Volume 57, Number 1, Winter 2013

THE TRACKER JOURNAL OF THE ORGAN HISTORICAL SOCIETY

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VERMONZ CONVENTION INTELLIGENCER

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

WHILE ANYONE EVEN REMOTELY CONNECTED TO THE ORGAN world recognizes the name Estey, few know that the firm's Pipe Organ Department, founded in 1901, became the world's largest producer of organs only five years after

> it was established. This remarkable achievement was the result of an intersecting series of events and personalities, all which came together at the opportune time. By 1895, reed organ production in Brattle-

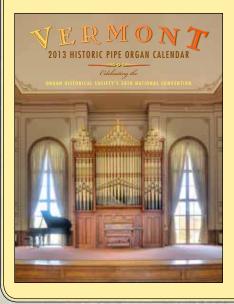
LEFT: Willam E. Haskell

boro was declining as other types of home entertainment technology were infiltrating the market. If Estey were to remain a household name, a new business trajectory was essential. To facilitate this, Julius Estey (1845–1902), then president of the firm, hired an influential Philadelphia organbuilder of uncommon ability, intelligence, and perception. In the 26 years

that he led the department, William E. Haskell (1865–1927) was given carte blanche authority to do whatever necessary to expand and improve production. This included the aggressive hiring of personnel, the erection of several new

RIGHT: Estey Organ Factory

CONVENTION HIGHLIGHT VERMONT 2013 CALENDARS NOW AVAILABLE!



CELEBRATING the Organ Historical Society's upcoming 58th National Convention in Vermont, this calendar contains 14 high-quality color photographs of historic pipe organs the convention will be visiting June 24-29th, 2013. The calendar is 8¹/₂" by 11" and opens vertically to highlight the beautiful photography!

You'll find an interesting historical tidbit pertaining to Vermont pipe organs and organbuilders on each calendar day, like this fact, featured on July 22nd, "In 1819, organbuilder Lemuel Hedge of Windsor patented a new method for dying and polishing leather."

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buildings, designed specifically for organbuilding, and the expansion of an already considerable marketing effort. Haskell's most lasting contributions were a series of organbuilding inventions, the most distinctive being his iconic Haskell Bass, which he patented in March 1909. This was literally a pipe inside a pipe. Its purpose was to create the sound and harmonic structure of an open pipe, but it required only half the height. Thus, low C of a 16' Open Diapason pipe



was only 8' long. Haskell basses were used in many Estey organs, and are still made by some pipe-makers today. Haskell's very practical innovation was just one of the many contributions made by Vermont's organbuilders to the greater benefit of the pipe organ industry in America.

WWW.ORGANSOCIETY.ORG/2013

THE TRACKER

Volume 57, Number 1 WINTER 2013

CONTENTS

- 5 FROM THE EXECUTIVE DIRECTOR James Weaver
- 9 FROM THE PRESIDENT Scot L. Huntington
- 10 ORGAN PLAYING BY ELECTRICITY William Sidell Chester, M.E.
- 12 BOOKS AND PAMPHLETS ON THE PIPE ORGAN PUBLISHED BY THE ESTEY ORGAN COMPANY James L. Wallmann
- 23 VERMONT? OHS's 58th National Convention E.A. Boadway and Stephen L. Pinel
- 40 FEATURE REVIEW The Complete Organ Works of Jean Langlais Lawrence Archbold
- 42 IN THE TRACKER 50 YEARS AGO Scot L. Huntington
- 44 NEWS
- 45 EX LIBRIS
- 46 REVIEWS George Bozeman Jr. and Jonathan B. Hall
- 48 MINUTES OHS National Council
- 52 BACH AND THE ORGAN George Bozeman Jr.
- 53 ENDNOTES The Pipe Organ Tonal Color Wheel



ON THE COVER

Southwick Music Complex Recital Hall, University of Vermont at Burlington. C.B. Fisk, Inc., Opus 68, 1976. This organ will be featured at the 2013 OHS Vermont National Convention.

PHOTO by LEN LEVASSEUR

From the Executive Director

Growth Amid Changing Times

Dear Friends and Members

As I write, the Organ Historical Society has embarked on plans to conduct major fundraising for the future development of our key programs. The need to conduct such fundraising prompts other activities, as well:



1. We are advised that in order to de-

velop a brisk and successful fundraising program for the Society we should engage our accountants to prepare a complete audit of the OHS financials. Accordingly, we have done this and will work with our auditors to examine all details of the Society's portfolio. The results of this audit, begun in December 2012, will soon be available to all our members.

- 2. In the spring of 2011, we inaugurated a new data system at the OHS. It replaced one that had long outlived its usefulness. MAS 90 has been constantly fine-tuned for our use since it was installed and stands now to be extremely helpful to us in our dealings with the membership. As an OHS member, you are the parallel reason for being that undergirds our entire institution. We love and support the pipe organ in America. We cannot do that without your love and support for the instrument and for the organization.
- 3. As we move to complete plans that will align us with a major educational institution to house and jointly administer our incomparable American Organ Archives (AOA), we anticipate the need to raise a great deal of money to secure the programs that we desire for the future of this great treasure. Our goal is prompted by the knowledge that we hold a vast collection of great American cultural and historical value, unique in its archival holdings of American organbuilders. We are advised that it should be available across the breadth of the United States—and beyond. To achieve this goal requires a conservation program of considerable depth, digitization of the collections, and the development of online ability to chart what is in the collections. Exciting—and daunting.
- 4. To achieve this we hope to secure major funding from the National Endowment for the Humanities (NEH), and are diligently working to develop compelling grant proposals that convey our belief that the AOA is a great American treasure of incomparable value. We are simultaneously developing plans to apply for other major grants that

EXECUTIVE DIRECTOR CONT.

will help support this program as well as our publishing and educational goals.

5. Grant proposals, even when successful, take time to bear fruit. Accordingly, we have begun a plan to engage all who want to participate in a new funding initiative for the library and archives. We have launched the Friends of the Library under the advice and direction of one of our distinguished members, Willis E. Bridegam. Will Bridegam is an organist (trained at Eastman) who served as librarian of the Amherst College Library. On the occasion of his retirement from that post, he was acknowledged as a genial man of wisdom who "kept the library in the forefront of technological change, combining the best of a traditional academic library with new ways of collecting, organizing, and distributing information." As a member of the AOA governing board, Will has brought that wisdom to bear with increasingly positive results. He also enjoyed a long working relationship with the Friends of the Library at Amherst and suggested that we develop just such a group to support long-term goals for the OHS collections. He is a man of extraordinary value to our organization and I look forward with great enthusiasm to working with him. I hope you will consider joining us as a Charter Member of the newly formed Friends of the Library.

Sincerely,

fran

Jim

P.S. As we put this publication to bed we are about to announce the entire package of the Northern Vermont Convention for June 2013. Last year we had great success when we offered an Early Bird Special for Chicago. If you haven't seen or heard about that same offering for Vermont be sure to check the Convention website at www.organsociety.org/2013. If you don't have a computer handy, never mind. Don't be shy! We want you there with us, and you can get all the information you need by calling the office at 804-353-9226.

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

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

info@organsociety.org

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EDITORIAL	
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IS THE FIRST OF THE	AD
SECOND PRECEDING MONTH	OF
April issue closes February 1	Fel
July issue closes May 1	Ma
October issue closes August 1	Au
January issue closes November 1	No

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ADVERTISING MATERIAL IS THE 15TH			
OF THE SECOND PRECEDING MONTH			
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CONVENTIONS

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Account #1	[Endowment]	\$	446,952.43
Account #2	[Biggs]		59,323.25
Account #3	[Huber]	1	,067,360.25

All earned income and dividends have been withdrawn according to the requirements of the accounts. The consolidated rates of return for the past few years are as follows:

Past 5-years	5.6%
Past 3-years	8.3%
Past-1 year	7.6%

The present asset mix is 38.2% Stocks and 61.8% Bonds. During some periods these accounts have lost money because of market conditions in the last five years. This information is current as this issue of THE TRACKER goes to press. Allen Langord, TREASURER

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OHS CONVENTIONS ARE BOTH A FASCINATING WAY TO experience America's organ history live and, as the old Chevrolet commercials used to trumpet, a great way to see the USA. The organs are the centerpiece, but once in a while, the place is as much a part of the experience as the instruments. Over the years, memories of the power and mystique of certain locales remain particularly vivid in our minds: the corn fields of Iowa, the elegance and cuisine of the Deep South as typified by New Orleans and the ever present Mississippi River, the craggy coastline and fishing villages of Down East Maine, or the mountains of Colorado. The upcoming convention in Vermont is going to be one of those events where the uniqueness of the "place" holds a magic all its own that will create a life-long memory.

While my mother's family hails from the hay-stack foot hills of the Green Mountains, it has been over 30 years since I lived in Vermont as an organbuilding apprentice. A spontaneous trip a few weeks ago at the peak of leaf season brought me to the north county region that is being featured by our upcoming Vermont convention. I was instantly reminded what makes Vermont such a special place to live or visit. The people are the epitomous Yankees: thrifty (use it up, fix it up, make it do), hardworking (until the 1980s, it was said there were more cows than people living there), taciturn (a reporter said to Calvin Coolidge he made a bet he could make the President say three words to which Coolidge famously quipped, "you lose"), hardy (in a bad year, winter can last from October to May), honest, and unexpectedly friendly. Vermonters are thankful not only for the simple bounty coming from the land and from hard work, but for the ever changing natural beauty that constantly surrounds themand it is that beauty that keeps them here in spite of the rigors the four seasons present.

The state of Vermont and its people are self-contained by geography: Quebec province to the north, the Hudson River, Lake Champlain (home of the Loch Ness monster's cousin Champy) and the Green Mountains to the west, the Connecticut River and the White Mountains to the east, and the foothills of the Berkshire and Green Mountain water sheds to the south. Except for the flatlands of the extreme northwest, you either live in the hills, or the valleys between them. Picture-postcard New England towns with a cluster of homes surrounding a simple yet noble white church against dramatic hills dotted with red barns remind us of the significance God and the Church played in the lives of our forbearers. The general store is the centerpiece of daily life in a state whose largest city is the smallest "largest city" in the country and the state capital is a small town of only 7,500 people. The store is where people buy fishing licenses and hunting socks, spark plugs and pitch forks, kerosene and orange juice, keep up with the goin's

on of their neighbors, buy cheese cut fresh from a big wheel, or a new iron skillet.

The heart-tugging post-War movie White Christmas featuring Bing Crosby, Danny Kaye, and Rosemary Clooney, crooning nostalgically about Christmases of years gone by, would not have evoked the same emotional response if it had been set anywhere else but a quintessential Vermont inn in winter. Whether true or an emotional response to the madly rushing world around us, for over a century Vermont has typified a place where life moves at a slower more deliberate pace and steadfastly embraces a by-gone time. Fiercely independent, this is the state whose proud and practical citizens held Walmart at bay in 1993, forcing them to repurpose a closed downtown department store in Bennington rather than building a mega-store in the outskirts that has killed many a downtown. I visited the typically small and remote town of Cabot that has a noble 1896 Hook & Hastings with its original stenciling intact; we will hear this organ on the opening day of the convention. The town is in a mountainous corner of the state called the Northeast Kingdom and the trip there was one of breathtaking beauty. The Cabot Creamery is becoming nationally famous for their cheddar cheese among other things, and because of the need for small-batch quality control, is single-handedly keeping the nearly extinct family farm alive in New England and eastern New York.

OHS conventions often find themselves in the countryside where thrift has preserved an antique organ culture replaced several times over in the big cities. These are not the great trophy organs upon which reputations were made, but the bread and butter of the trade, whether issuing without fanfare from city factories, or the product of local shops whose territory perhaps didn't reach 100 miles from the front door. Such honest and simple organs are heard to best advantage in surroundings that look, feel, and even smell of antiquity and generations of loving use-intimate surroundings so full of spectral memories of happiness, sadness, and daily life that we can feel a sense of reverence and peace as soon as we cross the threshold. The last time the OHS was in Vermont was a world ago in 1972. This year, we will be visiting unexplored territory, and it may be another lifetime before we return here. There are treasures here unlike any to be heard anywhere: the landmark Fisk, a pair of Henry Erben organs from the beginning of AOT (American Organ Time), and the heroic Simmons, which is so rare and musically special it should be a national landmark. This will not just be an OHS convention, or a vacation, it will be a cultural event mixing music, people, food, sparkling clean air, and breathtaking beauty, all contained within the mystique of one of New England's more sacred places. I already have a sense of eager anticipation, and hope to see you there.



Organ Playing by Electricity

WILLIAM SIDELL CHESTER, M.E.

