaus," *The Encyclopedia of the Lutheran Church*, III (Minneapolis: Augsburg Publishing House, 1965), 2155.

5. Guido Fuchs, "Selnecker, Nikolaus," *Die Musik in Geschichte und Gegenwart*, XV, Ludwig Finscher, ed. (Kassel: Bärenreiter Verlag, 2006), 562.

you have depicted these two faces, and have joined Selnecker's organ with David's harp).

The artist is Melchior Schwarzenberg, who also engraved the illustrations in Luther's vernacular translation of the Bible, 1534.⁶ In the border of the Selnecker woodcut, the letters "M" and "S" identify Schwarzenberg. He is known to have used several monograms to sign his work, and that on the Selnecker print is one of his least ornate.⁷

6. L. Franklin Gruber, "The Wittenberg Originals of the Luther Bible," *The Papers of the Bibliographical Society of America*, XII, 1–2 (January–April 1918), 31–32.

7. Karl Michael Wiechmann, "Die mecklenburgischen Formschnneider des sechszehnten Jahrhunderts Zusammenfassung: Melchoir Schwarzenberg," *Jahrbücher des Verein für Mecklenburgische Geschichte und Altertumskunde*, XXIII (Schwerin: Bärensprung, 1858), 102–4.

The acquisition of this splendid sixteenth-century woodcut portrait of Nicolaus Selnecker represents a continuing commitment of the Organ Historical Society to maintain and strengthen its investment in the American Organ Archives, the most comprehensive research library in the world devoted to the pipe organ.



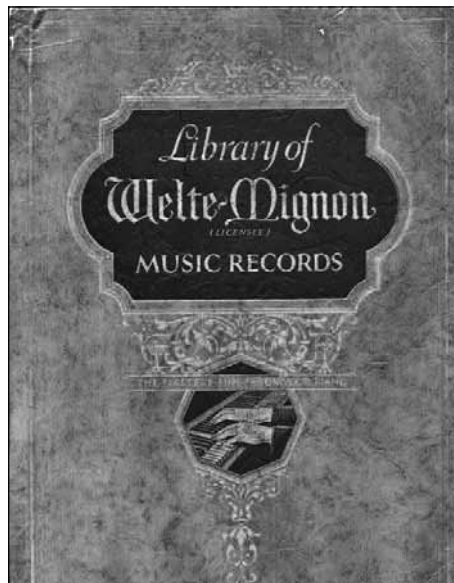
Known monograms of Melchior Schwarzenberg

Recent Acquisitions

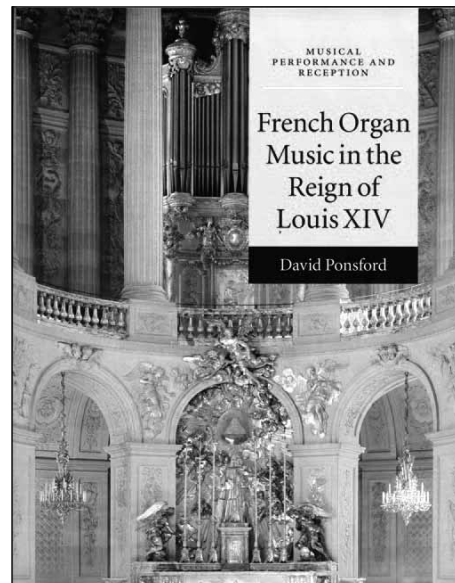


***Die Orgeln der Klosterkirche Muri.* Dieter Meier. Baden: Verlag für Kultur und Geschichte. 2010.**

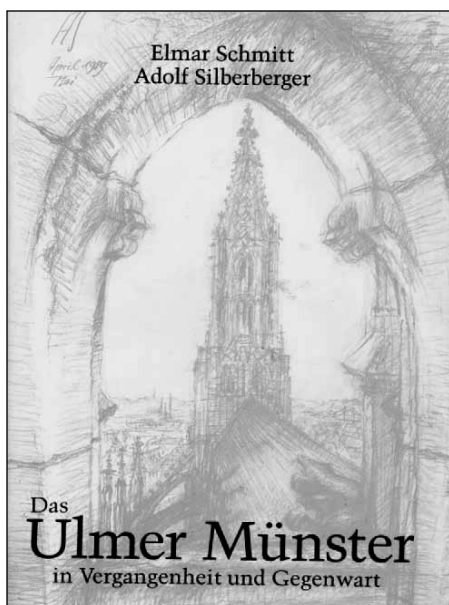
Dieter Meier was born in Muri, Switzerland, and was Professor of Physics for 30 years. His study of the organs at the Benedictine Abbey in his hometown has been a lifetime venture. This book is beautifully illustrated and contains tables of pipe scales and other technical information.



***Library of Welte-Mignon Music Records.* In 1927, Welte-Mignon produced a 323-page index of piano rolls. The book is divided into eight sections that include artists' list, composers' list, accompaniment records, and the unusual comparison record in which Chopin's Nocturne in F-Major was recorded by four different artists—Pugno, Busoni, Scharwenka, and Saint-Saëns—showing differences of interpretation.**



***French Organ Music in the Reign of Louis XIV.* David Ponsford. New York: Cambridge University Press. 2011.** David Ponsford, who teaches at both Bristol and Cardiff Universities, has written a book that surely will become the definitive text on the performance of French organ music written during the second half of the 17th century to the first half of the 18th.

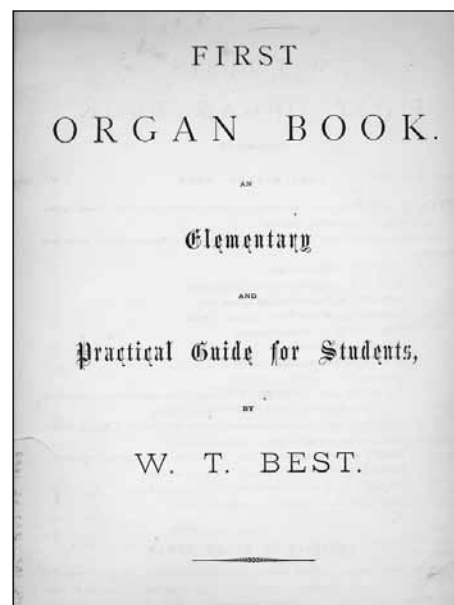


***Das Ulmer Münster in Vergangenheit und Gegenwart.* Elmar Schmitt and Adolf Silberberger. Weissenhorn: Anton H. Konrad Verlag. 1989.**

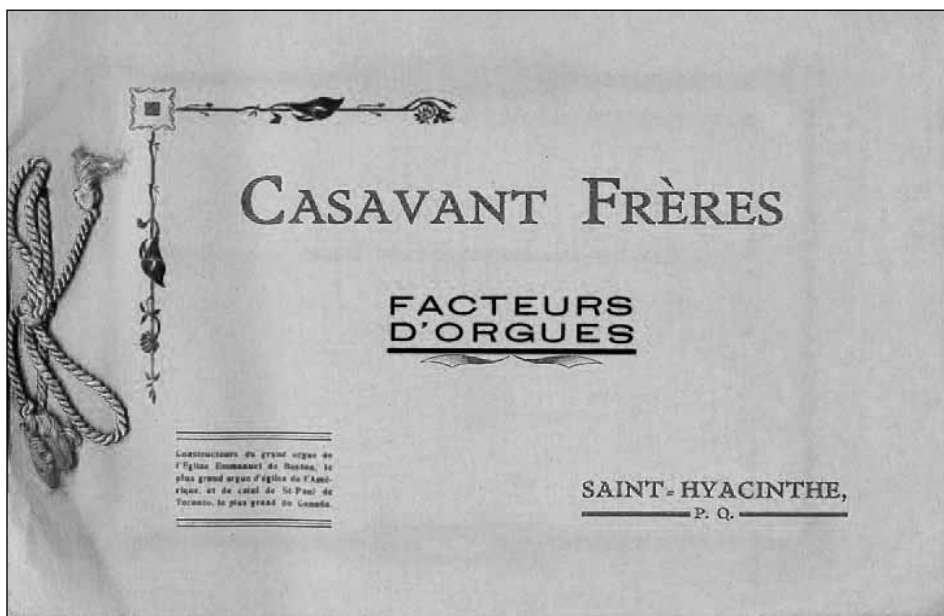
The Ulm Cathedral, Past and Present has been added to the Archives' extensive collection of books on church architecture. It is abundantly illustrated with graphite and pen-and-ink drawings.



