

Volume 56, Number 2, Spring 2012

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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FOR OHS 2012

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PHOTOS WILLIAM T. VAN PELT





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# THE TRACKER

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### ON THE COVER

The 1955 Beckerath organ in  
Cleveland's Trinity Evangelical  
Lutheran Church.

PHOTO by JOE GLICK

## From the Executive Director

JAMES WEAVER

Dear Members – Dear Friends,

On February 6 we achieved a first-ever event for OHS. We put up a ten-day Early Bird Special registration form for the Chicago 2012 Convention. When we closed it on February 15, we had signed up 50 percent of the total registration that we anticipate for Chicago. If you didn't see it then, a special offer continues now on the website, for only a few dollars more. You can check out the performers, the venues, and the special events. As always, if anything about the online registration is unclear or problematic, please don't hesitate to call us at 804-353-9226.

Dennis Northway and his crew know this fascinating city incredibly well. And I believe that you will be greatly moved by the visual and aural feasts that they are planning. And speaking of feasts – look closely to see how many meals are included in the registration fee. And, of course, when you leave a meal you will find that a motor coach waits to whisk you and your friends to the next destination. I grew up in Central Illinois, and will never forget the thrill of seeing Lake Michigan, the huge Lakeshore Drive, and the incredible Chicago skyline that greeted us after having driven north for a couple hours. What I've never done, and can't wait to experience, is an evening cruise on the lake.

The OHS American Organ Archives is receiving a great deal of attention just now. It was determined sometime ago that the probable best stewardship of our splendid collection is to develop a collaborative relationship with a university library that will offer several new benefits. Foremost, a program that offers first class management for the unique papers currently housed in New Hampshire. We need a collaborative relationship that will allow us to offer unrivalled online service to our members and all who are moved and touched by the pipe organ and the documents that so clearly spell out its flourishing in America.

The Archives should be available to students throughout America and the world. I have been fortunate to work with the establishment of a relocation plan. We have two first-rate schools that are vying for the collection, each with unique potential to bring our treasures to a broad audience. I am sure we will be able to announce a decision for its relocation at our Annual Meeting in Chicago. This is an extraordinary moment of opportunity, and I am pleased to see it unfold and develop with the care and advice we have received to date.

Sincerely,







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FINGERLAKES REGION, August 2014  
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ryanboyle@kernerandmerchant.com

NORTHERN VERMONT, June 24-29, 2013  
BURLINGTON, VERMONT  
Marilyn Polson ~ polsonm@innevi.com

BERKSHIRE REGION, June 22-25, 2015  
SPRINGFIELD, MASSACHUSETTS  
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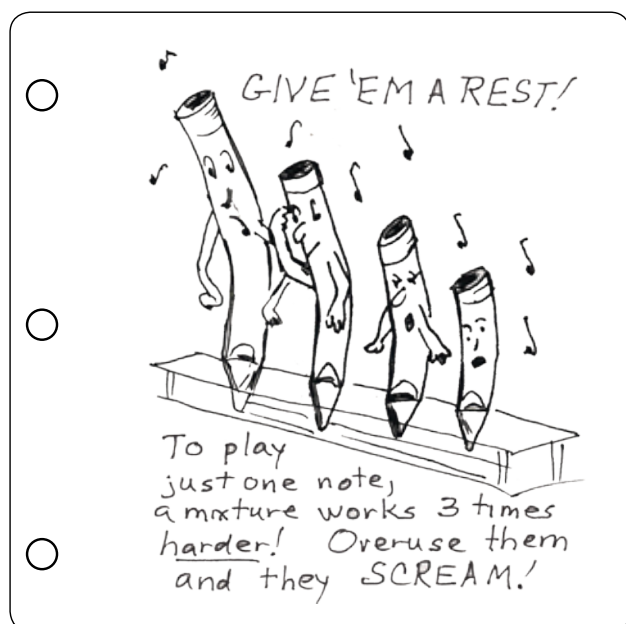
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## Chapter Report The Hilbus Chapter

MEMBERS GATHERED IN TOWSON, MARYLAND, FOR AN ORGAN crawl, "A Voyage Down York Road," arranged by Baltimore organist David Dasch. Organs seen and played were the 22-rank, mechanical-action Rieger (1979) in Ascension Lutheran Church (Joy Bauer, host organist); a 1987 three-manual, 52-rank Casavant in Central Presbyterian Church (Tom Brantigan, host); and the organ of St. Mary of the Assumption Catholic Church (David Dasch, host director of music and organist). The 1942 Wicks was rebuilt in 1972 by Möller and rebuilt and enlarged by Peragallo in 2008.

On Saturday, January 28, the Chapter visited "Two Treasures of the District of Columbia" arranged by Paul S. Roder. At 10 a.m. members met at Church of the Pilgrims to hear the three-manual E.M. Skinner Opus 744 (1928). After lunch at Old Europe Restaurant, members proceeded to St. Alban's Episcopal Church to hear the 1998 DiGennaro-Hart three-manual, 63-stop, electropneumatic organ.

## Michigan Improvisation Competition

THE ANN ARBOR CHAPTER AGO AND THE UNIVERSITY OF Michigan Organ Department announce the first annual Michigan Improvisation Competition, with the final round to be held in Ann Arbor on October 2, 2012, during the Conference on Organ Music. Competitors for the final round will be selected based on recorded entries submitted. First, second and third prizes will be \$3,000, \$2,000 and \$1,000. Applications and recorded entries are due July 1st, 2012. For more information and an application form:

[www.music.umich.edu/departments/organ/index.php](http://www.music.umich.edu/departments/organ/index.php)

Jane Errera  
 St. Anne's Church  
 Bethlehem, Pennsylvania





WE HAVE ALL been feeling the trials of this protracted economic depression and apparent New World Order long enough that a recital of their effects on our lives is unnecessary. As we watch the price of a half-gallon of milk rise a dollar in one year and the price of gas at the pump change twice in one

day, a dollar doesn't go as far as it did just a few years ago and we have to make budgetary choices. Some of our friends have decided they can no longer afford to continue supporting the OHS, or the AGO, ATOS, or AIO for that matter. It's a tough economy for elective non-profit organizations when people are forced to make difficult choices. Our organbuilder friends have contracts waiting to be signed, waiting for their clients to feel secure enough in their own financial futures to commit to building new world-class instruments. With shortages of clergy and parishioners, we are witnessing scores of churches consolidating, and magnificent century-old churches like St. Patrick's in Watervliet, New York, with its colorful 1890 George Jardine & Son that so beguiled 2006 convention attendees, threatened with imminent destruction. Thriving churches are discarding their pipe organs as quaintly old fashioned in favor of Christian pop-rock. Every one of us knows of a church closing, a re-branded church music program, or a first-class pipe organ facing destruction for want of a new home. Like every other cyclical down turn in the organ business we have endured over time, we assumed the current bear market would turn around in a few years as it always has.

But what if it doesn't? What if our modern imperiled organ culture becomes the new normal? What should be the role of the OHS in a modern society changing so quickly even the computer geeks can't keep up? Twenty-five years ago, could any of us have imagined the resurgence of the pipe organ in secular public venues while its primal place in sacred institutions waned? If we consider the OHS as the curator of the American pipe organ, how can we be more effective in our mission?

Weighty questions all with no obvious or easy answers except perhaps one—money. As our friends with families or those living on fixed incomes are making difficult choices based on the necessities of living, the OHS, along with our sister organizations, has been experiencing a steady down-turn in members since 2002. As the economic recovery unwinds at a glacial pace, our loyal members on whom we have always relied over the years to support the OHS through benefactor gifts and donations to our worthy programs find themselves cutting back as generosity becomes more of a sacrifice. While the national council has passed a balanced budget year after year, basic operation expenses are rising quickly and unexpectedly, outpacing income expectations that are consistently falling short of predicted goals. We have experienced budget shortfalls in four of the past six years. As people make choices regarding their shrinking disposable income, sales figures are down at our retail operation (in spite of it being the largest and most complete retail operation in the world devoted to the pipe organ), and convention attendance has declined over 25 percent since the record attendance numbers were reached at the dawn of the millennium. In spite of this, the OHS convention experience is consistently of the highest quality and best value, in the 55-year history of our organization.

When I was asked to run for the office of president, I was hesitant, knowing there existed an accumulation of deferred governance issues needing prompt attention, not to mention tough questions to be asked about the future for which I had no answers. Not yet knowing all the questions that needed to be asked, and recognizing there would surely be problems we didn't know existed, I felt an overwhelming sense of responsibility and uncertainty. I questioned if I possessed the necessary skills to help lead the society through the important decision-making process that lay ahead. But being a glass half-full person supported by talented and committed people on national council, I somewhat naively thought if we chip away from the block everything that doesn't look like an elephant, eventually we will have a statue of an elephant.

While the complexities of the task at hand began to reveal themselves like the layers of an onion at every turn, some higher force kept laying good fortune in our path or opening a door showing a way forward, convincing me beyond a shadow of doubt there was a higher purpose for the OHS ahead. It becomes clearer with each debate and each decision that our task is far from finished—although clearly



evolving in important ways since our creation in 1956. I knew from previous experience with the long-range goal setting exercise council went through between 1997 and 2002, any journey is more successful when you know where you want to go so you can look at the map to figure out how you're going to get there. When you simply get in the car and start driving with no idea where you are going, you can hit dead ends, get lost, and waste a lot of time going nowhere before you finally get somewhere. What was a no-brainer, was the realization that the old way of doing things in the Cold War years through the dot.com boom was no longer a viable working model for our collective future as an organization. As the pipe organ's chief advocate, we must thrive in an increasingly uncertain world. To do so we need to reimagine ourselves continually to remain relevant with the times. We need to look forward not backward—particularly hard for any historical society that celebrates a way of life now gone or embraces a distant time imagined as better than the one in which we now find ourselves.

Before we could begin making plans for the future, we had to construct a new foundation to build upon or we wouldn't have a future to worry about. For the past two years, we have been busy rebuilding our corporate headquarters. The transition was surprisingly smooth: we threw out an albatross of a computer system hampering us at every turn; we hired a professional accountant to keep the society's books; we down-sized the retail staff and reconfigured job descriptions for greater efficiency by building on each employee's strengths; we hired an executive director who had a long and illustrious career working within the Washington D.C. non-profit arts establishment; and most important, we began getting our labyrinthine financial reporting and data processing in order so we could get a truly accurate (if unpleasantly revealing) idea of our corporate finances.

Once the foundation was built, the next task was to look to the future, to ascertain realistically where we wanted to be in three to five years, identifying what the challenges might be, and mapping out a plan to get there from here. The time was right. The last election along with two recent new appointments has created a national council populated by extraordinarily bright individuals, all of whom possess a deep commitment to the organ and to the mission of the OHS, and for the first time in decades, if ever, the national council was free of the strife and division that characterized the leadership of our organization for decades. We have a

unified board, with vision and the willingness to work all moving in the same direction with sameness of mind and purpose.

Again, recognizing the importance (and enormity) of the task at hand, I was acutely aware of my own limitations for providing the kind of leadership this would require. This could be a watershed moment in the history of the OHS, and we had one chance to get it right. It was obvious that to do this right, we needed the guidance of a professional consultant/facilitator. Taking the sage advice of Finance Councillor A. Graham Down, we interviewed (or more accurately, we were interviewed by) William Weary, president of Fieldstone Consulting Inc., an association serving boards and administrators of universities, independent schools, and nonprofits with assessments, planning, governance, transition management, and facilitation. It quickly became apparent during the preliminary interviews that before the OHS could think about future program development, we had long-standing internal issues relating to governance, leadership, corporate structure, communication, and fiscal management needing immediate attention. We realized our current corporate structure is a quilted fabric with many of its elements in place since we were a fledgling volunteer organization with 400 members. It became starkly clear as we moved through carefully coordinated exercises that, in some ways, this quaintly archaic structure is hampering us from moving forward as a mature nonprofit organization.

Dr. Weary immersed himself in everything OHS for three months, interviewing some 35 members of the society, both present and past members of council, administration, the office staff, our working subcontractors, and a cross-section of the society's legacy movers and shakers. He poured through over a decade of financial and corporate records, bylaws, mission statements, articles of incorporation, meeting minutes, and TRACKER articles. He also looked outside the society to our sister organizations for similarities and differences, and even delved into organ industry trends and statistics to analyze the place of the pipe organ in our contemporary culture. His goal was to examine the place of the OHS within this larger infrastructure. We selected Santa Fe, New Mexico, as a "neutral" territory for the first OHS Strategic Planning Summit based on several factors—a small town atmosphere, extreme affordability both for travel and accommodation, and given the psychological and emotional toll such an intensive meeting can exact on its participants, I



was adamant that it be held someplace possessing a calm and serene atmosphere where people could find mental solace during moments of deep and perhaps troubling introspection and challenge.

In addition to members of national council, we invited three members of the society who have over the years devoted a significant amount of time and energy thinking about the society's organization, to represent the voice of the membership: Jack Bethards, Stephen Pinel, and Demetri Sampas. Members take note: while national council began the weekend with a regularly scheduled meeting—the costs for which would normally be expensed to administration, the members of council were so committed to the need for this Strategic Summit that they paid their own way, to the extent each was able, and one councillor even made a significant contribution to help defray related summit expenses. This challenge grant was matched by other similarly generous contributions from society members.

The conference began with a frank assessment of our general assets and liabilities by Dr. Weary. Our most formidable attributes include an articulate and passionate membership, an astounding number of accomplishments, such as our archives, publications, and database, the world's largest retail outlet of organalia, the cultivation of a blossoming interest among young people against all social and cultural odds, an immense database of organ enthusiasts for our retail products, a shared passion for the majesty and soul-stirring power of the pipe organ, a convention experience celebrating the rich organ culture of our nature, and a true community existing among our membership.

As intended, the opening salvo of liabilities facing us both internal and external, was a punch-to-the-gut wake-up call meant to move us off dead center to develop an appreciation of the gravity of the situation facing us as we moved forward. With one exception, the initial reaction among participants was that the problems seemed so overwhelming we wondered if we could in fact conquer them and move on. One participant however, saw the present situation not as a problem, but as an opportunity to cast off our chains and to turn and face the sun boldly, with renewed vigor and life. This was the moment the real work for the next two days began.

As a group, our tables were arranged in a U so everyone could see everyone else, and the seating assignments were intentionally arranged so no one sat next to a friend or confidant. In addition, there were three satellite-seat groupings

set around the room's perimeter where we were divided into smaller sub-groups, (the rotating make-up of which was determined mathematically). These smaller groups were given specific questions or topics to debate and the conclusions were written on large sheets of paper hung on the walls. The groups then rotated around the room reading all the posted responses, reassembling as a whole to debate the revelations. The specific task questions had been formulated by Dr. Weary prior to the meeting, and the agenda was designed to lead us methodically toward a consensus. The answers would be impromptu and over the next two days a course of action, hitherto unknown, would be expected to begin to reveal itself.

The questions were difficult and thought provoking, frequently intensely so, and we had difficulty getting started, needing to wrap our minds around something new, perhaps unsettling, that we hadn't considered before. But in every instance, once the ice broke and the ideas started flowing, it was like a spring freshet with ideas flying around like corn kernels in a Presto popper. Some of the exercises were designed to reveal our functional flaws as a corporate board—we were made to realize that we now, and always have, functioned like a managerial board representing smaller fragments of the organization and, except for a few rare individuals, didn't function with a view of the big picture. An overview of the topics we debated intensively included: (1) our vision for the future in both best and worst case scenarios; (2) a tri-partite environmental scan of the American organ culture as it now exists and how the OHS fits within this (OHS members and programs, OHS administration and leadership, the organ in American culture past and present); (3) national council and obstacles to superior performance; (4) OHS institutional performance—what we do well, put up with, avoid, deny, or must stop doing; (5) obstacles and drivers towards reaching our future expectations; (6) debating four distinctly varied but plausible scenarios of how the organ world and the OHS's role in it had changed—but written from a vantage point ten years in the future, looking back to February 2012; and finally, (7) the OHS agenda—how we would apply what had transpired throughout the summit conference into a strategic plan for the next three years.

By Sunday night, everyone was emotionally and physically exhausted. Council members were already wiped out when the meeting began, after having struggled the day before to adopt a revised balanced budget in light of the

first truly in-depth financial statements we have ever received, (a result of the new computer system and a professional accountant working with the Richmond staff), and we faced the reality of income under-performance for all the expected reasons. The summit began with our grasping for the first time the height of the mountain ahead—in large part, the world around us over which we have no direct control—the mood in the room was one of depression and shock. However, even once the first exercise began, the commitment to the OHS began to come through and during the first day, the mood changed from pessimism to guarded optimism—or more accurately—dogged determination and the unwillingness to go down without a fight. Somewhere in the course of that day, the council as a body began to turn a functional corner of epic proportions. That evening, in spite of the emotional impact of that and the previous day's deliberations, a few of us retreated to the bar to unwind and wait for our dinner reservation. Gradually, one by one, other meeting participants drifted in, until the entire group was once again at one table genuinely reveling in each other's company and reviewing the events of the day. This seemingly insignificant event was in itself a touchstone, as often in the past, even in private moments of relaxation, council members would retreat into factions or groups.