IN A PREVIOUS ISSUE OF THE ELECTRICAL WORLD ALLUSION HAS been made to the use of electricity as power for driving church organs. I now venture to give a description of the method of driving as used at St. Paul's Chapel, Broadway and Vesey Street, New York City. The organ is a three manual, built by the firm of J.H. & C.S. Odell [Op. 92, 1870], the case having been brought over from London in 1804. It contains forty registers, six of which belong to the pedal organ. It occupies a central position in the gallery on the west end of the chapel, and the bellows extend into a room at the rear. The bellows are 9 feet 6 inches by 7 feet 6 inches, and the air is supplied by three feeders, each of which measures 7 feet 6 inches by 2 feet 11 inches.

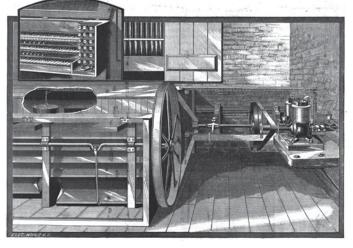
The organ, up to the middle of last August, was driven by manual labor, applied by means of a heavy driving wheel five feet in diameter. To supply full organ about forty revolutions of the driving-wheel are required. The motor used has a capacity of one horse-power, and receives its current from the Edison power circuit. The speed of the machine (about 2,200 per minute) is reduced by means of belting to a countershaft. From an 8-inch pulley on the motor, the belt runs to a 24-inch pulley on the counter to an 86-inch pulley on the driving wheel. The speed is, therefore reduced forty-eight times.

The motor is under the control of the organist, who merely has to turn the switch at his right hand, as shown in the accompanying cut. The regulation is as simple as it is ingenious, and is mighty efficient in the freedom from any part liable to get out of adjustment. The device consists of a loose pulley on a countershaft and a shifter whose motion is controlled by the upward or downward movement of the bellows. The shifter is fastened to a sliding rod which has on one end a ten-pound weight and on the other a weight of twenty pounds. The heavier weight is made to hang directly over the centre of the bellows, by having a copper sash cord ran over pulleys, especially made with a square groove, leading directly to the position desired. This weight can be adjusted to any height, which point is called the point of cut off, and is usually taken where the bellows



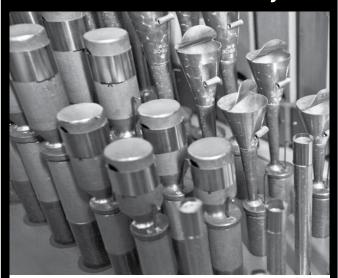
has received its full supply of compressed air. When this point is reached, the heavier weight rests upon the bellows, and the lighter weight, attached to the other end of the sliding rod, draws the belt by means of the shifter on to the loose pulley. The motor then drives merely the loose pulley until the discharge of air is sufficient to cause the bellows to sink below the point of cut off, at which time the heavier weight again acts, drawing the belt on to the tight pulley, until the bellows are again filled. The motor is constantly running at a fixed speed, and the belt is automatically shifted as required. The advantages of the electric motor over any other power yet in use for driving organs are many and apparent. Among the most prominent are: The steadiness of its motion; the fact that the power is under the control of the performer; the very low cost of plant and running expense; the compactness of the plant; the cleanliness and freedom from parts likely to wear or to get out of order. That electricity is an efficient musical power has been proved by the successful working of the motor above described and by the favorable criticism of all who have witnessed its performance, and who unanimously pronounce it perfect.

The Electrical World (November 10, 1888): 251.



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Casavant Frères, Limitée, Opus 2932, 1967 Relocated and Rebuilt, 1986 into Blessed Sacrament R. C. Church, Greenfield, MA photograph by Gary W. Smith

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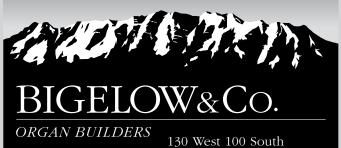
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Books and Pamphlets on the Pipe Organ Published by the Estey Organ Company

JAMES L. WALLMANN

HE ESTEY ORGAN COMPANY began operations in the middle of the nineteenth century when Jacob Estey started building reed organs in Brattleboro, Vermont.¹ The first pipe organ manufactured by Estey dates from 1901, but the history of Estey's Pipe Organ Department is not well documented. Stephen L. Pinel's contribution to the 2013 Vermont *Atlas* will be the best treatment in print once it appears.²

This essay examines all known books and pamphlets on the pipe organ published by the Estey Organ Company and its successor, the Estey Organ Corporation.

CHURCH ORGANS

By the end of the 19th century, the Estey Organ Company had published dozens of booklets and catalogs promoting its reed organs. It would have been very natural for Estey to think in terms of printed publicity materials once the firm decided to build pipe organs. Four early booklets advertising church organs survive and are found in the collection of the American Organ Archives. All are undated. The first three have similar titles—*Estey Organ Company: Manufacturers of church organs of the highest grade*—and the fourth is titled *Estey pipe organs for churches, chapels, lodges, concert halls and pri-*

2. Stephen L. Pinel, "Make No Small Plans: The Rise and Fall of the Estey Pipe Organ Department," in *Organ Atlas* (Richmond, Va.: OHS Press, 2013 [forthcoming]). The standard work on Estey is Waring's *Manufacturing the muse*. Waring does discuss pipe organs built by Estey, but his focus is on reed organs. *vate residences.* The phrase, "manufacturers of church organs of the highest grade," attracts the attention and one wonders whether this was intended to be an Estey trademark. In fact, a review of publications in the decades before and after 1900 show that "organs of the highest grade" was a common phrase used by many builders of reed and pipe organs in their advertisements.³

3. See, for example: Roosevelt Organ Works (The Living Church Quarterly [Milwaukee] 6, no. 1 (December 1890): [294] ("We solicit correspondence from all those desirous of securing Organs of the highest grade")); Smith American Organ and Piano Co. (The New England Magazine, new series, vol. 3 (1890-91), advertising p. 25 following p. [816] ("Manufacturers of PIA-NOS and ORGANS of the highest grade")); Waltham Church Organ Factory (The Christian Union [New York] 42, no. 15 (October 9, 1890): 480 ("Pipe Organs of the Highest Grade for Churches, Chapels, Residences, etc.")); Henry Pilcher's Sons (Calendar for 1892-93 (Sewanee, Tenn.: University of the South Press, [1892]) (University of the South Papers, Series B, no. 70), unnumbered advertising page following p. 117 ("Churches looking for Organs of the highest grade will do well to write to us for full information.")); Geo. Jardine & Son (Whittaker's Churchman's almanac. The Protestant Episcopal almanac and parochial list for the year of our Lord 1896 (New York: Thomas Whittaker, [1896]), p. 360 ("We . . . have every facility for the manufacture of Organs of the highest grade.")); Hinners & Albertsen (Journal and records of the seventy-seventh session of the Illinois annual conference of the Methodist Episcopal Church, held at Hoopeston, Illinois, commencing September 19 and ending September 25, 1900, ed. F.B. Madden (Springfield, Ill.: The Illinois State Register, 1900), unnumbered advertising page following p. 152 ("we save the agents' profit, and thus are enabled to sell [reed] organs of the highest grade at very reasonable prices")); Hutchings-Votey Organ Co., "Successors to the Roosevelt Organ Works" (Whittaker's Churchman's almanac. The Protestant Episcopal almanac and parochial list for the year of our Lord 1902 (New York: Thomas Whittaker, 1902), p. 422 ("Builders of Church Organs of the highest grade")); Wirsching Organ Company (The Ecclesiastical Review, vol. 38 (= 4th series, vol. 8), no. 1 (1908), unnumbered advertising page following p. 720 ("Builders of Organs of the Highest Grade, for the Church, Concert Room and Residence")); Austin Organ Company (Souvenir book of the municipal building dedication . . . Hartford, Connecticut (Hartford, Conn.: [W.J. Martin], 1915), p. 55 ("Builders and designers of Pipe Organs of the highest grade for Churches, Theatres, Concert Halls and private residences")).

I. The "Estey Organ Company always implied, if not claimed outright, 1846 as its date of origin, even though no Estey involvement was recorded until 1852." Dennis G. Waring, *Manufacturing the muse: Estey organs & consumer culture in Victorian America* (Middletown, Conn.: Wesleyan University Press, 2002), p. 84. The author wishes to thank Michael Hackenberg, Bynum Petty, Stephen L. Pinel, Rollin Smith, and Phil Stimmel for their assistance in preparing this article; all opinions and errors, however, are the responsibility of the author.

The following chart summarizes the salient information for these four booklets; complete titles are given in Checklist 1.

No.*	AOA call no. & presumed date	pagination	revised date
[1]	ML155.E774 E753 1910	15 pp., ill.	ca. 1902
[2]	ML155.E774 E752 1905	24 pp., ill.	ca. 1903
[4]	ML155.E774 E751 1900	23, [1] pp., ill.	ca. 1905
[5]	ML155.E774 E761 1912b	[40] pp., ill.	1913
*Numbers enclosed within square brachets here or following a			

*Numbers enclosed within square brackets here or following a title refer to item numbers in Checklists 1 and 2.

Based on internal evidence, the 15-page booklet [1] is the earliest and I believe a date around 1902 is appropriate. Three references suggest this date. First, the text indicates that the Estey Organ Company "has been engaged in manufacturing Organs for more than half a century" (p. 3). Second, the booklet is silent regarding the number of pipe organs Estey had built, a fact not omitted in later booklets, suggesting that pipe organs were new to Estey. Third, reference is made to the "Haskell Patented Register Keys" (p. 7).⁴ U.S. Patent no. 708,765 was issued to William E. Haskell and Charles S. Haskell of Philadelphia on September 9, 1902. A date shortly after the Pipe Organ Department began operations and the patent issued is likely.⁵

The first three booklets have similar contents—an introduction; a description of the Estey organ with subsections on the wind chest, bellows, swell box, Haskell patent stop action, console, pipes, voicing, and the Estey organ as a whole; sample stoplists; and "Automatic organs." The first booklet (15 pages) [I] has halftone illustrations⁶ of the Haskell Patented

4. The Haskell Patented Register Keys "consists of an abridged keyboard placed just above the manual keys. The white key, which is substituted for the ordinary draw stop, when depressed brings into play the register of pipes or couplers indicated thereon, and its alternating black key when depressed closes this register." *Estey Organ Company: Manufacturers* . . . [I], p. 7.

5. Although the patent application was filed April 20, 1901, strictly speaking it would have been improper for Estey to describe the register keys as "patented" if the invention were merely "patent pending." However, instruments built by Charles S. Haskell of Philadelphia, father of William E. Haskell, who joined Estey in 1901, were described as having "Haskell patent register keys" as early as 1897. See *The Churchman* [New York] 76, no. 14 (October 2, 1897): 422. A slightly later date is also possible. See note 6.

6. The booklet appears to be printed by a lithographic or offset lithographic method, another clue in determining the date of publication. The first offset press in the United States is generally dated to 1904. See, for example, E[ugene] St. John, "The Rubber Offset Process," *The Inland Printer* 45, no. 3 (June 1910): 386. For an overview of early twentieth-century printing processes, see Philip Gaskell, *A New Introduction to Bibliography* (New York & Oxford: Oxford University Press, 1972), pp. 266–73. If 1904 or 1905 is the earliest the first booklet [1] could have appeared because of its method of printing, this probably adds a year or two to the second and third booklets [2] [4], although the second booklet could have appeared around the same time as the first if Estey was open to having two similar booklets available for customers at the same time. Further investigation is warranted.

 Stop Action
 The Stop Action is especially deserving of notice.

 Washedt Watnet
 Under the name of the Haskell Patented Register

 Keys it is confidently put forth as a most desirable substitute for
 the antiquated system of "draw stop" action, and commends itself

 instantly when examined.
 the antiquated system
 the antiquated system



Illustration of the Haskell Patented Register Keys in Estey Organ Company: Manufacturers of church organs of the highest grade ([ca. 1902]) [1]. This publication is believed to be the earliest Estey brochure on the pipe organ.

