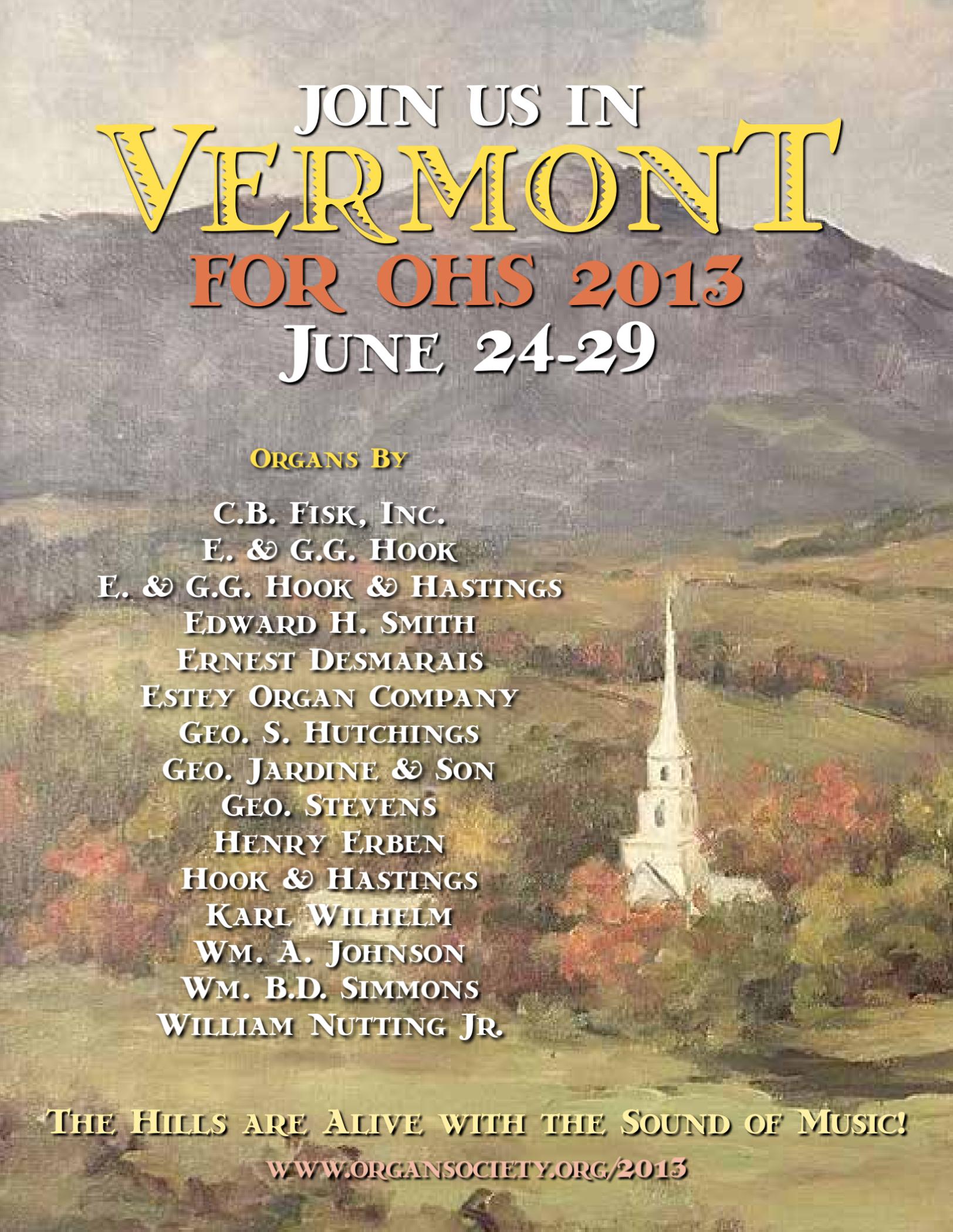


Volume 56, Numbers 3 and 4, Summer/Fall 2012

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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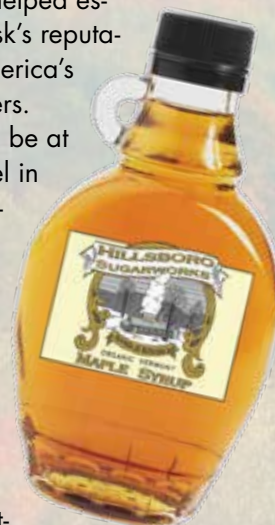
NEWS FROM THE ORGAN HISTORICAL SOCIETY'S 58TH NATIONAL CONVENTION

THE VERY NAME—A FRENCH aberration of the English words "Green" and "Mountain"—evokes warm and fuzzy images of the way life used to be in a world that moved at a slower pace, and at a time when people lived off the land, grateful for the beauty and bounty around them. The OHS 58th annual convention will visit northwestern Vermont, a first for the Society and a region bordered by Canada to the



north, idyllic Lake Champlain to the west, and the Green Mountains to the east. Also among our travels will be the pristine Northeast Kingdom, the foothills of New Hampshire's White Mountains, and Montpelier to the south, the capital city. The convention will take place in picture-postcard villages with elegant, white-spined churches nestled in verdant valleys, surround by majestic hills

alive with the sound of music. Northern Vermont is rich in historic church organs, which span some 150 years of American organbuilding. We will relax at a dinner cruise on Lake Champlain, one of the most beautiful lakes in the North America; see Vermont's Round Church, one of the most unusual architectural treasures of its kind; and pay homage to the Estey Organ Company, once a driving force of Vermont's industrial economy. We will hear world-class musicians like James David Christie, Isabel Demers, and Joan Lippincott, and enjoy splendid New England food. We will see the oldest extant cathedral organ in the continental United States, and hear the ground-breaking collegiate organ that helped establish Charles Fisk's reputation as one of America's great organbuilders. Headquarters will be at the Sheraton Hotel in the city of Burlington, easily reachable by air, bus, rail, and interstate. Take a few days off from the clang, clamor, and confusion of modern life and recharge your batteries. Savor the sounds and beauty of northern New England at its most peaceful and picturesque. Please join the Society for the 2013 convention in northwestern Vermont.



CONVENTION HIGHLIGHT

BOOK SIGNING BY JOAN LIPPINCOTT AND AUTHORS

Join us for a very special evening during the convention.

Joan Lippincott will be performing and be available to sign this publication, which will be released during the week of the convention.



The Gift of Music details Dr. Lippincott's life, career, teaching, and influence. In addition to a biography by compiler and editor Larry Biser, thirteen former students and eleven friends and colleagues have contributed to the publication. The book is profusely illustrated, and contains examples of her concert programs. A comprehensive list of her recitals, a discography, and the stoplists of several instruments closely associated with Dr. Lippincott's career are included.

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THE TRACKER

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SUMMER/FALL 2012

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ON THE COVER

The 1912 Austin organ, Op. 323,
in Merrill Auditorium, Portland
City Hall, Portland, Maine.

PHOTO by LEN LEVASSEUR

From the Executive Director

JAMES WEAVER

Dear Friends and Members

In the last issue, I spoke about our great surprise when we put our Chicago Convention marketing effort online—selling an *Early Bird Special* in February for which we received an immediate response. We never printed a special color marketing brochure, nor did we encounter the expenses associated with printing and sending out a special mailing to our members. In fact, our online marketing reached many more people than our membership list would have provided. Overall, the savings was tantamount to earning several thousand dollars from the Convention itself and the flexibility of communication was greatly enhanced. At every point during that marketing campaign we offered to complete registrations for anyone who preferred to speak with someone in our office and many people did do that. Only a few of our members have told us that they prefer not to receive e-mail messages, and there are some people who do not use a computer. We will always want to make you aware of all our activities, and to help you participate. I hope that you will join us online, if you can, and that you will also always let us know of your needs. Our sister organizations are conducting more and more membership work online; I think we have all come to feel that it's "for the good of the order."

Speaking of the Convention, it was a huge success, and it could never have been so without the long-sustained effort of the Chair, Dennis Northway, and his marvelously committed planning team. This year, I did what I promised in my notes for the Chicago *Atlas*. I rode the buses to all but two venues. It was a great experience because I almost always sat with someone I had not known before. During nearly every ride I would eventually ask a question about how the person next to me had become involved with the organ. The most astonishing answer came from a man who told me that one Sunday, while visiting the church where his grandfather served as minister, he had turned to his mother to ask "Where is that sound coming from?" Her answer: "From my bedroom." Well, it happened that when she was a child the parsonage abutted the altar area of the church. When the family moved from the parsonage the pipes for a new organ were placed in her former bedroom, and the blower was in her brother's. This was only one of many answers that were intensely personal.

These conventions do allow for absolutely wonderful exchanges, and the bus trips are part of the magic. Who would have thought?

— continued



On one occasion I took the opportunity to ride to the loop on one of Chicago's ubiquitous trains. On another, I rode by car to Rockefeller Chapel at the University of Chicago. We celebrated another first for the Organ Historical Society that night. The chapel was nearly full for Nathan Laube's concert, and about the same number of people, worldwide, saw and heard his concert when it was broadcast live on the web. We were thrilled by the response, and by the fact that we will soon have the concert available on our website for the coming year.

At the moment, we are planning to broadcast at least one concert on the web at next summer's Northern Vermont Convention, and we are also planning to offer an *Early Bird Special* in an e-mail blast sometime in February. Watch for it, and tell your friends, too, because it is a marvelous opportunity to register early, support the Organ Historical Society, and guarantee yourself a seat for some splendid music that is already being prepared for you—right now!

Sincerely,



PS I really should mention another first of this past season: We make it especially easy now for you to continue your membership on our website, or to become a first-time member. There is a new opportunity for you to buy gift memberships for others. Many people are taking advantage of this offer, and it is a great gift to consider—for all ages—as we approach the holidays.

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Dear Mr. Baker,

I expected attending the OHS Convention would be a very valuable experience for my understanding of the organ, but it exceeded all my expectations. I acquired a clearer panorama of our instrument, its builders, and performers in the USA, and I met many people who share interests with me.

I had a meeting with my students and some colleagues to tell them about the Convention and make them aware of the OHS activity. I hope some of them at some point will get involved with your organization.

I thank you immensely and everybody at the OHS for your support and making it possible for me to attend the Convention!

Sincerely,

Laura Carrasco

Dear Keith, James, and everyone else involved with OHS and this year's convention:

Thank you all so much, both for awarding me the Biggs Fellowship and for the most superb, enjoyable experience I have had as a result. I seriously do not know how I can thank or repay you properly for the immense social, aural, and educational benefits I have received as a result of attending this convention.

I know that as neither a serious, professional organ student nor student of organbuilding, the granting of my fellowship was unique, and for this I am humbled and thankful. However, I hope that my educational field of study and skills—namely journalism and graphic design (with the accompanying fields of writing and research)—can be of present and continuing benefit to the OHS and to the pipe organ, whether it be through articles in *THE TRACKER*, assistance with OHS Press, or book projects down the line.

Back in 2009, I attended the ATOS convention in Cleveland, a great event that marked a serious turning point in my love for the theater and classical organ. As great as that convention was, it paled in comparison to the fabulous nature of this present venture (which at the time of writing still has one sure-to-be fantastic day left) in terms of planning, execution, variety of organs, caliber of players, and diversity of music. Even the small hiccups with busing in busy Chicago were handled well! I must also commend Stephen Schnurr and the graphic designer/typesetter of the Handbook and Atlas for the professional design and easy-to-read layout.

Everything in this convention has been amazing, but most notable were Nathan Laube's concert at Rockefeller; the beautiful Hook & Hastings at St. Andrew's, Valparaiso (I am thankful to James Russell Brown for allowing me the sheer pleasure of hand-pumping an organ for the first time!); Ken Cowan's concert at Oak Park's First United Meth-



Biggs Fellows Left to Right: Laura Carrasco, Cactus Sam Harris, Mayu Hashigaya, Jonathan Gradin, Nathan Laube (convention artist), Joshua Ziemski, Robert Welch, and Demetri Sampas (past Biggs Fellow).
PHOTO: PAUL MARCHESANO

odist; and John Sherer's innovative, emotional program at Carl Shurz High School. I have been astounded by the effect of the various organs in their respective rooms, as well as the experience of having preconceptions regarding modern trackers totally obliterated, especially in the case of the Fisk heard Sunday and the Pasi heard Wednesday.

I sincerely hope my presence at this convention will reap the same magnitude of benefit in future years for the OHS as it has for me.

Thanks,
Jonathan Gradin

Dear Mr. Huntington:

I cannot thank you enough for awarding me with the Biggs Fellowship. I am extremely excited and grateful for the opportunity to attend the OHS convention. It would not have been possible otherwise. The City of Big Sounds will prove to be an unforgettable experience that will increase my knowledge and love for the organ!

Thank you! Thank you! Thank you!
Cactus Sam Harris

Dear Scot Huntington, National Council, and the Biggs Committee:

Thank you all so very much for making it possible for me to attend this year's OHS convention. It was the experience of a lifetime that would have passed by as just another ordinary week without the help of everyone. This trip to Chicago was one of many firsts for me. It was my first time in the Midwest and my first time hearing E.M. Skinner, M.P. Möller, Berghaus, Buzard, and Flentrop organs. It was also my first time ever on a plane. Listening to all of these organs

began to open up my mind to the possibilities and sounds that organs can truly produce. The trip also gave me some insight into what it was that made me fall in love with these instruments. They have sounds that no other instrument can produce on its own. They put you in a trance, walking you through each note that's being played, telling a story in the only way it knows how. Being able to sit down at the bench of one of these magnificent instruments and being able to help put your words to an age-old story is incredibly exciting, just as much as it is to sit and listen to how someone else can do the same and

what story they come up with. Some of the most memorable organs for me were the Berghaus organ at Grace Lutheran Church in River Forest, Illinois, the Skinner at Rockefeller Memorial Chapel, and the C.B. Fisk at St. Chrysostom's.

The Fisk was my first taste of what Chicago had to offer, and it made a lasting impression. The volume and sound it produced made you either hold on to your seat, because you were afraid it was going to leave you behind, or feel as though it were floating on air, calm and peaceful. The most lasting memory of the concert however was when it was combined with over 450+ people in singing the hymn. It blew me away. Never before have I been able to hear that many people sing that well with an organ that could still overpower them. It was a great opening to an even better tour of Chicago. The Skinner at Rockefeller Memorial Chapel was also a memorable experience. This Skinner, with Nathan Laube at the console, convinced me that this is what I want and where I want to be. Nathan's playing was inspiring. To see a young man, not too much older than myself be such a success, made me want to push myself to work harder to play like him. There were so many new people that I got to meet as well. I made new friends with organbuilders, players, and enthusiasts. The people on this trip could not have been more friendly and happy to help and share their own experiences. This 2012 OHS Chicago convention was fantastic and has opened my mind to the world of organs, even more than what I have already seen. It was an amazing experience that I will never forget and hope to be back next year. Thank you again to everyone who made it possible for me to be there.

Sincerely,
Josh Ziemski



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Amanda R. Watson	amanda@organsociety.org	OFFICE MANAGER
Laura F. Krzyston	catalogbuyer@organsociety.org	CATALOG BUYER
Sarah M. Fielding	mail@organsociety.org	CATALOG ASSISTANT

THE TRACKER

Rollin Smith	EDITOR
313 Fulton St., Westbury, NY 11590	tracker@organsociety.org
Len Levasseur	PRE-PRESS AND DESIGN
neopress@organsociety.org	
Althea Frary	ADVERTISING MANAGER
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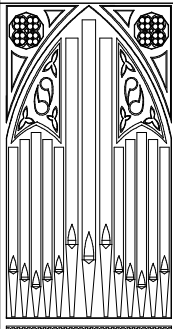


Austin Organs, Inc.
Opus 2389, 1963
Dartmouth College
Rollins Chapel
Hanover, NH

Photograph by
Gary W. Smith

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Kotzschmar Memorial Organ

The Great Organ that Survived—by Chance

DAVID E. WALLACE

*Former curator who came to a half-century association
with the Kotzschmar Memorial Organ—by chance*

IN THE SUMMER of 1957, my father took me to a recital at Portland (Maine) City Hall auditorium to hear the Kotzschmar Memorial Organ. I was seven years old at the time. What I remember most about the evening was the ride home after the concert. I plagued my father with questions about the organ and how was it possible to have the keyboards out on the stage while all the sound seemed to be coming from behind those gold pipes at the back of the stage. He answered as best he could and promised that when we had a chance, we would go meet Mr. Witham, the organ's technician, and let him explain things.

That was the first event in a 55-year relationship with the instrument that is ongoing. With all the details I have learned about the Kotzschmar organ since that early encounter at age seven, I have come to realize that above all, the Kotzschmar Memorial Organ is a survivor. The organ has been fortunate to have the right benefactors in place at the right moment throughout its century of existence.

The Austin Organ Company of Hartford, Connecticut, was commissioned by Cyrus H.K. Curtis to construct its Opus 323 for the auditorium at Portland Maine's new city hall. The organ was presented to the city of Portland in August 1912, and dedicated in memory of Hermann Kotzschmar, an important Portland musical figure for more than half a century.

Hermann Kotzschmar was born into a musical family in Fensterwald, Bavaria, on July 4, 1829. His father was the conductor of the town band—a high-profile public position that was passed from generation to generation within the same

family. Young Hermann was musically trained but had ambitions other than receiving the responsibility for the baton of the town band. He and several other musicians formed the Saxonia Band and sought to seek their fortunes in America.

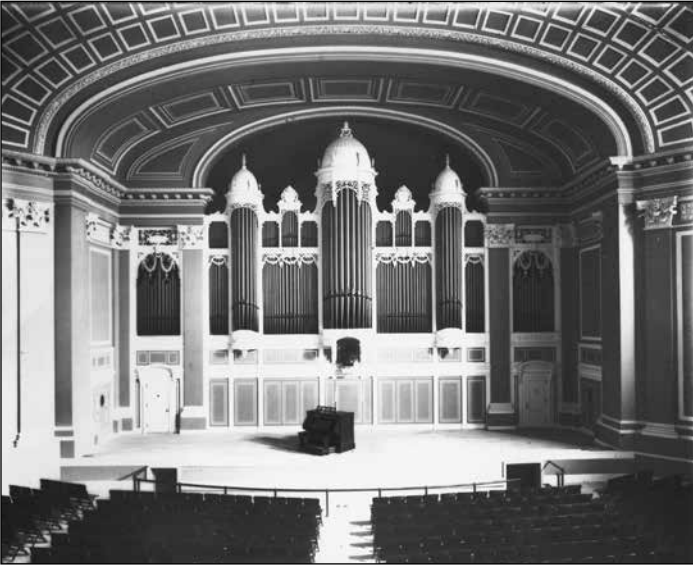
For the Saxonia Band, good engagements were not as easily found as had been hoped. Not long after reaching Boston, the band broke up and the members went their separate ways. By a stroke of good fortune, young Kotzschmar

was befriended by Cyrus Libby Curtis, who happened to be visiting in Boston on business from Portland. Curtis invited and encouraged Kotzschmar to come to Portland to take advantage of the need for good music teachers and performers in that city. Kotzschmar chose to do so and lived with the Curtis family for over a year while he established his music practice in Portland. His ties with the family were such that when the Curtis's son was born, they named him Cyrus Hermann Kotzschmar Curtis.