The next and final morning, the discussion picked up with renewed enthusiasm, still more determination, and the mood began to shift from guarded hope, to real optimism, and ultimately to genuine enthusiasm for the future. Not only had we come to a consensus as a group, reacting with one mind as to what our path should be for the immediate future, we ended the meeting with a working strategic plan and a timeline for the next three years. Dr. Weary himself, a veteran of over 300 such interventions, was even amazed at how this national council had come together and began acting as a genuine corporate board with unified purpose, direction, and conviction. He was even more amazed that we emerged from this with a solid strategic plan for the future, an exercise that can often be the hardest task of all, requiring many subsequent meetings to develop. We certainly owe Dr. Weary the collective gratitude of the entire organization for leading us through such a crucial but profoundly complex exercise. I would like to extend my personal gratitude to the OHS members who graciously participated in preliminary phone calls, and to the members of national council and invited guests for their perseverance, brilliance,



*The members of National Council and invited participants assembled during the recent OHS Strategic Planning Summit held in Santa Fe, New Mexico.*

**Front row:** James Weaver, A. Graham Down, Scot Huntington, William Czelusniak

**Back row:** James Cook, Christopher Marks, Stephen Pinel, Allen Langord, Bill Weary (summit facilitator and advisor), Jeff Weiler, Dan Schwandt, Jeff Dexter.

**Absent:** Jack Bethards, Demetri Sampas (youth representative)

camaraderie, and devotion to the OHS exhibited during the summit weekend. What a humbling privilege it is to work with such gifted people.

You will be hearing more about our plans for the future in the months and years ahead as specific programs are readied for implementation. A key element of the plan will be a restructuring of the National Council, not as a collection of portfolio managers, but as a mature nonprofit board of directors/trustees. The job descriptions of the officers will evolve into board management positions, and we would like to shift the duties of the executive director away from being an operations manager to that of chief executive officer of the corporation. We will continue to refine our retail and administrative operations, hopefully separating the two for greater efficiency with dedicated retail and administrative offices.

There are immediate changes council can make to begin the process. However, the largest portion of the re-



structuring will require a redefinition of our administrative composition, lines of authority/reporting, oversight responsibilities, and even the creation of new committees to help manage our programs and take those charges away from specific council members. This new corporate structure will invite the participation of the membership as new bylaws are discussed and eventually ratified, and it will take a minimum of one year to move that process forward.

However, this is the tip of the iceberg. The Archives Governing Board is reviewing proposals from institutions willing to host the combined collection, thereby ensuring the permanent conservation and survival of our most precious crown jewel—the rare manuscript collection now in storage in New Hampshire and accessible only four months of the year. Once properly conserved, this material will become more widely available to a broader audience, including digitized resources available to anyone in the comfort of their own homes via the internet. The Historic Organ Citations program is currently undergoing a make-over, both to broaden the category of “historically important,” not only to identify a much more broad and deserving representation of American organ culture, but also to elevate the more precious and historically-significant instruments to a status of national treasure. The Biggs Fellowship program, which awards OHS convention-attendance scholarships, has just this year completed a general make-over introducing new safeguards to protect the young participants, while instituting a more equitable application and selection process. In addition, we are working to present special concurrent events to expand the educational experience for youthful participants in the program. In my last year in office, I will endeavor to the best of my abilities, to run council meetings in a different manner, putting into practice the important points learned at the summit in order to move us away from our in-born tendency to micro-manage, while we begin implementing the places for administrative improvement identified during the Santa Fe Summit.

In the 15 years I have served on national council, I could not have been prouder of the singular accomplishment my fellow participants made during this landmark event. At the conclusion of the meeting, mentally and physically exhausted, my voice trembled with emotion during my summation remarks as the real impact of what we had just done began to come over me. The work is only just beginning, and if we don't keep the momentum going, everything we

accomplished will be for naught. However, if what we envision for the future comes to fruition through hard work in every quarter, the Santa Fe Summit may be pointed to years from now as one of the significant milestones in the society's history—a genuine turning point in our organizational development from youth to maturity. Certainly, our very preservation hinges on our ultimate success.

Of course, the bottom-line perennial issue is money. Without it, all the greatest plans in the world won't save us. The Chicago convention is guaranteed to be a block-buster event. The first ever early-registration bonanza that concluded last week, exceeded expectations several times over, and we hope this is a genuine harbinger of healthy registration numbers bringing us back to previous levels of interest, and possibly another indication there are glimmering signs of hope for the recovery of our global economic woes. I earnestly hope any OHS member who has never attended an OHS convention and doesn't know what they are missing, will seriously consider making this year a first. Every little bit helps financially, whether it's attending a convention, buying from the retail operation, making a donation to the Endowment or Annual Fund appeals, remembering the OHS in your estate planning, or just becoming an OHS benefactor when renewing your dues.

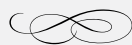
I would like to issue a challenge, here and now, to every OHS member to *please* bring in one new member at the standard renewal rate within the next six months. If every member brought in just one new member, our membership would double, practically overnight, to the former highs of a decade ago. I'm doing my part—I have just given two gift memberships, one to a college student working in my shop, and another to one of my best friends from my old college organ department whom I haven't seen in 25 years. If we work together as a community, we can rebuild the OHS one person at a time.

Let us, the members of a passionate and convivial community, and *not* the world around us, control the destiny of the OHS and the preservation of the American pipe organ!

With warm regards,



## NEW OHS MEMBERS



*The Organ Historical Society welcomes its newest members.*

Ben Bailey	Matt Gerhard
Austin Clark	Colin L. MacKnight
Mark R. Cumrine	Dennis McCleary
David English	Marietta McPike
Peter Floorshine	Nancy Metzger
Julien Girard	John J. Miller
Hans Mange Graesvold	Cheryl Moore
John Huber	Philip Niece
Michael E. Hunter	Dennis Opferman
James G. Janossy Jr.	Douglass C. Ritchey
Daniel Tavora Kacowicz	Edward J. Schnabl
Joyce Keller	Matthew Schneider
Gale Kramer	Lynn Thompson
Walter R. Mahns	Eliot Young

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

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

*info@organsociety.org*

## PUBLICATION DEADLINES

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

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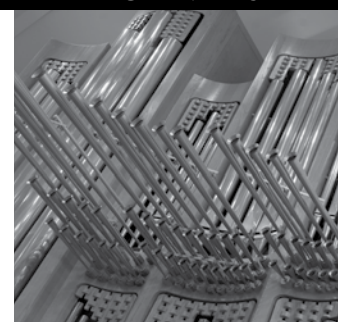
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J. W. Steere & Son, Opus 504, 1902 - Our Lady of the Valley R.C. Church, Easthampton, MA - Photograph by Gary W. Smith

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# Memoirs of an OHS Chapter

RACHELEN LIEN

IT HARDLY SEEMS POSSIBLE that 34 years have flown by since I attended my first OHS national convention in Lowell, Massachusetts. I did not know then that I would attend every convention for the next 32 years. I had been planning for a new organ at my church, St. Matthew United Church of Christ in New Orleans. Our situation was unusual because the building did not lend itself to accommodating a pipe organ and choir in one location. Our 1921 organ was in poor condition and renovating it did not seem to be the best solution. On the advice of a colleague in Michigan, I took the plunge and jumped into unfamiliar territory.

I spent a full week in Lowell listening to some incredible organs that had been saved mostly through the efforts of the founding members of OHS. I learned a lot and met several organbuilders who might work with us. Our budget was limited, so the purchase of a recycled organ seemed feasible. The historic organs I heard here were from the 1800s and all had beautiful sound, great integrity, and were of excellent quality. I heard demonstrations by superb recitalists, mostly from the New England area. I was totally hooked.

At that convention, I obtained a list of tracker organs in Louisiana, Mississippi, Alabama, and Arkansas. The original list was the work of volunteers who traveled throughout the United States to document extant tracker organs. It has since developed into the OHS database, which aims to include all pipe organs in the United States and beyond.

Upon returning home, my first quest was to visit all of the historic organs in my state, beginning with eight in the New Orleans area. Only two were playable: the 1887 Hook & Hastings at Felicity United Methodist Church and the

1910 Kilgen at Parker Memorial United Methodist Church. I later made several state-wide trips and also visited Mississippi to hear all the organs still in existence there. It was an eye-opener.

On my recommendation, the St. Matthew organ committee decided to consider a rebuilt tracker. We contacted Roy Redman of the Redman Organ Company in Fort Worth, Texas, and after two years of careful planning, including renovation of the sanctuary, he installed a 1905 Hook & Hastings 25-stop tracker organ in 1981. Robert Anderson played the dedicatory recital.

After the excitement over the “new” historic organ at St. Matthew, I began to notice that OHS chapters were springing up all over the country. Why couldn’t we have one too? I mailed a postcard to all the organists and organ lovers that I knew in New Orleans and around the state and invited them to a meeting at my home to discuss this possibility. Much to my surprise I received many letters and phone calls showing interest and twelve people showed up to begin making plans. In 1983, we applied for a charter from the national council, calling ourselves The New Orleans Chapter of the Organ Historical Society and it was granted. We decided to start with a newsletter. The name *Swell Shoe* had been mentioned by my son, who was nine at the time. He had been organ crawling with me and heard us talking about the swell shoes on old organs. While in the back seat of our car he sketched our logo, which appears on the front of our newsletter; our first issue came out in 1983. All issues of the *Swell Shoe* are bound and on file at the American Organ Archives in Princeton, New Jersey, thanks to the diligence of former archivist Stephen Pinel.

Then the possibility of recitals entered my mind. In order to create interest in historic organs in the city, I played the first program on the 1887 Hook & Hastings at Felicity United Methodist Church. This instrument had been made playable by Roy Redman and his wife, Sharon, after being damaged in Hurricane Betsy in 1965.

I had heard Kristin Johnson—now Farmer—play at a convention and was very impressed. I had been to Europe with her on an organ tour and felt close enough to ask her to play a recital here at St. Matthew. She agreed and this began a series of wonderful programs funded by our chapter. Recitalists at St. Matthew included James Darling, Robert Anderson, Peter Williams, George Bozeman, Lenora McCroskey, James Kibbie, James Hammann, Dolores Bruch, Anthony Williams, J. Thomas Mitts, Lucius Weathersby, Umberto Pine-schi, Gail Archer, Jason Pedeaux, Norman Maunz, Carol Britt, and Robert Zanca. My home became known as the OHS bed and breakfast in New Orleans. I enjoyed housing everyone from out of town, and our chapter became well known for its hospitality, with chapter dinners honoring our players after each recital.

As we grew in membership the national council asked if we would consider hosting a national convention in 1989. This was a frightening thought, because most of our historic organs were unplayable. We had two restorations by Roy Redman (an 1837 Henry Erben in St. Paul's Episcopal Church in Woodville, Mississippi, and an 1860 H. Pilcher & Son in Grace Episcopal Church in St. Francisville, Louisiana), and the rebuilt Hook & Hastings at St. Matthew in New Orleans. What happened next was amazing.

After hearing that the OHS wanted to come to New Orleans, I immediately placed a call to Roy in Fort Worth. When I expressed my doubts I vividly remember his reaction: "Of course we can." I recruited volunteers from our chapter, and under his direction we began our first project at St. Joseph's R.C. Church. This Romanesque structure is one of the largest churches in the United States, with a 95-foot-high nave, seating 2,000 people. It houses a ca. 1875 Geo. Jardine & Son tracker. The organ, in a loft, was in dire need of repair and had not been in use for many years. We worked for two weeks and close to midnight of the last day we finally heard this small but remarkable organ. It was a great moment in our history.

We began to attract others who were curious about mechanical-action organs. To mention a few: we had two electricians, an architect, two diesel mechanics, a priest, and



many organists. Those without mechanical aptitude ran vacuums, washed pipes, cleaned consoles, provided lunches, swept floors, kept the glue for re-leathering hot in crock pots, and acted as gofers.

Fundraising for our work on the organs became a necessity. We decided to have a few programs that featured the organ in a lighter, more popular vein. One of our members suggested we name these programs "Never On Sunday." Our goal was not just to raise money but also to sell the audience

*Above: Hook & Hastings, Op. 1366 (1887) in Felicity United Methodist Church*





on the pipe organ. Our programs contained theater organ music, ragtime, popular marches, and music you would never hear in a church service. Enthusiasm for the organ grew and we were able to provide a modest amount of money to needy churches to cover expenses for organ repairs.

It was five years until the chapter could boast that all the organs were now playable. We traveled in car pools to Natchez, Mississippi, and Edgard, Napoleonville, St. Martinville, and Lafayette, Louisiana, to work on organs. In addition to repairing all the historic organs in New Orleans, plans continued for the convention. We met once a month, divided the work into categories, and assigned each person responsibility for a certain task. The meetings became more frequent as time went by. We consumed gallons of coffee and many delicious desserts. We had excellent advice along the way from OHS Executive Director, William Van Pelt. Bill traveled to Louisiana to photograph all the organs, and Alan Laufman, convention coordinator, also came to go through the organs

*Above: George Kilgen & Son (ca. 1904), Parker Memorial United Methodist Church. Photo: William T. Van Pelt.*

*Opposite: Hook & Hastings, Op. 2058 (1905) in St. Matthew United Church of Christ*

for technical information regarding each instrument. This resulted in the 1989 *Organ Handbook*. Research by several of our members provided additional data.

Southern hospitality is the trademark of this city. Our chapter went to great lengths to provide convention attendees with the best that we had in food, a comfortable hotel in the French Quarter, excellent buses that ran like clockwork, recitals, and an evening dinner cruise on the steamboat *Natchez*, where a traditional Dixieland band provided the music and the steam calliope was played on the top deck.

In 1990, New Orleans welcomed its first new tracker organ in 80 years: Redman's Op. 56 (92 ranks) for Trinity Episcopal Church, dedicated in recital by Joan Lippincott. Subsequent recitals underwritten by our chapter were by Will Headlee, Peter Sykes, George Bozeman, and David Dahl. In 1994, our chapter hosted an Organ Odyssey in Arkansas featuring recitals on eight historic organs, and a second Organ Odyssey in New Orleans in 2002, showcasing eleven organs. These were well-attended mini-conventions and attracted OHS members from around the country.

In 2000, an 1890 Pilcher Brothers organ, built for Ursuline Convent in New Orleans, was restored after being in storage for 25 years. It was placed in St. Mary's R.C. Church in the French Quarter and later featured at the New Orleans Organ Odyssey with a recital by Rosalind Mohnsen. The oldest extant organ in Louisiana, an 1857 Henry Erben still in its original location in St. Michael's R.C. church in Convent, Louisiana, was also restored by Roy Redman in 2006. A recital by Grant Hellmers celebrated this event. One of the rarely heard organs in the city was the 1926 Skinner, Op. 622, in Temple Sinai. To raise awareness of this instrument, our chapter sponsored recitals by Lorenz Maycher and Justin Hartz. The Redman Organ Co. releathered the organ and a Skinner console was installed to replace the Austin console.

Many years after our convention, we were notified that Holy Trinity R.C. Church, which housed a 1912 Tellers-Sommerhof organ, Op. 55, would close. I was invited to play the organ for a gathering of priests who were considering a pipe organ for their churches. After a few minutes of playing I heard a lot of excited chatter. This led to the purchase of the organ by St. Francis Xavier R.C. Church in Metairie, Louisiana, just a few miles west of the city. Because of the immense size of the yet-to-be-built sanctuary and the desire for a larger organ, the Tellers-Sommerhof was incorporated into Redman's Op. 90. The 45-rank organ was dedicated in recital by James Hammann in 2010. Many of these rescues would never have happened had it not been for the generosity and skill of Roy Redman. We owe him a debt of gratitude for his strong commitment to historic organs.

Since Hurricane Katrina in 2005, many have asked how the organs fared in one of the most devastating storms in the



history of our country. Eighty percent of the city was under water—sometimes up to the rooftops because of the failure of our levees—and residents were not able to return to the city for several weeks. As soon as possible, Roy came to check on our organs. There were two casualties. When Katrina roared into the city, the roof of Felicity Methodist Church peeled away just above the organ. Fortunately, OHS volunteers had placed a tarp over the top of the case a few years prior to the storm. This church, in the Irish Channel, was not in the flooded part of the city, but there was massive wind damage to the building. The insurance settlement was not large enough to cover repairs, and the building was closed within a year. As soon as possible, Redman, along with volunteers from our chapter, moved the organ to a safer location in the first floor basement of the church. Months turned into years and there was no plan moving forward to save the organ. Out of desperation, I purchased the organ after contacting the Methodist conference. Finally, it was moved to Fort Worth for storage. Much to my delight, this organ has been restored and is available for relocation. It was a moving experience to travel to Fort Worth and play it again. The second casualty was the destruction of the Hinners organ, Op. 775, in Trinity United Methodist Church, in the most heavily-flooded section of the

city. The church looked like a war zone: the building was beyond repair and the organ was unrecognizable with the console completely split away from the case. Since the church decided not to rebuild, Roy was able to rescue the metal pipes. They are now playing in a new Redman organ in Grace Lutheran Church just across town.

So there is much to be thankful for since Katrina devastated our beautiful city. Most of the pipe organs were in the 20 percent of the city that remained dry. There was some damage to a few churches, but the overall situation is good. Rebuilding is ongoing everywhere. The chapter continues to support our organ treasures, and the city is a better place, thanks to the Organ Historical Society.

*Rachelen Lien was president of the New Orleans OHS chapter from 1983 until 2000. She holds music degrees from the Richmond Professional Institute of the College of William and Mary and from Chicago Musical College. She played at OHS national conventions in Maine, Kentucky, Maryland, Connecticut, and North Carolina. She has retired from St. Matthew and now plays the Kilgen organ at Parker Memorial United Methodist Church. This organ was featured in the 1989 OHS national convention and again at the Organ Odyssey in 1994. In 2005, she received the OHS Distinguished Service Award.*

# Restoration of the Cleveland Beckerath

LEONARD BERGHAUS

CLEVELAND'S Trinity Evangelical Lutheran Church purchased its Beckerath organ in 1955; the consultants were Robert Noehren, organ professor at the University of Michigan, Ann Arbor, and Ralph C. Schultz, the church's director of music. The instrument was recognized by many as the most influential organ of its time in the United States.

My first acquaintance with the Cleveland Beckerath was in 1956 during its installation and voicing. Throughout my college years (1957–1961) at Concordia Teachers College in River Forest, Illinois, I returned home for summers and holidays and took lessons on this instrument. On occasion, I also played for services. The opportunities I had at the Beckerath led me to pursue a career in organbuilding. Other than the occasional tuning of reed stops, I never altered a single thing on this organ.