Register Keys, a console, and a modest organ. There are three sample stoplists of two-manual organs. The second and third booklets (24 pages each) [2] [4] resemble the first in content, although the illustration of the organ is dropped and there are twelve and thirteen sample stoplists, respectively. The text of the second booklet follows that of the first booklet with minor exceptions and, like the first booklet, only gives stoplists of two-manual organs. Ketterlinus of Philadelphia printed the second booklet in black with red accents. The third booklet is printed only in black on cheaper paper and among its thirteen stoplists are three for three-manual organs, suggesting greater confidence on the part of Estey that it can fill more prestigious commissions. In the third booklet the text is similar to that of the second, but one also finds two additional paragraphs in the subsection about voicing: "The Estey Oboe and Saxophone are open wood pipes, no reed being used" ([4], p. 10). This and other changes in the text suggest a slightly later date for the third booklet.7

7. An important factor in dating the second and third booklets is this sentence in the introduction: "There are very many of these organs in use in different parts of the United States, and doubtless intending purchasers can readily find instruments conveniently at hand for their examination" ([2], p. 3; [4], p. 2). How many are "very many"? It is impossible to say, but it was probably well below six hundred. See text at note 39. Consider these dates with the last opus number for that year: 1902 (op. 50), 1903 (op. 102), 1904 (op. 204), 1905 (op. 307), 1906 (op. 406) and 1907 (op. 527). If ca. 1902 is assumed for [1], I believe the second booklet [2] appeared about a year later. Further, the letterpress printing of the second and third booklets probably indicates a desire to reach more potential customers with a less expensive booklet than the first one. The The title changed slightly for *Estey pipe organs for churches, chapels, lodges, concert halls and private residences* [5]. Also undated but probably published in 1913,⁸ the booklet is richly illustrated with sixteen plates of the Estey factory in Brattleboro, consoles, and recent church and residence instruments. The text is along the same lines of the earlier three booklets and there are seven sample stoplists for two- and three-manual organs.

To reach the Roman Catholic market, Estey developed the "Gregorian Organ," a "series of special designs of Church Organs which are intended as aids in promoting the reform of Ecclesiastical Music in the service of the Catholic Church, a reform initiated by the Famous '*Motu Proprio*' (Decree) of His Holiness Pope Pius X."⁹ This attractive booklet with the simple—and obvious—title *The Gregorian organ* [6] is undated¹⁰ and gives seven designs, the largest of which had 1,060 pipes: I Manual—8.8.8.8.4.4.2.8; II Manual—16.8.8.8.8.4.4.8; Pedal— 16.16.16.8.8. The "reed" on Manual II is Estey's patented labial Oboe; the Manual I reed is a Corno.

On the buying of an organ [8] is a beautiful booklet published in 1916.¹¹ After almost a century, the thick paper stock is still a brilliant bleached white. The letterpress printing is in black and red; there are no illustrations. The advice offered is sound and applies today, even if the tonal result of 1916 is not a modern goal. Another booklet from around this time was *Church organ suggestions for architects' use* [7], but beyond the title I know nothing about this publication.

Why did Estey produce *The philosophy of an organ builder* [17], its first major book publication? The answer, found on page [5], was to give the reader "a basis for intelligent deci-

tion. The date in the AOA catalog-1915?—is plausible.

sion" in buying an organ. J. Gray Estey (1871–1930), president and treasurer of the Estey Organ Company, expanded on the purpose of the book in a letter to a New Jersey organist and one-time Estey organ salesman:

We have just received from the printer the first few copies of a book about organ building and have taken the liberty of mailing to you a copy under separate cover.

For lack of a better word this book will probably be known as our "catalog," but you will readily see we have tried sincerely to make it more than a description of the Estey Organ. This book was written to give the layman on an organ committee the general principles of organ building and to help him "distinguish what is vital and fundamental and give a basis for intelligent decision."¹²

The philosophy of an organ builder has the following chapters:

Purpose and Intent (p. [5]) Philosophy and Organ Building (pp. [7]–8) Human Faculties and Organ Music (pp. [9]–10) Fundamentals of Organ Construction (pp. [11]–21) Types of Organs (pp. [23]–25) Specifications as the Measure of an Organ (pp. [27]–31) Quality of Tone (pp. [33]–38) Mechanics of Control (pp. [39]–48) Relation of Trifles to Perfection (pp. [49]–51) Ideals and an Organ Factory (pp. [53]–55) The Economy of Excellence (pp. [57]–59) Case Designs and Specifications (pp. [61]–81)

How was this book used to promote Estey organs? As Col. Estey's letter suggests, one purpose of The philosophy of an organ builder was to educate members of an organ committee about pipe organ construction and standards of organbuilding. Presumably, one or more copies of the book would have been sent to an organ committee or delivered by an Estey pipe organ salesman.¹³ In addition, the copy of this book formerly owned by the London office of the Estey Organ Company is highlighted and heavily annotated throughout.14 One can easily imagine an Estey salesman sitting with a customer and reviewing the book in the Estey showroom at 12 Rathbone Place, Oxford Street, in London, or the salesman loaning the book to a customer with the promise to retrieve the book a few days later, thus creating a convenient excuse to meet the customer at home to continue the sales pitch.

Other books and booklets were published in 1923. A partial list of patrons [16] is described below. The ever helpful but

14. Private collection. Copy in author's files.

reference to labial Oboe and Saxophone stops in the third booklet [4] provides an additional clue, but one I am unable to relate to the organbuilding practices of Estey. I surmise that the third booklet appeared within a year or two of the second booklet but before Haskell's patent for "a set of metallic organ pipes which give a tone resembling that of an orchestral oboe." U.S. Patent no. 871,272 (filed June 24, 1905; patented November 19, 1907).

^{8.} The most salient clue to the publication date is on page [4]: "There are standing in the churches of the United States more than one thousand twoand three-manual pipe organs built by the Estey Organ Company, to which individual reference will be given upon request." Estey's op. 1000 was installed in 1912. I follow the date of 1913 given at www.esteyorgan.com/catalogs.htm (accessed September 25, 2012).

^{9.} *The Gregorian organ* ([1915?]) [6], p. [iii]. The reference is to "Tra le Sollecitudini" ("Instruction on Sacred Music") promulgated on November 22, 1903. 10. I have been unable to determine an exact or approximate date of publica-

^{11.} No date is given in the booklet, but it can be reliably dated to 1916. See Estey's advertisement in *The Christian Advocate*, 91 (1916): 1626 ("Send for the Booklet *On the Buying of an Organ*, an impartial statement of the fundamentals of pipe organ construction and a guide to the things you need to know in order to make an intelligent purchase. Free on request."). This secondary reference is more convincing than the statement on page 21 of the booklet that Estey's "long experience" in organbuilding "extend[ed] over seventy-two years," suggesting a date around 1918 (i.e., 1846 + 72). Left unsaid was the fact that most of these years of experience were with reed organs.

^{12.} Letter from J.G. Estey to Henry H. Duncklee, January 8, 1924. Private collection. Copy in author's files.

^{13.} And Estey's sales staff was exclusively male, as far as I can tell. See, for example, the picture in *The church organ as built by Estey* (1927) [19] at p. [13].

dangerous Google books¹⁵ shows an 8-page booklet, *The new luminous stop console* [15], but otherwise nothing is known about this title, including its date of publication.¹⁶

The most impressive publication from 1923, a title not in the collection of the Archives, is *Information about Estey pipe organs* [14]. Written for architects, the book provides an introduction to the pipe organ, offers "specific information as to cost, space, location, display, etc.," and describes installations of residence, church, concert, hotel, and theater organs. Note that residence organs are discussed before church organs. Estey paid particular attention to architects and this resulted in a number of residential installations, most notably Estey op. 1318 for Henry Ford in Dearborn, Michigan (1915).¹⁷

1927 was another good year for Estey pipe organ publications. A second edition of *The philosophy of an organ builder* was published, this time titled *Philosophy and facts in organ building* [21] and without any indication that it was, in fact, a second edition of the 1923 book under a new title.¹⁸ *Philosophy and facts* generally follows the outline of the first edition, although it dropped "Case Designs and Specifications" in favor of an appendix by Ernest L. Mehaffey, "How to Choose an Organ for Your Church" (pp. [71]–80).¹⁹

The church organ as built by Estey [19] is an oversized booklet strikingly printed in black with purple accents throughout. Content consists of pictures of Estey installations in churches and auditoriums, a short summary of the Estey approach to organbuilding, "Estey standards of construction," and a description of the Estey guarantee. Finally, a simple 63-page booklet titled *Installations of Estey church organs* [20] contains

17. Rollin Smith notes that Ford wanted an Aeolian but because of the architect an Estey was installed. E-mail from Rollin Smith to the author, August 28, 2012. Copy in author's files.

a list of Estey organs in churches, sorted by denomination.²⁰ This booklet must have been primarily intended for the sales staff as a ready reference to assist customers.

Estey's "Master Keydesk" was a marketing effort to promote the company's console designs. Described in an undated²¹ and oversized 12-page booklet, *The new Master Keydesk for Estey organs* [23] (perhaps the only Estey book or booklet *not* published in Brattleboro²²), the Master Keydesk the phrase is always capitalized—was "furnished in three types: with draw-knob, tilting tablet, or luminous-piston stop control" (p. 3). The 1929 publication is richly illustrated and reflects the company's marketing efforts. In reality, impartial observers find little, if anything, to distinguish the Estey Master Keydesk from other well-designed consoles of the period.²³

Apart from the third edition of *Philosophy and facts* in 1931 [25] and possibly *A partial list of church organs* [24], the 1930s saw no publications. Of course, this was the decade of the Great Depression and the bankruptcy and reorganization of Estey in 1933. The third edition of *Philosophy and facts* follows the outline of the 1927 edition, although the 1931 edition has more pictures of churches and auditoriums with Estey organs and

20. Denominations listed in the 1927 edition are Baptist (pp. 1-8; 293 organs), Christian (pp. 8-10; 62 organs), Christian Science (pp. 11-12; 45 organs), Congregational (pp. 12–17; 148 organs), Cumberland Presbyterian (p. 17; 3 organs), Episcopal (pp. 17-21; 131 organs), Evangelical (p. 21; 9 organs), Free Baptist (pp. 21-22; 7 organs), Friends (p. 22; 4 organs), Jewish (pp. 22-23; 18 organs), Lutheran (pp. 23-27; 127 organs), Methodist Episcopal (pp. 27-38; 478 organs), Methodist Episcopal, South (pp. 39-40; 64 organs), Methodist Protestant (p. 41; 12 organs), Presbyterian (pp. 41–50; 331 organs), Primitive Methodist (p. 50; 3 organs), Protestant Episcopal (pp. 50-51; 22 organs), Reformed (pp. 51-52; 31 organs), Roman Catholic (pp. 52-59; 261 organs), Union Church (pp. 59-60; 4 organs), Unitarian (pp. 60-61; 19 organs), United Brethren (p. 61; 20 organs), United Presbyterian (p. 62; 9 organs), and Universalist (pp. 62-63; 24 organs). Within each denomination the instruments are arranged by state, then city; organs in foreign churches are at the end of the denominational listing. At least one denomination was not included, as Estey op. 89 (1903) in the Granite Stake Tabernacle of the Church of Jesus Christ of Latter-day Saints in Salt Lake City, Utah, is not shown.

21. The four organs featured in the booklet were all built in 1928. A letter from Gordon Balch Nevin dated February 27, 1929, praising the Estey console, is reproduced on p. 9. The text speaks of the luminous console having been "announced" six years earlier (p. 3). See also "Estey Has New Console," *The Diapason* 20, no. 3 (February 1, 1929): I ("A circular describing the new console in detail has just been issued and organists are asked to send for it in order to inform themselves of its advantages and construction."). Accordingly, 1929 is the date of publication.

22. The name of Estey Organ Company is found on page 12, but the location of the factory and "Sales Headquarters" in Brattleboro and New York City, respectively, beneath the firm name leads one to question whether the booklet was actually published in Brattleboro or not. The prominence given to "New York Studio, 642 Fifth Avenue" (p. 12), suggests that the place of publication may have been New York City. Printing of Estey books and booklets would have normally taken place outside Brattleboro. For example, Ketterlinus Lithographic Mfg. Co. of Philadelphia, one of the leading printers in the United States, printed at least three booklets for Estey in the first decade of the twentieth century.

23. Pinel, "Make No Small Plans," text at n. 57.

^{15.} See books.google.com/advanced_book_search. Google books is helpful because it brings so much content to the researcher; it is dangerous because the information is often raw, unfiltered, and incomplete.

^{16.} The first luminous console was for Estey op. 2043, installed in 1923 at the National Cash Register auditorium in Dayton, Ohio. (This is why the luminous console was called a "cash register" console, not because it had buttons or looked like a cash register.) U.S. patent no. 1,659,914 ("Stop action for organs.") was filed February 7, 1923, by William E. Haskell. (The patent issued February 21, 1928.) This booklet must have been published in 1923 or shortly thereafter.

^{18.} The situation was further complicated when a new edition of *Philosophy and facts* appeared in 1931, a publication identified as a third edition. One is reminded that the same thing happened with the three books of Frederick Heathcote Sutton: *Some account of the mediæval organ case still existing at Old Rad-nor, South Wales* (1866); *Church organs: their position and construction* (1872; a second edition but not so identified); and *Church organs: Their position and construc-tion*, 3rd edn. (1883).