Over the ensuing half century, Hermann Kotzschmar established himself as the primary musical force in the growing port city. He was organist at the First Parish Church on Congress Street for most of his career and conducted several music groups that provided the music for most of Portland's solemn and festive occasions. He died in 1908—a beloved figure in the Portland community. From just a chance encounter, Kotzschmar brought a lifetime of music to the city of Portland.



Above: Hermann Kotzschmar



The organ photographed in 1921 by Arthur Drinkwater Morse (great-grandfather of the author).

Cyrus H.K. Curtis grew up in Portland. From hawking newspapers for the local press, Curtis went on to achieve great success with his own publishing house in Philadelphia. As publisher of some of the more popular magazines of the day, Curtis became a very wealthy man who never forgot his home of origin nor the long-time family friend—Hermann Kotzschmar. While visiting the newly completed City Hall in 1908, Curtis declared that the auditorium should have a magnificent organ and provided the funds for one. The enduring memorial to Hermann Kotzschmar was presented as a gift to the city and to the people of Portland.

The Kotzschmar Memorial Organ drew capacity crowds during its first decades. The top organists of the day were drawn to Portland to display their skills.

In 1927, Curtis provided the funding for additions to the organ. The Swell division was enlarged, an Antiphonal was added, and a new larger console replaced the 1918 (second) console.

A few years after attending my first Kotzschmar concert, my father finally made good on his promise to get the information about the workings of the organ from long-time technician Burt Witham. It was by pure chance that Witham happened to be working on the organ on a day when my brother and I accompanied our father to his office in the Portland planning department. We trooped down to the auditorium and spent a few minutes with Witham while he made repairs to the key action.

Burt Witham was dedicated to his work on the Kotzschmar organ and welcomed my occasional visits; I was even able to lend some assistance from time to time. I learned a great deal of the history of the organ and many of the personalities involved. Over time, the historical information Burt imparted to me was far more valuable than the technical information. A future apprenticeship in an organ shop would



The organ photographed in 2011 by Len Levasseur.

hone technical skills, but the oral history Burt passed along could not be replaced.

Historian Janice Parkinson-Tucker's 2005 book *Behind the Pipes* was the first detailed history of the Kotzschmar Memorial Organ and the personalities involved with it. Her research supported much of the information that Mr. Witham had passed along as well as other details.

The second half-century presented more difficult times for the Kotzschmar organ. During the first decades, the organ and the organists who played it had been a primary form of musical entertainment for the people of Portland. The auditorium was frequently filled to capacity for organ recitals as well as for other musical events. As time marched on, other forms of entertainment drew patrons away: movies—first silent and then “talkies”—and orchestras playing music that had heretofore been heard as organ transcriptions. Parkinson-Tucker points out that as revenues dropped, greater demands by the Portland Music Commission were placed on the municipal organists to enliven the programs and basically to justify their high salaries.

Organ maintenance was the responsibility of the municipal organist. It was not until Alfred Brinkler hired Burton B. Witham that there was a dedicated technician.

Pitch compatibility with the orchestra came to the forefront during Brinkler's tenure. Over a period of several years, Brinkler and Witham raised the pitch from A435 to modern standard pitch of A440.

Burt Witham and municipal organist John Fay maintained the status quo through the 1950s and early 1960s. Battles over money for the organ and the continuing depreciation of its internal components took a toll on the aging instrument. By 1960, the organ faced its most serious issue, the impending major renovation of the auditorium.



The Auditorium as it exists today.

LEN LEVASSEUR – 2011

Fay and Witham began a project to replace the 1912 “old style” Austin pneumatic key actions. Witham stood on a rickety five-foot stepladder to bore the thousands of holes necessary to accommodate the newer style Austin key-action motors. The cupped side boards of the Austin rim chests would not allow the newer actions to fit well and left the organ with additional air leaks. The fact that some of the actions were covered with a new material, Perflex, would come back to haunt future repair efforts.

In the mid 1960s, the city renovated the stage area to improve the acoustics and to gain more space. To make the stage deeper, a steel and sheet metal structure was added to the auditorium to house the organ. The organ was jacked up, set on building moving dollies, and rolled first out onto the stage and, when the new enclosure was completed, rolled into the new chamber. The new enclosure had very thin plaster walls, provided little insulation against outside temperature and noise, and could not reflect low frequency pitches. The complaint that moving the organ back twelve feet had diminished its power was less a factor of the distance than the inability of the chamber walls to project the sound into the auditorium.

Ten feet of the universal air chest that held the 32' Contra Bourdon, 16' Violone, and 32' Magnaton had to be removed to accommodate a chimney that, prior to the 1967 renovations, had been on the exterior of the building. The pipework was relocated to other areas of the chamber, but the 32' Contra Magnaton, a Hope-Jones/Austin Diaphone, was thrown away.

By the time the auditorium renovation took place in 1967, the popularity of the Kotzschmar organ was approaching its all-time low. It was not unusual to have fewer than 20 people in attendance at an evening recital. Some of the more popular organists, Alastair Grant, John Weaver, Douglass Rafter, or Berj Zamkochian, would draw crowds that might exceed a hundred.

The big orchestral organs themselves had also fallen out of favor with the greater organ community by the middle of the 20th century, and few organists felt much need to preserve them. As late as 1987, while attending the Organ Historical Society National Convention, I heard a com-

ment regarding the restoration of the Kotzschmar: “What do you want to save that old thing for? Get rid of it and get something good in that hall!”

Janice Parkinson-Tucker has thus far been unable to find any details of the discussions that must have taken place regarding the fate of the Kotzschmar Organ within government circles in Portland prior to the 1967 auditorium renovations. How much effort did municipal organist John Fay and technician Burton Witham have to put forth to keep the organ from being eliminated during the makeover of the auditorium stage in 1967? By some stroke of good fortune, the organ survived, if just barely.

The 1967 relocation did a fair amount of damage to the air chest and to the structure of the organ. The console was rebuilt by Austin in 1967, but funds were scarce for any other much-needed repairs.

By 1968, this avid fan of the Kotzschmar Organ had gone off to college and although having spent several years apprenticing at the Andover Organ Company, I had my sights set on teaching high school earth science and was leaving the world of the pipe organ behind. Further distancing me from my youthful enthusiasm for the organ was a call from the Selective Service System. I ultimately had a 21-year career in the military as an Arabic language translator in a part of the world that had little to do with pipe organs—at least in modern times.

The United States economy had taken a nosedive in 1980 and the City of Portland was faced with the need to make significant spending cuts to keep the city budget in balance. One

of the programs cut that year affected the Kotzschmar Memorial Organ. The contract for municipal organist Douglas Rafter was not renewed and at age 84, technician Burton Witham decided to retire and move to Florida.

Not long after the discussions of pulling the plug on the organ were made public, Abbott Pendergast walked into the offices of the Portland Symphony and handed General Manager Russell Burleigh a check for \$10,000 to make repairs to the organ. It seems that Boston organist Berj Zamkochian, who had played annually at City Hall for more than a decade, had told his neighbor and good friend Pendergast of the plight of the organ and persuaded him to help. That timely good fortune had played to the Kotzschmar organ once again.

The president of the Symphony in 1981 was Portland attorney and organist Peter Plumb. With the donation from Pendergast, Russ Burleigh and Peter Plumb hatched the idea of a non-profit organization that would take over the care of the Kotzschmar organ from the city, maintain it, and plan for its future revival. With the able assistance of Plumb's wife Pamela, who was the mayor, the city was petitioned by the newly formed Friends of the Kotzschmar Organ to be given the authority to continue the programming and maintenance for the organ. The plan was approved.

In 1980, I had completed the active portion of my Air Force career and moved back to Maine to pick up my state teaching credentials and move on with my plan to teach earth science. By pure chance, I picked up the newspaper one day and read about the formation of Friends of the Kotzschmar Organ and thought I would like to be involved in some way with keeping the old organ playing. As fate would have it, I was handed the task of resuscitating the ailing organ under the direction of the FOKO.

The task for Friends of the Kotzschmar was daunting. The organization actively worked to increase funding from the City of Portland, to find private funding and grant money, and, most importantly, to rebuild the constituency for the organ. It was amazing to find myself carrying on where my old friend and mentor Burt Witham had left off. The damage done to the air chest and the organ in general in 1967 was still evident. The structural problems were significant, as were the electrical and pneumatic issues. Seventy years of dirt and dust had choked off the small pipes and most of the reed stops.

Each year, for the first decade of the FOKO administration, a portion of the organ was rehabilitated to a reasonable level. The triage process resolved the most significant problems first and the lesser problems as time went on. Structural problems were addressed, leaks were sealed, and the remaining 1912 key actions were replaced. The old pneumatic and magnetic central station relay switches were replaced with reliable solid-state relays. By the beginning of the 1990s the organ was doing much better and FOKO was once again able

to attract world-class organists and to continue the all-important rebuilding of the audience.

The failure of the intended acoustical repairs to the Portland City Hall auditorium in 1967 had been discussed by the principal music organizations for a number of years. By 1990, the Portland Symphony, the Portland Concert Association (now Portland Ovation), and the Friends of the Kotzschmar Organ wanted to see another renovation that would, once and for all, improve the acoustics and sightlines in the auditorium.

The first plan that was presented suggested some dramatic changes to the hall, part of which included burying the organ behind a quasi-permanent orchestra shell at the rear of the stage. The established advocacy for both the Kotzschmar Organ and the historic nature of the hall stepped in to request an opportunity to find a more compatible solution that would retain the organ's "crown jewel" status and would save the graceful balconies and architectural features of the hall.

The confluence of personalities and resources at the right moment once again kept the Kotzschmar organ from being shut away or even terminated in favor of significant renovations to the hall. When the work began in 1995, the organ was properly disassembled and moved into storage. The non-reflective chamber was demolished and replaced with a masonry chamber similar to the original 1912 space. The opportunity was taken to repair the structural damage to the air chest. After 1997, the Kotzschmar was in its best condition in decades.

With the centennial of the organ approaching in 2012, Friends of the Kotzschmar Organ assessed the possibility of a final full restoration. Their 30 years of dedicated hard work to return the organ to a level of public pride and support had paid off. A campaign was initiated and the funding secured for a complete renovation of the organ. The Foley-Baker Organ Company of Tolland, Connecticut, will disassemble the organ and make all the necessary repairs to return it to its original state. The project will commence after a month of 100th-anniversary celebrations in Portland in August 2012. (See www.foko.org for more details.)

I am now in my 55th year of being a fan of the Kotzschmar Memorial Organ. I have had the unique and distinct pleasure of serving as part of the Friends of the Kotzschmar Organ to rescue the great organ from assured demise. While my contributions now are with the education and outreach effort of FOKO, I am honored to have had a role in bringing the organ to where it is today, poised for a major renovation that will see the organ though another century or more. With an endowment to keep the organ and its programs alive, we of the present generation intend that it will never again require a great rescue effort. It is our desire that the Kotzschmar Memorial Organ will continue to sing at full voice and inspire listeners as a clear window on the magnificent orchestral organs of the early 20th century.

Austin Organ Company, Op. 323 (1912, 1927)

MERRILL AUDITORIUM

PORTLAND CITY HALL ~ PORTLAND, MAINE

RAY CORNILS, MUNICIPAL ORGANIST

Wind Pressure: Great, Swell, Orchestral 10",

Solo 15", Antiphonal 7", Echo 5"

All manual ranks 73 pipes, except Great,
61 pipes**II. GREAT** (unenclosed and enclosed)

20 stops, 22 ranks, 1,354 pipes

32 Sub Bourdon

16 Bourdon

16 Violon Dolce

8 First Diapason

8 Second Diapason

8 Third Diapason

8 Major Flute (Solo)

8 Bourdon

8 Doppel Flute*

8 Clarabella*

8 Gemshorn*

8 Violoncello*

4 Octave

4 Hohl Flute*

2½ Twelfth

2 Fifteenth

Mixture IV (added in 2003)

16 Double Trumpet*

8 Trumpet*

4 Clarion*

8 Harp (Orch.)

4 Celesta (Orch.)

Chimes (Solo)

Snare Drum (strike)

Snare Drum (roll)

Turkish Cymbal MIDI

Great to Great 16, 8' Unison Off, 4

Positif on Great

Echo on Great

Antiphonal on Great

*enclosed, affected by

Orchestral valve tremolo

ECHO (enclosed with Antiphonal, floating)

7 stops, 9 ranks, 609 pipes

8 Nachthorn

8 Gedeckt

8 Viole Celeste III

8 Vox Angelica

8 Vox Aetheria

4 Fern Flute

8 Vox Humana

Tremolo

Carillon

Echo 16, Unison Off, 4

POSITIF

Prepared for

16 blank draw knobs

III. SWELL (enclosed)

27 stops, 32 ranks, 2,168 pipes

16 Quintaten

8 Diapason Phonor

8 Horn Diapason

8 Stopped Flute

8 Chimney Flute*

8 Flauto Dolce

8 Unda Maris

8 Violon Cello

8 Viola da Gamba*

8 Viole Celeste III

8 Muted Viol

4 Principal

4 Harmonic Flute

4 Orchestral Flute*

4 Salicet 2

2½ Nazard*

2 Flautino*

1½ Tierce*

1 Septième*

1 Twenty Second*

Mixture III-IV*

16 Contra Fagotto

8 Cornopean

8 Oboe

8 Corno d'Amore*

8 Orchestral Oboe*

8 Vox Humana

Tremolo (fan)

Tremolo (valve)*

MIDI

Swell to Swell 16, Unison Off, 4

Positif on Swell

Antiphonal on Swell

Echo on Swell

*added in 1927

(all affected by valve tremolo)

V. ANTIPHONAL (enclosed)

11 stops, 14 ranks, 901 pipes

8 Diapason

8 Harmonic Flute

8 Gross Flute

8 String Celeste V
(combines following 3 stops)

8 String Celeste F II

8 String Celeste MF II

8 Viol

4 Principal

4 Spitz Flute

String Mixture III

French Trumpet

Tremolo

MIDI

Antiphonal 16, Unison Off, 4

Echo on Antiphonal



The organ photographed ca. 1960 by Laurence E. Wallace (father of the author).

I. ORCHESTRAL (enclosed)

16 stops, 15 ranks, 1,047 pipes

16 Contra Viola

8 Geigen Principal

8 Concert Flute

8 Flute Celeste

8 Quintadena

8 Viole d'Orchestre

8 Viole Celeste

8 Voix Seraphique

8 Dulciana

4 Flute d'Amour

4 Dulcet

2 Flageolet

8 French Horn

8 Clarinet

8 English Horn

8 Tuba Magna (Solo)

Tremolo

8 Harp

4 Celesta Chimes (solo)

Snare Drum (strike)

Snare Drum (roll)

Glockenspiel (strike)

Xylophone (strike)

Marimba (strike)

Turkish Cymbal

MIDI

Orchestral 16, Unison Off, 4

Positif on Orchestral

Antiphonal on Orchestral

Echo on Orchestral

IV. SOLO (enclosed and unenclosed)

12 stops, 9 ranks, 657 pipes

16 Violone*

8 Grand Diapason

8 Major Flute*

8 Viola da Gamba

8 Viola da Gamba Celeste

4 Flute Ouverte

2 Concert Piccolo

16 Tuba Profunda

8 Tuba Magna* (25" w.p.)

8 Harmonic Tuba

8 Musette

4 Tuba Clarion

Tremolo

Chimes

Marimba (strike)

Marimba (roll)

Xylophone (strike)

Xylophone (roll)

Glockenspiel (strike)

Glockenspiel (roll)

MIDI

Solo 16, Unison Off, 4

Positif on Solo

Antiphonal on Solo

Echo on Solo

*unenclosed

PEDAL (unenclosed, 32 notes)25 stops, 2 ranks [*sic*], 24 pipes [*sic*]

32 Contra Magnaton (replaced)

32 Contre Bourdon

16 Open Diapason

16 Violone

16 First Bourdon

16 Second Bourdon

16 Dulciana

16 Contra Viola

16 Viole Celeste (Ant.)

16 Gedeckt (Echo)

10% Quint

8 Octave Flute

8 Octave Bourdon

8 Flauto Dolce

8 Violon Cello Celeste

4 Super Octave Flute

32 Contre Bombarde

32 Contra Tuba

16 Bombarde

16 Tuba Profunda

16 Double Trumpet

16 Contra Fagotto

16 Double Horn (Ant.)

8 Harmonic Tuba

4 Tuba Clarion

Bass Drum (roll)

Bass Drum (strike)

Turkish Cymbal

MIDI

Pedal 4

Positif on Pedal

Antiphonal on Pedal

Echo on Pedal

COUPLERS

Great to Pedal, 8, 5½, 4

Swell to Pedal 8, 4

Orchestral to Pedal 8, 4

Solo to Pedal 8, 4

Swell to Great 16, 8, 4

Orchestral to Great 16, 8, 4

Solo to Great 16, 8, 4

Solo to Swell 8

Swell to Orchestral 16, 8, 4

Solo to Orchestral 16, 8, 4

Great to Solo 8

Swell to Solo 8, 4

Swell to Solo

Great and Orchestral Transfer

On Key Cheeks

Bell in F

Crash Cymbal Reversible Buttons:

Divisionals affect Pedal

THUMB PISTONS

20 generals

10 Great divisionals

10 Swell divisionals

10 Orchestral (Positif) divisionals

10 Solo divisionals

6 Antiphonal divisionals

4 Echo divisionals

5 Pedal divisionals

6 Coupler

5 Sequencer up pistons

1 Sequencer down piston

Great to Pedal

Orchestral to Pedal

Positif to Pedal

Swell to Pedal

Solo to Pedal

Echo to Pedal

Antiphonal to Pedal

Swell to Great

Solo to Great

Orchestra to Great

All Swells to Swell

Tutti I

Tutti II

TOE PISTONS

12 generals

5 Pedal Divisionals

Sequencer Up

Great to Pedal

Orchestral to Pedal

Solo to Pedal

Swell to Pedal

Antiphonal on Pedal

Positif on Pedal

32' Contre Bourdon reversible

32' Contra Magnaton reversible

32' Contra Tuba reversible

32' Contra Bombarde reversible

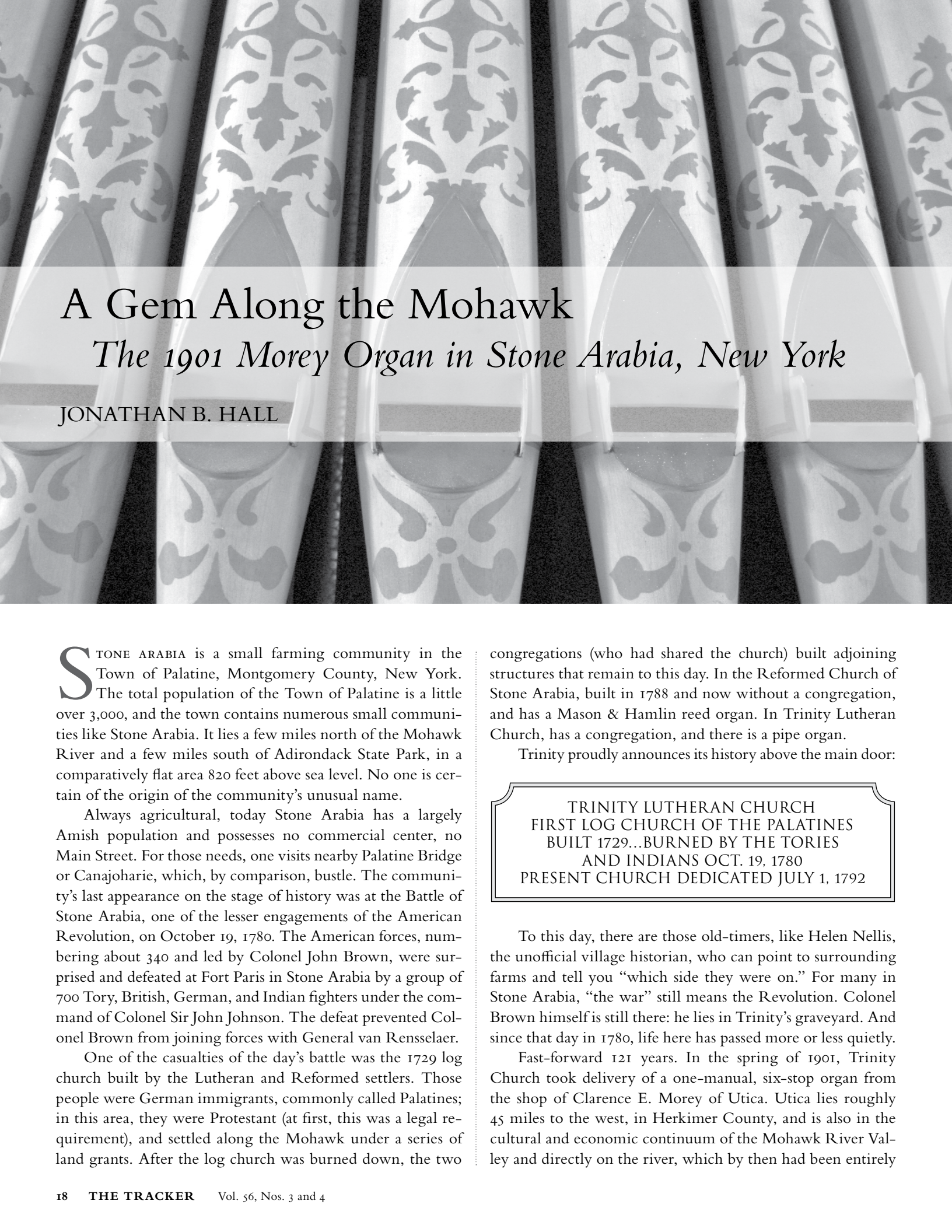
Ventil all 32' reversibles

Tutti I

Tutti II

128 Levels of Memory

Antiphonal, Echo and Positif divisions float
with their individual sub and super
couplers



A Gem Along the Mohawk

The 1901 Morey Organ in Stone Arabia, New York

JONATHAN B. HALL

STONE ARABIA is a small farming community in the Town of Palatine, Montgomery County, New York. The total population of the Town of Palatine is a little over 3,000, and the town contains numerous small communities like Stone Arabia. It lies a few miles north of the Mohawk River and a few miles south of Adirondack State Park, in a comparatively flat area 820 feet above sea level. No one is certain of the origin of the community's unusual name.

Always agricultural, today Stone Arabia has a largely Amish population and possesses no commercial center, no Main Street. For those needs, one visits nearby Palatine Bridge or Canajoharie, which, by comparison, bustle. The community's last appearance on the stage of history was at the Battle of Stone Arabia, one of the lesser engagements of the American Revolution, on October 19, 1780. The American forces, numbering about 340 and led by Colonel John Brown, were surprised and defeated at Fort Paris in Stone Arabia by a group of 700 Tory, British, German, and Indian fighters under the command of Colonel Sir John Johnson. The defeat prevented Colonel Brown from joining forces with General van Rensselaer.

One of the casualties of the day's battle was the 1729 log church built by the Lutheran and Reformed settlers. Those people were German immigrants, commonly called Palatines; in this area, they were Protestant (at first, this was a legal requirement), and settled along the Mohawk under a series of land grants. After the log church was burned down, the two

congregations (who had shared the church) built adjoining structures that remain to this day. In the Reformed Church of Stone Arabia, built in 1788 and now without a congregation, and has a Mason & Hamlin reed organ. In Trinity Lutheran Church, has a congregation, and there is a pipe organ.

Trinity proudly announces its history above the main door:

TRINITY LUTHERAN CHURCH
FIRST LOG CHURCH OF THE PALATINES
BUILT 1729...BURNED BY THE TORIES
AND INDIANS OCT. 19, 1780
PRESENT CHURCH DEDICATED JULY 1, 1792

To this day, there are those old-timers, like Helen Nellis, the unofficial village historian, who can point to surrounding farms and tell you "which side they were on." For many in Stone Arabia, "the war" still means the Revolution. Colonel Brown himself is still there: he lies in Trinity's graveyard. And since that day in 1780, life here has passed more or less quietly.

Fast-forward 121 years. In the spring of 1901, Trinity Church took delivery of a one-manual, six-stop organ from the shop of Clarence E. Morey of Utica. Utica lies roughly 45 miles to the west, in Herkimer County, and is also in the cultural and economic continuum of the Mohawk River Valley and directly on the river, which by then had been entirely

subsumed into the Erie Canal system. Clarence Morey (born in nearby Little Falls, on March 31, 1872) entered the organ trade under John Gale Marklove. Marklove's oldest surviving instrument dates from 1854 and was originally installed in Perry, New York.¹ He opened his Utica factory in 1858. Upon his death by drowning in 1891, the business continued: first the M.P.O. Company, then as Morey & Barnes, and finally, after 1897, as C.E. Morey.

Marklove's opus numbers end at 154, and Morey's proprietorship commences (in its first form) with Opus 155. Clarence Morey died on June 20, 1935 in Utica.²

According to Morey's own early promotional booklet, the Stone Arabia organ is Opus 183.³ According to church records, it was installed in 1901. On October 20, 1900, the church made a partial payment of \$180 to C.E. Morey. Another \$100 was paid on November 15. On February 11, 1901, Morey received a further \$95.50. On March 28 of that same year, the church spent four dollars for "carting organ to boxes."⁴ It is notoriously difficult to determine a final price for the organ out of the records of several years, but it is safe to assume that the organ cost more than \$400.

Following is the stoplist of the Morey organ that arrived—almost certainly via the Erie Canal and then two miles overland—in the spring of 1901:



MANUAL

Open Diapason	Super Octave
Melodia	Oboe Gamba
Dulciana	Tremulant
Flute d'Amour	



The instrument speaks on 2½" wind pressure and the pitch has never been raised. The tenor C Dulciana is common bassed with the Melodia, and the Oboe Gamba has twelve stopped metal basses. The Tremulant is a simple beater, original to the instrument; its effect is decidedly mild.

A quarter-horsepower Spencer Orgoblo was added in 1930; it carries serial number 24174. According to the invoice,

1. Typewritten notes (two separate sheets) by E.A. Boadway, 1962 and n.d., photocopy supplied by Sid Chase, 2012.

2. "Clarence E. Morey, Organ Builder," *Utica Observer-Dispatch*, (June 22, 1935), cited in "Cover Feature," *The Diapason* 98, no. 1 (January 2007): 9. Thanks to Jerome Butera for providing citation information.

3. Clarence. E. Morey, *C.E. Morey, Manufacturer of Church Organs* (Utica: Press of Thomas C. Peters, undated but including information up to 1906),

14. Photocopy of this 16-page document graciously provided by the American Organ Archives and Talbot Library of Westminster Choir College, Princeton N.J., with the assistance of the Rutherford, N.J., public library.

4. Trinity Lutheran Church, Stone Arabia N.Y., ledgers of 1900 and 1901. Credit is here given to Margaret Schlotzhauer, long-time member of Trinity Lutheran Church, for her patient sifting through many handwritten ledgers and boxes of memorabilia. It was she who located the records in question in the parish hall while the author was documenting the instrument in the sanctuary.



Above: The 1901 C.E. Morey organ, Op. 183

Below: The keydesk

kindly supplied by the Spencer Turbine Company, the blower was shipped in August 1930, to Judson S. Nellis of Fort Plain, but charged to C.E. Morey of Utica. The instrument's original bellows lever is extant; Sid Chase, the curator, informs me that it still works (I was unwilling to try it very hard on my visit, because of the extreme cold, and my mild efforts had no effect).

The compass is 61 notes, and while a few of the highest notes speak weakly, no pipe was found not to speak. There is some damage to the pipework as a result of past cone tunings, but the organ sings very well and the impression is again given that a modicum of maintenance is all that is called for. The effect on the organ of more than a century in a non-climate-controlled room, veering between below-zero and above-100 degree Fahrenheit temperatures, has apparently been nugatory. The organ, in a nutshell, plays like a dream.



About ten years ago, the Spencer blower gave out. A member of the church, Joseph Ouderkirk, undertook to have it rebuilt. The blower was a fascinating rarity for the local electrician. Eventually, Mr. Ouderkirk's mother rewound the core by hand, and the motor was beautifully and thoroughly rebuilt! In 2005, there was some water damage from a leak in the roof. Sid Chase, who has cared for the organ since September 1973, immediately took excellent steps to protect and repair the organ. The water damage was "mild to moderate"; he prescribed a thorough on-site drying-out process of two to three months. He took twelve pallets to his shop in Worcester, New York, where he dried and resurfaced them with new leather and felt. The table, obligingly, dried straight and true; none of the hot glue came loose, there was no warping or pulling away, no splitting, and no bleeding of air into neighboring note channels.⁵

Morey, according to Chase, originally followed his predecessor Marklove's designs and favored tables of a quarter-inch thickness. Later, he thickened this to half an inch. Regardless, the table on the Stone Arabia organ dried out without trouble.⁶

When I played this organ, in January 2012, the room was unheated and the temperature was about 15 degrees Fahrenheit—surely not an ideal state of affairs. Yet the organ played more nimbly than my fingers! I noted the pitch was a half-step below the now-usual A440, in equal temperament. Given the below-freezing temperature in the room, I am impressed that the organ hung together so well. It wasn't quite in tune, but it wasn't half bad either; flat, but pretty consistently so. It was a profound, albeit frigorific, pleasure to play it.

The facade features 21 beautifully stenciled pipes; again, the stenciling is original, and the eye does not detect any peeling, flaking, chipping, or other damage; with the exception of pipe 20, which has a dent. Of these 21 pipes, 17 give the lowest notes of the Diapason, and four (the two outermost-but-one on each side, pipes 2, 3, 19, and 20) are dummies. All of the speaking pipes speak well and clearly.

The case is simple but elegant, in quarter-sawn white oak; and like the rest of the organ appears to be in original condition.⁷

One of the most unusual features of the instrument is what I've nicknamed the "push me pull you" swell pedals. There are two of these, at first glance looking somewhat like the pumping pedals of a harmonium; small, square, and of thick, unadorned wood, they travel straight downward rather than at an angle into the case. The left one shuts the swell doors, which run across the entire front of the organ behind the facade; and the right one opens them. As one is pushed down, the other perforce rises. The system is easily adapted to, and allows delicate swell effects. The pipe chamber is fully sealed from the back, giving the swell box a telling effect. It is particularly nice to draw the Diapason and slowly open, then close the swell. As the swell shuts entirely, the bass pipes in the facade take a more commanding role in the tone, giving the fleeting illusion of a pedal.

Morey's ca. 1906 (?) booklet states quite clearly that this was a characteristic design feature:

For a marked crescendo and diminuendo in the department designated as the swell organ, our boxes are made of heavy material, perfectly tight, and in addition are lined with deadening felt. We use a thoroughly substantial swell pedal action without lost motion. *We frequently enclose all of the Great Organ excepting the Open Diapason in the swell box.* (Emphasis mine).⁸

The organ was originally hand-winded. Helen Nellis, matriarch of Trinity Church and local historian, recounts tales of the boy who would pump the organ as hard as he could, slip out of the adjacent window, and run around the building, leaping back to his station just in time to continue pumping!

5. Letter from Sid Chase to the Rev. Gail Welling, November 9, 2005; and conversation with Sid Chase, February 2012.

6. Phone conversation with Sid Chase, January 27, 2012.

7. Thanks to Edward Odell, of J.H. & C.S. Odell, East Hampton, Connecticut, for confirmation of this detail.

8. Clarence E. Morey, op. cit., 4.

As the Spencer Orgoblo was added in 1930, electricity must have come to that area around that time; local residents recall that Stone Arabia was not up-to-date in this regard.⁹

That little Spencer Orgoblo, for all of its modesty, comprises one of the most unusual situations I have ever seen. Most of the basement is unexcavated, and the floor is dirt. Enough space is cleared for an oil tank and furnace, a miniscule electrical system, and the Spencer. All of these stand directly on the earthen floor, though the Spencer has the benefit of a small concrete slab under it. As the basement is only excavated under the narthex and rear pews, this requires the most comically elongated wind trunk imaginable for such a small organ! The main trunk (narrow, metal, and properly muffled with canvas) rises up from the blower, turns along the ceiling, and then crawls between ceiling and earth for the balance of the nave, traveling diagonally to feed the organ from beneath.

During the visit, it could not be ascertained whether the original feeder system had been disabled during the installation of the Spencer; access to the back of the organ was impossible, and, as mentioned, the old system appeared unresponsive. The organ is now turned on by a switch cut into the front of the case. The pumping lever is still attached, in a corner near a window, right where the naughty boy of Mrs. Nellis's memory would have sat!

The organ has some undeniable signs of attrition. There is some damage to the tops of many pipes from cone tuning. The key action could do with a bit—but only a bit—of regulation. It would be nice to adjust some of the pipes; perhaps a few might speak a little more clearly. Besides that, the organ plays as if it had undergone thorough, historically-informed restoration within the past decade: a candidate for routine care, but otherwise fully fit for service. Photographs of the inside of the case—difficult to achieve given its placement—show a clean, functional interior that belies its advanced age. Sid Chase deserves tremendous credit for this state of affairs, as do the faithful people of Trinity Lutheran Church itself. The organ works well because it has been cared for properly and regularly.

In the end, this is a beautiful historic pipe organ, six-rank Morey, playing sweetly and smoothly, and keeps giving joy. Its swell action functions faultlessly, and adds to the color palette. The six voices, plus Tremulant, provide a satisfying range of color. Of course, one misses a Pedal division; and if not a second manual, at least a divided keyboard. But if it is a limited organ, it makes a delightful range of sounds; and amidst this community situated gorgeously between the



The Swell Pedals

Mohawk and the Adirondacks, what a mighty roar it makes to ears opened by faith!

I'm reminded of the first time I heard a recording of the Shakers of Sabbathday Lake, Maine. When two extremely elderly women—Sister Frances Carr and Sister Minnie Barker—sang in quavering tones “but we will shout like thunder, and fill the world with wonder! We'll break our bonds asunder, and then we will be free,” I shuddered as if I had heard the very thunder of God. Their voices were full of a power not their own. I can't believe they didn't go to Heaven—and in a fiery (but plain) chariot at that.¹⁰

I felt something similar touching the keys of this miniature Morey. Its honesty is disarming: a *multum in parvo*, a gracious antidote to the perennial temptation to make a small organ a “shiny penny.” Small instruments can contain a world of beauty and goodness inside their modest confines. It is well to care for them, and it is worth the trouble to travel a way to meet them.

Thanks to Margaret Schlotzhauer, Helen Nellis, Joseph Ouderkirk, Willis Barschied, Roberta Rowland-Raybold, Ed Odell, Thomas and Patricia Gainer, Pastor Zachary Labagh, and Sid Chase, for their assistance and support in the preparation of this article. In particular, the great courtesy shown by the Talbot Library of Westminster Choir College, in conjunction with the OHS American Organ Archives, is gratefully acknowledged. The reference librarian of the Rutherford, N.J., public library, Rhoda Portugal, also went above and beyond the call of duty.

Jonathan B. Hall teaches music theory at New York University, directs music at Central Presbyterian Church in Montclair, New Jersey, and is an active researcher and writer on organ-related topics. His book, Calvin Hampton: A Musician Without Borders, is available from Wayne Leupold Editions. He is a board member of the New York City Chapter, Sons of the American Revolution.

9. It is interesting to note that nearby Dolgeville, New York, claims to be the first municipality in America wired for electricity; its detractors grant it a very early place. Other nearby factory towns like Canajoharie had electricity well before the war as well. But what happened in a small industrial town anchored by a factory (in the case of Dolgeville, a factory owned by a *cousin* of Thomas Edison), had little bearing on the situation of electrical service in the deep countryside all round. In the 19th century, Alfred Dolge was a prominent manufacturer there of piano and organ felt and other parts.

10. Cf. “Early Shaker Spirituals Sung by Sister R. Mildred Barker . . . And Other Members of the United Society of Shakers, Sabbathday Lake, Maine,” Rounder CD 0078. Somerville, Mass: Rounder Records, 1976, 1996.

JOHN R. NEAR IS THE RECIPIENT OF THE 2011 John Ogasapian Publication Prize.



The award was given by the Organ Historical Society to Dr. Near for his book, *Widor: A Life Beyond the Toccata* (University of Rochester Press, 2011), recognized by the OHS as

a distinguished work of original scholarship related to the pipe organ.

John R. Near is the William Martin and Mina Merrill Prindle Professor of Fine Arts, and college organist at Principia College, Elmhurst, Illinois, where he has been on the faculty since 1985. He teaches organ, music history, and specialized courses in symphonic music and opera history.

In addition to *Widor: A Life Beyond the Toccata*, his publications include a ten-volume annotated edition of the *Symphonies for Organ* by Widor (A-R Editions, Madison, Wisc.); *The American Organist* has called it "the definitive edition . . . a must for every music library" and "one of the most significant contributions to the scholarship of organ music of the 1990s." Dr. Near also prepared the first publication of Widor's *Symphony for Organ and Orchestra*, Opus 42[a].