The first restorative action on the Beckerath came eleven years ago when my wife and I attended a service at Trinity and noticed an incredible amount of wind leaks. We learned through Bob Myers, the organist, that the leather seals in the chests were rotted and failed to retain the proper wind pressure. Within the year, Laukhuff of Weikersheim, Germany, copied the samples I sent and made new seals (pulpeten) for the entire organ. I gave these to the church; the organist, who also was a gifted piano technician, installed them. Since the congregation was unable to take on this project, Bob Myers and I donated the labor and material.

After the seals were installed, the organ was very quiet but terribly out of tune. Unfortunately, this was because some tuning was performed while the chests had been leaking air. This lowered the wind pressure and flattened the pitch of the cone-tuned pipes, resulting in damaged mouths and tops. Smaller pipes, such as the mixtures, collapsed and some of their toes were driven down into the bores of the toeboards. Our company donated a week of tuning, but some pipework was so distorted that it was necessary to bring it to the shop for extensive repairs.

Prior to work on the Rückpositiv, the Hauptwerk's Mixtur VI and 2' Oktav, including their toe and rack boards, were removed and taken to our facilities for repairs. All pipes were repaired and, as required, new toeboard overlays were made to replace original ones where the bores were too large, causing pipes to fall into toeholes when the slightest cone-tuning pressure was applied. Beckerath did not thin the metal at the tops of coned-tuned pipes and over the years that proved to be harmful to speech. We carefully thinned the walls, making them easier to tune. Next we turned our attention to the Pedal Mixtur IV, which suffered from the same problems as the Hauptwerk Mixtur.

In 2007, a contract was negotiated that launched the beginning of the Beckerath restoration. We began with the Rückpositiv because the Scharf IV, like the Hauptwerk Mixtur, was desperately in need of repair. Other than the reed stops and the 8' and 4' flutes, almost all stops in the Rückpositiv suffered damage. The following details the work:

1. All pipes were removed and returned to the Berghaus plant for cleaning and repairs. Every pipe was carefully examined for any damage and properly repaired. No pipes were replaced. Pipe speech was reset where cone tuning damaged the mouths.
2. Stop and key-action systems were separated from the wind chest (two sections). Rack and toe boards were removed as well as sliders and boards holding the slider seals. Slider seals were not replaced because they were good and supple as if new. The decision not to replace them was discussed with another respectable tracker organbuilder and the consensus was that there were at least another 50 years of life in this material.
3. The schwimmers were recovered with rubber cloth, not leather, as rebuilding the schwimmer frames smaller in order to facilitate easy future removal was not possible. The original schwimmers barely lasted 25 years, and the second set of material was already deteriorating. So this was the third recovering, and it has to last beyond 50 years.





## Rudolf von Beckerath Orgelbau GmbH (1956)

HAUPTWERK	SCHWELLWERK	RÜCKPOSITIV	KRONPOSITIV	PEDAL
16 Quintadena	8 Quintadena	8 Gedackt	8 Holzgedeckt	16 Prinzipal
8 Prinzipal	8 Gemshorn	4 Prinzipal	4 Prinzipal	16 Subbaß
8 Rohrflöte	8 Gemshorn celeste	4 Koppelflöte	4 Rohrflöte	8 Oktave
4 Oktave	4 Blockflöte	2 Oktave	2 Prinzipal	4 Oktave
4 Spitzflöte	2 Gemshorn	2 Waldflöte	1 Sifflöte	Mixtur VI
2 $\frac{2}{3}$ Nasat	Zimbel III	1 $\frac{1}{3}$ Quinte	Terzian II	Rauschpfeife III
2 Oktave	Tremolo	Scharf IV	Scharf III	16 Posaune
Mixtur VI		Sesquialtera II	8 Krummhorn	8 Trompete
8 Trompete		16 Dulzian	Tremolo	4 Trompete
Kronpositiv to Hauptwerk		8 Bärpfeife		2 Nachthorn
Schwellwerk to Hauptwerk				Schwellwerk to Pedal
Rückpositiv to Hauptwerk				Rückpositiv to Pedal

4. The interior of the case was cleaned. Upper racking for Gedackt and Koppelflöte pipes was added to provide additional support. Cast toes were soldered to the feet of the bass octave of both ranks.
5. All materials taken out of the case were returned and properly set in place and regulated. Sliders were cleaned of roughness and graphite applied as needed.
6. Dulzian and Bärpfeife shallots and reeds (tongues) were cleaned, polished, and reset.
7. Pipes were voiced and tuned. (It took much time and patience and careful listening and comparing to be sure that we were within the parameters of Beckerath's intent.)
8. All the leather nuts of the key action were replaced. The roller boards were cleaned and the rollers made as free-moving as possible.

The pattern of work, as outlined above, became the model for restoring the rest of the organ. In the Pedal, more extensive work was required for the pipes. From the organ's earliest days, the languids of the 16' Principal facade and a few of the interior pipes of this rank and those of the 8' Octave sagged. We chose to relanguid these pipes, inserting the same languid bevel as originally provided, and adding stiffening material to prevent any further sagging. The zinc facade pipes (CCC-AAA) were cleaned. (Waste residue, most likely associated with the steel mill activity once located a short distance from the church, etched itself on metal pipes and action components.) These pipes were sprayed a very light metal gray that closely approximated the appearance of the pipes when new. Tuning scrolls of these larger pipes were repaired or replaced in order to provide tightly rolled material for stability.

Of the three sets of Pedal reeds, the 16' Posaune was the most troublesome. Over the years, the soft zinc resonators and the minimal upper racking of the five largest pipes caused the material to bow and twist into unusual shapes. Attempts to roll the pipes straight satisfied the eye for only a few years, and soon they were back to their distorted shapes. The solution was to retain the zinc material but strengthen it with zinc that was stronger, stiffer, and of the same thickness as the original. With extra support, the pipes' original, steady tone and power instantly resulted.

At this juncture, one third of the restoration journey had been finished. We waited for further funding before approaching the Kronpositiv, Hauptwerk, Schwellwerk, and keydesk with all its stop, key, and coupling systems. All of these components comprised the central tower of the organ.

Since we had to remove pipes from the Hauptwerk to access the underside of the Kronpositiv windchest and action, we approached the two divisions in one phase. The lowest eight Hauptwerk 8' Principal pipes were rebuilt with new languids to prevent further sagging. Where possible, upper

racking was added for the 16' Quindatena, its feet were repaired or replaced, and solder-cast toes added on all pipes.

In the Kronpositiv, two conditions existed that required special effort. First, many of the Holzgedackt pipes from CC-c' were built too short. Their stoppers barely entered the interior of the pipes. The simple solution would have been to move them up a half step and provide a new CC. The chest spacing, however, was too tight, so, instead, the pipes were extended with similar wood. Secondly, the Krummhorn resonators were brass. Fifty years of oxidation had turned them black. It took many hours to break through that coating and restore them to their original appearance.

The Hauptwerk case was shallow. The windchest, constructed in two (C and C#) segments was narrow and long. The 16' and 8' ranks were spaced very closely together. The lowest 30 pipes of the 8' Principal were tubed to the facade with one pipe of the lowest octave benched off in the interior. The Rohrflöte, like all the other 8' and 4' flute voices, was high in lead content. Many pipes required toe and foot repairs because of their weight, and, in some cases, the absence of upper support caused them to lean and crush their toes into the toeboard bores.

The Schwellwerk restorative plan followed the same agenda. Where applicable, cast toes replaced original ones that had collapsed.

Up to this point, the key action was approached in this manner: first, we had to resolve an issue with the Eisenschmid squares that Beckerath used. These were made of plastic material with felted bearings. All square arms were of equal length, thereby providing, for the most part, 1:1 ratios. We were not going to change them as that was how it was built. But the ability of the arms to pivot freely would have addressed the criticism that the action was too heavy. We wrestled with this opinion and discussed it with other tracker builders. Adding to this concern was the fact that all of the rollerboard arms were set in time-honored wooden axle holders also fitted with felt bushings. Modifying the key action would have been too costly and would have destroyed the integrity of the organ. Further, what would have been the gain?

The procedure we followed for restoring the tracker action was to replace all leather buttons; to clean and polish all brass tracker ends; and to clean and lubricate all square and rollerboard bearings with a lubricant that left no residue. The four keyboards were cleaned, resurfaced, and rebushed; the key action was reassembled and carefully regulated to engage the couplers efficiently and to restore the touch to its original sensitivity.

The stop action is entirely mechanical. It is unique in that its operation is through the use of pulleys and thin, stranded stainless steel wire. Although this system did not find usage in other organs, once the original failure was understood and corrected a short time after this organ was installed, it has





*The console. Photo Joe Glick*

never failed. Now, some 50 years later, the stainless steel wire has not shown any evidence of fraying or wearing thin. (We are told that the original spool of this wire, purchased in the early 1960s, has a remaining quantity sufficient to wrap half-way around the world!) The stopjams were refinished, and their stop-action bores relined with woven cloth similar to the original material.

The pedalboard was restored with new natural and sharp caps made of white oak from Germany. The oak bench has been refinished to its original appearance. New safe and secure guards and railings were made for the external ladders that access the central tower divisions. The organ case received a new coat of paint. The exterior blue coat is gone! Two-toned beige is the new look and is expected to appear complimentary to the interior of the church at a later time.

A builder's integrity may be at stake when making decisions during a restoration. And so might the organ's if you short-change the work or depart from a pure restorative program. Except for five new zinc resonators for the Posaune and new languids set into 24 Principal pipes, we honored the value of this organ and did not violate its original concepts. There are no new pipes in this organ!

In conclusion, I wish to mention my appreciation and thanks to those who made it possible to undertake this venture: Ralph C. Schultz, teacher and director of music at Trinity when this organ was purchased; the members of Trinity, who for over 55 years have cared about me and chose to en-

trust this restoration to my care; Bob Myers, present organist and director of music who gave tirelessly of his time in service playing for over 35 years, and on this organ project with endless hours of time and work; Florence Mustric, organist for the weekly series "Music Near the Market" and the writer of all the detailed information needed to make the fundraising campaign a success; Shane Brandes and the other volunteers who gave their time and energy over the past four years; Mitch Blum, pipe maker, and Kelly Monette, tonal finisher, of the Berghaus firm for their meticulous workmanship and desire to preserve this organ for future generations; Paul Sturm, who came out of retirement from the Berghaus firm to repair and restore ten schwimmers; Richard Hamar, who served an apprenticeship with Beckerath in his younger years and, as a craftsman of extraordinary talent, brought tremendous comfort to me in agreeing to oversee the dismantling, repairing, and reassembling of the stop action and the key and coupling system at the keydesk. His overall experience with Beckerath tracker-action organs was invaluable to this project.

A sincere "thank you" to everyone who gave me invaluable encouragement and support to take on such an important project. Thank you, Mr. von Beckerath, for designing and building such a noteworthy organ!

*Berghaus Pipe Organ Builders, Inc. — Founded 1967  
Brian Berghaus, President — Bellwood, Illinois*



# Luxury, Litigation, and a Second Builder

## *The Tortured History of the New York Jockey Club Orchestrion*

PART TWO

SEBASTIAN M. GLÜCK

IT HAS AT LAST BEEN DETERMINED that the monstrous contraption under consideration resided in the ballroom of the organization's main club house in Westchester, north of the city, which at the time included all of what is now the Bronx. An 1893 article in *The Illustrated American* describes the scope of the grounds: "The New York Jockey Club, by official figures, has spent more than \$1,700,000 upon its grounds and buildings at Westchester. No other racing association in this country has invested nearly so much in real estate and in buildings . . . in reality owned entirely by John A. Morris, the founder of the club. It is well known that Mr. Morris made the bulk of his vast fortune in the Louisiana Lottery."<sup>1</sup> This disdainful reference to "new money" was anything but veiled.

Because of the loosely interchangeable titles of Turf and Field Club and Jockey Club, the detective work took a circuitous route until OHS member James Lewis steered this author to archival photographs that revealed that the orchestrion served a far grander space than suggested by the photo-



*The Turf and Field Club, Westchester, New York*

graph previously published in this journal.<sup>2</sup> Under magnification, one can see enormously wide-scaled flue pipes with Roman mouths and harmonic bridges, and trumpet resonators of spun brass, some of them hooded. When compared to the frames of the glazed case doors, one is immediately struck by the conflict of verticals of what appears to be notably sloppy pipe racking, with flue pipes leaning in all directions.

Yet the most revealing aspect of the 1896 photograph is the inscription in the central impost cartouche. It reads, in part, "Rebuilt Welte & [Söhne?], New York," with additional lettering below, which is not sufficiently focused to read. Welte was the orchestrion builder to the elite, and Michael Welte had his son Emil open a showroom in New York in 1865. Welte's New York business was wildly successful and would have seemed the logical choice to build the instrument

1. *The Illustrated American* 13 (May 27, 1893): 627.

2. *The Tracker* 56, no. 1 (Winter 2012): 41.



*The Ballroom with the orchestrion in the distance*

in the first place. Imhof & Mukle's price and delivery time must have been irresistibly competitive.

The instrument was commissioned on April 25, 1890, through intermediary dealer John Fuchs, for the princely sum of \$14,300,<sup>3</sup> to be paid in four equal installments. The orchestrion was installed in April and May 1891, and made its debut on May 25, 1891. Within weeks, its cylinders and other parts began to crack, check, and warp despite the contract's five-year guarantee. Legal proceedings ensued,<sup>4</sup> with Morris withholding the last of four payments. The builders held that the instrument was damaged by careless handling and the presence of steam pipes behind the installation, with

3. A large amount for the day, but it is not known what Welte would have charged.

4. *Fuchs v. Morris*, 81 Hun 536, 63 N.Y. St. Rep. 211 (Sup. Ct. 1894)

the angry owners countering that the steam lines were certainly not active in April or the following months.

The surviving, restored Imhof & Mukle orchestrions are exquisite in tone and craftsmanship, but is this the skill of the restorers, or the true quality of the concern's less notorious output? They were known for exceptional work, and even flaunted the patronage of Queen Victoria at the hearing. Such a reference was naturally deemed immaterial to the case.

One might theorize that the firm was out of its league, building too large an instrument in too complex a configuration. It may also have been that the delivery was pushed, corners were cut, and unseasoned lumber was used. The ultimate fate of this grand contrivance remains unknown. In later years, it may have stood as mute furniture until development made more profitable use of the real estate.

There lingers the question of whether or not orchestrions, rare, cumbersome, and complex, can or should be categorized as "pipe organs," and to this author, the answer is a slightly qualified "yes." If we dismiss such mechanical entertainments as "other than pipe organs," we must toss into the same hopper those efforts by the likes of the Aeolian Company and Ernest M. Skinner that were operated by roll players but had no traditional keydesk from which a capable organist could command the instrument. We now build in a century when MIDI systems, tools both useful and dangerous, are becoming expected features of pipe organs. We recently have seen that there is a place in the future of organbuilding for a modern version of the orchestrion, as well as for the restoration of self-playing instruments with perforated paper rolls.

# Obituary | HANS-ERICH LAUKHUFF

BORN IN 1944, HANS-ERICH LAUKHUFF passed away in Weikersheim, Germany on February 7, 2012, shortly before his 68th birthday. Most of his early life was spent in Weikersheim, where he attended the local gymnasium (high school), followed in 1960 by a year at boarding school in Eastbourne, England.

An apprenticeship with the now-185 year-old family firm, Aug. Laukhuff GmbH & Co., culminated in journeyman status in 1965. A few years in the drafting department and other assignments provided experience in all aspects of organbuilding. The years 1966–67 brought Laukhuff to St. Hyacinthe, Quebec, for a year at Casavant Frères Limitée, then directed by Lawrence Phelps. The experience not only widened his horizon into North American organbuilding, but provided an opportunity to learn Québécois French. Later, a few months fieldwork with a small firm in North Dakota developed in him an appreciation for the problems faced by technicians in service organizations. Before returning to Germany, Hans-Erich Laukhuff purchased a round-robin Greyhound bus ticket and explored much of the United

States, learning the idiomatic English that would later facilitate easy dialogue with his American clients.

In 1968, Laukhuff completed the master's course at the School for Organbuilding in Ludwigsburg, earning the certificate of Master Organbuilder and establishing lasting friendships with colleagues in Europe and in the Americas. His master's project, a complete pipe organ built entirely by himself, still stands in the family home. In 1972, Hans-Erich Laukhuff was appointed as fourth-generation Geschäftsführer (managing director) of Aug. Laukhuff, a position he shared jointly with his cousin, Peter Laukhuff, until Peter's retirement in January of this year.

An avid traveller, Laukhuff had visited 45 countries on five continents. During rare off-duty moments, he enjoyed reading, music, walking in the forest with his black mongrel, Chappy, and occasional trout fishing. He was particularly fond of the three-manual, eleven-rank Möller theater organ installed in Laukhuff's erecting room. Originally built in 1947 for a South African client, it is thought to be the only Möller cinema organ in Germany.



The occasional Kino Konzert and recordings have shared his enjoyment of theater organ music with residents of Weikersheim.

The funeral was held on February 15 at the Protestant City Church of St. George on the town square in Weikersheim. A reception followed, allowing hundreds of family, friends, staff, and colleagues to share reflective moments. Hans-Erich Laukhuff is survived by his mother, sisters, cousins, niece, nephews and a grandniece. He will be missed, both personally and professionally, by many around the world.