^{19. &}quot;This article originally appeared in *The Expositor* and is reprinted as the best handling of this subject we have ever seen" (p. [71]). I have been unable to obtain a more precise reference to this periodical and the date Mehaffey's article appeared.

contains three new chapters: "Ideal Specifications" (pp. [34]– 37) which condemns "[e]xtensive unification"²⁴ and promotes "correct" specifications drawn up for Estey by five prominent organists; "Dependability of Estey Product and Service" (pp. [38]–40); and "The New Master Keydesk for Estey Organs" (pp. [53]–62) which lifts its text from the booklet of the same name published two years earlier [23].²⁵

A partial list of church organs manufactured by the Estey Organ Co. [24], "classified by denominations," is undated but was published before the reorganization of Estey in 1933 and possibly in conjunction with or within several years of the 1927 Installations of Estey church organs [20].

In 1940, the company, now Estey Organ Corporation, published two booklets: Alphonse O. Brungardt's *Reverberation and the organ* [26] and a new edition of *Installations of Estey church organs* [27]. The list of instruments by denomination²⁶ has expanded slightly over the 1927 version and the number of pages has increased to 71, but the paper is thinner and the cover is blue, not tan.

Reverberation and the organ is an attractive booklet but one wonders if it was a vanity publication for Brungardt, the man who had brought Estey out of bankruptcy in 1933. The five sections of the text cover the difference between reverberation and resonance, architectural acoustics, sound absorption coefficients, the effects of reverberation on sound, and "the definition of a basis for the tonal design of organs which must satisfy aesthetic musical standards when played in rooms with widely differing reverberation characteristics" (p. 32). For whom, exactly, was this booklet intended? The technical nature of the discussion is far beyond what most organists and organ committees care to know about the instrument and the building in which it sounds. This was no doubt a subject of

25. Someone forgot to update the statement that the luminous piston stop control was "announced six years ago" (p. 55); in 1931, it was eight years earlier. See note 16.

26. Denominations listed in the 1940 edition are Baptist (pp. 1–9; 329 organs), Christian (pp. 9–12; 69 organs), Christian Science (pp. 12–14; 57 organs), Congregational (pp. 14–19; 172 organs), Cumberland Presbyterian (p. 19; 2 organs), Episcopal (pp. 19–24; 178 organs), Emmanuel Evangelical (p. 25; 8 organs), Free Baptist (p. 25; 8 organs), Friends (p. 25; 3 organs), Jewish (pp. 25–26; 20 organs), Lutheran (pp. 26–31; 148 organs), Methodist Episcopal (pp. 31–43; 506 organs), Methodist Episcopal, South (pp. 44–46; 82 organs), Methodist Protestant (pp. 46–47; 12 organs), Presbyterian (pp. 47–57; 374 organs), Primitive Methodist (p. 57; 3 organs), Reformed (pp. 57–59; 76 organs), Roman Catholic (pp. 59–68; 322 organs), Seventh Day Adventist (p. 68; 1 organ), Uniton Church (p. 68; 9 organs), unitarian (pp. 70–71; 24 organs). The organization follows the 1927 edition. If a church had an Estey organ in 1927 but no longer did in 1940, it is not listed in the 1940 edition of *Installations of Estey church organs*. intense interest to Brungardt and by writing this he provided, as stated in the introduction, "one more example of the careful study and methodical research which make organ building a *science* and an *art*" (p. 4; italics in original).

On the buying of an organ [29] appeared shortly after George (Georg) Steinmeyer joined Estey to take charge of its Pipe Organ Department.²⁷ The booklet is undated but likely appeared around 1956. The only copy of this undated edition I have been able to locate is found in the collection of the American Organ Archives. A few minor changes to the booklet were made in a "Second Edition" [30] published in October 1959.²⁸ This last gasp at promotion— Estey built its final pipe organ in 1960—is remarkable. The advice is good and would have fulfilled Estey's desire to educate the church organ committee, but there can be no question what the intention of the booklet was—the last page is a survey for customers wishing "suggestions and advice on purchase of new organ and/or alterations on present instrument" (p. [19]).

RESIDENCE ORGANS

The earliest known Estey publication on its residence organs is an undated portfolio from ca. 1905 [3].²⁹ No copy was located in a library or WorldCat, but the ever-helpful online "virtual museum" of all things Estey at www.esteyorgan.com reproduces the portfolio containing nine or ten³⁰ drawings, each of which presents an artist's rendering of what an upscale room would look like with an Estey residence organ.

27. On the buying of an organ ([ca. 1956]) [29], p. 17 ("The company started later than other companies to follow the 'organ revival' of the thirties. It took a firm step in 1955 when it was successful in engaging the services of Georg Steinmeyer as director of its Pipe Organ Division."). Pinel cites an announcement in *The Diapason* from January 1957 for Steinmeyer's appointment, but notes that Steinmeyer himself said that he had started "several months" before this. Pinel, "Make No Small Plans," text at nn. 180–81.

28. Given the relatively few changes, it may be a stretch to call this a true *sec*ond edition; a revised second printing is probably more accurate. The only changes are on the title page, copyright page, and the facing pages 10 and 11, suggesting a desire to limit typesetting changes as much as possible. Library catalogers have been happy to identify the 1959 publication [30] as the second edition to the undated booklet of the same name that appeared in 1916 [8], when in fact it was a second edition (or second revised printing) to the booklet published a couple of years earlier [29].

29. An article on "The manipulation of illustrations" in a trade publication *The Printing Art*, "A monthly magazine of the art of printing and of the allied arts," illustrates a "finely detailed catalogue illustration" from a "series of catalogue illustrations designed and printed for the Estey Organ Co., Brattleboro,Vt., by the Ketterlinus Lithographic Mfg. Co., Philadelphia." *The Printing Art* 10, no. I (September, 1907), unnumbered page opposite p. 38. See also p. 47 ("The insert opposite page 32 is one of a series of similar prints in portfolio form by the Estey Organ Co., Brattleboro,Vt."). The insert matches a print in *Estey. Brattleboro, Vt.* [3] and the portfolio was likely published around 1905.

30. The second and third illustrations are identical as reproduced at www. esteyorgan.com/pipeorganfolio.htm. I do not know if this follows the original or was an oversight in scanning for the website.

^{24. &}quot;Extensive unification, which was first suggested by the theatre organ, has led to a loss of the artistic ensemble and dignity of tone which should be the chief characteristic of instruments designed for worship." *Philosophy and facts*, 3rd edn. [25], p. [34]. This reflects the progressive "American Classic" views of James B. Jamison, then with Estey.



An elegant little booklet was published in 1923^{31} titled *A* partial list of patrons [16]. The cover title, Estey residence organ, tells us who these patrons were. Printed on high quality paper, one can easily visualize an Estey salesman—or even a high-society owner of an Estey residence organ—discretely passing along the booklet to a prospect or friend. Organs by the Ae-olian Company were the instrument of choice for those desiring a residence organ and the Estey clientele is downright pedestrian in comparison. Henry Ford is the most prominent name and, frankly, the only Estey client still remembered today by the general public. Organists will recognize Emer-

31. The booklet is undated but internal evidence strongly suggests 1923. Almost every owner of an Estey residence organ through op. 2063 (1923) is included in the booklet, while not all patrons with 1923 installations are found in the listing. Note that the Estey opus list is not strictly chronological, as some jobs took longer than others to complete. See, for example, this sequence of residence organs: op. 2053 (1922), op. 2055 (1922), op. 2056 (1923), op. 2057 (1922), and op. 2063 (1923). son L. Richards of Atlantic City, N.J., Ralph Kinder of Philadelphia, Pa., and Pietro Yon of New York, N.Y., among the Estey "list of patrons."

Music for the Estey residence organ [11] [12] [13] is a catalog of automatic player rolls for the Estey residence organ. Each volume has an alphabetical listing, by composer, of music available with a short description and an index (not cumulative in the second volume). The first volume appeared in two states: one in a deluxe leather binding [11] and the other in plain boards with a paper label on the cover [12]. The leather binding is exquisite with raised ribs, gold lettering and decoration, and the owner's name stamped on the cover. This binding was from Stikeman & Co. of New York, a firm founded by Henry Stikeman and one responsible for some of the finest art bookbinding in the late nineteenth and early twentieth century.³² Without further research, it is impossible to determine why some copies of volume I were bound in leather. Was this an option given to customers? Was this something Estey did only for favored customers, or did all customers receive this leather-bound volume? So few copies are shown in WorldCat that it is difficult to say how many leather copies were produced and how many plain copies were made.³³ In researching this article, no leather-bound volume 2 was found and my working assumption is that only volume 1 was done in leather. Both volumes are undated and my best guess is that the first volume was published around 1920, with volume 2, two to five years after that.

Music: A supreme endowment for the home [18] appeared in 1926 to promote the "Estey Residence Pipe Organ" (the words in this phrase are always capitalized). The book has a short chapter on music and the organ, the main chapter is on the Estey residence organ, five pages present "A few selections from the Estey library of music rolls," and a list of Estey studios is found on the last page.³⁴ Five plates on heavier stock reproduce pen-and-ink drawings illustrating high-class domestic scenes with organ pipes or a console discretely in the background. An example of the (for contemporary readers) exaggerated prose is found in the first three sentences in the main chapter:

^{32.} For more on Stikeman & Co. and pictures of their work, see "Stikeman bindings" at jeffstikeman.wordpress.com/stikeman-bookbindings/ (accessed September 17, 2012).

^{33.}According to its online library catalog, the Dartmouth College Library holds a leather-bound copy. See http://libcat.dartmouth.edu/record=b2075212~SI (accessed October 7, 2012). At least four other libraries hold the plain binding, and one catalog record was not clear. The leather-bound copy held by the owner of Estey op. 1714 & 2459 is pictured at www.esteyorgan.com/ Opus2459.html (accessed October 7, 2012).

^{34.} Studios are shown in New York, Philadelphia, Chicago, Boston, San Francisco, Los Angeles, and London, England. *Music: A supreme endowment for the home* [18], p. [26].

Until recently the pipe organ has been isolated in public opinion as a supreme concert instrument, or associated with religious ceremonial. It is, then, a revelation to discover that its gift of music can be readily installed in the home, and is *at the instant service and command of any one who desires to play it, and this without any training or experience whatever.* Briefly stated, all the splendor, the beauty, the range of the pipe organ's music *at its best* are available for the residence of any owner who so desires to enrich his home, and give himself, his family and friends the pleasure, entertainment and education this superb instrument represents. Usually this is a tremendous discovery.³⁵



Plate from Henry Knott's Music: A Supreme Endowment for the Home (1926) [18], a book written to promote the Estey Residence Pipe Organ.

Who was Henry Knott, the author of *Music: A supreme* endowment for the home? Other than as the author of this book, there seems to be no person named Henry Knott in Estey's employ or with a connection to the firm. There was a Boston advertising agency established in 1921 by one Henry Knott who handled advertising for manufacturers of luxury products.³⁶ I do not know if the Henry Knott agency handled advertising for Estey, but perhaps this Henry Knott was the author. Except for a few paragraphs dealing with technical organ matters, the text could easily have been written by an advertising professional.

35. Music: A supreme endowment for the home [18], p. 10 (italics in original).

The Minuette is *almost* a new musical instrument. In appearance and size it approximates a grand piano. Its music is that of a pipe organ. It is played like an organ, yet special patented features make it fully responsive for a pianist.

The Minuette *is* a pipe organ.³⁷

Thus begins the breathless prose of The Minuette: A pipe organ in the modern manner [22], an attractive little booklet published in 1929. Printed in brown and royal blue on cream-colored paper, Art Deco style is reflected throughout and especially on the hand-lettered title page. Estey's Minuette model was intended for the home, hotels, and "semi-public places" (p. 8), but the partial list of installations also shows the instrument in recording studios, radio stations, funeral homes, and the "Studio of Mr. Edwin Arthur Kraft" (p. 20). Estey's timing was not good-because of the stock market crash only



Title page of The Minuette: A Pipe Organ in the Modern Manner (1929) [22]. In appearance and size, the Minuette resembled a grand piano, yet it was actually a unit pipe organ.

months after it was introduced, "few Minuettes were ever built, and today, these unusual organs are among the rarest of Estey's products."³⁸ The rarity extends to the booklet as well; WorldCat only shows copies at the American Organ Archives.

LOST BOOKLETS

The books and a few of the booklets published by Estey achieved wide distribution and are found in numerous collections. Other booklets are better categorized as ephemera and remain elusive. Booklets, pamphlets, and trade catalogs are often not collected by libraries and, even if collected, are sometimes not cataloged. There are undoubtedly other booklets on the pipe organ published by Estey Organ Company that have been lost or remain undiscovered. *Estey pipe organs for ... private residences* [9] and *Estey pipe organs for music rooms* [10] were noted by a bibliographer in 1920 but no copies surfaced in researching this article.

In 1909, an Estey advertisement in *Expositor and current anecdotes*, a publication for clergymen, invited interested parties to contact the factory: "We would be glad to send you

^{36. &}quot;Henry Knott a new Boston agency," *Advertising & Selling* 31, no. 6 (October 15, 1921): 31. This article notes that the new agency will handle accounts for Waltham Watch Co., Reed & Barton Silverware Company, and the jeweler Theodore B. Starr, Inc.