***The Aeolian Pipe-Organ.* The Aeolian Co. was not adverse to spending lavishly on advertising. In 1902, the company published a book bound in suede leather. In the book's proem, the reader learns that "The following pages, which treat briefly on the nature and capabilities of the properly appointed AEOLIAN PIPE-ORGAN, are commended to the attention of every one interested in music and in the development of true musical knowledge and taste."**



***First Organ Book.* W.T. Best. London: Boosey & Co. 1883.** William Thomas Best (1826–1897) was one of Britain's greatest organists of the 19th century. From 1855 to 1897, he was organist at St. George's Hall, Liverpool, where he became famous for his Saturday recital series. While in poor condition, his *First Organ Book* of 1883 is among the rarest in the Archives' collection of organ methods.



Liste Complete des Orgues Construites par Casavant Frères. Organ opus lists are essential research documents for the study of the instrument's history. The Archives contains about forty opus lists representing the work of thirty American and European organbuilders. This Casavant list of 1936 gives basic details of organs 1 through 1535. The booklet is tastefully bound with a baby-blue cord.

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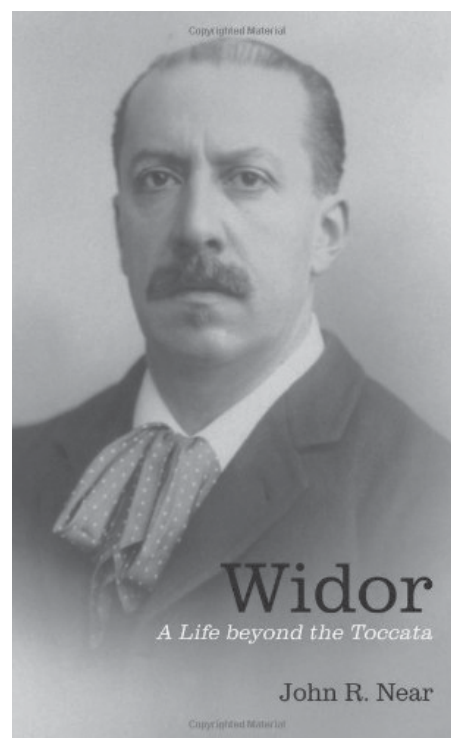
Widor, A Life Beyond the Toccata. John R. Near. Rochester: University of Rochester Press, 2011. xxii, 588 pp. ISBN 9781581463690. Available from www.ohscatalog.org, \$85. "It is impossible to judge the work of an artist without first carefully inquiring about the ideals, tendencies, and spiritual conditions of the generation immediately preceding that of the artist in question."—Charles-Marie Widor. A century later, John Near evokes and applies that same wise principle to study its author. The consummate artist, the refined composer, and the proverbial intellectual are all revealed to us in John Near's *Widor: A Life Beyond the Toccata*.

Born while Felix Mendelssohn still walked the earth, acquainted with Franz Liszt, and dead 25 years after the premiere of Schoenberg's *Pierrot Lunaire* and a month after Philip Glass's birth, Widor enjoyed a long and active career spanning 80 years. Omnipotent sorcerer at the Saint-Sulpice organ for 64 years, the darling of the Parisian elite, personal friend of European nobility, a man of culture, erudite conversationalist beloved by the crème de la crème, international ambassador of the arts, Widor held every honour in France and numerous official distinctions abroad, knew every prominent musician in Paris and elsewhere, wrote extensive academically-respected articles, books, and papers, and composed a tremendous wealth of works.

Henry Eymieu wrote, "Ch.-M. Widor creates art for the sake of art, without guilty concessions to the public; he is not attached to any school or group; he is himself, and that is the highest praise for an artist." But the true artist's contentment comes at a price: years before his death Widor's œuvre went down the road to oblivion. Recklessly criticized for being out of step with modern taste,

his restrained style, at times severely classical and always musically well-behaved, no longer spoke to an audience who saw less and less in the arts the divine road to harmony. No one spoke of his music composed for the ballet *La Korrigane*, performed 138 times at the Paris Opera, nor of his late chamber music (opuses 66, 68, 69 and 70), veritable masterpieces in the genre. His *Suite Latine*, Op. 86, and *Trois Nouvelles Pièces*, Op. 87, so subtle in their introspectiveness and quiet radiance, were regarded as offensively old fashioned, whereas his *Symphonie Romane*, Op. 73, heralded Tournemire's Gregorian frescoes and his Seventh Symphony raised the cyclic form for the organ to Wagnerian proportions. Those few who did not openly despise him claimed to know of him just because of *that* piece, systematically removed from its five-movement context and ruined by merciless virtuosity deprived of musical sense.

From its title, John Near's book is an invitation to overcome the wow-factor, resurrecting Widor in all his facets with an astounding level of detail based on solid academic foundations. A man of such complexity could not be brought to life on a few pages: there are over 588 of them printed in small type, with extensive notes compiled at the end and photographs in the centre of the volume (frequent page-flipping back and forth is requisite). Near's primary unpublished source of information is Widor's own *Souvenirs Autobiographiques*, a manuscript dictated by the maître between 1934 and 1935 in the possession of Widor's grandniece who lived near Lyon, when Near located it 50 years later. As one would expect from a document with recollections of a nonagenarian, the manuscript first had to undergo careful revision before being thoroughly complemented by 30 years of research,



all distilled and matured to perfection for this long-awaited publication.

Beyond the Toccata there is a whole world to be discovered, a universe of depth and not just dazzle, an era whose cultural sea-change and artistic vibrancy provided the creative platform for the birth of the Organ Symphony and the foundations of an educational movement of deep and long-lasting impact. You—just as I—may find the full-length reproduction of certain letters excessive and wish instead to see more of the unpublished pictures of Widor revealing that spontaneity only captured by the unseen lens, with his well-known pathos of martial resolution, regal care, pensive melancholy, spiritual tranquillity, and acute intelligence. Musical analysis has been the subject of Near's other publications and is not the main topic here. Widor has been revealed to us in this definitive publication; now it is time for musicians (and certainly not only organists) to study and play his works.

CDs

harmOrgan, Sigmund Groven, harmonica, and Iver Kleive, organ. 2L-077-SABD. www.2l.no, 1 super audio CD disc, 1 Blu-ray disc. When you organists are exhausted after a busy Christmas or Easter season and wonder whether you'll ever be able to listen to organ music with pleasure again, this production might be just the thing to refresh your ears and spirit. The combination of a beautiful Swiss organ with crystalline sounds in a reverberant Norwegian church and the warm, human burr of a harmonica is enchanting. Sigmund Groven is a world renowned classical harmonica artist and he exploits the full range, which is considerable, of his instrument in this performance. I've reviewed Iver Kleive before. He was the organist for music from the unusual Norwegian movie *deUSYNLIGE*. There his music was limited to what was useful to the plot of the movie, which was rather narrow in range. Here we have a much richer exploration of his playing and arranging talents. The Kuhn organ in the Uranienborg (suburb of Oslo) Church is mostly new; it resides in the case of, and contains a

few ranks from, the August Nilsen organ of 1883. Nilsen (1845–1885) was a Norwegian organbuilder; his organ in the Uranienborg was largely intact and an important historic instrument of the country, but the church officials destroyed any chance to preserve it. Nevertheless the new organ has rich sounds and is ably exploited in this recording.