Contract Awarded

THOSE WHO ATTENDED THE CLEVELAND Convention in 2009 will remember having lunch at Holy Angels Church in Sandusky. The church is home to a nine-rank 1885 Carl Barckhoff tracker that had not been used for many years. It was put into shape by the Leek Pipe Organ Co. of Oberlin, Ohio, for the convention. Before lunch, we sang some hymns with the organ and the pastor was so impressed with 400 people's singing that he gave James Leek a contract to restore the organ.



Hilbus Chapter
of the ORGAN HISTORICAL SOCIETY

Where the Tracker Action is!

ON SATURDAY, APRIL 28, MEMBERS OF the Hilbus Chapter visited two modern trackers in Northwest Washington D.C. In the morning they heard the II/31 1988 Karl Wilhelm in St. Albans School Chapel and in the afternoon the II/25 Flentrop (1981/2003) at St. Columba's Episcopal Church.

On Saturday afternoon, May 16, the Hilbus Chapter attended a Historic Organ Recital on the 1890 two-manual, 12-rank Lancashire-Marshall organ at the United Methodist Church of Rouzerville in Waynesboro, Pennsylvania. The organ has slider chests, and mechanical key and stop action. Organists were Carolyn Lamb Booth, Peter Crisafulli, Glen Frank, and Gary Kirkeby.

HOLY ANGELS R.C. CHURCH

Sandusky, Ohio

GREAT (Manual I, right stop jamb)

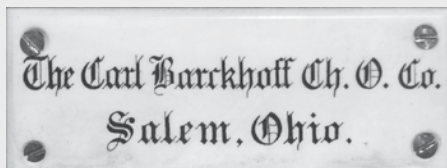
- 8 Open Diapason
- 8 Melodia
- 8 Dulciana
- 4 Principal
- 2 Fifteenth

SWELL (Manual II, enclosed, left stop jamb)

- 8 Rohr Flute
- 8 Salicional
- 4 Flute Harmonic

PEDAL (right stop jamb)

- 16 Bourdon



THE SWELL SHOE, NEWSLETTER OF THE New Orleans Chapter, described, with color photographs, a mechanical-action, one-manual, five-rank Debierre organ of uncertain origin, but documented from the time it was in St. Peter's R.C. Church in Bordelonville, La., in the 1960s. It is presently in Roy Redman's shop waiting restoration.

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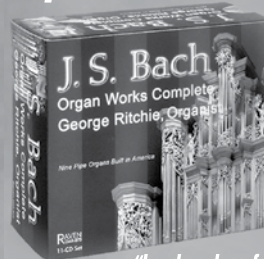
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NANNEY: Adagio, Sonata in e
BONNET: Étude de Concert
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REGER: Fantasie und Fuge d, op. 135b
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The Ninth International Organ and Early Music Festival in Oaxaca, Mexico

FEBRUARY 15–20, 2012

THE INSTITUTE OF
OAXACAN HISTORIC ORGANS (IOHIO)

GEORGE BOZEMAN JR.

The Matías de Chávez organ in Oaxaca Cathedral
PHOTO: BRUCE SHULL

A SELDOM-CONSIDERED result of Columbus's epochal voyage in 1492 was the explosive expansion of the world of the organ. At this time both Spain and Portugal already had rich organ cultures. They quickly sent out priests to convert that natives of these new lands, and early on discovered the seductive power music contributed to their efforts—especially the rich and penetrating tones of the organ. The first cathedral in the new world, Santa María la Menor in Santo Domingo, was completed in 1541 and surely had an organ soon.

The first organs were introduced to the new cathedral in Oaxaca City by 1544, only 22 years after the Spanish took possession of the area in 1522, and only 24 years after Cortés began the conquest of the Aztec empire. Within a short time there were numerous churches across the state of Oaxaca and organs were soon provided for many of them. We are fortunate that a precious few of these 16th-century instruments survive, and some have been restored so that we can hear the brightly colored sounds that were so attractive to the natives of this realm. Oaxaca has been a center of human residence and activity for thousands of years and many traditions of the Mixtecs and Zapotecs, among other ethnic groups, live on and have blended with the culture introduced by the Spanish friars.

The Ninth International Festival sponsored by the Instituto de Órganos Históricos de Oaxaca (IOHIO, pronounced “yo-yo” for short) gave its participants an exciting glimpse into the riches of this culture. Oaxaca City, the capital of the state, is about 300 miles southeast of Mexico City. The state has several interesting regions but the festival confined its ex-

cursions to the capital city, the valley to the southeast, and the Mixteca Alta to the north.

Mexico's revival of interest in its old organs began in earnest in the 1970s, but even earlier there had been tantalizing reports about them from a variety of travelers to this colorful nation. The restoration of the two monumental organs in the Mexico City Cathedral by Dirk Flentrop (1975–1978) doubtless provided an impetus for awakening appreciation of the country's colonial musical heritage. In the decade ending in 2000, seven organs in Oaxaca had been restored. Unfortunately, after a brief spurt of enthusiasm, these instruments largely fell silent. To find a solution to this, Edward Pepe and Cicely Winter co-founded in 2000 the Instituto de Órganos Históricos de Oaxaca. Pepe, an organist and co-founder of the Westfield Center for Early Keyboard Studies, had a rich understanding of, and enthusiasm for, old organs. Cicely Winter, the vivacious wife of archeologist Marcus Winter, had been a resident of Oaxaca since 1972 and, through the work of her husband, had a keen appreciation of the importance of historical conservation. Pepe left the institute in 2004 for archival studies and Cicely Winter has since been at its helm.

Special acknowledgment is due to philanthropist and music lover, Alfredo Harp Helú, who has not only provided generous financial support of the institute, but also his personal enthusiasm. Señor Harp was present at several of the concerts in this festival. He has been instrumental in the most recent restorations of the monumental organs in the Mexico City Cathedral.

One of the principal aims of the institute was to maintain interest in the restored organs by sponsoring concerts. In 2001, these individual events were consolidated into the first

International Festival, and these have continued, bringing to Oaxaca some of the best organists in the world. Other aims include encouraging the preservation of the old instruments, cataloging them in great detail (some 70 so far), and, promoting the interests of an Oaxacan organ culture. IOHIO has a superb website and I strongly urge you to explore it in order to learn much more about Oaxacan organs than can be covered in this article. www.iohio.org/eng/home.htm

WEDNESDAY

The Ninth Festival began Wednesday evening at the elegant headquarters of the IOHIO in the Oaxaca Philatelic Museum. After opening speeches and welcomes, delicious Mexican *antojitos* and sips of mescal provided refreshment before going to the Cathedral of the Virgin of the Assumption for the recital by Elisa Freixo of Brazil.

I first visited this instrument in 1960 with the late Joseph E. Blanton and his sister Ann. We regretted that the organ had fallen mute. It was built by Matías de Chávez in 1712 and has the usual short bottom octave. Susan Tattershall restored it in 1996–97 through Órganos Históricos de México. Some registers were added then, as detailed in the stoplist.

LEFT HAND (21 notes)

Flautado mayor (8'), Major Principal
Trompeta real (8'), "real" does not mean "royal"; always an interior reed; added 1997
Lleno III (Mixture)
Diez y novena (1½'), added 1997
Quincena (2')
Octava (4')
Tapadillo (4'), little capped stop
Bardón (8'), Bourdon
Tambor (added 1997, Drum)

RIGHT HAND (26 notes)

Trompeta real (8'), added 1997,
Diez y novena (1½'), added 1997,
Lleno IV
Quincena (2')
Flauta en octava (4')
Octava (4')
Bardón (8')
Corneta IV (added 1997)
Flautado mayor (8')
Clarín (8'), Clarion, horizontal in facade
Pajaritos (Little Birds, added 1997)

At first, the bright, forthright sounds of this instrument can seem almost too vivid, but in Freixo's delightful program and with her sensitive and exciting playing, it became more and more beguiling, a process that continued on Friday when many of us were able to play the organ ourselves. It has an amazing range of colors and textures if one takes the time to search them out.

There are certain characteristics that distinguish the historic Oaxacan organs. All of them have a single manual, usually of 45 notes with a short bottom octave (C,D,E,F,G,A,A#,B-c³). The keyboard is always divided at middle c'/c#. The largest organs are based on an 8' Flautado (Principal). A smaller size is based on a 4' Flautado and there is usually, but not always, an 8' stopped rank called Bardón to provide a unison pitch. Still smaller are the 2' instruments based on a 2' Flautado and having an 4' Bardón as the lowest pitched stop. The smaller sizes are placed on a table and are based on early mod-

els that may have been transported and played during processions. It should be emphasized that Mexican organs are indeed Mexican. Only the very first organs in the western hemisphere were made in Spain. It was a remarkably short time before native craftsmen were making organs, and a unique Mexican style evolved, similar, but different from the Spanish.

THURSDAY

On Thursday we boarded buses to visit several unrestored organs. Our first stop was at San Matías in the district of Jalatlaco, once a separate village but now encompassed by Oaxaca City. We happened to arrive shortly before a statue of their patron saint, San Matías, was taken from the church in a procession.

The organ is late, but it should be kept in mind that the tonal styles of the Oaxacan organs remained rather constant from the earliest in the 16th to the latest in the 19th century. Pedro Nibra constructed the Jalatlaco organ in 1866. Its size is between 8' and 4' because the lowest seven notes of the 8' Flautado are stopped pipes of wood inside the case. Another feature, typical of Oaxacan organs, after ca. 1840, is the lack of a short bottom octave, and the treble extension of the keyboard compass to g³. About 60 percent of the pipes are missing, although enough survive that a reasonably accurate restoration is possible. The stoplist is as follows:



A procession leaving the Church of San Matías

PHOTO: GEORGE BOZEMAN



The Pedro Nibra organ of San Matías, Jalatlaco

PHOTO: BRUCE SHULL

LEFT HAND (25 notes)	RIGHT HAND (31 notes)
Bajoncillo ("Little" Bass 4'), horizontal, but has been removed	Clarín (8'), horizontal, but has been removed
Flautado mayor (Major Principal 8')	Flautado mayor (8')
Octava (4')	Octava (4')
Docena (2½')	Docena (2½')
Quincena (2')	Quincena (2')
Tapadillo (4')	Tapadillo (4')
Trompeta real (8'), vertical, inside	Trompeta real (8'), vertical, inside

(Because the stop nomenclature of Oaxacan organs is relatively consistent, I have provided English equivalents only in the first instance that an unfamiliar term occurs).

This stoplist is similar in bass and treble. Only the missing horizontal reeds do not reach across the divided keyboard at the same pitch, but of course a full-length 8' resonator projecting horizontally from this 5½' facade would be completely out of balance. The Bajoncillo was also much more useful as a left hand solo voice at 4' pitch. The lack of an 8' Bardón is cu-



Organ case of San Juan Teitipac

PHOTO: BRUCE SHULL

rious; one had to make do with the 4' Tapadillo for a stopped flute color.

We then headed southeast to San Juan, Teitipac. Here only the case survives, and even it has been altered to become a confessional!

In San Jerónimo, Tlacoahuaya we viewed the handsome 4' organ and church; we returned later in the week to hear it. For some music, we ventured on to San Andrés, Huayapam to attend a beautiful concert by Santiago Álvarez, harpsichord, and Jazmin Rincón, Baroque transverse flute. The organ here is a 4' size, but has no 8' Bardón, so the lowest pitch is the 4' Flautado. On our return to the city that evening, in the Basílica de Nuestra Señora de la Soledad (Basilica of Our Lady of Solitude), we heard IOHIO director Cicely Winter at the organ and percussionist Valentin Hernández present a delightful program of Oaxacan folk music. There were many local music lovers in an audience of 380 that filled the large church and it was fun to hear them humming along with songs they knew and loved, and to which we could only tap our toes.

FRIDAY

On Friday we had three options. Some chose to join Marcus Winter of the Instituto Nacional de Antropología e Historia to explore the ruins of Monte Alban, one of the most famous pre-Columbian monuments of Mexico. Others joined Richard Perry, author of *Exploring Colonial Oaxaca*, for a strolling tour of the city's historical sites.

I joined those who wanted to play the organs in the Basilica of Soledad and the cathedral. Our first session was at the basilica and it was fun to make music on this ancient instrument, and to listen to others enjoying the same experience. We had some two hours and got a much clearer picture of the instrument than listening to a recital could provide. This is one of the larger playable organs in Oaxaca. The case was built in 1686 and the interior dates from the 18th century. The organ was restored in 1998–2000 by Pieter Visser and Ignacio Zapata through the Academia Mexicana de Música Antigua para Órgano. The pitch is A415 Hz and the temperament is Meantone.

LEFT HAND (21 notes, short bottom octave)
 Bajoncillo (4'), horizontal, in facade
 Flautado mayor (8')
 Bardón (Bourdon 8')
 Octava (4')
 Docena (2½')
 Tapadillo (4')
 Veintidocena (1')
 Quincena (2')
 Veintisesena (¾')
 Veinticuatro (½')
 Trompeta real (8'), interior; missing, but space exists
 Llano III (Mixture)

RIGHT HAND (24 notes)
 Clarín (8'), horizontal, in facade
 Flautado mayor (8')
 Bardón (8')
 Octava (4')
 Flauta (Flute, 5½')
 Quinta (5½')
 Tapadillo (4')
 Octava II (4')
 Quincena II (2')
 Décima (10th: 3½')
 Octava III (4')
 Llano III
 Quincena (2')
 Trompeta real (8'), interior; missing, but space exists

This organ has a rich collection of upper pitches for the left hand that seem to be calculated to act as mixture ranks, but it is possible to fashion a left hand Sesquialter or Cornet registration by using the Tapadillo as the unison pitch and the ¾' and ½' plus 2' and 1' pitches as desired. This effect would sound an octave higher than one would expect, but perhaps the idea was to make this color available in a more useful *tessitura*. On the other hand (literally!), there is a 16' Cornet effect for the right hand although a 16' unison stop is lacking. Note that the 4' Octava is reinforced by two extra ranks, and the 2' Quincena by one extra, no doubt to keep up the power of the trebles in this moderately large church. It seemed unusual to me that this relatively large organ had no toy stops, but Cicely Winter suggested that the larger organs in the "important" churches were perhaps intended to be more serious, while toy stops were more common on smaller, village organs that were more intimate and fanciful than imposing. The decoration of



Organ of the Basilica of Our Lady of Solitude

PHOTO: GEORGE BOZEMAN

the case is somewhat spoiled by the unimaginative white paint on the facade pipes, applied during the restoration in 1999. Undoubtedly, they originally had richly colored painted designs and grotesque faces at the mouths of the pipes, but these appear to have been scraped off sometime in the 20th century.

In the mid-afternoon, we had a presentation of a special exhibit of documents related to the organs by Maria Isabel Grañen Porrúa, director of the beautiful Francisco de Burgoa Library in the Santo Domingo Cultural Center. We also had a presentation from Cicely Winter about the work of IOHIO, followed by a lively discussion about the future of organs and church music in Mexico and elsewhere.

That evening we heard the choral ensemble "Melos Gloríae" directed by Juan Manuel Lara in a program of polyphonic music by Francisco López Capillas (1614–1674). Capillas was the director of music at the Cathedral of Mexico City from 1664 until his death, and he was the most prolific composer of Baroque Masses in Mexico. The performance was at the Centro Académico y Cultural San Pablo, a handsome transformation of the first convent in Oaxaca into a performance center.



Santa María, Tamazalapan, processional organ

PHOTO: BRUCE SHULL



The organ of Santo Domingo in Yanhuitlán

PHOTO: BRUCE SHULL

SATURDAY

Saturday we took the first trip into the Mixteca Alta. This is an area to the northwest of Oaxaca City still inhabited by its Mixtec people. The term “alta,” or “upper” distinguishes it from the Mixtec Baja, or “lower.” Altitude is an important factor in the character of Mexican landscapes. Higher levels temper the heat of these tropical climes so that comfortable temperatures are enjoyed year round.

Our first stop was for the fifth concert of the festival, at Santa María, Tamazalapan. Elisa Freixo of Brazil, Joel Antonio Vásquez González and Isai Uriel Guzmán Hernández of Oaxaca, and Laura Carrasco of Morelia played solo works on the small but powerful 2' table organ. A contrasting part of the concert was provided by Gabriela Edith Pérez Díaz playing the modern marimba. I was a bit disappointed in her choice of instrument; the modern marimba has wooden bars but the resonators are of metal and are open, giving a very round, rather uncomplicated timbre. The native Mexican marimba is, to my ears, a far more interesting sound. Also with wooden bars, the resonators are of stopped wood, some examples looking exactly like stopped flute pipes with moveable stoppers. The timbre, especially in the bass register, is like a Quintadena. I later learned that an attempt to use a native instrument was made but the logistics proved impractical. Señorita Díaz also joined the three guitarists, Diego Arturo Arias Ángel, Miguel Ángel Vences Guerrero, and Jesús Eduardo Rodrigo of the “Terceto Cuicacalli.” The term “cuicacalli” is from Náhuatl, the language of the Aztecs, and means “house of song.”

The processional organ at Tamazalapan is amazing in various ways. Its polychrome decorations are some of the finest of any Mexican organ. It was built ca. 1720–30 and was restored by Susan Tattershall in 1996 through Órganos Históricos de México.

LEFT HAND (21 notes, short bottom octave)
Bardón (4')
Tambor
Flautado (2')
Octava (1')
Quincena/Docena ($\frac{1}{2}'$, $\frac{3}{4}'$)

RIGHT HAND (24 notes)
Bardón (4')
Pajaritos
Flautado (2')
Flautado (2')
Octava/Flautado (1', 2')

First of all, note that even in this tiny instrument there are two toy stops, the Tambor or drum, and the Pajaritos or little birds, typical on the 2' organs. One of the most fascinating things is the development of the Principal chorus; in the left hand, there is 2', 1', and $\frac{1}{2}'$ in the lowest octave, but the latter rank breaks back to $\frac{3}{4}'$ pitch in the tenor octave. In the right hand, the Flautado is doubled with two knobs, and the “Mixture” stop is at 1' in the middle octave, but, in effect, breaks back to triple the 2' pitch in the top octave.

The stopped 4' Bardón provides the lowest pitch basis for the chorus.

The sixth concert of the festival was at the church of Santo Domingo Yanhuitlán. When Joseph Blanton, his sister, and I visited here in 1960, none of us had ever heard of Yanhuitlán, so you can imagine our amazement at the sight of this stunning building by the highway. Yanhuitlán was a powerful center for centuries before the Spanish arrived. The church construction began in 1548 on an ancient temple platform. After one has noted the formidable exterior, looking like a medieval fortress with massive pierced buttresses to prevent destruction by earthquakes, the interior provides even more amazement. Its scale is audacious for earthquake country. Over 200 feet long and nearly 60 feet wide, the space soars to Gothic vaults 100 feet above the floor

The choral ensemble "Melos Gloríae," which we heard the night before in Oaxaca City, made beautiful sounds in the grand acoustics of this amazing building. Their organist, Abraham Alvarado, also gave us a chance to hear the organ alone in selections from Couperin's *Messe pour les Paroisses*, most of which were surprisingly effective on this single-manual organ.