^{37.} The Minuette [22], p. 5 (italics in original).

^{38.} Pinel, "Make No Small Plans," text at nn. 58–60.

our booklet showing location of more than six hundred Estey Pipe Organs."³⁹ This must be an unknown or lost booklet published around 1908 when the firm's six hundredth instrument was built, because none of the Estey booklets published in the first decade of the twentieth century list the locations where Estey organs are found.

Another example of a lost booklet is a reference found in the September 1907 issue of *The Printing Art*, "A monthly magazine of the art of printing and of the allied arts." To accompany an article on "The manipulation of illustrations," a "catalogue illustration for the Estey Organ Co." shows the First Presbyterian Church in Marion, Ind. (op. 122, 1904).⁴⁰ None of the booklets examined show this illustration.

An article⁴¹ describing Estey's approach to marketing its residence organs is interesting for the insight it gives to this aspect of the business of organbuilding, but the article also mentions "a brochure . . . with tipped-in reproductions in full color of the magazine advertisements."⁴² No such brochure has been located in the catalog of a public or institutional library.

Estey apparently issued bulletins to inform owners of residence organs of new organ rolls,⁴³ but none of these have been located.

Research for this article was conducted using the resources of the American Organ Archives, plus the usual online library catalogs and search engines. The Estey Organ Museum and Brooks Memorial Library, both in Brattleboro; Special Collections at the Bailey/Howe Library at the University of Vermont, Burlington; and private collections may turn up additional brochures as well as provide additional information, including definitive dates of publication, for some of the booklets described in this essay.

UNPUBLISHED MATERIALS AT THE ARCHIVES

In addition to books and booklets published by the Estey Organ Company and the Estey Organ Corporation that are part of the American Organ Archives collection, the Archives also holds unpublished material from Estey, mostly prominently the "Estey Organ Company shop orders" [32], "Estey geographical list" [31], and "List of pipe organs" (also known as the "Estey chronological list") [36]. See the descriptions in Checklist 2 for more information.

Three promotional items from the London office of Estey are also at the Archives. See [33], [34], and [35]. Although the Archives catalog entry suggests that these are published booklets, they appear to me as collections of stoplists for potential customers and I count them as unpublished, even if they are nicely typed on printed letterhead of the London office. It is difficult to date these materials, as the stoplists were used for many years.

In the "Estey residence pipe organ" publicity [35], each stoplist is described as "Introducing the Estey patent duplex wind-chest system." If the date this patent was filed or issued were known, we have another clue to help date the material, but none of the available Estey patents⁴⁴ seems to match this description. Was this an invention for which the ingenious William E. Haskell could not ultimately gain patent protection?

CHECKLIST 1⁴⁵ IN CHRONOLOGICAL ORDER

- Estey Organ Company: Manufacturers of church organs of the highest grade. Brattleboro, Vt.: Estey Organ Company, [ca. 1902]. 29 cm: 15 pp., ill. Cover title: Estey Organ Company | Brattleboro, Vt. | U.S.A.; at bottom of cover: Church organs. Plates by Ketterlinus. See notes 5 and 6. AOA (ML155.E774 E753 1910).
- Estey Organ Co.: Manufacturers of church organs of the highest grade. Brattleboro, Vermont: Estey Organ Co., [ca. 1903].
 27 cm: 24 pp., ill. Cover title (embossed): Estey pipe organs. Printer's name and logo on p. [2]: Ketterlinus. See notes 6 and 7. AOA (ML155.E774 E752 1905).
- 3. *Estey. Brattleboro, Vt.* [Brattleboro, Vt.: Estey Organ Company, ca. 1905.] [9 or 10] ff. plates. Title from cover. Portfolio containing drawings of residence organs. As cited by www.esteyorgan.com/pipeorganfolio.htm. See notes 29 and 30.
- 4. Estey Organ Company: Manufacturers of church organs of the highest grade. Brattleboro, Vermont: Estey Organ Company, [ca. 1905]. 27 cm: 23, [1] pp., ill. Cover title: Estey pipe organs. See notes 6 and 7. AOA (ML155.E774 E751 1900).

44. See esteyorgan.com/patents.htm (accessed September 29, 2012).

45. Following library cataloging conventions, titles are rendered with lowercase capitalization. Although in most cases Estey Organ Company/Estey Organ Corporation could be given as a corporate author, for simplicity I do not show Estey as a corporate author. "Vermont" in the place of publication is not abbreviated unless this appears so on the title or copyright page. Ditto for "Company" in Estey Organ Company. If the date of publication is taken from a copyright notice (c), the date so indicates. "OCLC" refers to the OCLC reference number in WorldCat (www.worldcat.org) citations. Unless otherwise noted, the author has examined all titles.

^{39.} *Expositor and current anecdotes* 10 (1908–9): 532 (citation from Google books).40. *The Printing Art* 10, no. 1 (September, 1907): 38.

^{41.} Roland Cole, "To sell the customer you can't get to. Study of Estey Organ campaign shows one way to reach a hard-to-reach clientele with a hard-to-tell story." *Printers' Ink Monthly* 2, no. 3 (February 1921): 35–36, 71–72. The article describes Estey's marketing plan to reach potential purchasers of residence organs: "Why is a campaign of national advertising effective that appears at first glance to offer a waste of ninety to ninety-five per cent in circulation? Because of the size and importance of the individual sale" (p. 72).

^{42.} Cole, "To sell the customer," p. 72.

^{43.} *Music for the Estey residence organ*, vol. 2 [13], p. 3 ("The number of bulletins issued since the first volume of the music catalogue was published having become cumbersome, it has been thought, for the convenience of our customers, best to issue another volume.").

- Estey pipe organs for churches, chapels, lodges, concert halls and private residences. Brattleboro, Vt.: Estey Organ Company, [1913]. 25 cm: [40] pp., ill.; paper. "Manufactured by the | Estey Organ Company | Brattleboro, Vt." (title page). Printed by Ketterlinus, Philadelphia (p. [40]). See note 8. AOA (photocopy; ML155.E774 E761 1912b).
- 6. *The Gregorian organ*. Brattleboro, Vermont: Estey Organ Company, [1915?]. 24 cm: xxvii, [1] pp.; paper. "Exclusive manufacturers" (title page). Date from AOA catalog. AOA (ML155.E774 G74 1915).
- Church organ suggestions for architects' use. Brattleboro, Vt.: Estey Organ Company, [1916?]. 24 cm: [17] pp. As cited by New York Public Library (*ZB-*MG p.v. 324, no. 3 (microfilm)). Date from American Architect and Architecture 109 (1916) (citation from Google Books snippet view).
- On the buying of an organ: A few things you need to know before you can make an intelligent purchase. [Brattleboro, Vermont: Estey Organ Company, 1916.] 25 cm: 22 pp.; paper. "Compliments of | the Estey Organ Company | Brattleboro, Vermont" (title page). See note 11. AOA (ML155.E774 O5 1920).
- Estey pipe organs for ... private residences. Brattleboro, Vt.: Estey Organ Company, n.d. As cited by Kenneth C. Walker, "The pipe organ: A bibliography," Bulletin of Bibliography 11, no. 2 (May–August 1920): 27.
- Estey pipe organs for music rooms. Brattleboro, Vt.: Estey Organ Company, n.d. As cited by Kenneth C. Walker, "The pipe organ: A bibliography," *Bulletin of Bibliography* 11, no. 2 (May–August 1920): 27.
- Music for the Estey residence organ. Brattleboro, Vermont: Estey Organ Company, n.d. 24 cm: 216 pp.; hardbound (leather binding by Stikeman & Co.). A catalog of automatic player rolls for the Estey residence organ. Probably dates from ca. 1920. Private collection.
- 12. ———. Paper-covered boards. Cover title: A catalogue of music for the Estey organ. AOA (ML155.E774 M874).
- ———. Volume II. Brattleboro, Vermont: Estey Organ Company, n.d. 24 cm: 257 pp.; paper-covered boards. Cover title: *A catalogue of music for the Estey organ*. Dated by some catalogs to ca. 1922. AOA (ML155.E774 M874).
- 14. Information about Estey pipe organs: For churches, residences, concert halls, hotels and moving picture theatres. Brattleboro, Vermont: Estey Organ Company, 1923. 42 cm: [56] pp., [4] pp. photos, [12] ff. folding architectural plans. "Prepared and arranged by the Estey Organ Company" (title page). As cited by Columbia University, Avery Architectural & Fine Arts Library (http://clio.cul.columbia.edu:7018/vwebv/holdingsInfo?bibId=329301) and https://groups.google.com/forum/?fromgroups=#!topic/rec.arts.books.marketplace/W1RY_opqLU4 (accessed October 11, 2012). OCLC 19405876.
- 15. The new luminous stop console. Brattleboro, Vt.: Estey Organ Company, [1923?]. 8 pp. As cited by Google books.

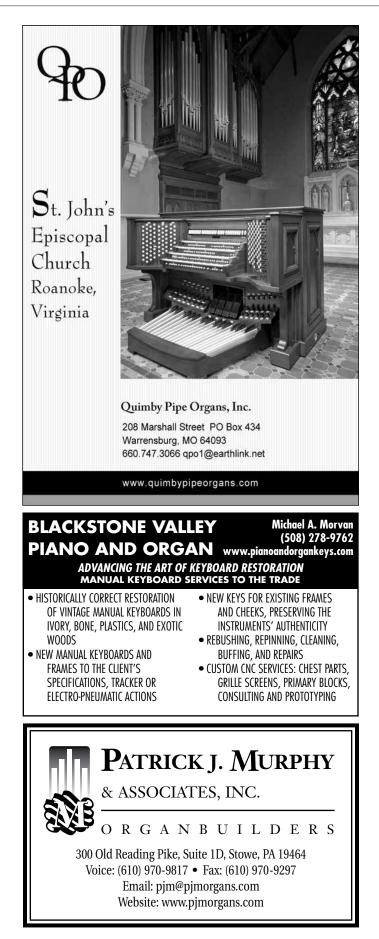
- A partial list of patrons. Brattleboro, Vt.: Estey Organ Co., [1923]. 17 x 9 cm: [7] pp.; paper. Cover title: Estey residence organ. See note 31. AOA (ML155.E774 P37 1930).
- The philosophy of an organ builder. Brattleboro, Vermont: Estey Organ Company, c1923. 28 cm: [1] f. frontispiece, 81 pp., ill., [2] ff. plates; hardbound (printed title on label within recessed frame on cover). Later editions published in 1927 [21] and 1931 [25]. AOA (ML561.Es85 P5 1923).
- Knott, Henry. Music: A supreme endowment for the home. Brattleboro, Vermont: Estey Organ Company, 1926.
 26 cm: 25, [I] pp., [I] f. frontispiece, [4] ff. plates. AOA (ML155.E774 M87 1926).
- 19. *The church organ as built by Estey*. Brattleboro, Vermont: Estey Organ Company, c1927. 33 cm: [16] pp., ill.; paper. AOA (ML155.E774 C583 1927).
- 20. Installations of Estey church organs. 1927 edition. Brattleboro, Vt.: Estey Organ Co., [1927]. 23 x 10 cm: 63 pp.; paper. Title from cover. Denominational list of organs built by the firm. See note 20. AOA (ML155.E774 I57 1927).
- 21. Philosophy and facts in organ building. Brattleboro, Vermont: Estey Organ Company, c1927. 28 cm: 80 pp., ill., [4] ff. plates; paper. A second edition of *The philosophy of an* organ builder (1923) [17], although not identified as such; later edition published in 1931 [25]. AOA (ML561.E78 P5 1927).
- 22. The Minuette: A pipe organ in the modern manner. Brattleboro, Vermont: Estey Organ Company, c1929. 20 cm: 20 pp., ill.; paper. AOA (ML155.E774 M5 1929).
- 23. The new Master Keydesk for Estey organs. [Brattleboro, Vt. or New York City: Estey Organ Company, 1929.] 33 cm: 12 pp., ill.; paper. Title from cover. "A summary of the progress in console action design during the era of the modern organ" (sub-heading on p. 1). See notes 21 and 22. AOA (ML155.E774 N49 1929).
- 24. A partial list of church organs manufactured by the Estey Organ Co., Brattleboro, Vt., U.S.A. Brattleboro, Vt.: Estey Organ Co., n.d. 23 x 10 cm: 48 pp.; paper. Title from cover (first and third commas in title are editorial additions for clarity). "Classified by denominations" (cover). As cited by www.esteyorgan.com/catalogs.htm and Phil Stimmel.
- 25. Philosophy and facts in organ building. Third edition. Brattleboro, Vermont: Estey Organ Company, c1931. 28 cm: 102 pp., ill.; paper (plain tan cover with no title but only crest with motto 'Fortis est veritas' ['Truth is strong']). Earlier editions published in 1923 [17] and 1927 [21]. AOA (ML561.Es85 P5 1931).
- Brungardt, A[lphonse] O. Reverberation and the organ: An inquiry into the effects of architectural acoustics on organ pipes. Brattleboro, Vermont: Estey Organ Corporation, c1940.
 cm: 37 pp.; paper. AOA (ML552.B835).
- 27. Installations of Estey church organs. 1940 edition. Brattleboro, Vt.: Estey Organ Corporation, [1940]. 23 x 10 cm:

71 pp.; paper. Title from cover. Denominational list of organs built by the firm. See note 26. AOA (ML155.E7741 I57 1940).