RICHARD HOUGHTEN



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# E. & G.G. Hook's Opus 553

## *An Emissary for American Music in Berlin*

BARBARA OWEN

**D**URING THE 1860S AND 1870S, the work of Boston's noted E. & G.G. Hook firm was undergoing a transformation, both tonally and mechanically. From the 18th-century British influences that had characterized Hook's work until the middle of the 1850s, it gradually evolved toward a more Continental-influenced style that produced such notable instruments of the 1860s as Immaculate Conception Church, Boston (1863), Mechanics Hall, Worcester (1864), and Plymouth Church, Brooklyn (1865), and reached an apex in what can surely be called a distinctive "American Romantic" character, exemplified in the firm's monumental organs of the 1870s—Holy Cross Cathedral in Boston (1875), the Centennial organ (1876; afterward in St. Joseph's Cathedral, Buffalo), and Cincinnati Music Hall (1877). Hook's Opus 553, built in 1870, comes right in the middle of this evolutionary period.

The external drivers of this evolution were many. European musicians were beginning to appear in Boston, bringing with them contemporary performance ideals and introducing new music. Ocean travel was improving, and it was becoming a popular thing with the more moneyed classes to visit Europe to view historic sites and visit museums, and yes, even listen to some very professional concerts. Educators like Lowell Mason returned singing the praises of Germany's music conservatories—to which, in the 1850s, he sent his gifted pianist son William. In this same period, young organists journeyed to the conservatories of Berlin and Leipzig, including some, such as John Knowles Paine and Dudley Buck, who would soon make a distinctive mark as performers, teachers, and composers. Boston erected a large Music Hall in 1852, and by 1863 Bostonians enthralled by European musical culture had provided it with an up-to-date German concert organ. Shortly afterward, Boston became the home of two of the earliest music conservatories established in the United States.

The industrial revolution was making its mark on organbuilding by the 1850s, for during that decade both the Hooks and William B.D. Simmons were boasting steam-powered machinery in their factories, which increased pro-

duction, and new organ technologies such as the "Barker machine" action began to be employed in larger organs. Eventually, Hook had a railroad siding that expedited the shipping of organs to the growing cities of the Midwest, and, after the completion of the transcontinental railroad in 1869, to the west coast as well. During the Gilded Age that followed the Civil War, fortunes were made (and also lost) in the expanding West, not only in railroads, but in mining, manufacturing and agriculture. Cities in both the East and the Midwest were growing. Larger and more impressive churches were being built, as well as secular concert halls, and these required impressive organs—and conservatory-trained organists to play them. There is little question, too, that some of these organists, particularly those who had studied abroad, exerted an influence on organbuilders.

Although no 19th-century Boston organbuilders are known to have ever traveled to Europe, they were increasingly in touch with developments there, both through literature and by contact with some of these leading organists. By the 1860s and 1870s most of the more prominent Boston organists had been to Europe, largely for study, and were encouraging the inclusion of new stops and mechanical improvements in organs built for their churches. Walcker's organ in the Music Hall was an impetus, too. Almost immediately following its arrival, virtually any large organ that issued from the Hook factory was almost guaranteed to include a Doppelflöte and a Vox Humana, although the Hooks and their contemporaries scoffed—rightfully, as it transpired—at the idea of converting from their time-honored and reliable slider chests to Walcker's temperamental cone-valve chests. Other organbuilders were opening up shops all over the country during the last third of the 19th century, from immigrant Germans in the Midwest to the innovative but short-lived Roosevelt firm in New York. But not until the end of the century, when many changes were in the air, did the Hooks have any significant competition in Boston, and that was from the factory of one of their former foremen, George S. Hutchings, in which an even more in-

novative eventual competitor, Ernest Skinner, received his early training.

The Hooks—Hook & Hastings after 1871, when Frank Hastings, long with the company, became a full partner—had built some organs of enduring beauty during the first half of the 19th century, and continued to build exemplary organs through the 1880s and 1890s, even moving to a larger and more modern suburban factory in 1888–90. But to me, and perhaps others, too, their most innovative and individualistic period was the 1860s and 1870s, when they were open to new ideas and encouraged by organists to go forward with them, not slavishly copying any one style or tonal fashion, but adapting what they saw fit to the idiosyncratic usages, architecture, and acoustics of American churches and concert halls, while not completely abandoning some of their older tried-and-true traits. In the process, they created a distinctive style of organ that could not be confused with contemporaneous organs built in England, France, or Germany. It was a true American Romantic organ, one for which some of the best American composers of the period were writing.

Although he cannot perhaps be ranked with Paine, Buck, Thayer, Foote, Chadwick, Dunham, and Parker, William Horatio Clarke (1840–1913) nonetheless was regarded as an excellent organist, and produced some worthy organ compositions. Unlike most of his peers, however, he never attended a conservatory, or studied with any identifiable teacher, but appears to have been an unusually gifted autodidact. He was appointed to his first church position, in his home town of Dedham, Massachusetts, at the age of 16, and a few years later was in Boston, as music teacher at the Perkins Institution for the Blind and organist of Berkeley Temple. In 1860, the Congregational Church of Woburn, Massachusetts, installed a substantial three-manual E. & G.G. Hook organ, and Clarke soon became organist there. Subsequently, he appears to have made friends with people at the Hook factory and engaged in a considerable amount of self-propelled study regarding organbuilding; a decade later we find him as a member of a committee charged with purchasing a new organ for the town's Unitarian Church—and it was to be built by E. & G.G. Hook.

The contract for an organ of three manuals and 38 speaking stops, drawn up on May 26, 1870, was in Hook's usual format, but appended to it was a section headed "Items," and probably drawn up by Clarke. It specified some details and dimensions for the console, wind system, and swellbox, as well as metal composition for the pipes: 33 percent tin for common metal, 50 percent tin for spotted metal (just then coming into use) and pure tin for the Vox Humana resonators. Interestingly, he requested pipe scales and voicing similar to those of an earlier organ, built in 1864 for the South Church (Unitarian) in Boston. This was itself one of Hook's more forward-looking organs, built for the organist B.J. Lang, who had studied in Germany in the 1850s and was one of the



HEILIG KREUZ KIRCHE  
BERLIN CA. 1904



regular recitalists on the Walcker organ in the Music Hall. But the organ Clarke desired for his Woburn church was to be even more avant-garde than that, both tonally and mechanically, and before it was completed, some changes in the specification were made, including the addition of the unusual "Carillons" stop of tuned saucer bells, almost certainly at the request of Clarke. The organ was dedicated on January 4, 1871, by Clarke and two other Boston organists, plus a choir, and the Vox Humana and Carillons were showcased. This was followed by a series of "Popular Concerts" which leaned rather heavily on organ transcriptions and vocal solos.

Clarke remained as organist of the Woburn church for only a year, before being tempted by a lucrative salary to become music superintendent for the public schools of Dayton, Ohio, and taking a portion of the following year for his own trip to Europe. His subsequent career found him running an organbuilding firm in Indianapolis for a few years, serving as organist in two churches there, publishing a book on organbuilding in 1877, returning briefly to Boston in 1878, then moving to churches in Toronto and Rochester before retiring in 1887 to Reading, Massachusetts, where, suffering progressively from arthritis, he devoted himself to writing and compiling organ and choral music and serving as an organ consultant. His most ambitious organ work, *Concert Fantasia in the Free Style for Church Organ Exhibitions*, was published in Boston in 1877, when he was still in demand as a recitalist, and is indeed a showpiece for any large organ of the period—as well as for any ambitious organist. Nine pages long, it features frequent stop and manual changes, swellbox indications, flashy pedal solos, a fugue, and lots of big smashing chords on full organ at the conclusion.

Of the organs Clarke built in Indianapolis after 1874, only two small and undistinguished examples remain, his largest instrument, for Roberts Park Methodist Church, having been replaced in 1916. Similarly, little is known of whatever organs he may have consulted on during his retirement years. The first organ on which he is known to have left his distinctive mark—the 1870 Hook for the Unitarian Church in Woburn—has survived, eventually to become an iconic standard-bearer not only for an important era in American organbuilding, but for the organ music of that era as well. This did not happen right away.

Its original installation was not felicitous. Clarke wanted a lot of organ, and the church provided only a rather cramped chamber behind the pulpit. The Great spoke out quite well, but the other two manual divisions behind it did not. Clarke was surely aware of these limitations, for one of his requests was to leave as much space as possible between the front pipes, in order to let the maximum amount of sound out. In addition, the church was carpeted, with pew cushions, and acoustically rather dismal. Probably, few recitals were played on the organ after Clarke departed, but it served the church faith-

fully for 120 years, until the remaining congregation closed its doors in 1991. Yet the organ was well-known and admired by those of us who heard it from time to time, even though at the end it was kept playable only by the efforts of a few devoted church members, notably Charles Smith, who employed some genuine Yankee ingenuity in keeping its leaky bellows well-patched. Despite these physical limitations, it was still recognized as an organ of exceptional character, and everyone wanted it to be saved. In the hope of finding it a new home, its availability was listed with the Organ Clearing House, then operated by Alan Laufman.

In Berlin, Germany, something else of cultural importance was being preserved and restored: the Heilig Kreuz Kirche. This extraordinary 19th-century building had also been through troubled times. Built in 1888, the landmark brick structure with its commanding central tower was severely damaged during World War II, its interior almost entirely destroyed, and its original organ lost. Following the war, the interior was reconstructed by the parish between 1952 and 1958, in a rather sterile but functional manner, and with an undistinguished organ. By 1984, new reconstruction plans were being drawn up, aimed both at making the building more useful for the congregation's expanding social services by reconfiguring the interior and repurposing some unused space, and also at restoring some of the building's unique architectural characteristics obliterated in the 1950s. Work began in 1991 and was completed in the fall of 1995, and the church soon became a neighborhood center, not only for social work, but also for the arts. Its renewed central space was made flexible, and thus served not only for worship services, but also for concerts, art shows, and even theater. Rooms at its sides served as meeting places, and one, accessible from the street, has become a neighborhood coffee shop.

The rehabilitated central space had marvelous acoustical qualities, but it still lacked one thing: a suitable organ. The organ of the 1950s was in poor condition and deemed inadequate, so it had not been retained; something larger and of different character was wanted. At around this same time, historian and author Uwe Pape, the leading authority on Berlin's organ history, was bemoaning the fact that his city had lost so many 19th-century organs during the war. Learning of the soon-to-be-homeless 1870 Hook organ across the Atlantic in Woburn, he recognized its significance and put in motion an effort to secure it. At first, consideration was given to placing the organ in St. Thomas's Church, also being restored, but the work on Heilig Kreuz Kirche was making better progress and, happily, Hook's Opus 553 would go there instead.

On September 2, 1991, a "Farewell Concert" was performed in Woburn by George Bozeman, Rosalind Mohnsen, Louise Mundinger, Lois Regestein, Laraine Waters, and Peter Sykes, members of the Boston Organ Club. The program included music by French (Widor, Tournemire), Ger-



*E. & G.G. Hook Op. 553 in Berlin's Church of the Holy Cross*

## E. & G.G. Hook Op. 553 (1870)

### II. GREAT

16 Dble. Open Diapason  
 8 Open Diapason  
 8 Doppel Floete  
 8 Viola da Gamba  
 8 Viol d'Amour (Bell Gamba)  
 4 Principal  
 4 Flauto Traverso  
 2 $\frac{2}{3}$  Twelfth  
 2 Fifteenth  
 2 Mixture III (15-19-22)  
 1 Acuta III (22-26-29)  
 8 Trumpet  
 Great to Pneumatic (Unison Off)  
 Swell to Pneumatic (Sw. to Gt.)  
 Solo to Pneumatic (Solo to Gt.)

### I. SOLO

16 Lieblich Gedackt  
 8 Geigen Principal  
 8 Melodia  
 8 Dulciana  
 4 Violin Principal  
 4 Flute d'Amour  
 2 Piccolo  
 8 Clarionet (t.c.)  
 2 Carillons (g<sup>o</sup>-b<sup>2</sup>, 29 bars)  
 Tremulant  
 Swell to Solo

### III. SWELL

16 Bourdon Treble (t.c.)  
 16 Bourdon Bass (12 pipes)  
 8 Open Diapason  
 8 Std. Diapason  
 8 Salicional  
 8 Aeoline  
 4 Principal  
 4 Flute Harmonique  
 2 Flageolet  
 2 $\frac{2}{3}$  Cornet III  
 8 Cornopean  
 8 Oboe  
 8 Vox Humana

### PEDALE

16 Dble. Open Diapason  
 Violone  
 Dble. Dulciana  
 10 $\frac{2}{3}$  Quinte  
 8 Principal  
 8 Violoncello  
 Great to Pedale  
 Swell to Pedale  
 Solo to Pedale

### COMPASS:

Manuals, 58 notes, CC-a<sup>3</sup>  
 Pedale, 30 notes, CC-f<sup>1</sup>

man (Bach, Brahms), and two American composers, Paine and Clarke—fittingly, his *Concert Fantasia*, played by Bozeman. The following day the organ began to be dismantled by the Organ Clearing House staff and George Bozeman. Carefully packed and placed in containers, it was shipped to Berlin and eventually to the workshop of the Eule firm in Bautzen. There it underwent a respectful restoration, both tonally and mechanically. The work on the organ was carried out while the final work on the church building was being completed, and this included a spacious organ gallery over the main entrance to the central space, with ample room for a choir. In 1997, George Bozeman wrote a progress report on the restoration for *The Tracker*, giving some background on the organ, the Berlin church, and the restorer, Eule, which, owing to its excellent track record for such work, he felt was an ideal choice to properly execute the restoration. During a fundraising appeal for the project in the same year, a brochure written by Uwe Pape emphasized that this organ would be the only example in Berlin from the period of Mendelssohn and Liszt, and at the time of its dedication it was described as the only representative of the early Romantic type of organ in Berlin.

In 2001, the restored organ was installed in the now-completed church building. The only alteration was largely cosmetic. In its chambered Woburn location, its visible portion had consisted simply of a set of Open Diapason basses over some pleasing woodwork containing the console. In Berlin, the organ was to be free-standing in an ideal acoustic environment. Its lower woodwork was retained, but the front

pipes were rearranged to reflect the configuration of the interior pipes. Since the chamber opening in Woburn was too low to accommodate the four tallest front pipes, the Hooks had to complete the set with four stopped wood pipes inside the chamber. As height was not an issue in Berlin, Eule's only addition to the organ was four new matching Open Diapason bass pipes to complete the facade set.

A month of dedication events began on Sunday, October 21, 2001, with a morning church service featuring a variety of choral works accompanied by Gunter Kennel on the organ. In the afternoon, Thomas Murray, long an admirer of Hook organs, played an impressive program that showcased all facets of the organ and included music by 19th-century composers Saint-Saëns, Gade, and Rheinberger, along with two W.T. Best transcriptions from Handel and Beethoven, and works by American composers John Knowles Paine and Horatio W. Parker. The inclusion of Paine's polished *Fantasia and Fugue*, Op. 2, was particularly significant, for it was composed in 1860 near the end of his student days in Germany. Two years later, he was in Boston as organist of the West Church, where a large three-manual Hook organ was installed in 1861. One must wonder if Paine had some influence on the design of that organ, for an 8' string-toned stop on the Great, unusual for that period, was called "German Gamba."

Two days after the initial dedicatory events, Gunter Kennel, the church's organist, convincingly demonstrated that the Hook organ could amply fulfill Uwe Pape's desire for an organ suitable for 19th-century German music in a sterling program of works by Mendelssohn, Schumann, Brahms, Reger, and Liszt, whose stunning "Weinen, Klagen" variations elicited prolonged applause at the program's close. The writer was in attendance at these first two recitals, and can attest to both the excellence of the playing and the thoughtful choice of literature, as well as the superb way in which Hook's Opus 553, now out in the open in a gloriously reverberant room, finally fulfilled what must have been William Horatio Clarke's earnest expectations for it when it was built in 1870.

The organ dedication series of concerts continued for the ensuing month, and the programs were an interesting mix to challenge the versatility of any organ. On October 30, Dutch organist Leo van Doeselaar played what was billed as an all-American recital, but only Horatio Parker and Charles Ives were native-born composers from the period associated with the organ; Samuel Barber was born in the 20th century, and was represented only by a transcription. Three others, Lemare, Middelschulte, and Yon, were immigrants primarily active in the 20th century. On November 4, Reinhard Hoffmann presented four Bach works, one by Jehan Alain, and two by avant-garde 20th-century American John Cage. Choral programs on November 10, 17, and 24 rounded out the dedication month, centered around Requiem music of various periods, accompanied by the organ (and on November 10



Console of Opus 553



interspersed by short organ solos), but all by European composers. This is not meant as criticism, for the organ would seem to have proven its worth and versatility in all of these programs.

Other recitals and choral programs were presented monthly at Heilig Kreuz during the ensuing decade, featuring prestigious organists such as Ludger Lohmann, Dana Robinson, Arvid Gast, Jan Hora, George Bozeman, and Marco Brandazza. But we must fast-forward to 2011 for an interesting shift in emphasis, for which Hook Opus 553 seems to have acted as a catalyst. From October 20 through 23, to celebrate the tenth anniversary of the arrival of the Hook organ in Berlin, a festival was organized by Uwe Pape at the church entitled "America and Europe Partnership in Organbuilding." It featured lectures investigating an interesting variety of changes of this theme by American and European presenters. Frits Elshout of the Flentrop firm, Martin Kares, John Brombaugh, Martin Pasi, Paul Peeters, and this writer spent Friday and Saturday covering topics from immigrants and influences in the 19th century, American importation of European organs in the second half of the 20th century, European apprenticeships by contemporary American organbuilders, the building of historic replicas in both Europe and America, and lately the exportation of other historic American organs to European countries, most recently an 1854 Hook to Belgium, and an 1869 Steer & Turner to Cologne.