The organ was built ca. 1700 and was restored in 1998 by Pascal Quoirin through the Academia Mexicana de Música Antigua para Órgano. The pitch is A₄₁₅ Hz and the temperament is Rameau. The keyboard was rebuilt in the late 19th century and the modified short bottom octave is unique in Oaxaca: C, D, E, F, F[♯] – c³ The stoplist is:

LEFT HAND (23 notes)

Flautado mayor (8')
 Flautado bardón (8')
 Octava (4')
 Tapadillo (4')
 Docena (2 $\frac{2}{3}$ ')
 Quincena (2')
 Diecinovena (1 $\frac{1}{3}$ ')
 Ventidocena (1')
 Cimbala (Cymbal $\frac{2}{3}$ ')
 Llano (1 $\frac{1}{2}$ ')
 Trompeta real (8'), interior

RIGHT HAND (24 notes)

Clarín (8'), horizontal
 Flautado mayor (8')
 Flautado bardón (8')
 Octava (4')
 Tapadillo (4')
 Docena (2 $\frac{2}{3}$ ')
 Quincena (2')
 Diecinovena (1 $\frac{1}{3}$ ')
 Veintidocena (1')
 Cimbala ($\frac{2}{3}$ ')
 Llano (1 $\frac{1}{2}$ ')
 Trompeta real (8'), interior

Note that there is no Tierce; indeed this pitch is only occasionally encountered in Oaxacan organs. The Cymbal and Llano are single ranks; the collection of Principal-toned ranks reminds one of Italian organs where one can compose a *plenum* in various ways by choosing among the higher pitches.

We then journeyed to San Andrés, Zautla, where the local folk greeted us with an enthusiastic band and gener-



The organ of San Andrés, Zautla, and its interior

PHOTOS: BRUCE SHULL



Top Left: The 8' organ of Santa María de la Asuncion, Tlacolula

Bottom Left: Case of the organ of San Dionisio Ocoitepec

Above: The organ of San Jerónimo, Tlacoahuaya

Below: Keyboard action of San Jerónimo, Tlacoahuaya

PHOTOS: BRUCE SHULL



ous cups of mescal. There was dancing by all so inclined in the courtyard beside the church. This was followed by a delicious supper of Oaxacan specialties prepared by the women of the community. After the food we had the opportunity of hearing the church's 4' organ, played by Laura Carrasco. The "Terceto Cuicacalli" and Gabriela Díaz made return appearances as well.

The 4' organ at Zautla has no 8' Bardón, nevertheless, it makes a strong effect in the church. It was built in 1726 and has very fine polychrome decoration on the case. It was restored in 1996–97 by Susan Tattershall through Órganos Históricos de México and has a pitch of A₄₁₅Hz and ¼ comma Mean-tone temperament. The stoplist is:

LEFT HAND (21 notes, short bottom octave)	RIGHT HAND (24 notes)
Flautado mayor (4')	Flautado mayor (4')
Tambor	Pajaritos
Veintidocena/quincena (½', 1')*	Octava I (2')
Docena/quinta (1⅓', 2⅔')*	Docena/quinta (1⅓', 2⅔')*
Quincena (1')	Flautado II (4')
Octava (2')	Octava I (2')
	(* breaking register)

This organ has *only* principal-toned ranks. Note that the "breaking" registers that provide a chorus of 4', 2', 1⅓', 1', and ½' in the bass octave, 4', 2⅔', 2', 1', and 1' in the tenor octave. In the right hand there is only one "breaking" rank, but the 4' and 2' registers are doubled. One result of this curious stoplist is the resultant effect of the 2⅔' that corroborates 8' pitch. Thus, in a *pleno*, the tenor octave and the octave above the middle octave will both sound as if there is a subtle 8' presence because of the 2⅔', yet the bass octave and middle octave will sound resolutely at 4' pitch.

SUNDAY

On Sunday, we turned south of the city once again to explore several unrestored organs. First stop was Santa María de La Asunción, Tlacolula. Tlacolula is famous for its Sunday market that was in full flourish as we arrived. It was tempting to forget about old organs and simply take in the unending colors and curiosities of the market. However, after viewing the 8' organ and the diminutive 2' organ, the smallest and one of the oldest in Oaxaca, we managed to escape the market and travel to the heights of San Miguel del Valle where once again we were greeted by the town band. The 4' table organ there had four ranks and possibly one of the treble stops was an 8' stopped register.

In San Dionisio Ocotepec we saw the remains of still another 4' organ before returning to San Jerónimo, Tlacoahuaya, for the eighth and final concert of the festival. Elisa Freixo's beautifully chosen and performed recital was so en-

thusiastically received that she favored us with an encore. The lovely sounds of this 4' organ, built sometime before 1735, were restored in 1991 by Susan Tattershall.

LEFT HAND (21 notes, short bottom octave)	RIGHT HAND (24 notes)
Flautado mayor (4')	Trompeta en batalla (8'), horizontal Battle Trumpet
Bajoncillo (4')	Flautado mayor I (4')
Octava (2')	Octava I (2')
Quincena (1')	Docena (1⅓', 2⅔')
Diez y novena (⅔')	Flautado mayor II (4')
Veintidocena/Quincena (½', 1')	Octava II (2')
Bardón (8')	Bardón (8')
	Pajaritos

Again we see the breaking chorus stops that are, in effect, separately drawable ranks of a mixture. This 4' organ is anchored to 8' pitch by the Bardón, and the horizontal Battle Trumpet is also 8', but the left hand reed is a 4' and is inside the case.

MONDAY

The final day of the festival took us again to the Mixteca Alta. In Santa María Tinú, a rather small and plain church, we were surprised to see a grand 8' organ built in 1828 by Marcial Silvestre Velásquez. It surely must have made a brave sound in its confined quarters!

LEFT HAND (21 notes)	RIGHT HAND (24 notes)
Bajoncillo 4' (facade)	Clarín 8' (facade)
Flautado mayor 8'	Flautado mayor 8'
Octave 4'	Octave 4'
Docena 2⅔'	Docena 2⅔'
Quincena 2'	Quincena 2'
Trompeta real 8'	Trompeta real 8'

San Mateo, Yucucui, also has an 8' organ, but the church's more expansive size suits such an instrument. It was built in 1743. The quaint round towers of mute pipes on each side of its case add an amusing touch. There are some unusual and also puzzling items in the stoplist:

LEFT HAND (21 notes)	RIGHT HAND (24 notes)
Flautado mayor 8'	Clarín 8', facade
Octava 4'	Flautado mayor 8'
Tapadillo 4'	Octava 4'
Octave piano 4' (docena?)	Tapadillo 4'
Octabillo ('little Octave? Quincena) 2'	Octave piano 4' (docena?)
Diecinovena 1⅓'	Octabillo (quincena) 2'
Veintidocena 1'	Diecinovena 1⅓'
Trompeta real 8'	Veintidocena 1'



Top: The 1828 Marcial Silvestre Velásquez organ in Santa María, Tinú

Bottom: The 1743 organ of San Mateo, Yucucui

PHOTOS: BRUCE SHULL

In several ways, Santa María, Tiltepec, was the climax of the festival. Both church and organ were fascinating; the beautiful case with its wonderful carving had its colors revised in 2001 or 2002, a controversial move, but it is amazing and unique. I think this case was my favorite of those we saw. According to an archival reference, it was built in 1703. Although a 4' organ, it nevertheless has a rich stoplist and also is well endowed with toy stops.

LEFT HAND (21 notes)

Tambor
Flautado mayor 4'
Quincena 1'
Bardón 8'
Tapadillo 4'
Octava 2'
Docena 2 $\frac{2}{3}$ '
Veintidocena $\frac{1}{2}$ '
Cascabeles
Trompeta real 8'

RIGHT HAND (24 notes)

Pajaritos
Flautado mayor 4'
Quincena 1' (facade!)
Bardón 8'
Tapadillo 4'
Octava 2'
Docena 2 $\frac{2}{3}$ '
Veintidocena $\frac{1}{2}$ '
Cascabeles
Trompeta real 8'

A perfect ending was a wonderful evening at the home of the Cruz Martínez family, in the valley just below the platform of the Santa Maria church. As we descended from our vans we were greeted by our host at a table with cups of mescal, spears of jícama, and slices of cucumber to dip in salt and munch on in order to increase our thirst. Then we sat down at tables in a shady grove and began to eat in earnest, each dish more delicious than the last. As a crowning touch, a lamb that had been barbequed since early morning in a pit lined with maguey leaves, was uncovered. Chunks were placed in pottery containers for each table and we enjoyed the tender, moist morsels of meat.

Thus ended a wonderful week of colorful music, fascinating cultures, friendly welcomes, delicious food, and a deep sense of the history of this fascinating corner of the world.



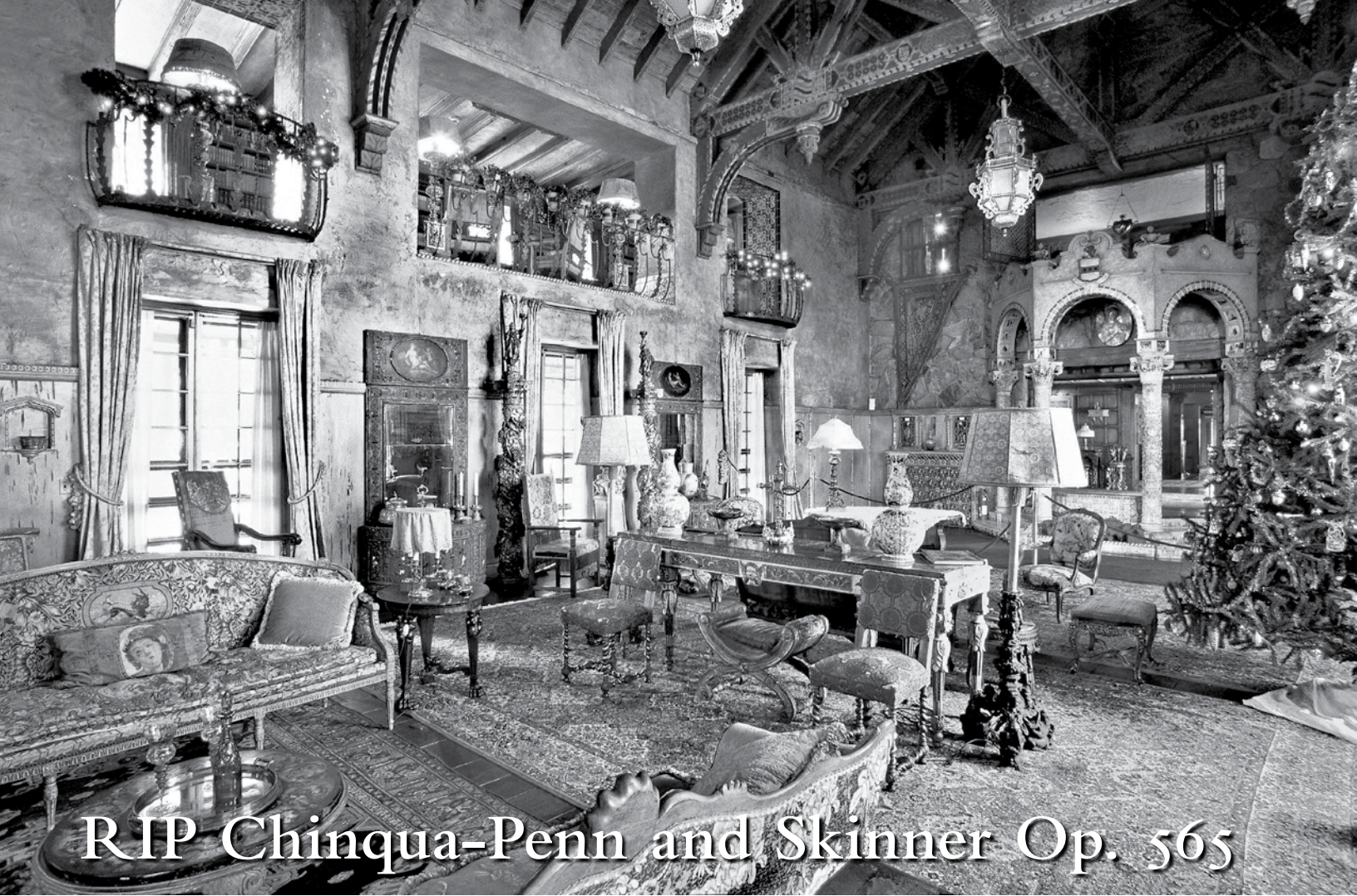
Above: Diners with the Cruz Martínez family

Left to right: Ben Oehler, Lynn Oehler, Lisa Cicotte, Katie Winter, Jackie Winter, Erik McLeod, and Barbara Owen



Main: The 4' organ of Santa María, Tiltepec
PHOTO: GEORGE BOZEMAN

Inset: Key detail of the Santa María organ
PHOTO: BRUCE SHULL



RIP Chinqua-Penn and Skinner Op. 565

THOMAS BROWN

PHOTO: WILLIAM T. VAN PELT

READERS OF THE TRACKER might be interested to know the fate of North Carolina's historic Chinqua-Penn Plantation and its Skinner organ. Chinqua-Penn was one of the venues featured at the 2001 OHS Convention in the Piedmont region.

The house at Chinqua-Penn was the centerpiece of a 1,000-acre plantation, the creation of Jeff and Betsy Penn who wanted to build "a place of personality." (Chinqua-Penn is a play on words, named after the *chinqua-pin*, a dwarf chestnut tree once abundant on the plantation.) Completed in 1925, it is a slightly quirky yet eminently-livable house, built from stone quarried on the property with second-story portions faced with oak logs in log-cabin style. The eclectic interiors included a two-and-a-half-story Spanish "Great Hall" living room, a

Pompeian-inspired breakfast room, and a large, paneled oval dining room recalling the svelte *art deco* style of a 1940s ocean liner. In 1959, following the death of Betsy Penn, the house became the property of the University of North Carolina system that maintained it off-and-on until 2006 when it was sold to entrepreneur Calvin Phelps. Phelps's business dealings eventually led to his bankruptcy and, in turn, Chinqua-Penn and its contents, an extraordinary collection of Western European, Oriental, and Egyptian art and antiques collected by the Penns during three world tours, were ordered sold at government auction on April 25 and 26, 2012.

Even if some North Carolinians had mixed feelings and even regret at that turn of events, the auction attracted enormous interest, and the fast, furious, and emotional bidding gar-

nered astounding prices, often many times an item's worth. (A lead fountain-head, which stood at the entrance to the house, fetched \$120,000—*gasp!*) The auction ultimately yielded \$3.4 million, far exceeding the \$2 million estimate. Included in the auction was Lot 985, Opus 565 of the Skinner Organ Company, a two-manual, 17-rank residence organ installed in 1926. (Interestingly, the organ was removed to a local church in the 1950s and then re-installed in Chinqua-Penn in the early 1990s.) During the auction exhibition, I took advantage of an open door and found my way to the basement to inspect the organ chambers. As best I could tell, given the poor lighting and an uncooperative flash-light, the pipework planted on the main chests seemed to be in fairly good condition. But the many wooden bass pipes scattered about in the shadows,

some dubious wiring, a partially collapsed ceiling in one chamber, and the pervading feel of damp everywhere seemed to bode less well. In the blower room I discovered an old Kinetic blower and a newer-looking Zephyr blower standing side-by-side. From its two chambers, the organ spoke through surprisingly-small swellshade fronts into a large “mixing room”; grilles in its ceiling directed the organ’s tone into the Great Hall directly above. The drawknob console, which appeared to be in excellent cosmetic condition, stood in a second-floor room overlooking the Great Hall. As power to the blower room had been disconnected, it was not possible to hear or assess the condition of the organ. The Skinner, like everything at Chinqua-Penn, was to be sold “as is.”

In contrast to the rest of the auction, the organ attracted only a few bidders. Although the auctioneer offered an enthusiastic starting price of \$50,000, the organ eventually sold for

\$14,000 (to which an additional buyer’s premium of 15 percent would be added). After the hammer came down, I introduced myself to the winning bidder, and asked if he was an organist or an organbuilder. He responded that he was neither and admitted that he didn’t know anything about pipe organs. I asked if he had seen the portions of the organ in the basement. He hadn’t. He then asked me if I knew “how the organ was connected.” As he really didn’t seem to know what questions to ask, I offered a few tips, mentioning the concept of pipe trays and the importance of lots of qualified help for the organ’s safe removal. He then introduced me to his wide-eyed wife who allowed that she was catatonic with anger at her husband’s capriciousness—she clearly wasn’t interested in pipe organs! At that point, as they were beginning to realize that his purchase was far more complicated than anticipated, I decided my “help” was probably making things worse, so I wished them

well, encouraged him to contact a professional organ technician ASAP and took my leave. He clearly had no idea what he had gotten himself into, but as bids in such an auction are final subject to court action, he was definitely committed to it. Good luck, Op. 565!

My melancholy for the fate of the Skinner (and its buyer) was tempered somewhat by a trip to another North Carolina residence organ a few days later, when I took some friends to the Reynolda House Museum of American Art in Winston-Salem, the former residence of R.J. Reynolds and home to the 1917 IV/45 Aeolian Op. 1404. (Reynolda House was also visited during the 2001 OHS Convention.) I was glad to be reminded that this restored instrument continues to enjoy a bright and happy existence in its original, gracious location. A visit to the organ chamber is a part of every self-guided tour and interior pipework may be viewed from both the second and third floors of the house.

PHOTO: WILLIAM T. VAN PELT





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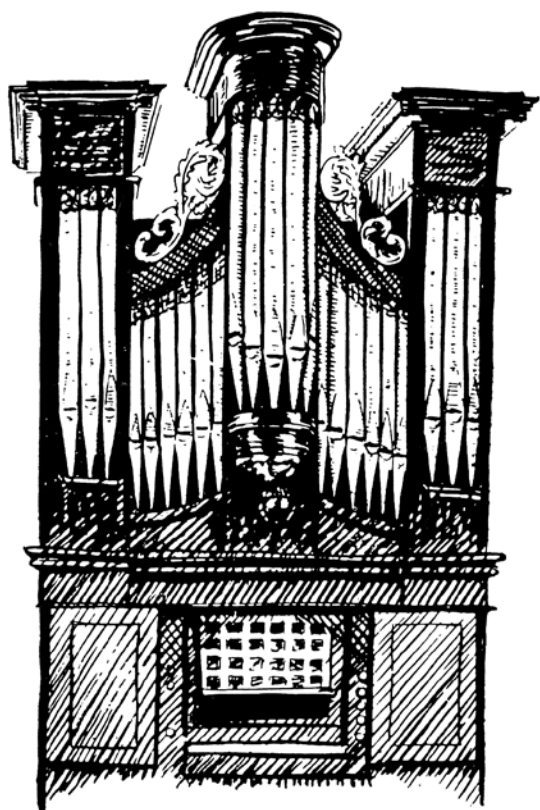
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In The Tracker *50 Years Ago*

SCOT L. HUNTINGTON

VOLUME VI, NUMBER 1, OCTOBER 1961

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

society's most important on-going accomplishments—the recording of every known organ in the United States.