- 28. *Estey unified pipe organs*. Brattleboro, Vt.: Estey Organ Corporation, n.d. Brochure describing the "Majestic" unit organ of three or four ranks. Probably dates from ca. 1950. As cited by www.esteyorgan.com/catalogs.htm and Phil Stimmel.
- 29. On the buying of an organ. Brattleboro, Vermont: Estey Organ Corporation, [ca. 1956]. 23 cm: 17, [2] pp. AOA (ML155.E7741 O5 1956).
- 30. ———. Second edition. Brattleboro, Vermont: Estey Organ Corporation, c1959. 23 cm: 17, [2] pp. The copyright page gives the date as "October, 1959". See note 28. Private collection; OCLC 4654544.

CHECKLIST 2 UNPUBLISHED MATERIALS IN AOA COLLECTION

- 31. "Estey geographical list." 25 cm: 1 vol. (unpaged). ML155.
 E774 E7385. Photocopy of handwritten and typed list of organs built by Estey through op. 3261 (1960), in order by city. Ca. 1960. Title from spine.
- 32. "Estey Organ Company shop orders." 5 vertical file drawers. MS45. "Contains Estey Organ Company shop orders with pipe scales, stop lists, console and blower specifications and voicing instructions."
- 33. "Estey Organ Company, 12, Rathbone Place, Oxford Street, London, W.I. [double rule] Specification for a two manual pipe organ with pedals. Compass of manuals CC to C⁴, 61 notes. Compass of pedals CCC to G, 32 notes. Style 3316." 33 x 21 cm: [12] ff. ML155.E774 S643. Stoplists of styles 3316, 3416, 4416, 4516, 4616 and 4626.
- 34. "Estey Organ Company, 12, Rathbone Place, Oxford Street, London, W.I. [double rule] Specification for a two manual pipe organ with pedals. Compass of manuals CC to C⁴, 61 notes[.] Compass of pedals CCC to G, 32 notes. Electric action. Detached console. Large scale. Style 4517." 33 x 21 cm: [22] ff. ML155.E774 S6435. Stoplists of styles 4517, 4617, 4627, 4727, 4827, 5727, 5827, 5837, 5937, 6937 and 61037.
- 35. "The Estey residence pipe organ." 33 x 21 cm: [9] ff. ML155.E774 R475. At bottom of f. [1]: "Estey Organ Company, 12, Rathbone Place, Oxford Street, London, W.1." Text on f. [1], stoplists of styles 7–D–2, 8–D–2, 9–D–2, 10–D–2, 11–D–2 and 12–D–2 (ff. [2–8]), and "General details." (f. [9]).
- 36. "List of pipe organs." 25 cm: 88, [I] ff. ML155.E774 E738. Photocopy of typed list of organs built by Estey through op. 3261 (1960), in order by opus number, with handwritten notes and corrections to typed list. Ca. 1960. Title from top of f. [I]; spine title: "Estey chronological list."







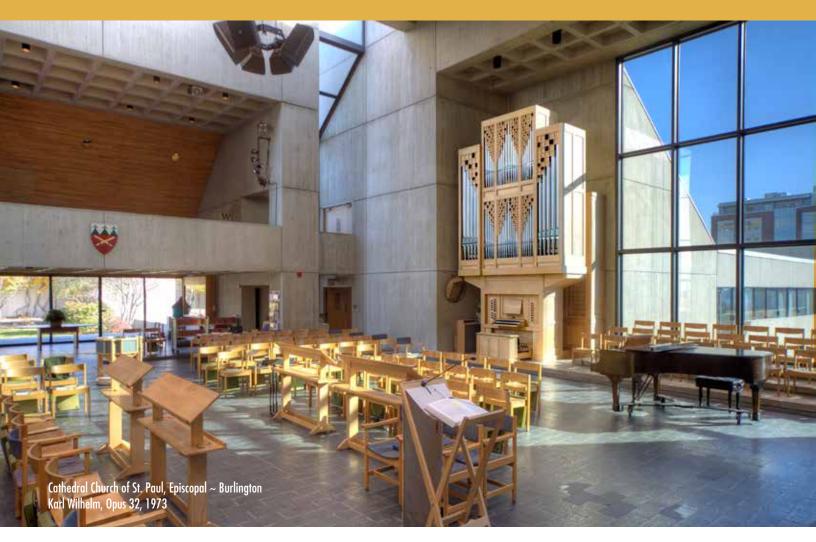
E.A. BOADWAY AND STEPHEN L. PINEL PHOTOGRAPHY BY LEN LEVASSEUR

ORGAN HISTORICAL SOCIETY'S 58TH NATIONAL CONVENTION



Vermont College of Fine Arts ~ Montpelier Geo. S. Hutchings, Opus 135, 1884

VERMONT?



EACH FEBRUARY IN THE LATE WINTER, as the sun rises higher in the sky and the days grow longer, a strange phenomenon occurs in the sugar maple (i.e., *Acer saccharum*), a tree indigenous to the Green Mountain State.

While the nights are cold and the days warm, a sweet sap begins its journey up and down the mighty trunks of this revered species, known also for ----its spectacular red and orange colors during foliage season. Long before "white" Europeans settled the area that later became Vermont, the Abénaki Indians knew that this delectable sap was unmatched for its succulence and intensity. Some older residents of the state still call it "Vermont Scotch," suggest-

ing that it compares favorably with Johnnie Walker Blue. For two and a half centuries, Vermont maple syrup has held a hallowed place among the harvest of the Northeast, and no trip

> to the Green Mountain State is complete without a generous shot of this mouthwatering delicacy on a piping-hot stack of griddle cakes or French toast. But a trip to Vermont offers far more than the tantalizing taste of "Northern Comfort."

No individual could possibly drive north on In-

terstate 89, passing the communities of Sharon, Royalton, Randolph, and Montpelier, and not be overwhelmed by the breathtaking beauty of the countryside. Vermont has one of

the smaller human populations of any U.S. state, so Homo sapiens have left a smaller footprint here than in most places. Sweeping vistas of unblemished scenery, pristine lakes, majestic mountains, and abundant wildlife have been untainted by humankind. You will see deer, ground hogs, pheasant, turkeys, and if you're lucky, perhaps even a moose or a black bear. This is not to suggest that Vermont is uncivilized. There are a few commercial thoroughfares-Vermonters disdainfully call this "sprawl"-but it is not the norm. Montpelier is the only state capital in America without a McDonalds. Now isn't that refreshing?

Vermont is also known for other hallmarks, including its covered bridges. These astonishing examples of country architecture—the "covers" keep snow and water off the wooden trusses—are engineered to support

2013 CONVENTION

twenty to thirty times their weight. They first appeared in the late eighteenth century and became increasingly common during the nineteenth. Today, 106 of Vermont's old covered bridges remain. Vermont is also one of the antique capitals of the world, with hundreds of shops located throughout the state. If you're a collector of virtually anything-coins, furniture, glass, postcards, pottery, rugs, or even stereoviews-there's a better-than-average chance you'll find a treasure somewhere in the state. Pick up a copy of Antiques & Museums in and around Vermont, the 2013 dealers' directory, or ring Mary Fraser at (802) 875-5944, and she'll be

happy to send you an advanced copy. (By the way, Vermonters still answer the phone when you ring. They are happy to speak to you, even if they've never met you!) Plan also to visit Ben & Jerry's for the best-ever "iced cream," the Cabot cheese factory for the state's tangiest cheddar, and Vermont Teddy Bears. In our age of government dysfunction, a sputtering economy, and life's uncertainties, Vermont is about basics. A trip to the Green Mountain State is just what the doctor orders!

Welcome, dear friends, to the Fifty-Eighth Annual Convention of the Organ Historical Society, running between Monday, June 24, and Fri-



day, June 29, with an optional day on Saturday, June 30. After several urban conventions, many OHS members will relish a return to the picturesque villages of New England, where the Society got its start in 1956. We last visited the Green Mountain State in 1972, and while much has changed in the intervening forty-one years, the natural beauty, salubrious lifestyle, and splendid organs haven't. Plan your trip with a few added days either before or after the convention, and explore the many attractions available in one of the more sought-after travel destinations in the United States.

The convention will be based in Burlington, Vermont's largest city. It was named after the Earldom of Burlington, but is now usually referred to as the "Queen City." Burlington sits on the eastern shore of Lake Champlain, one of the most scenic in North America. It is also home to the University of Vermont (UVM), founded in 1791, and Champlain College. It is the seat of both the Episcopal and Roman Catholic bishops of Vermont. The city has two modern cathedrals; the former nineteenth-century buildings were destroyed by fire in 1971 and 1972. Today, Burlington is known for its sophisticated banking, business, education, finance, and law atmosphere, and for its many cultural offerings.

The charming and gracious Marilyn Polson, the organist of Bethany Church, Randolph, is our host, and the committee is comprised of E.A. Boadway, Lynnette Combs, Laurence W. Leonard, A. David Moore, Robert C. Newton, Carl Schwartz, David and Permelia Sears, John Weaver, and the author, with our Executive Director Jim Weaver and Convention Coordinator Dan Colburn advising. We may be "old-timers" from some perspectives, but we know how to throw a party!

Unitarian Church ~ Montpelier Geo. Stevens, 1866

VERMONT?



Stowe Community Church ~ Stowe Wm. B.D. Simmons & Co., 1864

We'll be staying at the comfortable and modern Sheraton Burlington Hotel & Conference Center in the University District of the city. It is conveniently located one block off Exit 14 (Route 2) of Interstate 89, and is a pleasant, few-hour's drive from anywhere in the Northeast. Parking at the hotel is free! For those coming in from farther away, Amtrak's The Vermonter leaves Washington early in the morning, and after stopping in Baltimore, Philadelphia, New York, Stamford, New Haven, Hartford, and Springfield, stops at Essex Junction in the evening near Burlington. The committee will provide a shuttle to the hotel on Sunday, but realize that if you take the train on Monday, the opening day of the convention, you will miss the evening event. For long-distance travelers, the Burlington International Airport offers flights to and from many locations. The Sheraton has complimentary shuttle service to and from the airport, but ring the concierge desk (802) 865-6600 at the hotel as you make your plans. A taxi from either



Grace Church, Episcopal ~ Sheldon Henry Erben, 1833

the train station or the airport to the hotel runs about \$15. There is also *very* economical bus service (Greyhound) to and from Boston. No fooling, a oneway ticket bought in advance is just \$17. Go to www.greyhound.com for further information.

Unlike most states, even in the American Northeast, Vermont has had an active preservation movement since the beginning of the twentieth century. In 1907, the 1787 Rockingham Meeting House, one of the oldest ecclesiastical structures in the state, was restored. By the beginning of World War II, the state legislature had already enacted several commissions to encourage the preservation of Vermont's architectural heritage. Churches, downtown districts, libraries, railroad stations, and town halls were being preserved in Vermont at the very time these structures were lost to "renewal" in other places. Because of those efforts, many of Vermont's old organs have also survived. There are splendid examples by Henry Erben, the Estey Organ Company, Geo. S. Hutchings, Geo. Jardine



First Congregational Church ~ St. Albans Hook & Hastings, Opus 1567, 1893

& Son, Wm. A. Johnson, Geo. Stevens, and the Hooks. It's been many years since a convention committee had such a smorgasbord of marvelous, historic instruments to choose from.