The program includes Bach's E-flat Flute Sonata (BWV 1031) and the Siciliana and Giga from Handel's Recorder Sonata in F Major, HWV 369. The remainder of the disc is devoted to various individual pieces, many based on Norwegian folk songs or hymns. The disc is mostly rather "easy-listening," although this is not to say that most of it doesn't warrant one's full attention. I can easily imagine those who can tolerate "background" music (I cannot) playing this at a party. There is one selection, however, that would not work very well. Kleive's solo offering of his *Toccata on Store Gud, vi lover deg*, strikes me as being little more than off-the-shelf toccata figuration repeated ad infinitum with occasional bits of the melody bumbling about in the Pedal. Except for this, I found everything on the disc delightful. Alas I do not possess Blu-ray technology so I can't comment on how that disc works.

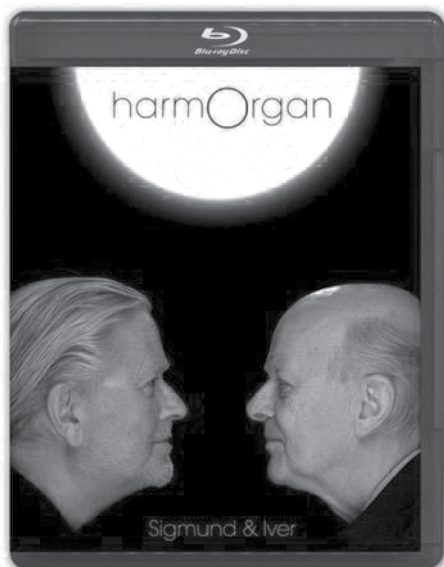
La musique d'orgue italienne, Vol. XII, Bossi, Manari, Domenico Severin at the great organ of the Cathedral of Messina, Sicily. Syrius SYR 141395, 2 discs: one in normal CD stereo, the other in 5-channel stereo requiring special equipment to play. "And now for something completely different!" Here is 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 that 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 here by his Opus 140, *Momenti Francescani* (Franciscan Moments) in three parts, *Fervore* (Ardor), *Coloquio con le Rondini* (Dialogue with the Swallows), and *Beatitudine* (Blessedness).

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 Masari.

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 name suggests both Italian and French stock. He has diplomas from the Benedetto Marcello Conservatory in Venice and is the titular organist at Saint-Étienne 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.

Espacios, organ works of Jürgen Essl performed by Markus Eichenlaub, and improvisations performed by Jürgen Essl, on the Bosch/Grenzing organ in San Francesc, Palma, Majorca. CD ORGANpromotion OP8008. This CD has a fascinating design. Various works composed by Jürgen Essl are performed by Markus Eichenlaub, but interspersed between them are improvisations performed by the composer himself. These reveal that he is a brilliant organist and one wonders why he didn’t also perform his written works. But the performances by Eichenlaub are so compelling that one can’t really complain.



In 1967, on my way to a Fulbright year in Vienna, the ship stopped for a few hours in Palma, Majorca, and I got a glimpse of the 1772 organ case by Jordi Bosch. I was sorry not to be able to play or hear it but perhaps there was nothing functioning then because, with the exception of the case, facade pipes, and a battery of horizontal reeds, the organ heard on this CD is a new one built in 2008 by the Barcelona organbuilder Gerhard Grenzing. It is a rather comprehensive instrument of three manuals. The *Organo Major*, or Great, seems to show signs of classic Spanish design, although the 8' Harmonic Flute would be foreign to that concept. The rich collection of reeds, both a vertical chorus of 16' and

8' inside the case, and a variety of horizontal registers, mostly divided into bass and treble registers, is definitely of Iberian provenance. The *Cadireta*, or (Rück) Positiv seems somewhat North German in design although many of the stop names are (perhaps) Catalan, including a Bordó, Flautat, Cara, and Tapadet. The *Orgue Expressif*, or Swell, appears French Romantically inspired, and the Pedal is well supplied with stops to fit all these influences. The organ has a light, clear effect that is very attractive in its acoustical environment.

The music of Essl is wondrously varied. His harmonic language is definitely modern but also quite tonal. I'm especially impressed with his rhythmic sense, both in the composed and improvised works. The CD opens with his Toccata of 1988 followed by the first improvisation, *Espacios 1*. This word means, of course, “spaces,” and is no doubt inspired by the acoustics of San Francesc. *5 Momentaufnahmen*, which might be translated as “5 brief selections,” are variously charming and curious, and are all quite short. Another *Espacios* leads to a *Triptychon* of 1991 with “the Compassionate Father,” “the Son, Light of the World,” and “Comforter, Holy Ghost.” *Espacios 3* is sub-titled “Jordi’s Batalla” and gives us an exciting excursion through the reed ensembles. *Dialogue* of 1996 features first a *Capriccio sopra la serenita* that evokes classic Italian organ music. *Récit de Tierce* combines ideas of Couperin with those of Essl in a very compelling way. A *Chaconne on Veni Creator* forms the third section of this work, and is followed by *Espacios 4*, which has an intense Arabic flavor, quite at home in this Iberian setting. *Einst* is an excerpt from an oratorio composed in 2000 and has some lovely flute colors. The final *Espacios* is especially haunting and one of my favorites on the disc. The closing work is a wickedly clever impression of a piece you will recog-

nize. It's called *Demoltokata*. I'll let you translate this one!

I thoroughly enjoyed this unusual CD and think you will too.

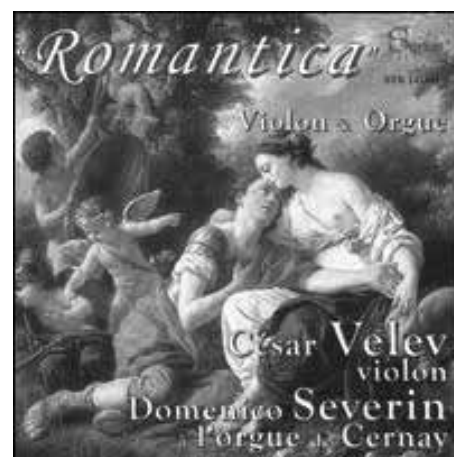
Recordings by Pierre Bardon on the Great Organ of the Basilica of the Royal Convent in Saint-Maximin, France. Gaspard Corrette, *Messe du 8e Ton* and Jehan Titelouze, *Ave Maris Stella*, with Les Sœurs moniales dominicaines de Saint-Maximin, Syrius SYR141388. François Couperin le Grand, *Messe des Paroisses & Convents*, with Ensemble Vox Cantoris, Syrius SYR141416. J.S. Bach, *Orgelbüchlein*, Syrius SYR141436. *Préludes & Fantaisies de Chorals* by Scheidemann, Reincken, Lübeck, Bruhns, and Buxtehude, Syrius141427. I recently had the rare good fortune of hearing Pierre Bardon, titular organist at Saint-Maximin, playing on the 1860 Hook organ in Bangor, Maine. I was given for review a number of CDs he has made on the famous organ built by Brother Isnard of Tarascon in 1772. Twenty years after the completion of the organ, the basilica was occupied by revolutionaries but the organ was spared because the organist played the *Marseillaise* to entertain the interlopers. Restorative work was begun in 1955 by Pierre Chéron, and this was the state of the instrument when I first heard its glories in an LP recording by Michel Chapuis of the two Masses by Couperin on RCA Victrola VICCS-6018. This recording won the Grand Prix du Disque in 1967. A later recording made in 1970 features counter-tenors Alfred Deller and Philip Todd singing Couperin's beautiful *Leçons de Ténèbres* with Chapuis at the Saint-Maximin organ and Raphaël Penulli on cello. It was primarily because I treasured the sounds heard on these recordings that I traveled to Bangor to hear Monsieur Bardon.