As of late, another example of international partnership has become evident, at least in Berlin. There, as well as in Leipzig and Dresden, a number of American organists and composers, particularly from New England, went to study at the conservatories and with notable organists such as Schneider during the second half of the 19th century. They returned having not only been exposed to the latest ideas in German organbuilding, but also to the structured educational system of the conservatories, which stressed not just performance—of Bach as well as contemporaries such as Thiele, Ritter, Rinck and Mendelssohn—but also composition. There they learned the discipline of counterpoint and fugal writing, along with composition in time-honored forms such as chorale preludes, sonatas, variations, and fantasias. Not all became noteworthy composers, but a rather surprising number of them did. And initially they produced an impressive amount of organ music for both church and recital purposes, as well as choral music and pedagogical works, for many eventually taught at the newly-formed American conservatories—also European influenced.

To Berlin in 2001 came just the sort of organ that these Americans were writing music for after they returned home. But for its opening concerts, only two of these New Englanders were represented in all of the programs played: Paine once, with a major Fantasia and Fugue, and Parker twice, with some short pieces—plus the well-known "America" varia-

tions by Parker's pupil, Charles Ives. But the music performed in 2011 by Americans Kevin Birch, George Bozeman, and Christa Rakich, and Germans Matthias Schmelter and Matthias Schneider, represented a not-so-subtle change of attitude toward the organ music of these 19th-century American composers on both sides of the Atlantic. Just as we've learned that a Schnitger can tell us something about Buxtehude, and a Cavaillé-Coll about Franck, so can a Hook tell us what the music of these "New England Classicists" was all about.

George W. Chadwick and Horatio Parker belonged to the "second generation" of New England organist-composers, and Christa Rakich included a short work by each in her opening program, which also included Bach, two 20th-century works, and one of her own compositions, concluding with a splendid work by early 20th-century African American composer Florence Price. In the second concert, Kevin Birch—who in his home church enjoys a three-manual 1860 E. & G.G. Hook organ—played a program entirely of 19th-century works, sensitively interpreted. Europe was represented by Mendelssohn, Reger, and deLange, and America by two short works by Dudley Buck and Arthur Foote, plus one of Buck's large-scale works, the Variations on "The Last Rose of Summer," which closed his program, effectively proving beyond doubt what manner of organ this piece was written for, as well as demonstrating Birch's keen understanding of it with regard to tempi, shading, and registration. The third program featured choral music ably conducted by the church's present music director, Matthias Schmelter, interspersed with organ works played by George Bozeman, all by North American composers. Although all selections but one (an anthem by "first generation" Boston organist Eugene Thayer) dated from the middle years of the 20th century, this was an excellent demonstration of the organ's accompanimental ability, especially in the rather lush accompaniments to anthems by Eric Thiman and Healey Willan.

The *Gottesdienst* on Sunday morning, at which the international visitors were warmly welcomed by the pastor and congregation, was also a musical treat. Matthias Schmelter began it with a knowledgeable performance of Dudley Buck's *Festival Prelude*, a stunning large work displaying the Hook organ in all its considerable glory. Although it was not published until late in Buck's life, its structure and use of an interwoven hymn melody suggest that it may be an early work, perhaps even written while Buck was still a student in Germany. The organ provided solid support for the enthusiastic singing of chorales during the service, and its quieter side was heard in short organ pieces interspersed between prayers, readings and the sermon. These included works by 19th-century Bostonians George E. Whiting and Arthur Foote, and F.W. Batchelder of New Hampshire, as well as a prelude on an American folk hymn by contemporary American Wilbur Held, and a *Jubilate Deo* by British composer Alfred Silver.

Schmelmer, who became the church's music director in 2003 after Gunter Kennel was appointed *Landeskirchen-musikdirektor* for the area, first became interested in American music during a trip to the United States in 2004, and has regularly interwoven it into the church's program since that time.

Matthias Schneider's closing concert on Sunday afternoon echoed in a way Gunter Kennel's program at the organ's opening in 2001, in reminding us that the Hook organ remains a fit vehicle for 19th-century German music (as Pape and others had hoped). In this instance, he played sonatas by A.G. Ritter and Mendelssohn (the sixth), both of which admirably showed off its resources, as did an impressive performance of Liszt's B-A-C-H Prelude and Fugue at the close. While the Americans who studied in Germany introduced the organ music of Ritter and Mendelssohn to American audiences upon returning home, they also acquainted them with many of the major organ works of Bach. So it was fitting that Schneider also interspersed convincing interpretations of two of the quieter of Bach's "Eighteen" Leipzig chorale preludes, *An Wasserflüssen Babylon* and *Schmücke dich, O liebe Seele*.

Because the church has such ideal acoustics, and the Hook organ sounds so well there, making recordings was an obvious step after the initial concerts. The first CD, recorded in 2001 by Gunter Kennel, shows off the Hook organ's affinity for 19th-century German music by Mendelssohn, Schumann, Brahms, Reger, and Liszt. In 2005 Matthias Schmelmer, Gunter Kennel, and Reinhard Hoffman recorded two works by Arthur Foote, one by Paine, and two of Buck's large-scale variation sets ("Old Folks at Home" and "Last Rose of Summer"), as well as pieces by the 20th-century writers Weinberger, Yon, and Lemare, and even a transcription of a Scott Joplin rag. George Bozeman, who had played the organ while it was in Woburn and assisted with its dismantling, recorded 19th- and 20th-century music on it in 2006, including two major 19th-century American works, Dudley Buck's Grand Sonata in E flat, and Henry M. Dunham's Fantasia and Fugue in D Minor, along with pieces by Yon and Cundick. The most recent recording, issued in 2011, unites the organ with the church's fine *Kammerchor-Passion* and soloists in what surely is a premiere, the first recording ever of Dudley Buck's Christmas cantata, *The Coming of the King*, a work once popular in the United States—and now revived in Germany.

One can never quite predict what may happen when a fine organ—new or transplanted, but one with real personality—appears on any scene. Young people may be attracted to learning to play it, composers may be inspired to write for it, music-lovers simply hooked on hearing it. Here, it would seem, is an instance of an organ that has aroused curiosity about the music written for it over a century ago, and has fostered an appreciation and understanding of it far from home—in the heart of the land of Bach, Mendelssohn and Reger!

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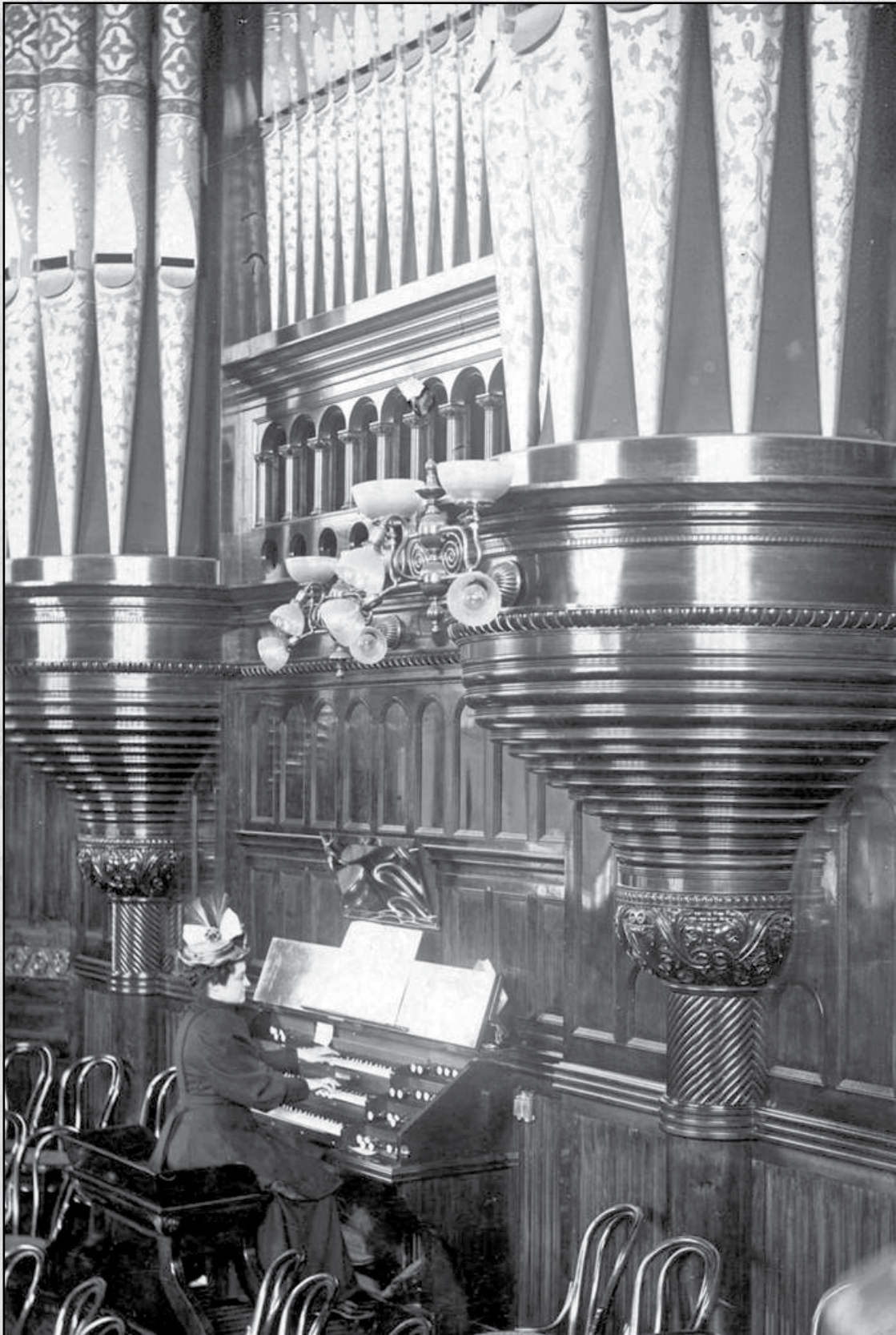
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NB. The Kennel, Schmelmer, and Buck cantata CDs were published by the church; George Bozeman's CD is available from [www.pape-verlag.de/tontraeger](http://www.pape-verlag.de/tontraeger).



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**405** SCOT HUNTINGTON, president of the Organ Historical Society, represents the OHS in the historic citation presentation to Wurlitzer Opus 1587 (1927), now installed at the Providence (Rhode Island) Performing Arts Center, during the National Convention of the American Theatre Organ Society, July 2011. Representing the ATOS was Ken Double, president and CEO, and receiving the plaque on behalf of PPAC is Alan Chille, general manager.

The organ is one of only three five-manual organs built by the Rudolf Wurlitzer Company, and the only one still essentially unaltered and still functioning with all its original pneumatic equipment intact.

Built originally for the Marbro Theater in Chicago, the organ was listed as a “Sp. 5 manual” in the opus list, tonally a stock 20-rank Publix #1 ensemble with the addition of a Post Horn, but fit within the larger Fox-special console shell to accommodate the fifth manual. The organ received minor specification modifications by Wurlitzer in 1930, at the request of the organist, and after spending several decades in private hands, following its removal from the Marbro, is installed in Providence essentially in the same condition and with the same chamber layout as it left Chicago in 1959. The 3,000-seat auditorium in Providence was originally the Loew’s State Theatre (outfitted with a Robert Morton instrument) that recently underwent a multi-million-dollar renovation after narrowly escaping the wrecking ball. The architects were Rapp & Rapp, known for luxuriously appointed confections that never exceeded the bounds of good taste. It truly deserves the appellation “movie palace” in every sense of the word. Although not presently heard often enough and in need of complete and sympathetic restoration, the organ is a perfect match to the grand space, which as Rhode Island’s performance center of state, is profitably booked solid with live performances.

This photo of the console with the orchestra was taken during the final gala concert, with organist David Peckham and the American Band of New England (one of America’s oldest civilian bands), Gene Pollart, conductor.



PHOTOS RICHARD NEIDICH

## 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](mailto:citations@organsociety.org).*

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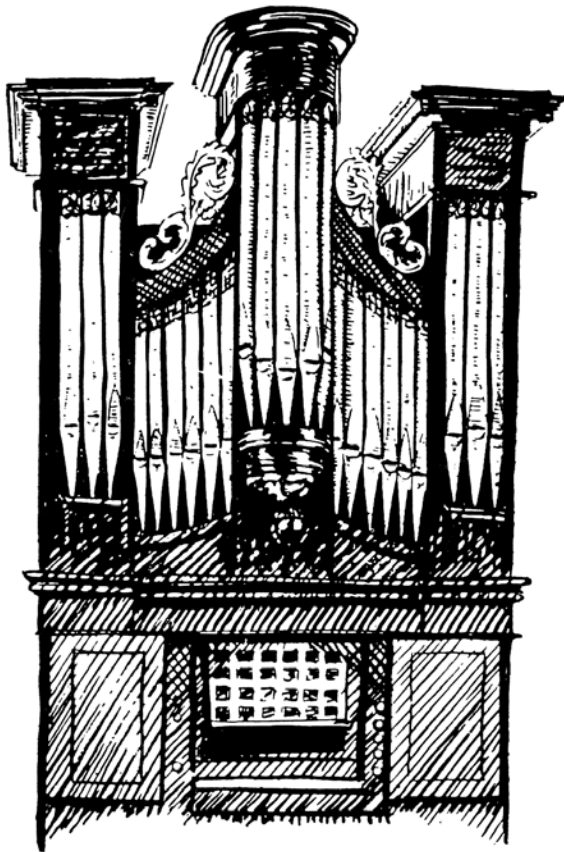
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## In The Tracker *50 Years Ago*

SCOT L. HUNTINGTON

VOLUME VI, NUMBER 3, APRIL 1962

THIS ISSUE WAS PARTICULARLY PACKED with information, and temporarily bumped up to the original signature size of twelve pages from the rather meager eight pages that had characterized several previous, and successive, issues. The cover article was a lengthy and detailed travelogue publicizing the upcoming seventh national convention in the picturesque Finger Lakes resort town of Skaneateles, New York. The convention was a three-day affair, transportation was by private car and car pool, and registrants were responsible for finding their own motel or tourist-cabin lodgings from a supplied list, as well as providing a few of their own meals during time built into the schedule. There was no registration blank—registrants were instructed to send \$10 to a published address to secure a spot. The instrument roster was indeed impressive, and covered areas east and west of Syracuse, south to Ithaca, and circled Cayuga Lake. Instruments seen represented the work of E. & G.G. Hook, William A. Johnson, John Marklove, Garret House, George Andrews, Steere & Turner, George Jardine, C.E. Morey, Felgemaker, Hinnners, Henry Erben, and Hilborne Roosevelt—certainly an impressive list to whet the appetite of any organ historian.

Two one-manual chamber organs in North Carolina (Henry Erben 1845, George Jardine ca. 1852) were described

in an article by Jesse Mercer. The Society's first official By-Laws were presented in draft form for official ratification at the upcoming annual meeting in Skaneateles. While the "Organs for Sale" column had disappeared a few issues before, several in imminent danger of loss were mentioned in a notice from Alan Laufman, including sizeable two-manual organs by Johnson, Johnson & Son, Hook & Hastings, J.H. & C.S. Odell, and William King, as well as an ancient one-manual chamber organ in Binghamton, likely built by Elsworth Phelps or Alvinza Andrews—and even though seemingly unassuming, actually the rarest and most historic instrument of the bunch.

Edward Wolf wrote a detailed account of organs in Philadelphia's St. Michael's and Zion Lutheran churches, gleaned from contemporary published accounts. Zion once owned a three-manual organ by David Tannenburg, then the largest organ built in the United States, and unfortunately destroyed by fire in 1794 after only four years of service. St. Michael's first organ was imported from Heilbronn, Germany, in 1750, and a tract describing the dedication services for the church was published by Benjamin Franklin's press.

The news column contained the usual tidbits about members' recital activities and recent restorations. One instrument



so cited was the 1862 E. & G.G. Hook one-manual organ in St. Paul's Episcopal Church, Vergennes, Vermont, which will be heard at the 58th annual convention to be held in northern Vermont in 2013.

The concluding article was a detailed survey of the two major organs of Notre Dame University, written by alumnus and future organbuilder Michael Loris. The first organ, a large two-manual built in 1869 by the Buffalo builder Garret House, contained eight ranks of mixtures, four reeds, and a 16' plenum on each manual—the Great based on an Open Diapason and the Swell on a Bourdon. The organ apparently had a detached and reversed console, gilded facade pipes, and a rosewood case “carved and ornamented.” Surely, this would have represented a “no expenses spared” magnum opus for House. In 1876, a larger chapel was constructed and outfitted with an organ by Derrick & Felgemaker of Erie, Pennsylvania. The trail of the House was lost, with only the remark in a school publication that it was sold because it would not fit in the new church (curious in spite of the impressive size of the even larger D&F). The large two-manual Derrick & Felgemaker was as tonally complete as the House, with both manual plenums based on 16'—both Diapason and Bourdon on the Great, and Bourdon on the Swell; seven ranks of mixtures, including a two rank Doublette on the Great; and five ranks of reeds, including an unusual 4' Octave Horn on the Swell, and a tremendous free-reed 16' Trombone in the Pedal (which also had a rare and early 30-note compass). The organ had a number of fancifully-labeled stops, such as the Great 4' Choral Flute, and the Double-toned Diapason (likely a Dop-

pel Floete), Still Gedackt, 2' Flute Angelique, and an evocative-sounding Zephyr Gamba in the Swell.

Quoting from a dedication program published when the organ was installed in 1875, but before the church was completed in 1876, it was stated that S.L. Derrick, “President of the Company,” installed both the House (which it implied had gone to Grand Rapids) and the present new organ. This is an interesting tidbit about Derrick's whereabouts and connection with the company, but conflicts with this author's research that indicates the elusive Derrick had worked on an organ in Troy, New York, in 1874, after having apparently left the employ of Felgemaker when the firm moved from Buffalo to Erie several years previously, and had relocated to Cooperstown, New York, and established a tuning and maintenance service by 1875. Derrick & Felgemaker were in partnership in Buffalo from the mid-1860s until the early 1870s when the firm relocated, so Derrick's possible association with House, a former employer, on an organ in 1869 raises additional questions, if true.