The convention opens on Monday evening, June 24. It features a program by the eminent American organist Joan Lippincott on the 3m 1976 Fisk organ at UVM. This remarkable organ did much to establish Charles Fisk's reputation as a visionary in the organ world. Based on a French Classic archetype, it was possibly the first American organ so conceived. Joan Lippincott has known, played, and recorded on Fisk instruments for decades, so she is the ideal artist to open the convention on this noteworthy organ. Following her recital, she will be the guest of the Society at a reception and book signing. The OHS will issue The Gift of Music, edited by Larry Biser, a Festschrift in her honor, and she will be available to inscribe copies of the book for her many admirers. She taught two generations of fiercely loyal

0 TI 1 Bethany Congregational Church ~ Randolph Geo. S. Hutchings, Opus 344, 1894

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St. Paul's Church, Episcopal ~ Vergennes E. & G.G. Hook, Opus 306, 1862

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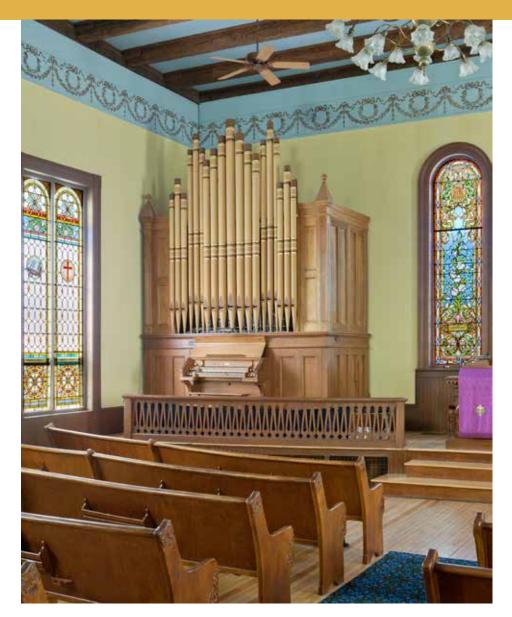
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2013 CONVENTION

students at Westminster Choir College in Princeton, New Jersey, and later served at Princeton University. Her many recordings have received critical acclaim on both sides of the Atlantic. Having already played at numerous OHS conventions and symposia in the past, Joan Lippincott has become one of the Society's more cherished performers.

Tuesday will take us to the lovely villages of Cabot, Greensboro, Hardwick, and Plainfield, where we will see and hear organs by E. & G.G. Hook & Hastings, Hook & Hastings, the Johnson Organ Company, and Edward H. Smith, one of Vermont's resident organbuilders. His 1889 organ in Hardwick is his only surviving instrument. Robert Barney, Lynnette Combs, Permelia Sears, and Rollin Smith, our distinguished director of publications, will demonstrate these instruments. Following dinner at the hotel, we will visit the chapel of St. Michael's College in nearby Winooski. Here we will hear a program of music for two chamber organs, reed organ, and strings, coordinated by David Neiweem, university organist and carilloneur (although the details are yet to be announced). After returning to the hotel in the evening, members may wish to socialize, visit the OHS store, and enjoy a cocktail in the hotel bar.

Wednesday is "Andover Organ Company Day!" Some of it will unfold in Montpelier, the capital city, where we will hear a fine, 2m 1866 Geo. Stevens organ in the Unitarian Church, and a visually striking, 2m 1884 Geo. S. Hutchings organ in the "chapel" of the Vermont College of Fine Arts. Carol Britt, the former chair of the Governing Board of the American Organ Archives, and Paul Tegels, the University Organist at Pacific Lutheran University in Tacoma, Washington, will play for us. Both organs were beautifully renovated by Andover, and the illuminated front pipes in the col-

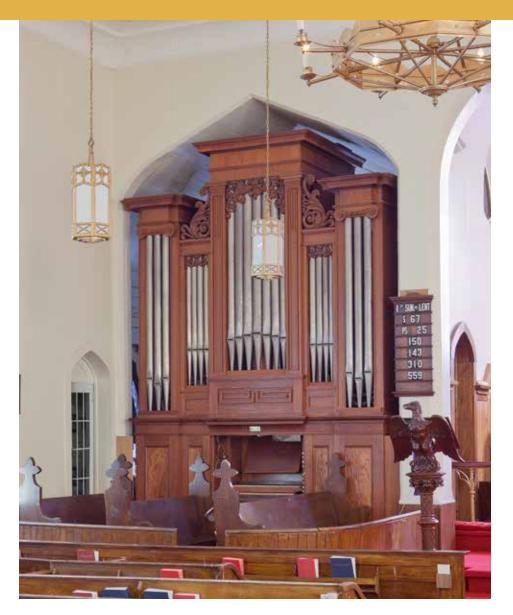


lege organ were among the first-ever re-stenciled façade pipes in the United States. This work was done by Robert C. Newton in 1979, and makes a striking appearance.

That afternoon, we will visit the Community Church of Stowe. This is the quintessential New England meeting house, often seen on Vermont postcards and in souvenir booklets. The organ, a 2m 1864 Wm. B.D. Simmons organ from Boston, has a checkered past. In 1917, it was moved from the gallery to the front of the room by an amateur, and in 1959, was severely rebuilt by Norman, Hill & Beard, compromising much of the original organ. In 2002, after coming precariously close to a rendezvous with the local United Church ~ Cabot Hook & Hastings, Opus 1699, 1896

dump, it was retained and this time was renovated properly. While Andover re-used all the remaining Simmons material, the finished organ is largely a new instrument in concept and sound. Bob Newton attended the Stowe church as a youngster and sang in Mrs. Gottlieb's children's choir. It was this organ more than any other that inspired him to spend his life as an organbuilder. The new 16' Trombone in the organ was a recent gift to the congregation from Bob. We will hear internationally acclaimed organist and current Vermont resident John Weaver on this impressive instrument.

VERMONT?



St. Mary's Episcopal Church ~ Northfield E. & G.G. Hook, Opus 26, 1836

On Wednesday evening, we will head to the docks in Burlington for a dinner cruise on the *Spirit of Ethan Allen III.* Lake Champlain is known for its calm waters, and as the sun slowly sets over the Adirondack Mountains in New York State, we couldn't hope for a more enchanting ending to a fulfilling day. Attendees up for a little more socializing may visit the hotel lounge, cash bar, or stop by the OHS Store.

Thursday offers much in the way of fine old organs. Grace Church, Episcopal, Sheldon, houses the oldest "cathedral" organ in the continental United States. Built in 1833 by Henry

Erben of New York for St. Paul's Church, Burlington, the 1m organ was moved to Sheldon in 1869. Because of water damage, it was unplayable for three quarters of the twentieth century. Largely through the efforts of Erik Kenyon, then a twenty-two-year-old college student at UVM, the organ was beautifully restored in 2001 by Andy Smith and A. David Moore. The organ is unaltered, and is probably the oldest totally intact organ in the state. Just a few miles away is another elegant 1m Erben, built in 1837 for St. John's Church, Episcopal, in Highgate Falls. The handsome brick building, with a Palladian window in front, dates from 1831. Nestled among a grove of pine trees and with the parochial cemetery in back, this delightful setting alone is worth a trip to Vermont. The organ is unaltered, still hand pumped, and Richard M. Ferris (1818–58), the famed maker of the 3m 1847 organ in the Round Lake Auditorium, Round Lake, New York, signed the metal pipework. Organists Peter Crisafulli and Gregory Crowell, the former OHS director of publications, will play these organs.

St. Albans is known today for its impressive series of iconic buildings on the east side of Taylor Park, and historically for the St. Albans Raid. During the Civil War, in 1864, a small coterie of Confederate soldiers slipped down into Vermont from Canada, and robbed three banks in St. Albans. Surprised Vermonters, known for their anti-Confederate fervor, were outraged! We will hear three organs in St. Albans by Hook & Hastings, Geo. Jardine & Son, and Ernest Desmarais. The 2m 1889 Jardine at St. Luke's and the 2m 1892 Desmarais at Holy Guardian Angels R.C. Church are largely unaltered. The Desmarais is unique in that it is the only surviving instrument by its maker, a French-Canadian organbuilder from Montreal, who, early in 1892, lived in St. Albans. Rosalind Mohnsen, and a performer new to the society's roster, Québec native Isabelle Demers, known for her blazing virtuosity, will demonstrate these organs for us. We will also hear Christopher Anderson, a member of the OHS publications governing board, play the much altered but impressive 2m 1893 Hook & Hastings organ at the First Congregational Church. A refreshing return to the hotel follows.

That evening following dinner on our own, we will hear E. & G.G. Hook, Opus 342, 1864, a 2m organ at the First Baptist Church in Burlington. While the organ is tonally unaltered, its physical presence has seen a number of changes. Originally installed in a corner chamber without front pipes,



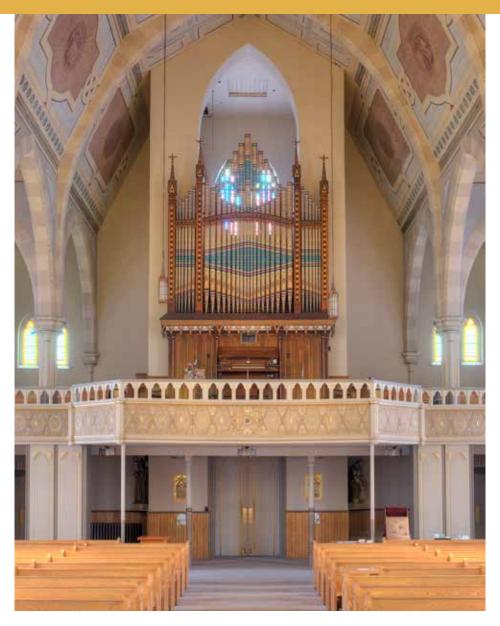
Cathedral Church of St. Paul, Episcopal ~ Burlington Karl Wilhelm, Opus 32, 1973 *****

2013 CONVENTION

the organ was moved to the center of the sanctuary in 1870, and was retrofitted with a handsome, black walnut case. In 1962, the front of the room was "modernized;" the Burlington newspaper proclaimed: "Something Old Becomes Something New!" The organ is now behind an unsightly screen, but despite the changes around it, is entirely intact. In 1996, it was beautifully restored by Russell & Co., Organ Builders, of Cambridgeport, Vermont. Ray E. Cornils, the organist of the City Hall in Portland, Maine, will be the performer for the evening. An early return to the hotel will provide opportunities for socializing, shopping in the OHS Store, and something to refresh the palate.

Friday's tour to Northfield, Randolph, and Williamstown, will include a number of historically important organs by E. & G.G. Hook, Estey, Geo. S. Hutchings, William Nutting, Jr., and Wm. B.D. Simmons. Northfield is unique in that it has three second-hand, nineteenth-century-Boston organs, all in good condition. Several historians assert that the 2m 1855 Simmons in the United Methodist Church is the finest old organ in the state. It was built for the Brick Church in Montpelier (now Bethany Church), and was probably designed by John H. Paddock (1820-1903), a notable Vermont organist. In addition to its unusually large size, its tonal design is atypical for American organs of the period. The Great Mixture is divided into individual registers like an old Italian organ, and has independent Fifteenth, Seventeenth, Nineteenth, and Twenty-Second stops. This extraordinary instrument was beautifully restored in 1974 by A. David Moore, Inc., of North Pomfret, Vermont, and is much appreciated by everyone who hears it.

Across the street, St. Mary's Episcopal Church houses an 1836 E. & G.G. Hook organ, Opus 26, built for



Holy Guardian Angels Church, R.C. ~ St. Albans Ernest Desmarais, Facteur, 1892

St. Mark's Church, Episcopal, in Warren, Rhode Island, moved to Northfield in 1892. It is believed to be the oldest extant 2m organ by the Hooks, and has a particularly elegant, five-sectional case. Recall that the Hooks were trained as furniture-makers before they became organbuilders, and their superb cabinet-making skills are plainly obvious by an examination of the case! The third instrument, a 2m 1865 Simmons, came to Northfield in 1886 from the College Street Church in Burlington, and is also a fine organ. James Cook, an OHS national councillor, noted Dutch-American organist, Lubbert Gnodde, and the perennial OHS favorite, Lois Regestein, will demonstrate those delightful instruments for us.

Friday will also include a trip to Randolph. The township has an illustrious organ history, detailed in this year's ATLAS, and has two important historical organs. The 2m 1894 Geo. S. Hutchings organ in Bethany Church was built for the Christian Church across the street (where Chandler Music Hall now stands), and was moved to Bethany in 1906 after the congregations merged. The organ was painstakingly restored in 1993 without alteration by Watersmith Pipe Organs, Inc., of Enfield, New Hampshire, and is played

United Church ~ Randolph Estey Organ Company, Opus 1008, 1912

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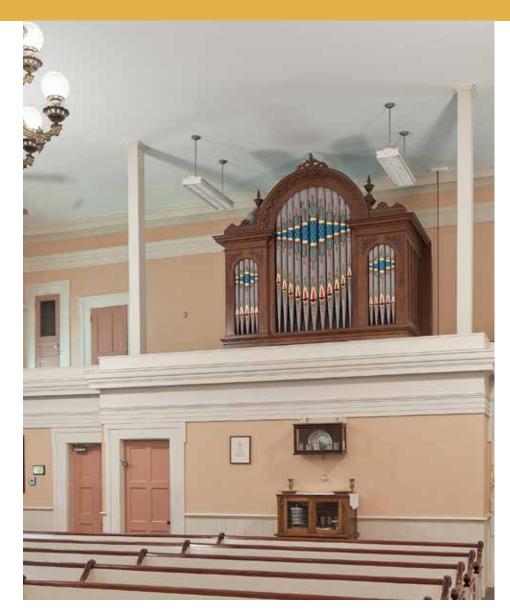
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2013 CONVENTION

every Sunday by Marilyn Polson. This instrument also figured prominently in the upbringing of another Society member, Laurence W. Leonard, the well-known Estey historian. Larry grew up in Randolph, worked in his father's pharmacy, and learned to play on the instrument. The other Randolph organ is down the street in the United Church—a 2m 1912 installation by the Estey Organ Company, Opus 1008. Long-time and respected OHS members George Bozeman and Glenn Kime will demonstrate those organs.