The Saint-Maximin instrument is, quite simply, one of the great organs of the world, and is especially important for its overwhelmingly French Classic style. Therefore, I was particularly interested in hearing Bardon's recordings of Corette, Couperin, and Titelouze because of this organ being such an appropriate vehicle for this music. But I was taken aback by how well it also performs Bach and a raft of north German composers. Aside from its simply ravishingly beautiful tone, it is able, unlike most French Classic organs, to play Bach and other German organ music because of its unusual *Résonance* manual. This division contains 16', 8', and 4' stops of both flue and reed types, and is permanently coupled to the pedalboard, thus providing essentially all the timbres and pitches needed for 18th-century Germanic organ music.

The two discs devoted to French music have the added bonus of sung plainchant alternating with the organ pieces. This puts the organ music into the context for which it was composed. The *Orgelbüchlein* recording includes Bardon's playing of the chorale before each chorale prelude.

I especially recommend the two French discs, but if you are enamored of the sound of this wonderful organ, you'll want the other two discs as well. Bardon's playing is exemplary and does full justice to the music. He also plays the flute and the sensitivity and variety of his keyboard articulation undoubtedly derives in part from his flute playing.

Romantica, Violon et Orgue, César Velez, violin, and Domenico Severin, organ; Syrius SYR 141441. If you, like me, are a fan of the wonderful violin and organ recordings of the Murray/Lohuis Duo on Raven Recordings, I think you will enjoy this offering from France. Bulgarian violinist Velez teams up with Italian organist Severin on a French organ of



the 1920s. I previously reviewed Severin performing on an immense Sicilian organ. He's equally at home in this set-up, collaborating with a violinist in some beautiful Romantic works. The disc opens with the same work with whichh Murray/Lohuis open their first CD, Rheinberger's Overture from *Sechs Stücke*, Op. 150, No. 6.

The fourth cut on the Velez/Severin recording is a richly textured adaptation of the famous Adagietto from Mahler's 5th Symphony. Other composers represented include Reger, Bossi, Karg-Elert, and Ravanetto.

The organ apparently was built by J. Rinckenbach in 1927–28, and restored by M. Gaillard in 1997–98. Cernay is in Alsace and, judging from his name, Rinckenbach probably is Alsatian as well. I found nothing on Google except a photo of the elaborate neo-Gothic case. The CD booklet provides a photo of only a portion of the case. The organ probably has tubular or electropneumatic action. A shot of the three-manual console shows tilting tablets in side terraces for stop controls and pistons between the manuals. The stoplist is clearly in a post-Cavaillé-Coll style. Curiously there is no mixture on the Grand-Orgue but the Positif expressif contains a *Plein jeu*. The sound of the instrument on the CD is rich and warm and blends well with the violin.

The performances are stirringly Romantic. You will enjoy this CD.

Orgelmusik auf der Woehl-Organ der Friedenskirche Potsdam-Sanssouci, Matthias Jacob, organist, Thoroton CD CTH 25 66. Just a brief stroll from Frederick the Great's Sans Souci Palace in Potsdam is the Peace Church, completed in 1848. In the rear gallery, cleverly arranged as a triumphal arch around a rose window, is the organ by Gottlieb Heise (1785–1847), a master organbuilder in Potsdam, who started the instrument but died before completing it. Wilhelm Lang (1794–1858) and Ferdinand Dinse (1811–1889), both of Berlin, finished the organ. The court organbuilder Wilhelm Sauer (1831–1916) enlarged the organ in 1909 according to current tastes and provided pipes that obscured the window. Alexander Schuke (1870–1933) further modified the organ in 1930–31 in the spirit of the Organ Reform Movement. The present form of the organ was achieved in 2004 by Gerald Woehl (b. 1940) who is perhaps best known for his “Bach” organ in the Thomaskirche in Leipzig. However, the music of Bach was far from being the only consideration in designing what might be considered a German symphonic organ.

Woehl managed to fit what is now Potsdam's largest organ into the original case (plus some new, unobtrusive side towers for Pedal pipes) thereby once again exposing the rose window. The 52 registers comprise pipes from every phase of the organ's history, including many new ones. They represent tonal aesthetics of early German Romantic and French Symphonic, and exclude late-Romantic stops.

The organ has electric stop action and a modern combination system, but the key action, including a full complement of couplers—even sub- and superoctave—is mechanical. The second manual division is located under the rose window and has mechanically operated shutters on its roof. Thus its sound is reflected down to the listeners from the arch above it, making it in

effect an Oberwerk. The third manual, or Schwellwerk, has shutters bottom, sides, and top, operated electrically, and therefore has an unusually wide dynamic range. In addition to the two swell pedals, which operate in the direction we're used to in America,¹ there is a *Rollschweller*, the German version of a crescendo pedal, which Matthias Jacob uses to fine effect in several Reger passages.

Matthias Jacob became director of music at the Peace Church in 1981. He was born in Lübben, near Berlin, in 1948. He studied at the Academy of Church Music in Halle and later with Ewald Kooiman, Gaston Litaize, Piet Kee, Lionel Rogg, and Helmuth Rilling. In addition to a distinguished career as a conductor, he has concertized in Europe and the United States. Max Reger's compositions are a highlight of his repertory.

This CD opens with Reger's Toccata in D Minor, Op. 59 No. 5, and the Fugue in D Major, No. 6. They provide a vivid introduction to the power and crescendo potential of this organ, as well as demonstration of Jacob's commanding execution of this music. The Introduction and Passacaglia in D Minor offers a rich exploration of the organ's colors.

Olivier Messaien is represented by three selections from his 1939 *Les Corps glorieux*, I. “Subtilité des Corps glorieux,” IV. “Combat de la mort,” and VI. “Joie et clarté des Corps glorieux.” The organ shows its French abilities here, and Jacob's reading is finely detailed and deeply felt.

But Jacob returns to his countryman Max Reger for the two Fantasies on German Chorals, *Wie schön leuchtet uns der Morgenstern*, Op. 40, No. 1 and *Wachet auf, ruft uns die Stimme*, Op. 52,

1. Particularly, in the eastern part of Germany, swell pedals often work in reverse; pressing down closes the shutters. I was told that there they prefer to think of the swell pedal as a “brake pedal” rather than an “accelerator!”

No. 2. As the program notes remark, these works “evoke a sense of the might of Wilhelminian Germany.”

If you are a fan of the symphonic style of organ design, I think you'll find this CD very interesting. It is neither a copy of a Cavaillé-Coll nor an E.M. Skinner. Indeed, perhaps the only thing that could be attributed to Skinner is the presence of not one but two celestes, one in the Schwellwerk and one in the Oberwerk. The use of purely mechanical action, and that without a Barker lever, certainly puts it in a different category from American 20th-century organs as well as French 19th-century instruments. Yet the expressive qualities of this instrument do yeoman service to the music on this CD. I can attest from personal experience that it is a rewarding vehicle for Franck, Widor, and a transcription of Clara Schumann's piano music.