Loris provides an interesting analysis of the Felgemaker's tonal resources, including mixture compositions and scales of the Great diapason chorus. This eye-witness documentation is now our only source of data about the original organ, as it was completely ruined in an unsympathetic rebuild and enlargement in 1961. In 1980, the organ's remnants were sold to St. Mary's Catholic Church in Horseheads, New York, where the pipework was incorporated, further altered, in a new organ built with recycled parts by the Berkshire company of West Springfield, Massachusetts.



## 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](http://www.organsociety.org)

## BASILICA-CATHEDRAL OF NOTRE-DAME CASAVANT FRÈRES OPUS 34

### GRAND-ORGUE

Montre 16  
Montre 8  
Kéraulophone 8  
Flûte 8  
Prestant 4  
Flûte harmonique 4  
Quinte 2½  
Doublette 2  
V Fourniture  
Bombarde 16  
Trompette 8  
Clairon 4

### RÉCIT EXPRESSIF

Quintaton 16  
Principal 8  
Viole de gambe 8  
Voix céleste 8 (t.c.)  
Bourdon 8  
Principal 4  
Flûte octavante 4  
Octavin 2  
III Cornet 2½  
Trompette harmonique 8  
Basson-hautbois 8  
Voix humaine 8  
Tremblant

### POSITIF

Bourdon 16  
Principal 8  
Salicional 8  
Mélodie 8  
Flûte harmonique 4  
Piccolo 2  
Clarinete (French) 8  
Cromorne 8

### PÉDALE

Grosse flûte 16  
Violon basse 16  
Soubasse 16  
Quinte 10⅔  
Grosse flûte 8  
Violoncelle 8  
Bombarde 16  
Trompette 8

### CHANCEL ORGAN

#### POSITIF

Montre 8★  
Bourdon 8★  
Dulciane 8★  
Prestant 4★  
Flûte à cheminée 4★

#### RÉCIT EXPRESSIF

Principal 8★  
Gambe 8  
Voix céleste 8 (t.c.)  
Bourdon 8★  
Flûte harmonique 4  
Basson-hautbois 8

#### PÉDALE

Bourdon 16★

*\*retained from the organ of 1850*

**e•phem•era** — items of collectible memorabilia, typically written or printed ones, that were originally expected to have only short-term usefulness or popularity.

MANY ACQUISITIONS come into the Archives not as monographs, but as ephemera in the form of photographs, stereoviews, picture postcards, recital leaflets, letters, and organbuilders' nameplates. Indeed, without hyperbole, it may be said that the American Organ Archives' collection of ephemera outnumbers its holdings of books and serial publications; and were it not for these thousands of bits of paper, ivory, plastic, and metal, our study of past events would be the more difficult.

We thank Martin R. Walsh for calling our attention to a seemingly inconsequential fragment of North American organ history—a signed photograph of Pierre-Joseph-Amédée Tremblay (1876–1949) seated at an organ console. Tremblay was born and educated in Montreal. His early studies in music and organ were with a Father Sauvé, organist of Église Saint-Joseph.<sup>1</sup> After further keyboard and plainchant studies, he succeeded Sauvé at St. Joseph's in 1892 and, while there, established Orphéon de Saint-Joseph, a choral society. In 1894, Tremblay was appointed organist of La Basilique-Cathédrale Notre-Dame, Ottawa, where he remained until 1920.

Tremblay arrived at his new job only two years after Casavant Frères had installed its magnificent Opus 34. Notre-Dame was consecrated a cathedral in 1847 and elevated to a basilica in 1879. Joseph Casavant built the first organ for the cathedral in 1850. Eight sets of pipes from this instrument were incorporated into Opus 34, installed in 1892. The main organ was located in the west-end rear gallery and was divided into two cases on either side of the window. The main key action was mechanical with pneumatic assists (Barker lever). In the chancel was an organ of twelve stops con-

1. *Encyclopedia of Music in Canada*, 2d ed., s.v. "Amédée Tremblay."

*Left: Casavant Frères Opus 34*



nected electrically to the main instrument—Casavant's first successful attempt at electric key action. Inaugural recitals presented by Frederic Archer<sup>2</sup> were held on October 26–27, 1892.

In 1920, the Tremblay family moved from Canada to Salt Lake City, where Joseph-Amédée was engaged as organist-choirmaster at the Cathedral of the Madeleine. From there, the family moved to San Diego, and in 1925, settled in Los Angeles, where Tremblay was organist of St. Vincent's Church until his death, in 1949.

As a composer, Tremblay was self-taught for the most part, and his output includes masses, motets, and organ works. His best-remembered work, *Suite de Quatre Pièces pour Grand Orgue*, was written in San Diego in 1924<sup>3</sup> and dedicated to Joseph Bonnet. It consists of four movements: Prélude-Carillon, Menuet-français, Marche de fête, and Toccata. The first movement begins with a quiet ascending pattern played on strings and celestes in D-flat major. The agitated middle section in F major ends with a slow modulation back to D-flat and the return of the first theme. The brilliant Toccata is the best known of the four movements and, like the Prélude-Carillon, is in a-b-a form. After a brief introduction, the movement loudly romps away with the melody in the pedals. A pristine copy of *Suite de Quatre Pièces pour Grand Orgue* is in the Archives' collection of organ music.

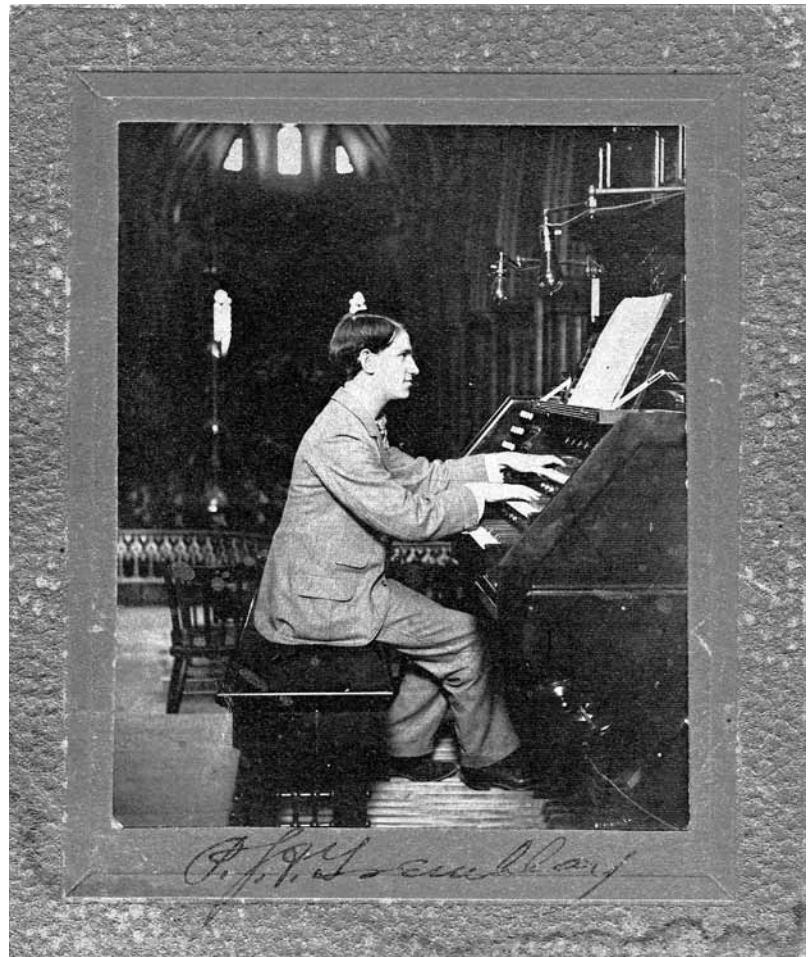
The Archives welcomes gifts of ephemera, regardless of how seemingly inconsequential they may appear.

2. Frederic Archer (1838–1901) was a British composer, conductor, and organist. He held various posts in England and Scotland before emigrating to New York City in 1880 to become organist of Plymouth Church, Brooklyn. Later, he moved to Pittsburgh and founded the Pittsburgh Symphony Orchestra in 1896.

3. *American Composers: A Biographical Dictionary*, s.v. "George Amédée Tremblay."

**Top:** P.-J.-A. Tremblay, ca. 1894

**Bottom:** Excerpts from *Suite de Quatre Pièces pour Grand Orgue*.



Andante espressivo

Adagio

Tempo moderato



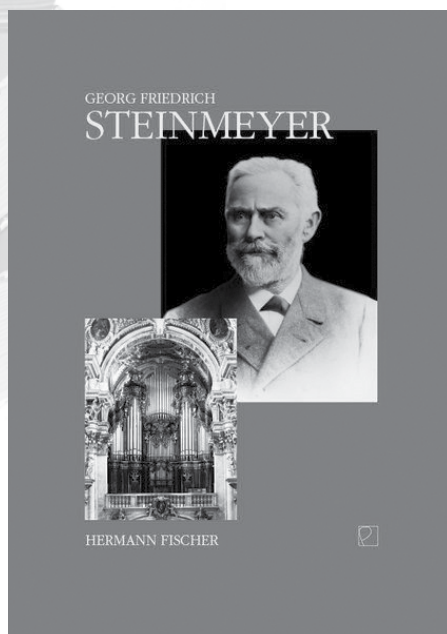
## BOOK

***Die Orgelbauerfamilie Steinmeyer* by Hermann Fischer, 252. Publication of the Gesellschaft der Orgelfreunde, Pape Verlag 2011.** Any publication from the press of Uwe Pape is certain to be elegant in its visual form, carefully edited, and researched. A fine new offering maintaining these high standards is an account of the organbuilding family of Steinmeyer. The firm's Opus One was built in 1848 by its founder, Georg Friedrich Steinmeyer (1819–1901). In the following years up to the last opus, number 2396 in 1997, the firm built important instruments for many countries. It also played a role in some influential restorations, as well as developing a large business in reed organs.

This account began with a joint effort of organ historians Hermann Fischer and Theodor Wohnhaas to celebrate the 150th birthday of Georg Friedrich Steinmeyer in 1969. After the death of his colleague, Hermann Fischer continued the research that resulted in this book, dedicated to the memory of Wohnhaas (1922–2009).

The 20th-century organs of Steinmeyer are of interest to Americans because of the influence the organ Opus 1543 (1931), in the Cathedral of the Blessed Sacrament in Altoona, Pennsylvania, had on G. Donald Harrison. Harrison and Senator Emerson Richards both visited with Hans Steinmeyer, then head of the firm, and exchanged ideas on scaling and other matters. The Altoona instrument has received a fine restoration by the Columbia Organ Works and can be heard in recordings of Reger by Peter Sykes and Karg-Elert by Stefan Engels.

Other landmark instruments produced by the firm include the large organ in the Gothic Nidaros Cathedral in Norway, Opus 1500 (1929–30), which was the largest organ



in Scandinavia at the time. It has been displaced by the restoration of the historic Wagner organ, in the case in which it was housed; hopefully the Steinmeyer will also be restored. I remember the glittering brilliance of this organ on an early LP of E. Power Biggs. Another large organ is the one for the Dom in Passau, Opuses 1388 and 1480, which was long counted as the largest church organ in the world.

An organ of particular interest for Reger fans is Opus 1180, built in 1914 for the Schützenhaussaal in Meiningen. Its design incorporated suggestions by Reger, who approved it in February 1914, and it was played by Karl Straube the following April. The organ never received much use in its original location and was moved to the Weihnachtskirche in Berlin-Haselhorst in 1937. The building was enlarged in 1966 and the organ now stands behind a wooden grill. Although hardly any tonal or mechanical changes have been made, the organ is far brighter and brasher than originally intended because of the smaller building that now houses it.

I think non-German readers can get a lot out of this book. The biographical essays on the various Stein-

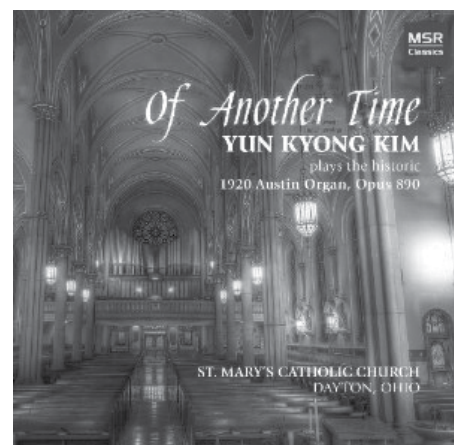
meyer family members and others associated with the firm will, of course, require some reading ability. There are also sections on the development of the casework, console aids, swell divisions, and much more. But there are numerous drawings showing for example how Kegellade (cone chests) and Taschenlade (pouch chests) operate. The greater part of the book is devoted to accounts of representative Steinmeyer organs, with stoplists, opus numbers, locations, and dates. For those interested in reed organs, there is a generous section showing the various models and stoplists that Steinmeyer produced.

There is an extensive bibliography and an alphabetical listing of all of the organs, as well as the usual German-style indexes of people and places mentioned in the text.

This is an excellent study of an organbuilder of international repute for most of the 19th century and all of the 20th. I highly recommend it for your library.

## CDs

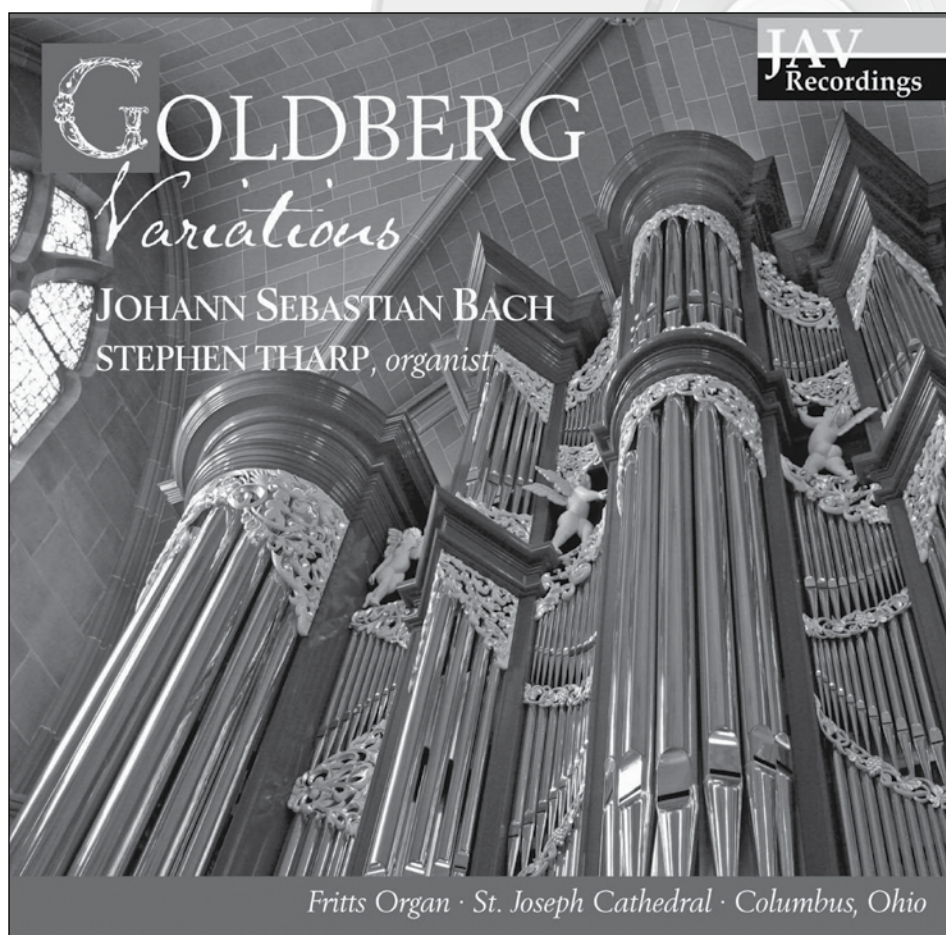
***Of Another Time*, Yun Kyong Kim Plays the Historic 1920 Austin Organ, Opus 890, CD MSR Classics MS 1362.** Yun Kyong Kim has bookended her performance on the organ in St. Mary's Catholic Church, Dayton, Ohio, with two pieces by Cyril Jenkins—*Dawn* and *Night*. In between is a delightful “day” of beauti-



ful music by Marcel Paponaud, Saint-Saëns, Percy Grainger, Liszt, Bonnet, Weitz, Ketèlbey, Debussy, and Guilmant. You will be regaled with puffy marshmallow diapasons, strings that are really biting, luscious flutes, and all the rest. No research is needed. Her well-written notes tell you all you need to know. She has done all the heavy lifting and her keen ear for color and her skillful fingers and feet make music with such ease that you just lean back and let it wash over you. Warmly recommended!

**Goldberg Variations, by J.S. Bach, Stephen Tharp, organist, on the Paul Fritts organ in Saint Paul's Cathedral, Columbus, Ohio, JAV Recordings 172.** The indefatigable Stephen Tharp has still another CD offering us a work that one usually hears played on the piano, although that single-manual instrument poses some real problems for the variations obviously intended for the two manuals of a harpsichord. The excellent booklet notes by Mark Dwyer provide some provocative quotes. Léon Kochnitzky, writing about a performance of the Variations by Wanda Landowska in the 1930s, proclaimed "The organ itself must give way. The double keyboard of her admirable instrument permits the harpsichordist to create effects of intensity and expression, nuances and *sfumature* [a redundancy; *sfumature* means 'nuances'] that an organist would strive after in vain." This naturally raises the question of whether Tharp's performance dispels Kochnitzky's assertion.