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

Active society member and Taunton, Massachusetts, organbuilder Bob Roche wrote an essay describing the process for producing the first recording of an OHS convention held in Boston several months earlier. As such great ideas often happen, this came about during a chance encounter between Roche and Boston organbuilder Nelson Barden at an impromptu evening of musical merriment in the new home of a theater organ aficionado. Barden suggested how splendid it would be to record the many fine performances heard at an OHS convention and to assemble them on an LP that members could buy as a lasting memento of the convention expe-

rience. Roche related that within a few days of this encounter, President Owen appointed him chair and sole committee member in charge of making this happen—and without a budget. Postcards were sent out to 100 members asking for a pre-order, and 26 responded, which was a sufficient number to make the project financially worthwhile (the purchase price was \$4.25 postpaid). Roche described the entire process involved, from the recording of each performance on reel-to-reel tape, the listening procedure to select 44 minutes of music (22 minutes per side, with spacer bands), being careful to pick a variety of fast/slow, loud/soft, classical/romantic selections and to arrange them in a pleasing sequence. Barbara Owen wrote the liner notes and Nelson Barden searched for the right paper stock for the record jacket to match the convention booklet cover. As we move forward, looking toward the organization's future, I am constantly amazed by this particular exercise of looking back to see the humble beginnings of our most successful programs and member benefits created by the enthusiasm and hard work of our visionary forbearers.

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

It was announced that the quarterly listings of old organs for sale would be stopped—as many of the listings were out of date as instruments were sold, retained, or destroyed. Henceforth, all inquiries were to be directed to Alan Laufman who had recently moved to Putney, Vermont (after having spent the summer at the Andover Organ Company as mentioned in the previous issue). A list of nine questions were put forth that an interested buyer was asked to answer as part of inquiry into what instruments were currently available. It would still be several years before this service was eventually spun off as a totally separate enterprise, the Organ Clearing House.

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

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

The regular dues rate for the coming year remained at \$3. The news and quotes section informed members of several historic organs that had recently been moved, restored, or played in concert by Barbara Owen. Thomas Eader had recently been named the society's archivist. Alan Shepard Jr. had recently made the United States' first reach for the stars, and it was mentioned that the famous family photo of Shepard at his father's home in East Derry, New Hampshire, then appearing in all the nation's newspapers, showed an antique tracker organ in the background, and that Shepard's father had been a member of the OHS. The editor Ken Simmons re-emphasized the *double-entendre* meaning of the title *TRACKER* as a source for current OHS news as well as a journal of organ history—showing that, even then, there was confusion about the journal's name.

Scattered leaves ... from our Letter File

"Your new studio instrument of 12 ranks at the Juilliard School is amazingly complete and satisfying in every way. With its wealth of tonal variety at unison and octave pitches, judicious duplexing over three manuals, precise action, ample provision of registrational controls and two enclosed divisions, students can learn not merely "the notes" on this organ, but *all* aspects of their playing as they must for performing in public. So many organs of the studio type are over-supplied with high-pitched mixtures and mutations that have a harsh, even harmful effect on one's hearing. Clear, lively and full of color, the sound of this instrument forever puts to rest the idea that such registers are useful in a small space. Fortunate are the Juilliard faculty and students who now have this perfect gem of an instrument to use!"

Thomas Murray, Professor in the
Practice of Organ Performance
University Organist, Yale University

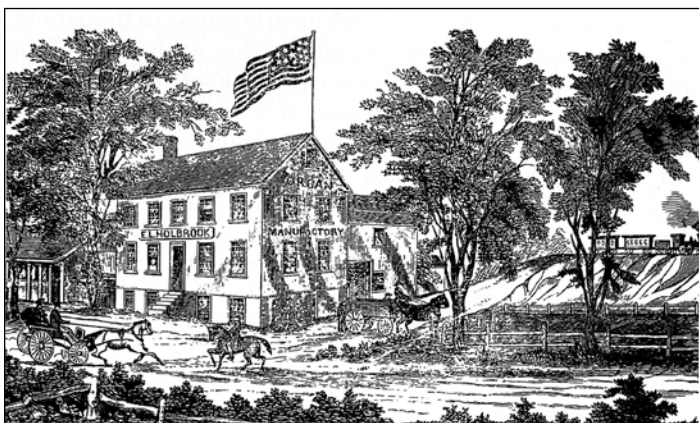
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A Tale of One Organbuilder, Two Supply Houses, and a Happy Ending for Two Organ Pipes

THE HOLBROOK FAMILY'S contribution to American ecclesiastical structures is unique; for over a period of more than 100 years, four generations of Holbrooks built tower bells, clocks, and organs for New England churches. As the various Holbrook enterprises grew, the family's reputation for excellence spread as far as California. This horological and musical lineage was founded by George Holbrook (1767–1846). His son, George Handel Holbrook (1798–1875); grandson, Edwin Lafayette Holbrook (1824–1904) and his great-grandson, Edwin Handel Holbrook (1846–1915) in turn were active in the family businesses.

George Holbrook made his way from the family farm in Wrentham, Massachusetts, to Boston where he learned bell- and clock-making. By 1795, he had set up shop in Brookfield, Massachusetts, a foundry town. Holbrook tower bells were cast there until the family moved to East Medway in 1816. Here, George Handel Holbrook learned the foundry and clock-making trades from his father and assumed management of the business when his father retired. During this period, Holbrook bells were known coast-to-coast for their quality and beauty of tone. In 1867, Edwin Handel Holbrook joined the firm and took control in 1871. As competition grew, the company's production decreased and the firm was sold in 1882.



E.L. Holbrook's workshop in East Medway

In 1830, George Holbrook built his first organ, seeing a sales opportunity at churches that already owned Holbrook bells and clocks. In 1837, he formed the partnership of Holbrook & Ware with his cousin J. Holbrook Ware and their instruments were installed in many churches in the eastern



E.L. Holbrook's organ in the Medway Village Church, 1861, perhaps with an "updated" 1870's case front

states. In 1850, Ware retired and Edwin Lafayette Holbrook assumed leadership of the firm, and he changed its name to the E.L. Holbrook Organ Manufactory. About 1890, he published an opus list of 101 organs built at his East Medway (renamed Millis in 1885) factory. Without being specific, the opus list mentions another 100 organs built by the firm.

In 2011, the OHS American Organ Archives received a gift of two pipes that were once part of the E.L. Holbrook organ at the Congregational Church in Greenfield, Massachusetts. According to John Wessel, donor of the pipes, they were found in the Estey factory and labeled "Congregational Church, Greenfield, Mass." The church purchased the organ second-hand from the First Congregational Church, Turners Falls, Mass., in 1927. The two spotted-metal pipes are tenor D-sharp of the Open Diapason and tenor F of the Keraulophone. Each pipe is beautifully embossed with the pipe-maker's name, date, and the letters "E.L.H."

The two pipes were made in the workshop of Samuel Pierce of Reading, Massachusetts. Even though

A portion of the embossing on the Keraulophone pipe, reading "Sam'l Pierce/Manuf'y/1881"



WE ARE PARTICULARLY well fitted out in our wood shop, and are prepared to build nearly anything the builder or jobber may require. ¶ We make wind chests of the regular slide pattern or pneumatic chests after specification, to be submitted by the builder. ¶ Action parts, couplers, pedal key boards (both styles), adjustable organ seats, and wood pipes of all varieties. ¶ Our metal pipes need no introduction, having been on the market for nearly three quarters of a century.

We would be pleased to quote on Decorated Front Pipes

SAMUEL PIERCE ORGAN PIPE CO.
READING, MASS.

Samuel Pierce advertisement, 1911

established his own business in Reading, Massachusetts, in 1847. In the beginning, he made organ pipes—both metal and wood—for the trade. By 1911, the firm had grown into a full-service organ supply house with an excellent reputation.

the foundry trade was in his family's blood, E.L. Holbrook apparently did not cast pipe metal in his workshop.

The decorations on these pipes indicate that they are the largest spotted metal pipes of each rank, the basses being made of zinc.

Samuel Pierce (1819–1895) apprenticed in organbuilding with E. & G.G. Hook in Boston, and

Notable employees of Pierce were Stephen Kinsley and his son, Herbert, who later joined the Möller firm as a voicer; William Dennison, who succeeded Pierce as Dennison Organ Pipe Co. in 1924; and Frederick White, who later established himself as a reed maker and voicer. For many years, White was M.P. Möller's primary source for reeds.



An F.I. White Contra-Trombone pipe, perhaps in an Independence Day parade

ESTABLISHED IN 1847.

PRICE LIST

OF

METAL AND WOOD ORGAN PIPES,

AND

ORGAN MATERIAL.

MANUFACTURED BY

SAMUEL PIERCE,

READING, MASS.

Cover page from Samuel Pierce's 1884 catalogue

Before John Wessel's gift could be put on display at the Archives, the pipes needed to be cleaned and repaired. For this, the pipes were shipped to A.R. Schopp's Sons, Inc., the oldest pipe-making house in the U.S.

August Reinhart Schopp was born in Bad Orb, Germany, on August 28, 1869. He immigrated to the United States in 1884, and found work as a pipe maker at the Hilborne Roosevelt organ factory in the Chelsea neighborhood of New York City. A.R. Schopp later worked as a pipe maker for Haskell, Hook & Hastings, Jardine, and Farrand & Votey.

Leonard Gutfleisch was born in New York City in 1861, the same year that his family emigrated from Alsace. He, too, found employment at the Roosevelt factory, where he met A.R. Schopp. In 1898, he and Schopp left Farrand & Votey to set up their own workshop in Roselle, New Jersey. In 1901, the two moved to Alliance, Ohio, where the Schopp family still serves the organ industry as pipe makers and supplier of organ parts. Early customers of the Alliance factory included Schantz, Holtkamp, Hillgreen-Lane, and Page. After the end of World War II, Schopp was a major supplier of organ pipes to M.P. Möller and Aeolian-Skinner.

Upon A.R. Schopp's death in 1954, Gutfleisch & Schopp was succeeded by A.R. Schopp's Sons, under the direction of Harvey and Robert Schopp. Leonard Gutfleisch died in 1957. Today, A.R. Schopp's grandson, Robert Schopp Jr., is president of the firm and great-grandson, David Schopp, is vice president.



A.R. Schopp making a Basset Horn, 1928

The Organ Historical Society thanks the Schopp organization for its gift of time and material toward the preservation of the Archives “new” pipes by Samuel Pierce.



Rolls of cast pipe metal and tin ingots at A.R. Schopp's Sons Inc.



David Schopp voicing an Oboe

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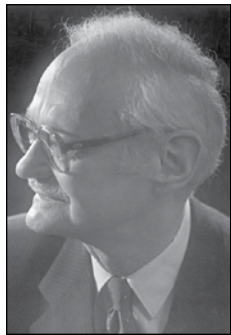


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DAVID E. CRAIGHEAD, 88 YEARS OLD, March 26, 2012. Born January 24, 1924, in Strasburg, Pa., where his father was a Presbyterian minister, he showed interest in music at an early age and received his first music lessons from his organist mother. The organ be-



came his favored instrument and he studied at Santa Ana (Calif.) Junior College with Clarence Mader. At age 18, he became a pupil of Alexander McCurdy at the Curtis Institute of Music in Philadelphia, where he received the BMus degree in 1946. During his four undergraduate years, he served as organist of Bryn Mawr Presbyterian Church. In 1944, Craighead joined the Bernard R. LaBerge Concert Management, making his first transcontinental tour shortly after. In his last year at Curtis, he joined the faculty of Westminster Choir College. The following September, he was appointed organist at Pasadena (Calif.) Presbyterian Church where, among his duties, he played biweekly organ recital broadcasts. From the summer of 1948 through 1955, he taught in the music department of Occidental College, Los Angeles (1948–55), and was both professor of organ and chair of the organ division at the Eastman School of Music (1955–1992). At the same time he was appointed organist of St. Paul's Episcopal Church, Rochester, where he played for 48 years, until 2003. In retirement, he taught at Duquesne University in Pittsburgh, Lebanon Valley College, Annville, Pa., awarded him an honorary doctorate of music in June 1968.

Craighead was the first recipient of the Eisenhart Award for teaching excellence at Eastman in 1975. He was the 1983 International Performer of the Year for the New York City AGO Chapter. He played recitals for seven AGO national conventions, and at the International Congresses of Organists held in London, Philadelphia, and Cambridge, England.

MARGRET HOFMANN, 86, FORMER WIFE of pioneer tracker-revival organbuilder Otto Hofmann, died February 2, 2012, surrounded by her family. She was born Margarete Elisabeth Schultze in Berlin, Germany, July 3, 1925. A happy childhood was cut short by the rise of the Nazis and World War II when she endured countless air raids, including the firebombing of Dresden, and then, shortly before the end of the war, her mother perished in the Theresienstadt (Terezin) concentration camp.



In 1946, after serving briefly as an interpreter for the American Army, Margret immigrated to the United States and worked in a children's hospital to help her remaining family in Germany. In 1950, she married organbuilder Otto Hofmann and moved to Texas, settling in Austin and becoming a U.S. citizen in 1954. They had five children together and, following their 27-year marriage, remained close friends.

Margret Hofmann was chair of the Austin-area UNICEF for 25 years, served on a number of city boards including the Environmental Board, and was a member of the Austin City Council, from 1975 to 1977.

In 2006, she was the recipient of the Human Rights Award from Church Women United, and the Margret Hofmann Oaks Park was dedicated in 2010 just across the street from Austin's City Hall, along Cesar Chavez Street.

Margret was preceded in death by her former husband, Otto Hofmann.



ON DECEMBER 21, 2011, **JACK CLOTWORTHY**, volunteer secretary/treasurer with the Atlantic City Convention Hall Organ Society, passed away in his sleep at his home in Annapolis, Maryland. His body was cremated and his ashes placed in a memorial reef in the Chesapeake Bay.

PAUL EMERSON OPEL, 55 YEARS OLD, March 1, 2012, in Rutland, Vt. As a student at Bennington College, he earned degrees in music and in Russian; he later taught himself French, Spanish, Italian, German, and some Portuguese and Catalan. After graduate studies in library science he returned to Bennington as its music librarian from 1988 to 1995. During that time, he was also organist for both the Old First and First Baptist churches, in addition to managing the Sage City Orchestra. He also played harpsichord, guitar, clarinet, and most woodwind and fretted string instruments. Opel moved to Rutland in 2000 and in 2002 became Poultney's Green Mountain College choir accompanist. During succeeding years there, he became an adjunct music professor and directed the applied music program.

Opel was also an adjunct professor of music at Castleton State College and, from 2000 to 2007, was a substitute organist for many local churches. In 2007,



he became organist for Poultney Methodist Church and later moved to the Federated Church of Arlington where he continued to work until fall of 2011. He was a member of the Organ Historical Society and the Vermont AGO Chapter, for which he served as dean 2004–8. In addition to his wife, Jennifer (Baker), Opel is survived by his parents, his sister, his twin sister, two stepsons, and an adopted son. A Celebration of Life service was held at Poultney Methodist Church on March 16.

ON DECEMBER 21, 2011, **JACK CLOTWORTHY**, volunteer secretary/treasurer with the Atlantic City Convention Hall Organ Society, passed away in his sleep at his home in Annapolis, Maryland. His body was cremated and his ashes placed in a memorial reef in the Chesapeake Bay.

CDs

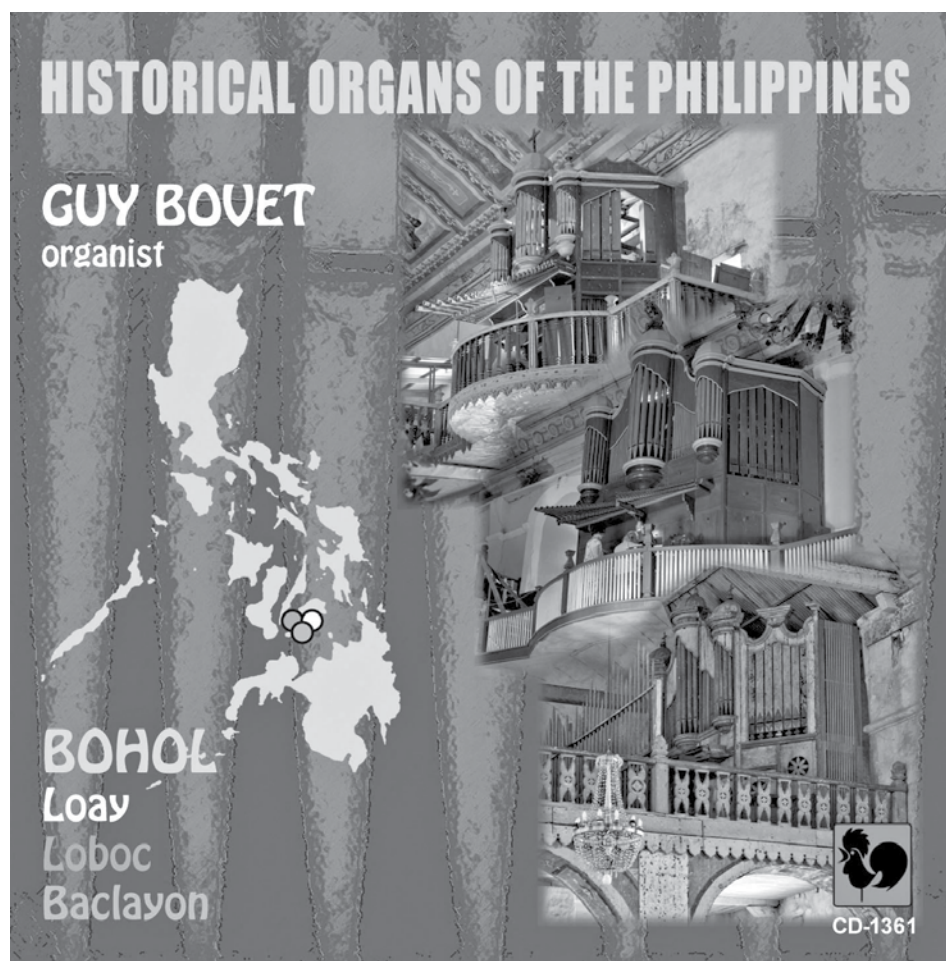
Historical Organs of the Philippines, Guy Bovet, organist, 4 CD box set, Gallo-1360. Available (also in individual CDs) at www.vdegallo-music.com. The explosion of the organ world in the 16th century, as evidenced in the colonies of Spain and Portugal, continues to amaze me. Magellan claimed the Philippines for Spain in 1521 but colonization did not begin until 1565. The first organ there was brought by the first bishop of Manila, Domingo de Salazar, in 1581. Unfortunately, much information on this early period was lost during the British occupation of Manila in 1762–64. The surviving historic organs in the archipelago are al-

most all connected with Father Diego Cera (1762–1832). Born in the Pyrenees, he became an Augustinian Recollect (a reform offshoot of the Augustinian order) and, in 1792, became the first parish priest of Las Piñas, then a separate village near Manila. In 1798, he completed a grand organ for the mother church of his order in Intramuros, using bamboo pipes for one of the stops. He constructed a new organ for the Manila Cathedral four years later. But it was in 1824 that he created the work that has earned him a secure place in history, the famous Bamboo Organ of Las Piñas. Except for the horizontal reeds, which may have been imported from Spain, all of the pipes are made of bamboo.