Matthias Jacob possesses the encompassing interpretive and executive powers to exploit the musical potentials of this fascinating instrument. Warmly recommended.

The Coming of the King, A Cantata for Advent and Christmas-tide, Kammerchor Passion, Soloists: Cassandra Hoffman, soprano; Anja Schumacher, alto; Philipp Neumann, tenor; Simon Robinson, baritone; Berthold Labuda, organist; Julia Mochalova, registrant; Matthias Schmelter, conductor. CD Heilig Kreuz-Passion. Some time ago I was asked by my friend Matthias Schmelter, the kantor and organist of the Kirchengemeinde Heilig Kreuz-Passion in Berlin-Kreuzberg, if I could suggest some American choral music to perform. His parish has two churches, Heilig Kreuz and the Passionkirche, and the former is the home of the now famous 1870 E. & G.G. Hook originally built for

the Unitarian Church in Woburn, Massachusetts. Some of the works I sent him were performed recently in a concert during the HookFest 2011 celebrating the tenth anniversary of the Hook organ in Berlin. But another was Dudley Buck's 1895 cantata for Advent and Christmas-tide, *The Coming of the King*.

Matthias was very impressed with this cantata and performed it with soloists, his Kammerchor Passion, and the Hook organ. It was so well-received that a CD was produced, recorded on August 19–20, 2011, and is now the subject of this review.

It may seem odd that we would have to wait for a German group to provide the first modern performance and recording of this cantata. But key to the success of the undertaking is the magnificent Berlin-Hook organ, which is capable of reproducing literally all of Dudley Buck's detailed registrations in the score. By coupling this with fine soloists, a choir with diction so perfect there is no need to follow the words in the CD booklet, and a vividly detailed interpretation under the direction of Matthias Schmelter, you have a definitive performance.

There are usually smirks on people's faces when the name of Dudley Buck comes up. I think this CD will put pause to that. This music is so rich and expressive of the text that I was simply swept away by it. Now I understand why Buck was so appreciated as a choral composer, particularly in England, during his lifetime. Granted, the music is operatic in style, but so is Verdi and no one smirks about him. Indeed, I find similarities in the two composers' effects.

The organ is handled in such a masterly fashion in Buck's score that one almost feels that there is a full orchestra of colors and textures. Even though the Kammerchor Passion is by no means a large ensemble, they have

amazing power and can hold their own with even the full glory of the Hook organ's *tuttis*. Berthold Labuda, the organist, and Julia Mochalova, his registrant, deserve great applause for a stunningly beautiful reading of Buck's score.

I don't need to tell you what a historic milestone this recording is. But I'm delighted to tell you that is also incredibly beautiful. Don't waste a moment to get a copy.

MUSIC

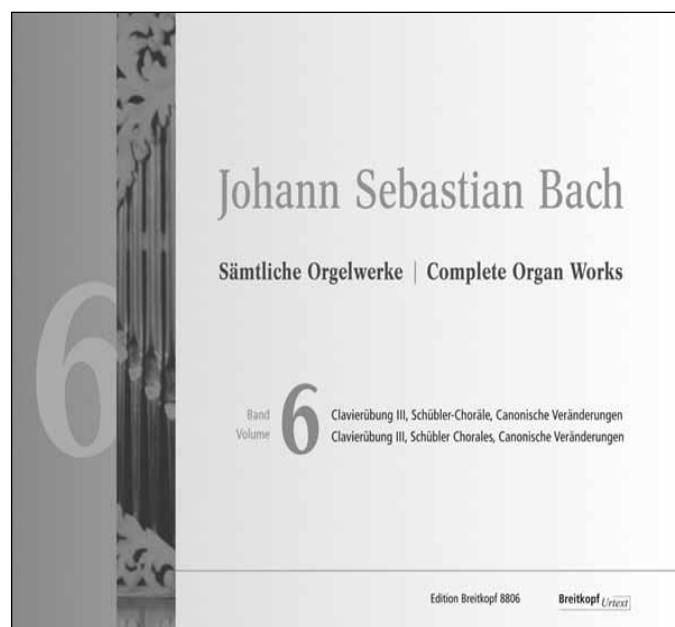
Bach, Johann Sebastian, *Sämtliche Orgelwerke, Band 5, Band 6; Breitkopf & Härtel*. Breitkopf & Härtel, the famous German music publishers, have recently issued Volumes 5 and 6 of a new complete edition of the organ works of J.S. Bach. Some of you doubtless have purchased the Bärenreiter edition in eleven volumes from OHS. I'm sure many of you also have complete copies of the the old Bach Gesellschaft edition, the Peters edition, the Widor/Schweitzer, and/or the Dupré. Meanwhile, the new, first American edition has just appeared in its Volume 8, reviewed by Barbara Owen in the Summer 2011 TRACKER. Obviously the two new versions present us with an embarrassment of riches.

I have not seen the new Wayne Leupold volume, so I can't compare it to the Breitkopf & Härtel. Nor am I enough of a Bach scholar to make any judgements of faithful adherence to the sources, etc. All I can say with assurance is that the B&H is a handsome

production with clear, easy to read printing. The page size is slightly larger than the Bärenreiter.

There is a nice color code on the covers that makes it easy to see which volume is which. (The unvarying blue of the Bärenreiter covers means that I have to pull the volumes out of the slip cover to find the one I want.) The introductory notes in each volume are in German and English. Volume 5 also includes a CD which contains additional material. The editorial board includes Werner Breig, Pieter Dirksen, and Einmar Emans. Apparently the volumes currently available can be purchased for €29.80 for Volume 5 and €22.80 for Volume 6, or one can subscribe to the entire series of ten volumes for 20% less than the final sale price.

If it were not for the new Leupold edition, I would consider this to be the ultimate new version of Bach's organ works, and in any case I'm sure it is an excellent one. Based on Owen's remark concerning the binding of the Leupold volume, I can report one superiority of the B&H. In the two volumes I received the pages open and lie nicely flat on the music rack.



Minutes of the National Council Meeting

*Monday and Tuesday,
February 15-16, 2010
Holiday Inn Crystal
City/National Airport,
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 Monday, February 15, 2010, at 2:22 p.m. A quorum of Council members was established. Present: Scot Huntington (President), Joseph McCabe (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), Dana Robinson (Councilor for Organizational Concerns), Randall Wagner (Councilor for Finance and Development), James Stark (Treasurer), and Daniel N. Colburn, II (Executive Director). Also present: Allen Langord.

The meeting opened during a previously convened meeting of the Organ Historical Society Publications Governing Board. Board members present, in addition to any above: Rollin Smith (Director of Publications), James Wallmann, Andrew Unsworth, Orpha Ochse, Len Levasseur, and Christopher Anderson.

The President distributed copies of books about to be published and available for sale, including works by Barbara Owen (*Music on the Green*), Henry A. Jones (*The Old Organist*), and John R. Watson (*Artifacts in Use*), and James Lewis (*Organs in the Land of Sunshine*).

Moved: Northway; second—Wagner, that excess inventories of convention publication and journal issues be placed under the control of the Publications Governing Board. Motion passed unanimously.

Moved: Northway; second—Wagner, that National Council ratify the reappointment of Christopher Anderson, Andrew Unsworth, and James Wallmann to a four-year term on the Publications Governing Board, expiring April 2014. Motion passed unanimously.

Discussion ensued regarding inclusion of regular columns for Chapter news, Citations, and the Archives in *The Tracker*.