Landowska herself is quoted regretting that the public is prompted to attend a concert of the Goldberg Variations "by the base curiosity of seeing a virtuoso fight with the most difficult work ever written for keyboard." And this raises the question of whether Tharp's virtuosity is adequate for the job.



The answer to both questions is an unqualified yes. Certainly there is a wealth of colors, textures, and moods projected on this CD. No small part of this lies in the incredible richness of the Fritts organ, his *magnum opus* to date. But it also requires a keen ear and intellect to mine that richness and apply it with a sensitive touch, and this Tharp does endlessly.

As far as virtuosity is concerned, it is quite simply amazing. The variations calling for moderate tempos he takes briskly; the quick-moving ones are lightning fast. If you know the score you remember that Bach has already loaded it with ornamentation. But Tharp usually adds more, never out of character, but rather extra sparkle and delight, and then on repeats, adds yet more!

As a bonus, Tharp gives us a quick tour of the Fritts organ with short

improvisations on the various stops and combinations. This is necessarily a bit sketchy because a more comprehensive tour of the organ would take hours (the Great alone has some 21 stops!), and one would never exhaust these resources in searching for new colors and blends.

I can't help mentioning another recording of the Goldberg, that of the transcription by Dmitry Sitkovetsky for strings and performed by the New European Strings Chamber Orchestra on Nonesuch 79341-3. Tempos on this version are more leisurely. A comparison of the total time may be a bit misleading because Tharp omits the repeats in some variations and includes them in others, but he takes about 54 minutes to traverse the work, whereas the NEC orchestra takes a full hour. I'm glad to have both recordings; either is fine listening. Get both!



**Kenneth Leighton, *Missa de Gloria, Et Resurrexit, Hymn Fantasies*, Greg Morris at the organ of Blackburn Cathedral (1969/2002), CD Naxos 8.572601.** I was inspired by this CD to realize that we are in a golden age of recorded organ music and sounds. When I first became interested in such it was still the era of 78 rpm discs, and a complete collection of all recorded organ music then available would not have required a great deal of storage space in spite of the limited amount of music on each of these rapidly spinning platters. At OHS conventions now, the display of CDs the OHS has for sale is almost bewildering in the number of offerings and their variety. (It also makes me wonder if the policy of the OHS' Archives is mistaken in not including recordings.)

Kenneth Leighton (1929–1988) was an important 20th-century British composer. His style is rather continuously dissonant, although definitely tonal except for a few brief excursions (not on this disc) into atonality. Even though there are grand gestures and a full expression of English musical richness, the works on this CD are not by any means “easy listening.” Thus it was that I really began enjoying and becoming fascinated by Leighton’s music only after listening well into the contents of the disk. This was facilitated, of course, by Greg Morris’s fine playing

and obvious dedication to this music.

We’re not given any information about the organ other than its dates, builder, and stoplist. It was first built in 1969 by J.W. Walker & Sons of Ruislip, and belongs to the English neo-Baroque styles of the period, although showing that pains were taken to incorporate a requisite amount of British cathedral richness. A photograph of the organ shows a functional display of natural length pipes with no proper case enclosure. The rebuild in 2002 by Wood of Huddersfield appears not to have essentially altered its original character.

This is a welcome opportunity to hear music by an important 20th century composer in a satisfying, excellent performance.

***Sonata for the Creation of the World, Composed and Performed by Andrew Violette on the 1918 J.W. Steere & Son Organ, Opus 700, in the Baptist Temple, Brooklyn; 3 CDs, Naxos COMCON006; 844553050095. Suggested retail price \$44.99.*** This is a fascinating work, but one I haven’t been able to listen to all the way through yet. It is difficult for me to determine whether I’m not good enough to understand all of this music, or it’s not good enough to suit me! Andrew Violette grew up in Brooklyn and studied with Roger Sessions and Elliott Carter at Juilliard. He spent a period as a Benedictine monk, during which he learned some dead languages and listened to a lot of chant. His music has been performed in a number of venues and has received serious critical attention. Richard Dyer of the *Boston Globe* concluded that “the cumulative effect [of his music] is unified, mystical and ecstatic.”

Violette’s *Sonata for the Creation of the World* falls into five major sections:

- Ex Nihilo (45:51 minutes)
- Light (25:17)
- The Days (19:15)

- Dance of Joy (16:23)
- Thanksgiving (11:56 on the end of Disk 2 and all of Disk 3, 73:12)

My initial reaction to *Ex Nihilo* was that he managed to create *nothing* out of nothing. It consists almost solely of chords, mostly perfectly normal major chords, sometimes with a 7th added, and only occasionally a dissonance, each chord held at some length. The harmonic relation of the chords one to another escaped me, as did the pattern of chord lengths. Things improved a bit in *Light* with more rhythmic motion and I began to get more used to the chordal changes. *The Days* had some enjoyable moments. It is divided into several sections, each a different mood and each short enough to be encompassed by my admittedly deficient attention span. By the time I got to *Dance of Joy* I was beginning to think maybe I could learn to appreciate this music, but I’m afraid the sheer length and unchanging texture of *Thanksgiving* will ever be beyond me.

There are program notes by musicologist/composer/pianist Bruce Posner at [aviolette.blogspot.com](http://aviolette.blogspot.com). Alas, the type is too small for me to read and zooming it larger results in such a pixilated mess that I still couldn’t make it out. Scrolling through these notes I see that there are some musical examples and charts, which would indicate that there is serious thought behind Violette’s composition.

Details of the fascinating Steere organ, whose colors are explored in depth on this recording, can be found in the excellent series on New York City organs at [nycago.org/Organs/Bkln/html/BaptistTemple.html](http://nycago.org/Organs/Bkln/html/BaptistTemple.html). Unfortunately, the organ was drastically damaged in a fire shortly after this recording was made (see *THE TRACKER*, Fall 2010, 8–12).

If you are a fan of *avant garde* music and/or would like to hear the sounds of the Steere organ, these CDs may be just your cup of tea.



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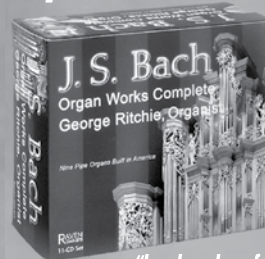
DEMESSIEUX: Six Études  
NANNEY: Adagio, Sonata in e  
BONNET: Étude de Concert  
ANDREW FLETCHER: Cantilena

REGER: Fantasie und Fuge d, op. 135b  
LISZT: St. Francis of Paola Walking on the Waves  
BUCK: Concert Var. on the Star-Spangled Banner

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## Minutes of the National Council Meeting

Sunday, June 20, 2010

Point View Room, Sheraton Station Square Hotel, Pittsburgh, Pennsylvania

**Call to Order:** This regular meeting of the National Council of the Organ Historical Society was called to order by President Scot Huntington on Sunday, June 20, 2010, at 9:22 a.m., in the Point View Room of the Sheraton Station Square Hotel, Pittsburgh, Pennsylvania. 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), Allen Langord (Treasurer), and Daniel N. Colburn, II (Executive Director).

**Approval of Minutes:** Moved—Kinzey; second—Wagner, to approve minutes of the regular meeting of the National Council, held Monday and Tuesday, February 15–16, 2010, in Arlington, Virginia, as circulated by the Secretary, and to be published at the Society's website. Motion passed unanimously.

**Moved:** Marks; second—Northway, to amend the minutes of the special meeting of the National Council, held Saturday, May 1, 2010, to "request that the Publications Governing Board resume printing minutes from National Council meetings in *The Tracker*." Motion passed unanimously.

**Moved:** Kinzey; second—Wagner, to approve minutes of the special meeting of the National

Council, held Saturday, May 1, 2010, by teleconference, as circulated by Councilor Marks and amended, and to be published at the Society's website. Motion passed, one abstention (McCabe).

The following motions were passed by unanimous vote by electronic mail since the February 2010 meeting of the Council:

**Moved:** Cook; second—Kinzey, that National Council accept the resignation of Jim Stark as Treasurer effective March 31, 2010, and that Allen Langord be appointed Treasurer effective April 1, 2010.

**Moved:** Marks; second—McCabe, that the Organ Historical Society co-sponsor the Eastman Rochester Organ Initiative symposium, November 11–14, 2010.

### REPORTS

**President's Report:** Scot Huntington. A restructuring of the Richmond headquarters has been carried out by the Executive Director and the Treasurer. The President will have the Council consider revising the membership renewal process during this meeting. Mr. Huntington is actively involved with the restructuring committee. He has met with the Vermont and (proposed) Western Massachusetts convention committees, and has fielded four requests regarding the Phoenix Project. The President is active with the Archives Governing Board in activities outlined in Councilor Marks' report below. He will also participate in Executive Director candidate interviews next month.

**Vice-President's Report:** Joseph McCabe. The Vice-President looks to announce a new membership campaign in autumn 2010, to reverse the trend of dwindling membership. Mr. McCabe works with committees looking for a new Executive Director and Archivist. He is working with Jonathan Ortloff on production of compact disks from the 2009 Cleveland Convention.

**Treasurer:** Allen Langord. All Assets under active professional management increased modestly in value. Surplus from overall operations exceeded \$37,000 in April and \$64,000 in May. It is good news that the now-projected surplus for the Pittsburgh Convention (from gloomy negative results anticipated in February) is believed realistic. Catalog operations produced respectable surpluses in both April and May. Budgeting for 2010–2011 will begin this summer. The Treasurer will soon meet with members of the Endowment Fund Advisory Board.

**Moved:** Cook; second—Robinson, that National Council authorize the Executive Director to make new arrangements for the ongoing financial management and information technology requirements of the organization. Motion passed unanimously.

**Executive Director:** Daniel N. Colburn, II. Mr. Colburn has travelled to the Richmond headquarters four times since the May teleconference of the Council, continuing his work for transition and restructuring in Richmond. Much of the Executive Director's time has been spent acclimating himself to the information technology systems of the headquarters, striving with the Treasurer to make improvements to the system. He has also worked closely with the 2010 National Convention Committee in their preparations for this week's events.

### COUNCILORS' REPORTS

**Archives:** Christopher Marks. The Archives Governing Board is continuing to explore the possibility of relocating part of the collection, specifically, items in Enfield, New Hampshire. One location has been examined by several members of the Board. A Request for Proposals is being drafted to approach other possible venues, as well. Stephen Pinel retired as Archivist on May 31, 2010. The Board looks to hire

an interim archivist on or about September 1 and is in the process of identifying candidates for this position. A job description for the interim has been developed. The Board will use the time between archivists to assess the collection and its management. Mr. Pinel has spent his last days as Archivist bringing a number of projects up to date.

**Moved:** Kinzey; second—Wagner, that National Council empower the Archives Governing Board to employ an interim Archivist. Motion passed unanimously.

**Conventions:** Allen Kinzey. The Councilor thanked the 2010 National Convention co-chairs (James Stark and J.R. Daniels) for their hard work for a successful convention. Planning and implementation for the 2011 Washington, DC, convention is on track. Venue agreements are in process. Almost all artists have been selected. For the Chicago 2012 convention, the committee is finalizing the schedule and confirming the viability of venue instruments. Advertising has also commenced. The schedule for the 2013 Vermont convention is being worked out. A proposal has been received for a 2014 Convention.

**Moved:** Kinzey; second—Northway, that the fees for recitalists at OHS National Conventions be set as follows: 20 minute demonstration, \$300; 20 minute demonstration, if repeated, then \$50 for each additional performance; 30 to 40 minute recital, \$400; 30 to 40 minute recital, if repeated, then \$100 for each additional performance; 50 minute recital, \$500; and evening recital, regardless of length, \$750. If a recitalist requires a larger payment, this must be funded from other sources. Motion passed unanimously.

**Moved:** Kinzey; second—Wagner, that recitalists and lecturers at OHS National Conventions, as part of their contract, should be offered one-day free registration

or a 25% discount on early full registration, whichever the recit-  
alist or lecturer chooses. Motion  
passed unanimously.

**Moved:** Kinzey; second—Marks,  
that the fees for lecturers at OHS  
National Conventions be \$400  
for a lecture of forty minutes or  
less and to \$600 for a lecture of  
forty-one minutes or more, to be  
paid upon submission of a manu-  
script for publication. Motion  
passed unanimously.

*The meeting recessed for luncheon at  
12:21 p.m. The meeting reconvened at  
1:46 p.m.*

**Moved:** Kinzey; second—Mc-  
Cabe, that National Council ac-  
cept the proposal from Western  
Massachusetts to host the Nation-  
al Convention in 2014. Motion  
passed unanimously.

**Education:** James Cook. The  
E. Power Biggs Committee re-  
viewed applications from seven  
applicants. The committee selected  
four for this year's 2009 E. Power  
Biggs Fellowship award: Timothy  
Davis, Philip Joseph Fillion Evan  
Jacob Griffith, and Don Verkuilen.  
The Historic Organ Citations  
Committee has awarded seven  
Citations, including five for the  
National Convention. The Cita-  
tions Committee declined one  
application. The Citations Chair  
(Stephen Schnurr) has worked  
with Councilor Cook, co-chair of  
the yet-to-be-named Committee  
for reworking the Citations system,  
to formulate committee members.  
Committee members are: James H.  
Cook (co-chair), Stephen Schnurr  
(co-chair), Joseph Dzeda, Paul  
Marchesano, John Watson, and  
Keith Williams, with the following  
*ex-officio*: Scot Huntington (Presi-  
dent), Joseph McCabe (Vice-Presi-  
dent), and Daniel Colburn (Execu-  
tive Director). A set of instructions  
and operating procedures for a  
Pipe Organ Database Manager is  
under development. The Coun-  
cilor has worked with Citations  
Chair Stephen Schnurr and the  
status designations of Database  
entries so as to have both programs

in accordance with the practical  
and philosophical concepts of the  
*Guidelines for Conservation*.

**Moved:** Cook; second—Wagner,  
that Council accept the follow-  
ing structure for a new Database  
Committee, with term endings as  
noted in parentheses and future  
terms to be for a period of four  
years: James Cook, Chair (Sum-  
mer 2012); Jeff Scofield, stoplists  
(Summer 2012); James R. Stettner,  
photographs (Summer 2011); and  
Chad Boorsma, photographs-  
stoplists (Summer 2013). Motion  
passed unanimously.

**Finance and Development:**  
Randall Wagner. There was no  
report from the Van Pelt Fund  
Committee. Councilor Wagner  
referred to the Treasurer and the  
Executive Director for their re-  
ports on the Endowment Fund  
and Annual Fund.

**Organizational Concerns:**  
Dana Robinson. Review of ap-  
plications for the position of Ex-  
ecutive Director is under way. A  
preliminary round of interviews is  
scheduled to take place in July in  
Washington, DC. The Executive  
Director and the Treasurer have  
overseen the personnel transitions  
in the Richmond headquarters.  
A priority for the new Executive  
Director will be assessment of the  
Society's information technology  
systems.

**Research and Publications:**  
Dennis Northway. The Publica-  
tions Governing Board held a  
meeting in person in February.  
There is active and ongoing dis-  
cussion regarding the viability  
and ultimate quality of "on de-  
mand" printing versus traditional  
hardbound and sewn volumes.  
A Publications Governing Board  
Operating Procedures draft was  
distributed and discussed. It  
should be presented to the Na-  
tional Council for ratification at  
the next meeting. After inspect-  
ing the Richmond headquarters,  
the Board has begun working  
with the overstock and remain-  
ders under its purview. The most

important new book from OHS  
Press is Barbara Owen's history of  
the Boston Music Hall organ. A  
subscription has begun and will  
continue with the October issue  
of *The Tracker*. This year's Pitts-  
burgh *Atlas* contains over seventy  
pages of essays by seven authors.  
In addition, a seventy-page *Hand-  
book* has been prepared.

**Moved:** that National Council  
accept the membership of the  
Publications Governing Board as  
presented by Councilor North-  
way. Motion passed unanimously.

**Moved:** that National Council  
accept the membership of the  
Archives Governing Board as pre-  
sented by Councilor Marks. Mo-  
tion passed unanimously.

## OLD BUSINESS

**Guidelines for Restoration  
and Conservation:** Cook. The  
Councilor is developing a "Fre-  
quently Asked Questions" page  
regarding the Guidelines for the  
Society's website.

## NEW BUSINESS

A discussion was held relevant to  
the membership renewal proce-  
dure.

**Moved:** Northway; second—  
Marks, that National Council  
extend the employment of Daniel  
Colburn as Executive Director  
until September 30, 2010, or until  
a mutually agreeable date. Motion  
passed unanimously.

**Moved:** McCabe; second—  
Cook, that the President be em-  
powered to negotiate an exten-  
sion of the employment of Daniel  
Colburn as Executive Director as  
necessary, in consultation with the  
Treasurer and the Councilor for  
Organizational Concerns. Motion  
passed unanimously.

## REVIEW OF FUTURE MEETINGS

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

Monday and Tuesday, Octo-  
ber 18 and 19, 2010, beginning  
Monday evening

## ADJOURNMENT

**Moved:** Wagner; to adjourn the  
meeting. Meeting adjourned at  
4:48 p.m.

—*Respectfully submitted, Stephen  
Schnurr, Secretary.*

—*Approved Tuesday, October 19,  
2010, in Chicago, Illinois.*

## Minutes from the National Council Meeting October 19, 2010, Chicago, Illinois

**Call to order:** This regular  
meeting of the National Council  
of the Organ Historical Society  
was called to order by President  
Scot Huntington on Tuesday, Oc-  
tober 19, 2010, at 10:40 a.m. Pres-  
ent: Scot Huntington (President),  
James Cook (Councilor for Edu-  
cation), Allen Kinzey (Councilor  
for Conventions), Christopher  
Marks (Councilor for Archives),  
Dennis Northway (Councilor for  
Research and Publications), Dana  
Robinson (Councilor for Organi-  
zational Concerns), Randall Wag-  
ner (Councilor for Finance and  
Development) and James Weaver  
(Executive Director). Also pres-  
ent for part of the meeting as a  
consultant was Daniel N. Colburn  
II. Absent: Joseph McCabe (Vice  
President), Stephen Schnurr (Sec-  
retary), Allen Langord (Treasurer).