The indefatigable Guy Bovet has recorded six organs, five of which have direct connections with Father Cera. According to Bovet's notes, the organs, in general, follow the usual Iberian pattern of a single manual divided at middle C/C[#] into bass and treble registers, but he further asserts as a common Iberian practice that if the treble stop is 8' then its matching bass half is at 4'. This is certainly the case in most of the Cera-influenced organs heard on these CDs. I'm hardly an expert on Iberian organs, but I do not recall running across this as a general practice before. Of course, it is true that the bass horizontal reeds are almost never 8'; they would simply stick out too far! The usual pattern would be a bass 4' and a bass 2' horizontal reed, with a pair of 8's for the treble.

There are often other stops available only in the treble, or bass, without a match in the other half of the keyboard, and for aliquots, naturally the higher pitches are found in the bass and the lower ones in the treble. But these Philippine organs very often break back an octave at middle C[#]. It is only by making special arrangements that one can have a similar color across the keyboard for "undivided" music. Clearly, Father Cera was primarily interested in music that had a solo color in one hand accompanied by a softer sound in the other. And if the left-hand stops were 4' or higher, then a left hand accompaniment would not be limited to the rather deeper tones of an 8' below middle C. Conversely, with 16' stops in the right hand, accompaniments in that hand would not be limited to the higher pitches above 8' middle C.

Of course, one turns first to the disc devoted to the Bamboo organ, and here we find that Father Cera has provided an unusually wide keyboard compass, FF–f³, 61 notes, with the division as usual at middle C/C[#].



LEFT HAND

Flautado Violón (stopped) 8'
 Flautado Mayor (open) 4'
 Octava 2'
 Second Octava 2'
 Docena 1½'
 Quincena 1'
 Second Quincena 1'
 Bajoncillo 4' (horizontal)
 Chirimia 2' (horizontal)

PEDAL: FF-E
 Contras (8')

RIGHT HAND

Flautado Violón 16'
 Flautado Mayor 8'
 Flauta Traversa 8' (2 ranks, undulating)
 Octava 4'
 Second Octava 4'
 Octavin (flute) 4'
 Docena 2¾'
 Quincena 2'
 Second Quincena 2'
 Corneta 5 ranks
 Clarin claro 8' (horizontal)
 Clarin campaña 8' (horizontal)

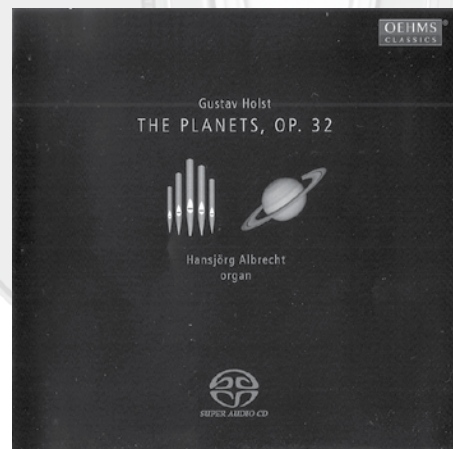
On analysis, you can see that, because of the extended compass, one can usually use the left hand 4'-based stops as 8' by simply playing the left hand an octave lower than written. Likewise, using the 16' Flautado Violón as a right hand accompaniment, there are usually enough notes to play the accompaniment an octave higher than written to get an 8' effect.

Bovet plays a richly diverse program that gives a grand sampling of this organs beautiful colors. The bamboo pipes are capable of sparkling treble pitches, but there is a sweet, mellow quality to the lower registers. The slightly undulating Flauta Traversa is hauntingly beautiful and the horizontal reeds are full of pizzazz but with a firm fundamental basis to their timbre.

The organ in San Agustín Church in Intramuros, Manila, was built in 1814, probably by Father Cera, and fills another CD. A third CD comprises the sounds of three organs on the island of Bohol. The organ in the Holy Trinity Parish Church in Loay was built in 1841. St. Peter's Parish Church in Loboc has a similar organ that can be dated to the first half of the 19th century. Father Cera was the *prior vocal* at the Immaculate Conception Parish Church in Baclayon in 1815 and 1821, so the organ installed in 1824 was doubtless influenced by him. All four of these organs have a similar case design with facade pipes in rounded towers of a refined classic style, and an angled side wall with wooden facade pipes.

The fourth CD is devoted to a completely different sort of instrument, built in 1894 by the Spanish organbuilding firm of Casa Roqués Hermanos of Zaragoza. It also has a single manual, but it is not divided. The only possibility of solo/accompanimental performance is by use of the Corneta of three ranks, which is a treble register, or the reeds, which comprise an 8' and a 4' interior rank in the bass register and a treble horizontal Trompeta Batalla. The latter stop is provided with a pedal *appel* allowing for quick changes. There is also a Gaita, a single reed pipe for bagpipe effects, and a bird call. In spite of the limited registration possibilities, Bovet provides us with a colorful exposition of this organ's character.

The proceeds from the sale of these CDs go to fund training for young Philippine organists. By all means join this noble cause. The music on these discs is so charming that you do not need a charitable excuse to enjoy it, but why not earn a few brownie points for yourself while having fun?



Gustav Holst, transcription by Peter Sykes, *The Planets*, Op. 32, Hansjörg Albrecht, organist, Orgue de Choeur by Mutin-Cavaillé-Coll and 1965 Detlef Kleuker main organ in St. Nikolai, Kiel. Oehms Classics OC683, available from www.oehmsclassics.de.

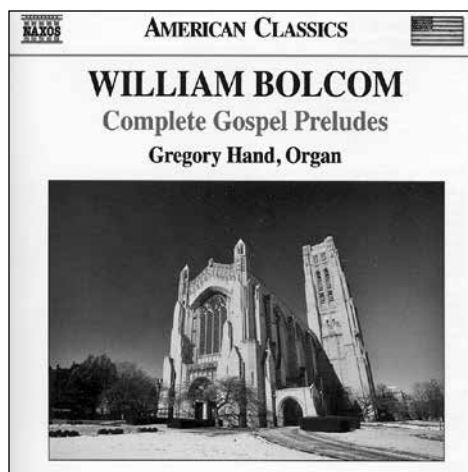
Gustav Holst, *The Planets*, Op. 32, Peter Sykes, organist, assisted by Victoria Wagner, 1931-33 E.M. Skinner Op. 872, Girard College Chapel, Philadelphia, Raven OAR-380, available from www.ravencd.com. I was curious as to why we needed another recording of the Holst *Planets* transcribed for organ after Peter Sykes's fascinating issue on Raven. Indeed, the new version credits Peter Sykes for the transcription! At any rate, after listening to the new, German recording, I went back to Syke's recording on the Girard College organ. It's an interesting comparison. Both, of course, play the notes beautifully. But, to my ears, unlikely as it may seem, Albrecht makes sounds more like those of a real orchestral reading than Sykes. The organs Albrecht is using are a relatively small, but undoubtedly mellow sounding, Mutin-Cavaillé-Coll of unknown date, and a crisply voiced 1965 neo-Baroque organ by Detlef Kleu-

ker. The Mutin-Cavaillé-Coll was installed in the Kiel church in 1921 and it was restored in 2004 by Daniel Kern. It is also playable from the Kleuker keyboard. My take on the resulting sounds is that careful microphone placement allowed the organist to combine the two organs, picking up extra warmth from the *orgue de chœur* and relying on the Kleuker for more focused timbres.

The famous Skinner organ, on the other hand, is entirely in a chamber above the ceiling of the chapel, so that there is inevitably a certain distance in the sound, and, of course, Skinner never was particularly aiming for sharply incised timbres.

Holst's beautiful orchestration has both lush, mellow gushes of sound and crystalline sparkles. Thus, if you want to hear how closely one can suggest the effect of an orchestra in these pieces, the Albrecht version is the better choice. If, on the other hand, you would rather hear *The Planets* transformed into an organ piece and played on a supremely beautiful example of E.M. Skinner's work, you'll want the Sykes version.

Complete Gospel Preludes by William Bolcolm, Gregory Hand, Organist, on the Skinner Organ at Rockefeller Chapel, Chicago. Naxos American Classics Series, 8.559695. Available from www.classicalarchives.com/album/636943969526.html. I like Bolcolm's *Gospel Preludes* very nearly in inverse proportion to their length. *Jesus Loves Me* and *Blessed Assurance* from Books 2 and 3 respectively are pleasant enough as would be *Sweet Hour of Prayer* if it, alas, did not segue into a Fantasia on *O Zion, Haste and How Firm a Foundation*. Too much of this music is just sitting there, dissonant without any particular reason, or archly humorous but with the joke spaced out way too long. Bol-



colm's take on the organ as a medium is firmly based on its sustaining ability; he almost never lets the instrument dance or even enunciate a melody.

Ordinarily an organ as rich with resources as the Rockefeller Skinner/Schantz would be great fun to hear, but in this music it allows the music to be hardly audible for long patches with occasional outbursts that make one glad that they did not bother to crank up the gain.

However, if you like this stuff, this is probably a good buy for you. Hand's reading seems quite capable. Enjoy!

P.S. There appears to be another version available in the OHS catalog, but it does not tell us who is playing, where, or which CD company issued it.

GEORGE BOZEMAN JR.

BOOK

Madeline Goold. *Mr. Langshaw's Square Piano*. New York: BlueBridge. 280 pp. ISBN 978-933346212. Paper, \$14.95. A woman buys a 200-year old piano in wretched condition and sends it off for restoration. That's the crux of the story, but between the first and last pages of Madeline Goold's book lies an absorbing social history of late-18th and early-19th century Britain, of the burgeoning middle-class, and the emergence of the piano and its effect on this

growing element in British society.

Goold is an entertaining storyteller whose writing style engages the reader, leaving one wanting more. Although non-fiction, the book reads like a good novel, a first-rate detective story. After running one's eyes over the first page, the reader senses that the book is a "must read" and can be completed in one sitting:

Early one summer morning in 1807 a horse and cart loaded with two oblong wooden boxes stood waiting at the porters' lodge in the gateway from a yard in Bridle Lane, near Golden Square in London. The driver of the cart was the first porter that day to leave the premises of John Broadwood & Son, piano maker to the King of England.

"Morning, Mr. Thorpe," he called respectfully, and an older man looked out of the lodge's small window.

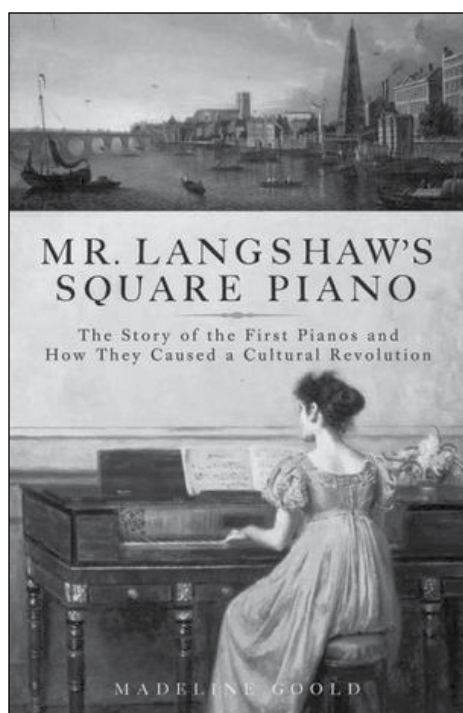
"Good morning, William."

"Two squares."

Mr. Thorpe, who would not be rushed, glanced down at the open page of a large leather-bound ledger on the desk in front of him.

"Now then, William, come sign in."

Taking more than a week, one of the square pianos would make its way by barge and canal to the flourishing port city of Lancaster on the River Lune, 235 miles northwest of London. Awaiting the arrival of Broadwood piano, No. 10651 was John Langshaw, parish organist, organbuilder, and piano agent. Known as Jack, until his father John died 1798, he was sent to London as a boy to study with Charles Wesley, the younger. His years with the Wesleys introduced him to a refined culture that revolved around music, concerts, and particularly the piano. Jack returned to Lancaster with keenly developed compositional and keyboard skills that enabled him to succeed his father as parish organist in 1798.



Goold's narrative gently oscillates between subject and time—never in a continuum, but neither with the abruptness of William Faulkner or Gabriel García Márquez. She describes with Dickens-like palpability the misery of the poor working class living in squalid conditions in England's cities and of the industrial revolution's exploitation of the powerless and their children, some working in the mills as young as four years old. She graphically lays out the horrors of working conditions, already condemned by William Blake:

And did the Countenance Divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark Satanic Mills?

This is also the story of John Broadwood, whose harpsichords and grand pianos were essential fixtures in the drawing rooms and music rooms of the nobility and prosperous merchant-class. But it was Broadwood's square pianos—they were actually rectangular—that brought music to the masses. As Broadwood's reputation grew, so did his distribution network. By the end of the 18th century, he was shipping pianos to all points of Europe, Asia, and the Americas. In 1784, John Jacob Astor arrived in America and established himself as a Broadwood agent in New York City.

Goold's story ends as it began, with piano No. 10651.

It was Christmas Eve when Mr Langshaw's restored square piano came back home to me. This time its journey north took about three hours.

When I played his piano for the first time I felt an immediate connection with Mr Langshaw. It was the voice of history; I heard the sound that he and all the people I had been reading about had known.

It is getting dark outside. In the music room someone has lit the fire and the candles on the

piano. Reflected flames and figures mingle on the window panes. An elderly clerical gentleman has taken a seat just inside the door at the back of the room. The Reverend Charles Wesley has his two sons Charles and Samuel with him and they all listen appreciatively to the music. The young men's uncle is there too, the Reverend John Wesley.

As I too turn and look around at everyone in the music room it seems to me that the square piano belongs to all of them and that establishing mere ownership is less important than finding all these people who have, at different times, played a part in its story. Muses and people mingle in the flickering moment that is the here and now as a final figure comes into the room. He stands, barely discernible in shadow at the back of the room, supporting himself on a homemade crutch. Though he can hardly see, old John Langshaw has come to hear his son's composition and judge the merit of the instrument he plays; and he leans forward, listening, as the piano plays on.

Born in 1946, Madeline Goold studied law at the London School of Economics. After practicing law for some time, she studied art history and sculpture at the Barber Institute in Birmingham. *Mr. Langshaw's Square Piano* is her first book.

BYNUM PETTY



A CALL FOR NOMINATIONS FOR THE 2012 JOHN OGASAPIAN PUBLICATION 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.

MINUTES OF A SPECIAL MEETING OF THE NATIONAL COUNCIL MONDAY, JANUARY 4, 2010

A special meeting of the National Council of the Organ Historical Society was convened by telephone conference call on Monday, January 4, 2010, at 8:02 p.m. Eastern Standard Time by President Scot Huntington. This special meeting was called in accordance with the Society's Bylaws, sections 4.13, 4.14, and 4.17. A quorum of Council members was established. Present: Scot Huntington (President), Joseph McCabe (Vice-President); Stephen Schnurr (Secretary), Allen Kinzey (Councilor for Conventions), James Cook (Councilor for Education), Dana Robinson (Councilor for Organizational Concerns), Dennis Northway (Councilor for Research and Publications), Daniel Colburn (Executive Director), and James Stark (Treasurer). Absent: Christopher Marks (Councilor for Archives) and Randall Wagner (Councilor for Finance and Development).

The following was transacted during the telephone conference meeting:

MOVED: Cook; second — Kinzey, that National Council ratify Carol Britt's election to the Archives Governing Board to fill the vacancy left by Hans Davidsson's resignation. Motion passed, one opposed (Schnurr), one abstention (McCabe).

ADJOURNMENT: moved, Cook; second — Schnurr, that the meeting be adjourned. Motion passed unanimously. Meeting adjourned at 8:29 p.m.

*Respectfully submitted,
Stephen Schnurr, Secretary.
Draft, Monday, January 18, 2010.*

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 mem-

bership 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 Orloff 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 recitalist 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 manuscript 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 — McCabe, that National Council accept the proposal from Western Massachusetts to host the National Convention in 2014. Motion passed unanimously.

EDUCATION: James Cook. The E. Power Biggs Committee reviewed 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 Citations 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 (President), Joseph McCabe (Vice-President), and Daniel Colburn (Executive Director). A set of instructions and operating procedures for a Pipe Organ Database Manager is under development. The Councilor 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 following 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 (Summer 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 reports on the Endowment Fund and Annual Fund.

ORGANIZATIONAL CONCERNS: Dana Robinson. Review of applications for the po-

sition of Executive 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 Publications Governing Board held a meeting in person in February. There is active and ongoing discussion regarding the viability and ultimate quality of "on demand" printing versus traditional hardbound and sewn volumes. A Publications Governing Board Operating Procedures draft was distributed and discussed. It should be presented to the National Council for ratification at the next meeting. After inspecting the Richmond headquarters, the Board has begun working with the overstock and remainders 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 Pittsburgh Atlas contains over seventy pages of essays by seven authors. In addition, a seventy-page Handbook has been prepared.

MOVED: that National Council accept the membership of the Publications Governing Board as presented by Councilor Northway. Motion passed unanimously.

MOVED: that National Council accept the membership of the Archives Governing Board as presented by Councilor Marks. Motion passed unanimously.

OLD BUSINESS

GUIDELINES FOR RESTORATION AND CONSERVATION: Cook. The Councilor is developing a "Frequently Asked Questions" page regarding the Guidelines for the Society's website.

NEW BUSINESS

A discussion was held relevant to the membership renewal procedure.

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 empowered to negotiate an extension 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, October 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 OF 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, October 19, 2010, at 10:40 a.m. Present: Scot Huntington (President), 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) and James Weaver (Executive Director). Also present for part of the meeting as a consultant was Daniel N. Colburn II. Absent: Joseph McCabe (Vice President), Stephen Schnurr (Secretary), Allen Langord (Treasurer).

MOVED: Wagner, second Kinzey, to accept minutes from the National Council meeting on June 20, 2010. Motion passed unanimously.

MOVED: Northway, second Wagner, to accept the minutes from the special National Council teleconference meeting on September 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. 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 been 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 reactivation 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 Council for Education. Motion passed unanimously.