Moved: Cook; second—Marks, that the Citations Committee will send regular reports to *The Tracker* for inclusion in each issue. Motion passed, one opposed (Schnurr), one abstained (Wagner).

Councilor Kinzey, a member of the Citations Committee, agreed to coordinate providing Citations reports to *The Tracker*.

The National Council requested the Archives Governing Board to furnish materials to the Director of Publications to facilitate the publication of a regular Archives column in the journal.

Discussion ensued between the Council and the Board regarding budget issues and the Society's publications, as well as the headquarters operations.

Moved: McCabe; second—Kinzey, that National Council create an *ad hoc* committee, chaired by James Cook, charged to conduct a review of the information technology system of the organization. Additional members will be selected at the pleasure of the Chair. Motion passed unanimously.

Councilor Northway left the meeting at 4:20 p.m. Councilor Wagner left the meeting at 4:30 p.m. The meeting recessed for the day at 5:09 p.m. The meeting reconvened on Tuesday, February 16, 2010, at 8:45 a.m. Present: Scot Huntington (President), Stephen Schnurr (Secretary), James Cook (Councilor for Education), Allen Kinzey (Councilor for Conventions), Christopher Marks (Councilor for Archives), Dana Robinson (Councilor for Organizational Concerns), Randall Wagner (Councilor for Finance and Development), Daniel Colburn

(Executive Director), and James Stark (Treasurer). Also present: Allen Langord. Absent: Joseph McCabe (Vice-President), Dennis Northway (Councilor for Research and Publications).

Approval of Minutes: Moved—Wagner; second—Kinzey, to approve minutes of the regular meeting of the National Council, held Friday, October 23, 2009, in Princeton, New Jersey, as circulated by the Secretary, and to be published at the Society's website. Motion passed unanimously.

Moved: Kinzey; second—Robinson, to approve minutes of the special meeting of the National Council, held Monday, January 4, 2010, by teleconference, as circulated by the Secretary, and to be published at the Society's website. Motion passed unanimously.

REPORTS

President's Report: Scot Huntington. Mr. Huntington has been concentrating his efforts on the committee to restructure the Society's administration as well as similar efforts for the Archives. He has consulted with Allen Langord and Jack Bethards. James Stark has resigned as Treasurer of the Society. The President has been working on several proposals to improve membership numbers and to reduce the recent decline of membership. A membership survey may be in order. Facing a deficit outlined in the Treasurer's report below, some budget cuts will need to be considered. Mr. Huntington called for long-range goal setting and planning, requesting that the Vice-President spearhead this effort. Jason McHale of the Richmond office has been given the task of advertising manager. He has completed advertising for *The Tracker* and now begins work on the same project for the convention *Atlas*. Mr. Huntington has fielded two more inquiries for the Phoenix Project since the October meeting of the Council.

Vice-President's Report: Joseph McCabe. The Vice-President worked to produce a catalogue

for mailing. In addition, he has worked with the catalogue staff to identify new merchandise. Mr. McCabe visited Pittsburgh, Pennsylvania, to discuss issues of the upcoming National Convention with convention committee members. He worked on a calendar for the 2010 year; however, a severe decline in advertising commitments necessitated shelving that project. He has also been active in discussions for searches for a new Executive Director and Archivist.

Treasurer: James Stark. As of the financial report distributed to the National Council on January 22, 2010, the Treasurer predicted an annual deficit of \$35,000. The catalogue operation is outperforming its goals at the moment. Membership income remains \$38,000 below budget. As of December 31, 2009, the Endowment Fund stands at \$502,622.44, with a one-year total return of 10.4%. Two- and four-year annual returns were 2.9% and 3.4%, respectively. As of December 31, 2009, the Huber Fund now stands at \$1,063,429.54, with a one-year total return of 13.8%, and a two-year annualized return of 4.8%. Both funds have weathered the market decline well.

Executive Director: Daniel N. Colburn, II. The Executive Director has been heavily involved in preparations for the summer's National Convention in Pittsburgh, Pennsylvania. The convention registration form and Friends of the Convention letter have been finished earlier than in recent years. An online registration form was available February 2. Mr. Colburn continues his work with the other convention committees, as well. The 2013 Vermont Convention has been set for Monday, June 24, through Friday, June 28, with an optional additional day of Saturday, June 29. Letters are being sent to those who have not renewed their membership for this fiscal year. An Annual Fund email was sent in December, requesting gifts at the close of the calendar/tax year. The Legacy Society Charter is now closed with

34 members. The compact disc set, *Historic Organs of Seattle*, was released in late November, and has sold relatively well thus far.

COUNCILORS' REPORTS

Archives: Christopher Marks. The Archives Governing Board is facing two issues: the search for a new Archivist to replace Stephen Pinel upon his retirement on May 31, 2010, and the potential relocation of Archives holdings. A subcommittee has been formed by the Board to deal with each of these issues. The Transition subcommittee (Christopher Marks, chair, David Brown, Carol Britt, Scot Huntington, and Dan Colburn) will work towards a new Archivist. The Relocation subcommittee (James Wallmann, chair, William Parsons, Joseph McCabe, and Stephen Pinel) are considering offers from the Eastman School of Music as well as other entities for possible permanent relocation of the Archives. **Moved:** Marks; second—Kinzey, that National Council approve the appointment of Willis Bridgman to the Archives Governing Board as a new governor, effective March 1, 2010, for a four-year term. Motion passed unanimously. **Conventions:** Allen Kinzey. All arrangements and contracts are completed for the 2010 National Convention in Pittsburgh. Information is now being gathered for the convention *Atlas*. The 2011 Convention Committee for Washington, DC, is formalizing arrangements with several venues and has chosen and contacted several recitalists. The Executive Director and Carl Schwartz, Convention Chair, have met with the hotel management. A committee member is attending to transportation issues. The 2012 Chicago Committee is finalizing its schedule. Initial discussion of recitalists yields that at least one young artist will be asked to play each day of the Convention and the vast majority of players will have a Chicago connection. The 2013 Vermont Committee is working on the convention itinerary. The

hotel contract has been finalized and signed with the Sheraton Hotel of Burlington.

Education: James Cook. The deadline for applications for the E. Power Biggs Fellowship is February 28. Since the October meeting of the Council, the Historic Organ Citations Committee has awarded two Citations: #386, First Presbyterian Church, Danville, Illinois, 1947 Aeolian-Skinner Organ Co. opus 1115; and #387, Stephen Schnurr residence, Gary, Indiana, c. 1850's George Jardine. Former Councilor for Education Paul Marchesano presented Citation #382 on January 5, 2010, at the residence of Mr. Schnurr, for the 1885 Frank Roosevelt opus 297. Five other organs are under consideration by the committee. The size of the organ database has now exceeded the memory capabilities of the server. The database will be moved to another server on the campus as a short-term solution to this issue. The Central Hudson Valley Chapter of the American Guild of Organists has agreed to systematically review, complete, and augment entries on all pipe organs in their area.

Finance and Development: Randall Wagner. Councilor Wagner's report echoed sections of the Treasurer's report outlined above with regards to the Huber and Endowment Funds and the Executive Director's report with regards to the Annual Fund. The Councilor has committed to working with John Lovegren, Chair of the Van Pelt Fund Committee, to prepare an acceptable mission statement and governance guidelines.