**Moved:** Wagner, second Kinzey,  
to accept minutes from the Na-  
tional Council meeting on June  
20, 2010. Motion passed unani-  
mously.

**Moved:** Northway, second Wag-  
ner, to accept the minutes from  
the special National Council  
teleconference meeting on Sep-  
tember 23, 2010. Motion passed  
unanimously.



## REPORTS

**President's report:** Scot Huntington verbally reported on the positive activity in the Society as a whole and the expected financial health coming out of the previous fiscal year.

**Executive Director's report:**

Scot Huntington welcomed James Weaver to the Council meeting, his first as Executive Director. Weaver reported on his progress during his short term as ED, including working with the staff in the Richmond office and getting a new cell telephone. New e-mail address is [jweaver@organsociety.org](mailto:jweaver@organsociety.org). Huntington requested that the Executive Director write a column to appear in every issue in *The Tracker*. There was discussion about cooperation with other pipe organ organizations (AIO, APOBA, ATOS, AGO).

**Archives report:** There was discussion about the future of the Archives collection and the possibility of grants to help develop and preserve the collection.

**Conventions report:** Allen Kinzey expressed concern that the 2013 convention be referred to as the "Northern Vermont" convention, rather than the "Vermont" convention. Discussion was held about the possible location of the 2015 convention, with the suggestion that Cincinnati would have great potential. Kinzey will follow up with members in Cincinnati.

**Education report:** The pipe organ database has being relocated to a new server, which required a great deal of reprogramming, but it is up and running again, with only a few glitches. Discussion was held about the scanning of past *Tracker* issues and their future accessibility online.

**Finance and Development report:** Discussion was held about making sure that the Endowment Fund Advisory Board had the appropriate number of members. Discussion ensued about the lack of activity of the Van Pelt Fund.

**Organizational Concerns**

**report:** Cultivation of members was discussed, including the re-activation of a membership committee. There was discussion of publicity for Distinguished Service Award recipients.

**Research and Publications report:** Discussion was held about the many wonderful publications in the works and completed.

## NEW BUSINESS

**Technology Report:** Dan Colburn brought a report on the suggested purchase of new integrated software to manage all aspects of OHS operations, including membership, accounting, fundraising, catalog and other systems. Dan received advice from a variety of sources to arrive at several possible choices for software, having also developed a list of requirements that would

be necessary for the software to fulfill. Dan presented to the Council the many advantages and few disadvantages of the proposed new system, along with information about financing and future maintenance of the system.

**Moved:** Northway, second Wagner, that the purchase of SAGE/MAS90 software and consulting services, as identified on Software Solutions proposal of October 5, 2010, and related hardware and labor services identified on the proposal from Network Integration Specialists, Inc. dated October 11, 2010, be approved, and that a leasing agreement be entered into with Key Equipment Finance, Inc. for these purchases, totaling \$41,315.75, to be paid in 36 monthly installments of \$1,363. Motion passed unanimously.

**Resolved:** Northway, second Kinzey -- that Council commend Dan Colburn for his yeoman-like work in reporting on information technology options and his valuable recommendations in transitioning to a new system. Resolution carries by acclamation.

**Resolved:** Robinson, second Northway -- to commend Dan Colburn for his four years of service as Executive Director, which will conclude at the end of the transition period on October 31, 2010, and to wish him well in his future endeavors. Resolution carries by acclamation.

Discussion ensued about the Biggs Fellowship and the need to improve the quality of Biggs fellowship experience for next convention.

**Moved:** Cook, second Northway -- to form an *ad hoc* Biggs Restructuring Committee to review all processes involving the Biggs Fellowship and propose implementation of new procedures to National Council at its next meeting. The committee will consist of the following persons, with others to be appointed by the existing committee -- Christopher Marks and Dana Robinson, co-Chairs; Carol Britt, Derek Nickels. Motion passed unanimously.

*Allen Kinzey departed 4:15pm.*

Discussion ensued about the 2010-11 fiscal year budget.

**Moved:** Marks, seconded Wagner -- to adopt the balanced budget for fiscal year 2010-11 as amended. Motion passed unanimously.

**Moved:** Northway, seconded Wagner -- that the Publications Prize be placed under the purview of the Councilor for Education. Motion passed unanimously.

## ADJOURNMENT

*Meeting adjourned at 4:51 pm.*

Submitted by Christopher Marks, acting as Secretary.

Recitals, Organ Consultation, Workshops

**George BOZEMAN**

[georgebozeman@myfairpoint.net](mailto:georgebozeman@myfairpoint.net)

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

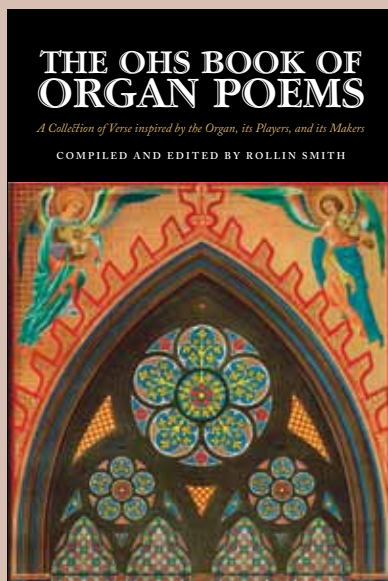
## MATCH THE SLOGAN WITH THE ORGANBUILDER

- |  |                        |
|--|------------------------|
| 1. Our Organs Are Our Best Salesmen  | a. Aeolian             |
| 2. _____<br>Pipes mean a degree of<br>Perfection not elsewhere<br>Procured                 | b. Austin/Hope-Jones   |
| 3. Esse quam videri  | c. Barton              |
| 4. A reproduction of the Symphony Orchestra  | d. Estey               |
| 5. The Artist of Organs — The Organ of Artists   | e. Frazee              |
| 6. The Soul of the Organ   | f. Gottfried           |
| 7. The Home Orchestra of the 20th Century  | g. Hall                |
| 8. Stradivarius, Steinway, _____   | h. Haskell             |
| 9. Scientia Artem Adjuvant   | i. Holtkamp            |
| 10. Not for the least money,<br>Not for the most money,<br>But for the most discriminating | j. Kilgen              |
| 11. The Golden Voice _____<br>Brings Silver to Your Box Office                             | k. Kilgen Wonder Organ |
| 12. An organ properly maintained means better music  | l. Kimball             |
| 13. The cheapest organ is the one that<br>gives forth the best service                     | m. Midmer              |
| 14. Favorably known for _____ tone   | n. Mohr                |
| 15. Mirabile Auditu  | o. Möller              |
| 16. "King of the Strings"  | p. Page                |
| 17. Fortis est Veritas   | q. Pierce              |
| 18. The _____ of Fame  | r. Pilcher             |
| 19. The Voice of the Silent Drama  | s. Robert-Morton       |
| 20. Et non impediās  | t. Skinner             |
| 21. Another _____ in History   | u. Wangerin-Weickhardt |

ANSWERS TO QUIZ  
1. h, 2. q, 3. f, 4. s, 5. o, 6. f, 7. u, 8. t, 9. b, 10. m, 11. c, 12. n, 13. u, 14. e, 15. j, 16. l, 17. d, 18. g, 19. k, 20. i, 21. p



# OHS PRESS PUBLICATIONS



## THE OHS BOOK OF ORGAN POEMS

*A Collection of Verse inspired by the Organ, its Players, and its Makers*

COMPILED AND EDITED BY ROLLIN SMITH

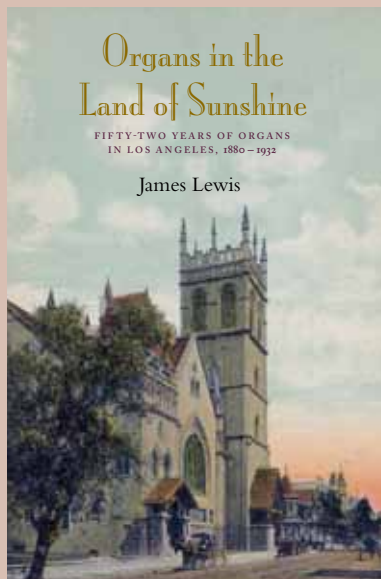
## THE OHS BOOK OF ORGAN POEMS

COMPILED AND EDITED BY

ROLLIN SMITH

Over seventy-five poems inspired by the organ have been assembled by Rollin Smith into this beautiful volume. Highlights include "The Organist in Heaven" by T.E. Brown, "Abt Vogler" by Robert Browning, "But Let My Due Feet Never Fail" by John Milton, "The Organ Blower" by Oliver Wendell Holmes Sr., and so many more. An excellent gift for yourself and your friends.

**\$15.99**



## Organs in the Land of Sunshine

FIFTY-TWO YEARS OF ORGANS IN LOS ANGELES, 1880 - 1932

James Lewis

## ORGANS IN THE LAND OF SUNSHINE: FIFTY-TWO YEARS OF ORGANS IN LOS ANGELES 1880 - 1932

BY JAMES LEWIS

Sponsored in part by a grant from the Los Angeles Chapter of the American Guild of Organists in celebration of the chapter's centennial anniversary, this book chronicles the history of the King of Instruments in Los Angeles from the city's first organ built by Joseph Mayer for St. Vibiana's R.C. Cathedral to the E.M. Skinner instrument in the First Congregational Church. The book features brief histories and stoplists of organs in all the important churches by builders such as Bergstrom, E. & G.G. Hook, Jardine, Farrand & Votey, Hutchings, Kilgen, Austin, Estey, Möller, Casavant, Wangerin, Kimball, Skinner, and, of course, LA's first organbuilder, Murray M. Harris. Also included are residences, with Aeolian, Welte, Harris, Morton, and Estey organs; schools (high schools, USC's Bovard Auditorium, UCLA's Royce Hall), lodges, department stores, apartment houses, outdoor theaters, cemeteries, and, of course, major motion picture theaters with their Wurlitzers, Mortons, and Kimballs. A section on organs never built includes the three-page stoplist of the proposed Welte for the Los Angeles Memorial Coliseum. More than 35 superb period photographs illustrate this enjoyable historic travelogue through one of America's most fascinating cities. **\$29.95**



## MUSIC ON THE GREEN

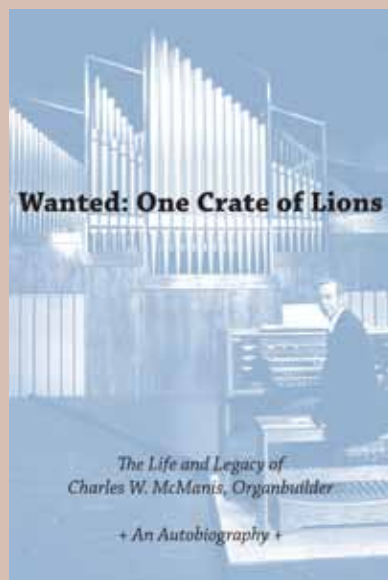
### THE ORGANISTS, CHOIRMASTERS, AND ORGANS OF TRINITY CHURCH, NEW HAVEN, CONNECTICUT

BY BARBARA OWEN

To celebrate the 250th anniversary of Trinity on the Green, New Haven, America's foremost organ historian, Barbara Owen, has documented every facet of music of our parish, with biographies of musicians who have served Trinity from De Lucena Benjamin, the first organist to play our first organ in 1785 to R. Walden Moore, our present organist and choirmaster, and the church's six organs from that built in 1785 by Henry Holland to the present historic 1934 Aeolian-Skinner instrument.

Appendices discuss the Bells of Trinity, Stephen Loher's City Hall Chime Quarters, and include hymns composed by former organists, a Christmas anthem by G. Huntington Byles, and a descant by Mr. Moore.

*Music on the Green* traces the long, rich history of one musically-significant New England Episcopal church that mirrors so much of the literature of the organ and church music in the United States. Over 100 pages, the book features many illustrations, including a beautiful color photograph of the Aeolian-Skinner organ case. **\$29.99**



## Wanted: One Crate of Lions

## WANTED: ONE CRATE OF LIONS

BY CHARLES W. MCMANIS

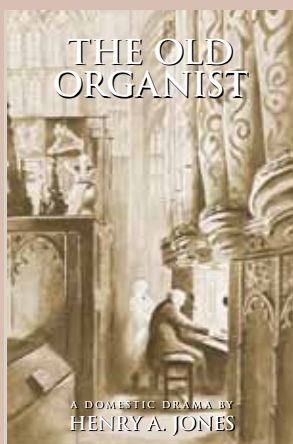
A first-person account of the post-war organ reform movement in the United States written by one of the most beloved organbuilders of his generation, this autobiography of Charles McManis chronicles a career from the author's formative years to his retirement in 1999. Covering a span of 75 years, the book provides not only technical details, but also a fascinating look into the life of the man himself. With many illustrations and chapters devoted to topics as diverse as voicing philosophy and McManis's wit and wisdom, the book also contains stoplists and photographs, as well as a bonus CD illustrating the sounds of McManis organs. **\$35.00**

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### THE OLD ORGANIST

BY HENRY A. JONES

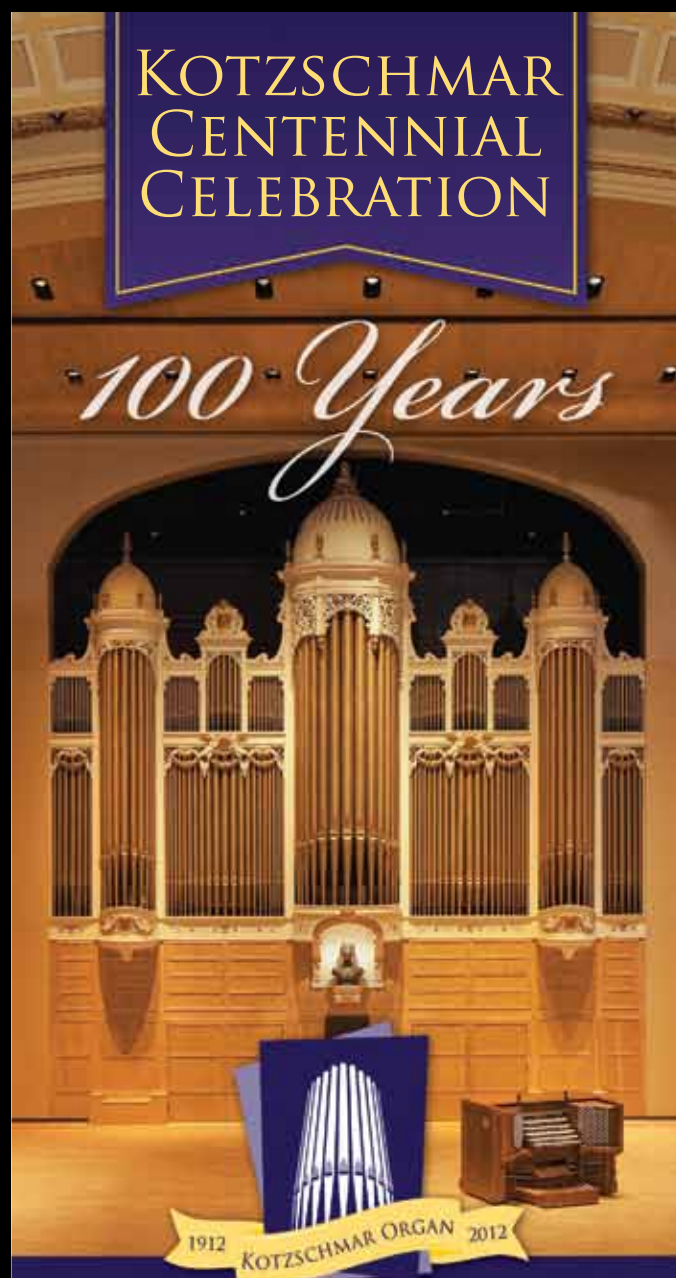
This domestic drama/comedy was the first publicly-staged work (1878) by the popular playwright Henry Arthur Jones (1851–1929). The story is that of the local parish organist who has been terminated after 25 years of service, on account of his “innocently priming himself” with drink, the better to play the voluntaries, and has been succeeded by his daughter’s fiancé. Comical scenes are provided by the bailiff’s man being queried on his knowledge of music and the organ and the conversation between the blind organist and his, to him unknown, successor. With a cast of four characters and lasting about half an hour, *The Old Organist* is an ideal program for organ-related gatherings. **\$9.95**



### SCHOENSTEIN & CO. ORGANS

BY ORPHA OCHSE

The latest publication in The OHS Press *Monographs in American Organ History* series is Orpha Ochse’s definitive study, *Schoenstein & Co. Organs*. This work takes up where Louis Schoenstein’s *Memoirs of a San Francisco Organ Builder* leaves off: with the sale of the firm to Jack Bethards in 1977. This study documents the last 30 years of the company known for overseeing the renovation of the Mormon Tabernacle organ and building the 130-rank organ for the Latter-day Saints Conference Center in Salt Lake City. A testament to the imagination and foresight of the company’s president, Jack Bethards, Dr. Ochse’s book describes in detail his many designs for special situations, including his tonal concept of symphonic organs, double expression, the French Choir Organ, and the “multum in parvo.” An easy read for organ enthusiasts as well as organbuilders, *Schoenstein & Co. Organs* includes 41 high-quality illustrations and the stoplists of 23 organs. **\$25.99**



**Friday, August 17 to  
Wednesday, August 22, 2012**

**SILENT FILM** Tom Trenney

**POPS** Walt Strony & Dave Wickerham

**"THE 3 H'S"** Hell, Heywood & Hohman

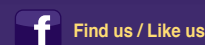
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