ADJOURNMENT

Meeting adjourned at 4:51 pm.

*Submitted by Christopher Marks,
acting as Secretary.*

MINUTES OF THE NATIONAL COUNCIL MEETING

JULY 7-10, 2012

Marriott O'Hare Hotel, Chicago, Illinois

CALL TO ORDER: President Scot Huntington called to order a regular meeting of the National Council of the Organ Historical Society on Saturday, July 7, 2011, at 9:07am. A quorum of Council members was established. Present: Scot Huntington (President), William F. Czelusniak (Vice-President), Allen Langord (Treasurer), Jeff Weiler (Secretary), James Cook (Councillor

for Education), Jeff Dexter (Councillor for Organizational Concerns), A. Graham Down (Councillor for Finance and Development), Christopher Marks (Councillor for Archives), Daniel Schwandt (Councillor for Conventions), Theresa Slowik (Councillor for Research and Publications), and James Weaver (Executive Director).

The President welcomed Theresa Slowik to the National Council.

The order of the agenda was adjusted based on the needs of the directors.

APPROVAL OF MINUTES: Moved – Chris Marks, to approve Minutes of the special teleconference meeting of the National Council held June 4, 2012, to be published on the Society's website and in the Society's journal. Motion carried.

ARCHIVES GOVERNING BOARD APPOINTMENT: Moved – Jim Cook, to appoint Joel Bacon to a four year term to the Archives Governing Board, expiring 2016. Motion carried.

ACCEPTANCE OF REPORTS: Moved – Jeff Dexter, that the following written reports, submitted as of the time of the meeting, be accepted and filed: President's report, Vice-President's report, Treasurer's report, Executive Director's report, Councillor for Archives report, Councillor for Conventions report, Councillor for Education report, and the Councillor for Finance and Development report. Motion carried.

OLD BUSINESS

CONVENTION CALENDAR: Future convention calendars were discussed.

CONVENTION SOURCEBOOK: the committee shall work to have a revised handbook ready for approval in 2013.

The meeting recessed for lunch at 12:15 pm
The meeting reconvened at 1:40pm

ARCHIVES GOVERNING BOARD: Chris Marks discussed possible terms and conditions for the transfer of the OHS archive.

BUDGET REVIEW: Treasurer Langord discussed the current financial state of the organization. Opportunities for raising additional funds were discussed.

ABOLISHMENT OF HYMNLET: Moved – Dan Schwandt, to abolish the printed and bound version of the Hymnlet. Motion carried.

END-OF-FISCAL-YEAR FUNDRAISING: Jim Weaver agreed to spearhead an end-of-year fundraising effort with a stated goal of \$25,000.

NEW BUSINESS

CONVENTION RECORDINGS: Chris Marks advised that there is no documented understanding of how convention recordings are to be handled. There is a need for funding.

CONVENTION BUDGET: Moved – Scot Huntington, that the Treasurer will be in charge of drafting convention budgets in conjunction with the convention coordinator and local convention planners. Motion carried.

The meeting recessed for the day at 5:29pm.

The meeting reconvened Sunday, July 8, 2012 at 9:10am.

PRESENT: Scot Huntington (President), William F. Czelusniak (Vice-President), Allen Langord (Treasurer), Jeff Weiler (Secretary), James Cook (Councillor for Education), Jeff Dexter (Councillor for Organizational Concerns), Christopher Marks (Councillor for Archives), Theresa Slowik (Councillor for Research and Publications), and James Weaver (Executive Director). Absent: A. Graham Down, Dan Schwandt.

Recitals, Organ Consultation, Workshops

George BOZEMAN

georgebozeman@myfairpoint.net

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

Minutes

CONVENTION CALENDAR: Moved — Bill Czelusniak, that the convention calendar shall be under the purview of convention operations and budget. Motion carried.

CONVENTION MARKETING

STRATEGY: Moved — Bill Czelusniak, that the convention marketing strategy shall include an advertising display in THE TRACKER beginning with the fall issue, publication and distribution of a convention calendar in October, and a promotional article in the winter issue of THE TRACKER. The convention atlas shall be delivered to the membership one month prior to the convention. E-mail and social media promotion shall occur throughout the first six months of the year; the OHS web site shall display convention information immediately following the prior convention, with registration information posted no later than January. Motion carried.

ATLAS: Moved — Chris Marks, that the National Council shall direct the Publications Governing Board that the Atlas shall be mailed between April 15 and May 15, 2013 and that the total budget, excluding the author's compensation, shall not exceed \$30,000 unless approved by National Council. Motion carried.

CITATIONS REVISIONS COMMITTEE:

Moved — Jim Cook, that the Citations Revisions Committee, having completed its work, shall be thanked and the committee be dissolved. Motion carried.

HISTORIC ORGANS AWARD REVIEW

COMMITTEE: Moved — Chris Marks, that an Historic Organs Award Review Committee be established. Motion carried.

MEMBERSHIP COMMITTEE: Moved — Jeff Dexter, that a Membership Committee shall be re-established to recommend membership growth strategies and to work with the Executive Director on implementation. The committee shall include Jeff Dexter, Theresa Slowik, Scot Huntington, Len Levasseur, and a youth member to be determined. Motion carried.

COMMENDATION: Moved — Chris Marks, that Mike Foley of Foley-Baker, Inc. is to be commended for supporting the digitization of the collection of Aeolian, Skinner, and Aeolian-Skinner engineering drawings in the American Organ Archive. Motion carried.

GOOD OF THE ORDER

Bill Czelusniak and Jim Weaver discussed an improved administrative approach to advertising management for the OHS journal.

Next meeting of the National Council:
Moved — Jeff Dexter, that the next meeting of the National Council be set for Monday, October 15, 2012 in Baltimore. Time and place are to be determined. Motion carried.

The meeting was recessed at 12:07pm
The meeting reconvened at Tuesday, July 10, at 5:36pm

ADJOURNMENT: The President declared the meeting adjourned at 5:37pm.

*Jeff Weiler, Secretary
Draft: August 5, 2012*

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St. Anne's Church
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8'	Diapason	61 pipes
8'	Claribel Flute	61 pipes
4'	Octave	61 pipes
4'	Flute	61 notes (Swell)
8'	Cornopean	61 notes (Swell)
	Blank knob for addition	

Swell

16'	Bourdon	73 pipes
8'	Diapason	73 pipes
8'	Gedeckt	73 pipes
8'	Salicional	73 pipes
8'	Voix Celeste	73 pipes
8'	Flauto Dolce	73 pipes
8'	Flute Celeste (t.c.)	61 pipes
4'	Triangle Flute	73 pipes
V	Mixture	305 pipes
8'	Cornopean	73 pipes
8'	Flügel Horn	73 pipes
8'	Vox Humana	73 pipes
	Tremolo	

Choir

8'	Concert Flute	73 pipes
8'	Dulciana	73 pipes
4'	Flute	73 pipes
8'	English Horn	73 pipes (flat top style)
	Tremolo	

Pedal

16'	Diapason	44 pipes
16'	Bourdon	61 pipes
16'	Echo Bourdon	32 notes (Swell)
8'	Octave	32 notes (ext. 16')
8'	Gedeckt	32 notes (ext. 16')
8'	Still Gedeckt	32 notes (Swell)
	Blank knob for addition	

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CHICAGO CONVENTION FIRSTS

Highest number of full convention registrants:
484.

Most number of convention performers under the age of 30: 11, and this is just organists, not counting the Madrigal Singers—Nicholas Bideler, Stephen Buzard, Charlie Carpenter, Adam Gruber, Nathan Laube, Kiersten and Wilson Oppedahl, David Rhodes, Jonathan Ryan, Bernadette Wagner, Madeleine Woodworth.

First webcast: Nathan Laube's recital at Rockefeller Chapel—507 real-time viewers from 42 states and around the world.

First time three organs with Historic Organ Citations have been heard in the same room—at the First Unitarian Church: #382, Roosevelt, #387, Jardine, #402, Willis.

Youngest convention performer:
Madeleine Woodworth, age 16.

First commissioned piece for organ and brass:
Prelude, Elegy, and Scherzo by Carlyle Sharpe.

First time an electronic instrument has been heard: an Aeolian-Hammond demonstrated using its roll player at First Unitarian Church on Monday.

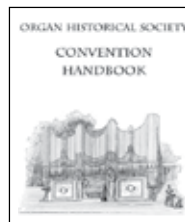
First time we have heard three E.M. Skinner organs on evening concerts in the course of one convention. (How times have changed!)

First time we have combined the theme from Star Trek with the singing of "Earth and all stars."

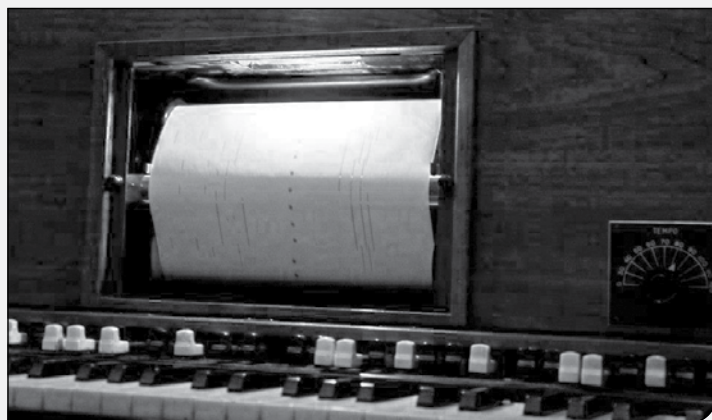
First time the Convention Handbook has been available as a Smartphone download.

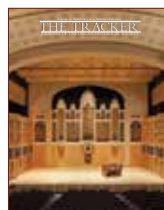


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This Index is comprised of five parts: Organ Historical Society, General Index, Obituaries, Organ Stoplists (listed under organbuilder), and Author Index. Only organs that have been discussed in some detail have been included. Entries are cited by number:page. Churches, institutions, and residences appear under the state and city of their location. Organs outside of North America appear under the country and city of their locations.

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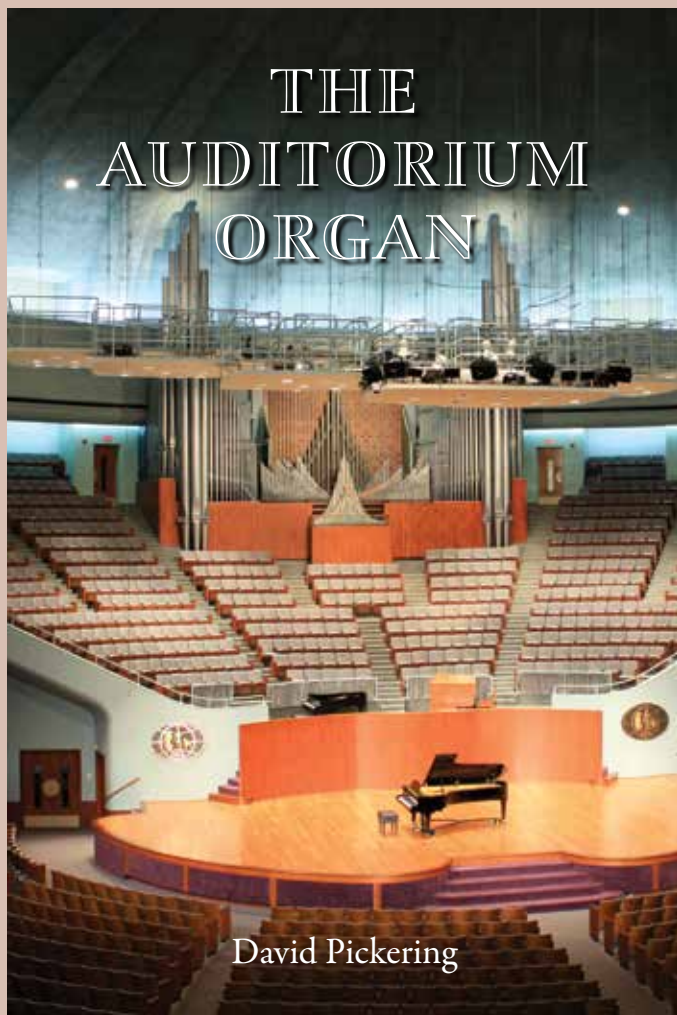
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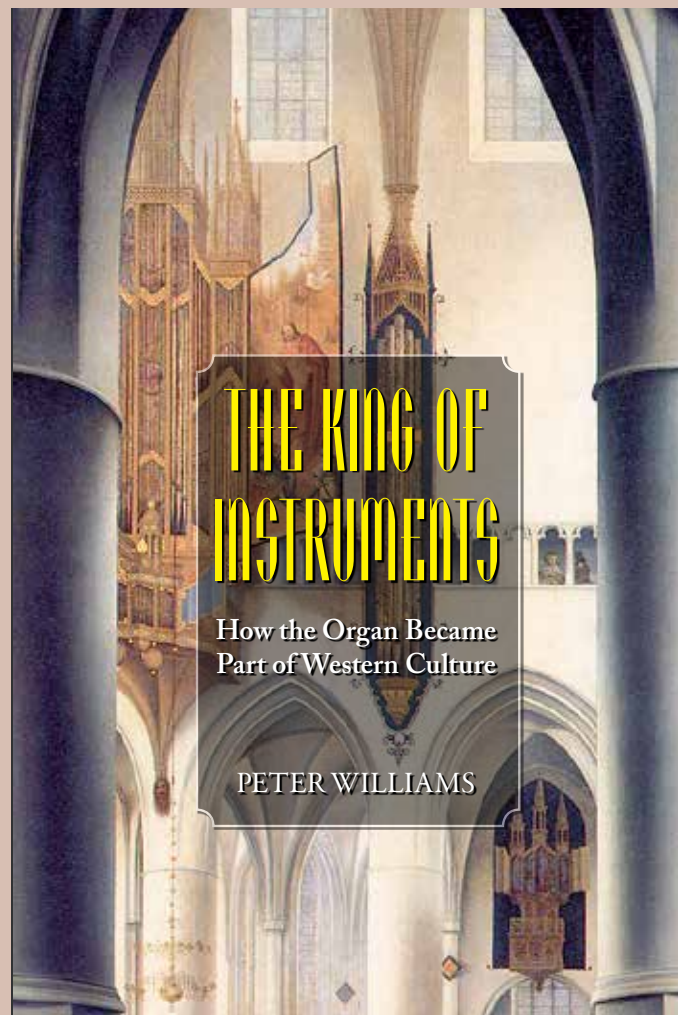


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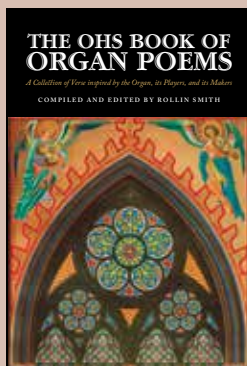
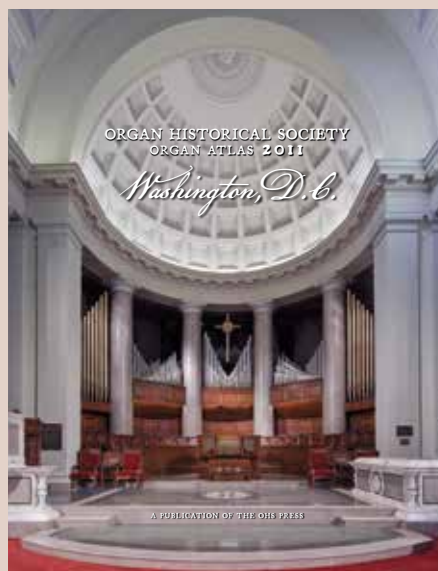
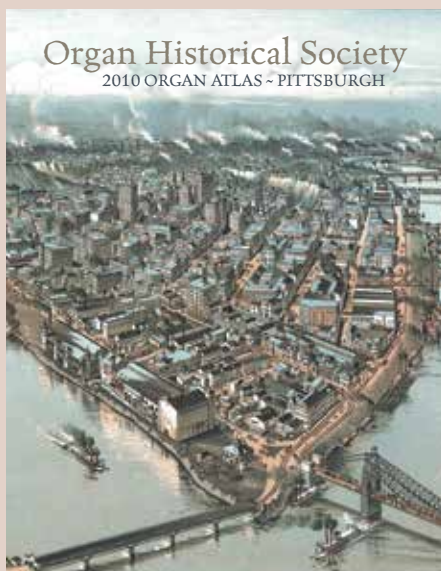
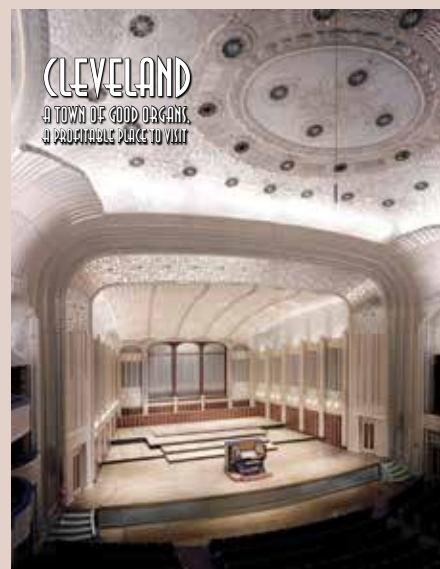
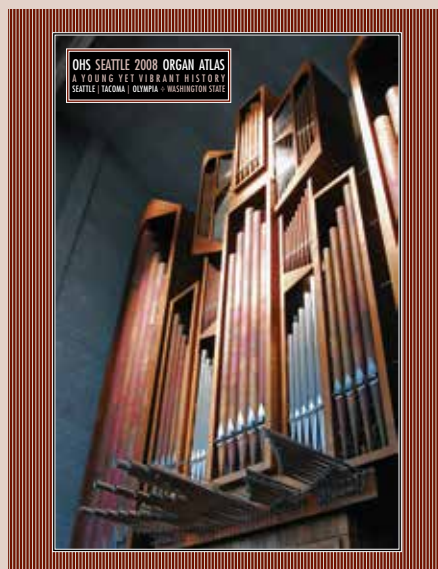
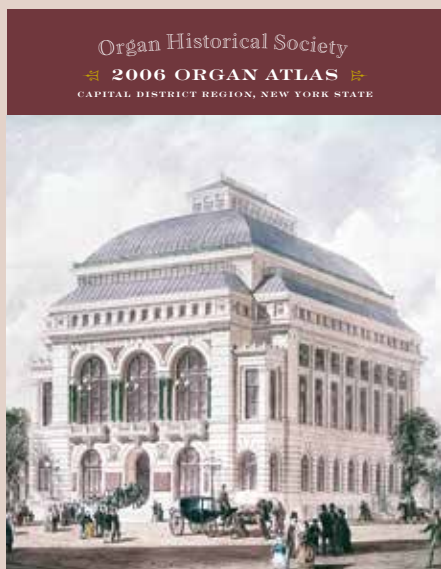
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