Organizational Concerns: Dana Robinson. The Councilor's committee charged with studying the structure of the administrative arm of the organization has made progress by electronic mail and telephone conference. Discussion has focused on the potential Executive Director's management and development responsibilities, his/her responsibilities and relationships to officers, National Council, and the membership, and his/her relationship and re-

sponsibility to OHS employees, operations, and the governing boards. A number of qualifications and attributes desirable in candidates have been drawn and developed into a job description. Chicago-Midwest, Hilbus, Michigan, and New Orleans chapters remain the most active in the organization, with activities, publications, and websites. The Councilor suggested a regular chapter news section in *The Tracker*, similar to that in *The American Organist* magazine. Membership remains in decline, with a noticeable decline in gifts that accompany membership renewals. A membership committee is being formed.

Research and Publications: Dennis Northway. Books by Barbara Owen and Stephen Pinel will be available for purchase shortly. The Publications Governing Board is scheduled to meet immediately preceding this National Council meeting. Rolin Smith, James Stark, Michael Friesen, and others are at work on the Pittsburgh Convention *Atlas*. Photography for the Washington, DC, convention publication has been taken. The Councilor works with various people for progress with the Alan Laufman Grant Committee and the Publications Prize Committee.

OLD BUSINESS

Guidelines for Restoration and Conservation: Cook. The Councilor distributed electronically a one-page condensed version of the Guidelines. Discussion of the document occurred with suggestions for revision.

Bylaws revisions: Huntington and Robinson.

Moved: Robinson; second—Cook, that National Council rescind the proposed amendment to section 5.2, *Ex officio* defined, passed in July 2007. Motion passed unanimously.

Moved: Robinson; second—Kinzey, that National Council rescind the proposed amendments to section 5.3, Committees, subsections (a) and (f), passed in July 2007. Motion passed unanimously.

Moved: Robinson; second—Wagner, that National Council rescind the proposed amendment to section 5.4, Nominating Committee, subsection (a), passed in July 2007. Motion passed unanimously.

Moved: Robinson; second—Kinzey, that National Council rescind the proposed amendment to section 5.6, Archives Governing Board, subsection (e), and section 5.7, Publications Governing Board, subsection (d), passed in July 2007. Motion passed unanimously.

Moved: Robinson; second—Cook, that National Council rescind the proposed amendment to section 5.8, Governing Boards—Additional Provisions, new subsection (d), passed in July 2007. Motion passed unanimously. **Moved:** Robinson; second—Wagner, that National Council rescind the proposed amendment to section 6.1, Annual Meeting, passed in July 2007. Motion passed unanimously.

Moved: Robinson; second—Marks, that National Council rescind the proposed amendment to section 10.2, Amendment by National Council and Society Members, passed in July 2007. Motion passed unanimously.

Moved: Cook; second—Robinson, that National Council constitute the Database Committee to include members designated in charge of various areas of database work. Membership in this committee will be identified by the Database Committee Chair and presented to Council in June. Motion passed unanimously.

The meeting recessed for luncheon at 12:01 p.m. The meeting reconvened at 1:02 p.m.

Moved: Cook; second—Robinson, that National Council establish an *ad hoc* committee to study and make recommendations to the Council on whether to alter the Citations program and, if so, in what way. A preliminary report is requested by autumn. The membership of the committee will be determined by the Councilor for Education and the Chair for Historic Organ Citations. Motion passed unanimously.

NEW BUSINESS

Resolved: Marks; second—Kinzey, that National Council expresses its appreciation to Joseph McCabe and the 2009 Cleveland Convention Committee for the presentation of an outstanding convention. Motion passed, one abstention (Schnurr).

The Council discussed possibilities for Society presence at the 2010 National Convention of the American Guild of Organists in Washington, DC.

The Council discussed options for restructuring the administration of the Society as the search continues for a replacement for the Executive Director. *The Executive Director left the meeting at 3:20 p.m.*

Moved: Robinson; second—Marks, that the committee formed in October 2009 and charged with studying the needs of the Society with respect to the Executive Director's position will henceforth be known as the Restructuring and Search Committee. Membership will be Dana Robinson, Jack Bethards, David Dahl, and Allen Langord. Motion passed unanimously.

Moved: Wagner; second—Cook, that the National Council accept the report of the Restructuring and Search Committee and empower the Committee to proceed with a job search for a Managing Director. Motion passed, one opposed (Schnurr).

The President requested that the Restructuring and Search Committee to develop new job descriptions for the Society's officers, to be presented at the Pittsburgh, Pennsylvania, meeting of the Council in June.

The Council discussed a transition to a new Treasurer. *The Secretary left the meeting at 3:45 p.m.*

The Council accepted the resignation of Jim Stark as Treasurer, effective September 30, 2010, with regret.

Moved: Wagner; second—Robinson, to appoint Allen Langord as Treasurer, effective October 1, 2010. Motion passed unanimously.

Moved: Cook; second—Wagner, to establish a new membership category called "gift membership," wherein members in good standing could purchase gift memberships, costing \$50 for the first, \$45 for succeeding gifts, and \$18 for ages 25 and under. Motion passed unanimously.

The President will work with the Executive Director to enact these changes.

The President proposed a "return" incentive to former members whose memberships have lapsed. This could be a one-time \$45 fee to get these members active again. He also suggested an incentive for new or possibly returning members in the form of a compact disk or other item to give them. There was consensus that the Cincinnati organ book should be given as the incentive for new, gift, or lapsed members.

The President will work with the Executive Director to establish a few questions to ask lapsed members when telephoned to be asked to renew.

REVIEW OF FUTURE MEETINGS

Review of dates, times, and places of upcoming Council meetings:

Sunday, June 20, 2010, 9:00 a.m., in Pittsburgh, Pennsylvania.

ADJOURNMENT

Meeting adjourned at 4:24 p.m.

—*Respectfully submitted, Stephen Schnurr, Secretary, assisted by Christopher Marks.*

—*Approved, June 20, 2010, in Pittsburgh, Pennsylvania.*

Minutes of the National Council Meeting

Saturday, May 1, 2010

BY TELEPHONE

Call to Order: This special telephone meeting of the National Council of the Organ

Historical Society was called to order by President Scot Huntington on Saturday, May 1, 2010, at 10:08 a.m. EDT. A quorum of Council members was established. Present: Scot Huntington (President), James Cook (Councilor for Education), Allen Kinzey (Councilor for Conventions), Christopher Marks (Councilor for Archives), Dana Robinson (Councilor for Organizational Concerns), Randall Wagner (Councilor for Finance and Development), Allen Langord (Treasurer), and Daniel N. Colburn, II (Executive Director).

Moved: Robinson; second: Wagner; to substitute "March 31" for "September 30" in the motion passed at the regular meeting on February 16, 2010, accepting the resignation of James Stark as Treasurer. Motion passed unanimously.

Moved: Wagner; second: Cook, to co-sponsor the Hook Holiday presented by the St. John's Organ Society, Bangor, ME, in October 2010. Motion passed unanimously. Discussion included observance of the fact that the OHS would be adding its name to the event with no financial responsibility on its part, simply to lend strength to advertising a worthy celebration.

REPORTS

Reports on personnel changes at the Richmond headquarters and transition to a new Treasurer, previously submitted by Executive Director and Treasurer, were discussed. Scot Huntington thanked them for their exemplary reports.

The Council discussed the ownership of domain names pertaining to the OHS.

The Council discussed management of the Huber Fund.

The Council discussed the Sunbury Press items that have been in warehouse storage.

The Council discussed new ease of accessibility to financial and membership information and possibilities for better information flow and better designed reports for more realistic assessment of financial information.

The Council discussed the possibility of moving towards an open-source and/or off-the-shelf software system for managing information. The *ad hoc* committee on information technology (chaired by Jim Cook) formed at the Feb. 15–16 regular meeting will review recommendations on new systems.

Moved: Cook; seconded: Kinzey, to accept the Recommended Realigned Staff Responsibilities and associated salaries in Executive Director's report to Council, thereby reassigning line items in the budget accordingly. Motion passed unanimously.

Moved: Kinzey; seconded: Cook, to revert supervision of all headquarters operation staff to the Executive Director. Motion passed unanimously.

The Council discussed timing and appropriate methods of notifying general membership of changes in personnel.

Executive Director left the meeting 11:51 a.m. EDT.

Moved: Cook; seconded: Kinzey, to request that the Publications Governing Board resume printing minutes from National Council meetings in *The Tracker*. Motion passed unanimously.

Moved: Wagner; seconded: Robinson, to approve the nomination of Stephen Pinel as Honorary Member, to be voted on by the general membership at the Annual Meeting in June 2010. Motion passed unanimously. Stephen Pinel was nominated for Honorary Membership in the OHS by members Carol Britt, David Brown, Scot Huntington, Christopher Marks, and James Wallmann, in accordance with Section 3.2 (b) of the OHS By-Laws. **Moved:** Wagner; seconded: Cook, to adjourn.

Meeting adjourned at 12:03 p.m. EDT.

—*Respectfully submitted by Christopher Marks, Councilor for Archives, acting as Secretary for this meeting.*

—*Amended and approved, June 20, 2010, in Pittsburgh, Pennsylvania.*

THE CINCINNATI ENQUIRER.

SUICIDE UNDER DIFFICULTIES

An Organ-Builder Hangs Himself in a Wardrobe.

A man named J. Schwer, about fifty-seven years of age, proprietor of a repair-shop for musical instruments, at No. 608 Vine Street, committed suicide in his room, early yesterday morning, under very peculiar circumstances. Schwer was a man of very stern and determined aspect—just such a character as would seem capable of committing suicide in so extraordinary a manner. Although the deceased could obtain more job-work than he was capable of attending to, his intemperate habits latterly reduced him to desperate strait. His wife, half-starved and tired of his incessant abuse, left him some days ago, taking part of the furniture with her. Schwer's idleness finally resulted in his being three months in arrears for his rent, and day before yesterday the landlord procured a Constable to serve official notice to leave on the delinquent tenant. Constable Bersach had this duty to perform, and on visiting the house found Schwer alone and in bed. He would not get up, and the written notice was thrown into the room. Early yesterday morning his body was found hanging in a crouched-up position in a wardrobe situated in the rear apartment of the store. The wardrobe is an ordinary sized piece of furniture of that description, about five feet eight inches in height, and the apartment where the body was found is furnished with a shelf with books upon it, and from the shelf to the bottom measures about three feet. The unfortunate suicide is a man of about five feet six inches in height, and in order to accomplish his rash act had to crouch himself into the wardrobe. From appearances it seemed that he first knelt down on the bottom of the wardrobe and then with a piece of awning-rope fastened the noose to his neck, and attaching the rope to one of the hooks in the shelf, raised his legs so as not to touch the bottom, and thus accomplished his purpose.

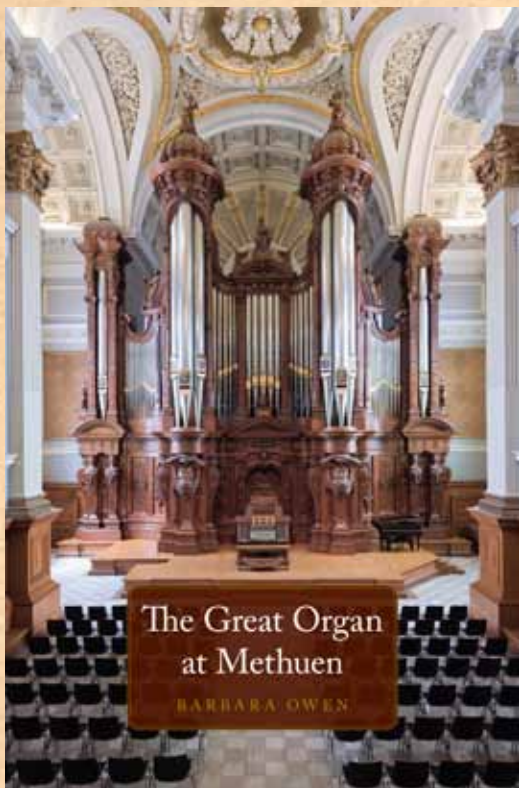
The Coroner being notified held an inquest soon after, and the jury returned a verdict in accordance with the circumstances.

Cincinnati Daily Enquirer (August 4, 1875).

The man in question is James Schwer who, according to David Fox's *A Guide to North American Organbuilders*, was active in Cincinnati 1859–62 and 1871–75. We now know why there was no listing for him in 1876. Thanks to Stephen Pinel for providing the clipping.

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THE GREAT ORGAN AT METHUEN

BY BARBARA OWEN

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

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

IN THE ORGAN LOFTS OF PARIS

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

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

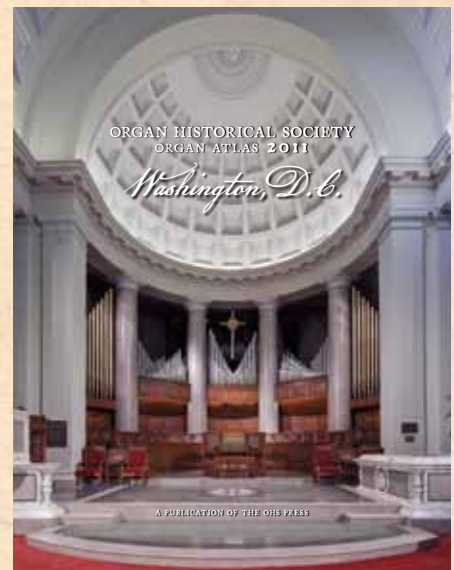
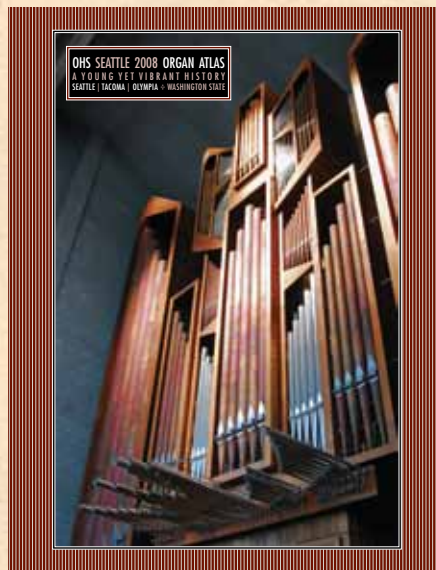
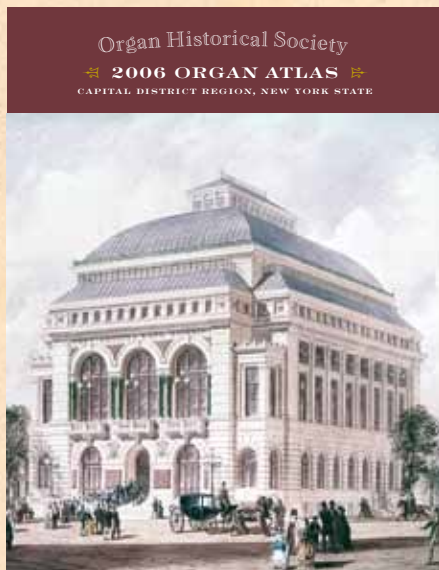
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FREDERIC B. STIVEN

Annotated and Edited by
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MR. SEARLES AND THE ORGAN

JAMES LEWIS

MR. SEARLES AND THE ORGAN

BY JAMES LEWIS

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

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