Randolph has one other distinction for organ historians: William Nutting Jr.'s first organ shop was there. He built a number of organs in Randolph between 1840 and 1853, including a two-stop parlor organ for Ira Maurice Jones (1822-94), currently owned by Larry Leonard and on permanent loan to the Randolph Historical Society, and two organs for Grace Church, Episcopal, in Randolph Center. Nutting was Vermont's first full-time organbuilder, and the first notable organbuilder in all of Northern New England. This year's ATLAS will include a major section on his work.

Nutting's only surviving twomanual organ is currently in the United Federated Church of Williamstown. It was built in 1868 for the Unitarian Church in Keene, New Hampshire, and was rebuilt and relocated to the congregation's new building in 1895. In 1909, it was moved to the Methodist Church in Bellows Falls, and in 1938, to Williams-town. Through the remarkable efforts of Mrs. Florence Winters, the organist in Williamstown, she and her energetic committee raised \$100,000 by organizing Chicken Pie Suppers, concerts, and other musical events, and in 2005, had the organ restored by Robert C. Newton and the Andover Organ Company. Although now missing its original case, it is the largest surviving Nutting



organ. OHS national councillor Christopher Marks, will demonstrate this instrument for us.

The closing event of the convention will take place on Friday evening at the Episcopal Cathedral of St. Paul in Burlington. The splendid 2m 1973 mechanical-action organ by Canadian organbuilder, Karl Wilhelm, of Mont St.-Hilaire, Quebec, will be played by noted organist James David Christie. The parish was founded in 1830, and its first Gothic style building was completed in 1833. The congregation has owned a number of notable organs, including an 1833 Erben (that we will hear in Sheldon), the first three-manual in the state by Wm. A. Johnson in 1867, and a large 3m Austin organ built in

Congregational Church ~ Orwell E. & G.G. Hook, Opus 358, 1865

1913. That last organ was lost when the old cathedral was destroyed by fire in 1971. A new Cathedral was consecrated in November 1973. The Wilhelm organ was a gift to the congregation from the Episcopal diocese in memory of the Rt. Rev. Vedder Van Dyck, the fifth Bishop of Vermont, and was opened in February, 1974. The starkly modern building has excellent acoustics, and the organ has a warm and appealing sound in the space. The Wilhelm serves as a fitting conclusion to the convention, because while it embraces the historical traditions and classical ideals of the past, it is contemporary in appearance, place-

VERMONT?



United Federated Church ~ Williamstown William Nutting, Jr., 1868

ment, and sound. The detailed chronology of the organs at St. Paul's is told in this year's Atlas.

For those who can stay another day, Saturday offers an optional tour of three more organs to the south of Burlington. Included is the remarkable Old Round Church in Richmond, housing a small unknown chamber organ, perhaps of New York or Pennsylvania provenance. The others are an impressive 2m 1927 organ by the Estey Organ Company, Opus 2691, at the United Methodist Church, recently restored by John Wessel; a second-hand 1m 1862 E. & G.G. Hook organ, Opus 306, at St. Paul's Church, Episcopal, both in Vergennes; and a trip to the Shelburne Museum, which houses a Derrick & Felgemaker "portable" in the relocated Charlotte Meeting House. Margaret Angelini, Demetri Sampas, Phil Stimmel, and Jim Weaver, our executive director, will demonstrate those organs.

One odd characteristic of thrifty, Yankee Vermonters is their propensity to retain "equipment" long after it passes out of fashion. "Make do, do



United Church ~ Greensboro Wm. A. Johnson, Opus 253, 1868

without, and use it up" is the erstwhile adage! For Vermont's old pipe organs, this old-school approach has worked much to the Society's favor.





Church of St. John the Baptist, Episcopal ~ Hardwick Edward H. Smith, 1888

Another maxim of Vermont's way of life is painted above the pulpit of the Old West Church in Calais, and reads: "Remove not the ancient landmarks which thy fathers have set," a verse from Proverbs 22. For four generations now, conservation-savvy Vermonters have protected their cultural and architectural heritage, and old pipe organs have become a treasured part of this valuable legacy. To answer the inquiry posed as the title of this article, we can use a cliché from the recent political campaigns: "It's the organs, dummy!" The fact is that Vermont has more old and interesting pipe organs in a small geographical area than any other place the United States. The splendid organs, antiques, covered bridges, maple syrup, spectacular scenery, flourishing wildlife, and that the "Hills are Alive with the Sound of Music," offers plenty of incentive to register for the Society's Fifty-Eighth Annual Convention.

Grace United Methodist Church ~ Plainfield E. & G.G. Hook & Hastings, Opus 699, 1873

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Feature Review The Complete Organ Works of Jean Langlais

he Complete Organ Works of Jean Langlais, a set of CDs recorded by Ann Labounsky, is breathtakingly huge and remarkably intriguing; indeed, it is the result of a prodigious, even heroic, enterprise. Utilizing seven organs on two continents, from 1979 to 2003 Labounsky recorded the vast repertory that is Langlais's organ works. Indeed, few organists unfamiliar with this project will have an accurate idea of just how vast this repertory is. Labounsky recorded 356 tracks (actually more, since a few works are presented twice) on 26 CDs of movements ranging from miniature to monumental: some of the Eight Preludes, Op. 222, or the Douze Versets, Op. 235, are barely a minute long (several of the Quatre Préludes, Op. 185, last barely 30 seconds), while works such as The Poem of Life, Op. 146, and Offrande à une âme, Op. 206, are each more than 20 minutes. Merely to assemble a collection of all these scores must have been daunting. (Of the nearly 90 titles of collections and separately issued pieces in this project-and just a very few of them are unpublished-only 16 were available for sale on the OHS website as of August 2012.) Learning to perform all these pieces is an almost incredible accomplishment, and, yet more impressive, Labounsky's interpretations are consistently thoughtful and compelling. These discs will surely be regarded as definitive recordings of Langlais's organ music for years to come.

Ann Labounsky is especially well qualified to undertake this project. She studied organ at the Eastman School of Music and was a Fulbright scholar in Paris where she studied with Langlais, with whom she learned many of his organ works. She has earned an enviable reputation as an exponent of 20thcentury French music both as a performer and as a scholar. Her biography of her teacher, *Jean Langlais: The Man and His Music*, appeared in 2000. Indeed, her special talents for contemporary French organ music are evident throughout the CDs. On these recordings, moreover, in music conceived antiphonally for two organs, through the marvels of technology she plays both parts; when undertaking music for two organists at one instrument, however, she is joined by David Craighead.

A 151-page booklet provides the gateway into this enormous and at times unavoidably esoteric project. The booklet begins with an overview in lieu of an index: Labounsky has wisely arranged these works neither chronologically nor thematically but with an ear for contrast and balance, so that each CD resembles a concert program.

These "concerts" take place in seven locales, four in the United States and three in France, each with important instruments: St. Peter Roman Catholic Cathedral, Erie, Pa. (Casavant, 1977); Calvary Episcopal Church, Pittsburgh, Pa.(Casavant, 1963); Methuen Memorial Music Hall, Methuen, Mass. (Walcker/Aeolian-Skinner, 1857/1931/1970); Cathedral of the Immaculate Conception, Denver, Colo. (Kimbell/ Morell, 1912/1994); Cathedral of Saint-Pierre, Angoulême (Beuchet-Debierre, 1848/1946); Cathedral of Saint-Samson, Dol-de-Bretagne (Beuchet-Debierre, 1848/1946/1978); and Saint-Antoine-des-Quinze-Vingts, Paris (Cavaillé-Coll/ Merklin, 1894/1994). Photographs, brief histories, and specifications are provided for each organ. The last of them, at Saint-Antoine-des-Quinze-Vingts, is of special interest because Langlais, as a very young man, played it frequently and it is thus closely linked to the composer's very first pieces, including the enduringly popular Trois Paraphrases grégoriens, Op. 5, and Poèmes évangéliques, Op. 7. Labounsky recorded these works in 1979, the first year of her project, on the Casavant in Erie, and they appear on CDs I and 2; she returned to these pieces, in 2003, to include them once again, this time performed at Saint-Antoine-des-Quinze-Vingts, for CD 26, the last of the series.

As Labounsky points out, it is entirely appropriate that both French and American organs be heard in this project. Langlais had an enviable reputation as a performer in the United States, and his extensive experience with American organs is often reflected in his music. Americanist themes are sometimes found among his primarily Francophone works; moreover, his pieces at times thrive on the juxtaposition of these styles and sometimes break down the differences. (For example, the *American Suite*, Op. 111, contains movements such as "New York on a Sunday Morning" and "Storm in Florida," both of which, along with other movements, reappear in the *Troisième Symphonie*, Op. 207.)

The bulk of the booklet is devoted to descriptive commentary of the pieces and the author's approach is as varied as the issues raised by the music. She repeatedly stresses the distinctive features of Langlais's style: quotations from Gregorian chant, modality, and a preference for "fresh harmonies and unexpected rhythms" (p. 62), not to forget the backdrop of his Breton heritage. The sources of his style are found above all in the music of Tournemire, with significant influences, early on, of that of Dupré and, later, Messiaen, while not forgetting Vierne, Fauré, and others (including de Grigny and even Stanley). In addition, she convincingly hears echoes of Alain in the remarkably beautiful Deux Offertoires pour tous les temps, Op. 42, composed during World War II. She also skillfully guides the listener through complex works in more modern idioms. With the help of well-chosen musical examples, she helps the listener make sense of a piece such as Offrande à une âme, Op. 206, which combines "religious and mystical symbolism, programmatic elements, combinations of notes to spell proper names, original themes, and the transcendential [sic] quality of many Gregorian chants" (p. 28). And she is not afraid to make value judgments: she concludes her discussion of Op. 206 by calling it "one of his most original, poetic, and profound works" (p. 31), an observation confirmed by both her performance and her analysis. She also effectively draws comparisons between a wide variety of Langlais's works and out of these many and diverse commentaries a stylistic history of this repertory begins to emerge. Meanwhile, reception history is not forgotten: the roles played by other French organists in popularizing the composer's music in America are remembered (André Marchal and the Suite médiévale, Op. 56; Marie-Claire Alain and The Poem of Life, Op. 146).

The booklet, along with the jewel boxes and even the CDs themselves, are a treasure trove of photographs of Langlais (and Labounsky and others) that give this project yet another welcome dimension. Pictures of Langlais from throughout his career help bring him to life. So many portraits of the composer presented together remind the reader powerfully of his blindness and render especially touching, even ironic, those moments when Labounsky imputes visual inspiration to his music, as in her discussion of the *Trois Esquisses gothiques*, Op. 187.

One of the most interesting aspects of the booklet is its emphasis on the history of the project from the standpoint of recording technology. The earliest recordings first appeared as LPs on the Musical Heritage Society label. Then, as new volumes were completed, the project shifted to CDs with the same label. Finally the entire project was brought to completion under the banner of a new company, Voix du Vent Recordings, which produced this especially handsome boxed set. Behind this public face, however, lies a much more complicated tale of constantly changing resources and equipment. Readers with an interest in the technical side of recording projects will find here much more than what is typically disclosed.

Reissuing these CDs and their accompanying materials offered the possibility to revise the original commentaries. For example, the discussion of the Douze Petites Pièces, Op. 130, is both corrected and expanded. Unfortunately, many typos remain; more seriously, errors of fact, curious omissions, and puzzling muddles still abound. Jehan Alain died in the Loire Valley, not near the Belgian border (p. 22); there is more to a Landini cadence than merely the raised fourth degree (p. 45); Offrande à Marie should carry its opus number (Op. 169, p. 57); the Trio, Op. 254, of special interest as his last composition, was written not in 1991 (p. 101) but 1990 (p. 111) as confirmed by other sources, including her book. Labounsky refers to Tournemire's Fiori Musicali when she surely means his Petites Fleurs musicales, Op. 66 (p. 62), while when the true composer of Fiori Musicali appears a few pages later her reference is to Frescobaldi's Fiori Musical [sic] (p. 66).

The timings of the last two items of the Four Postludes, Op. 69, were incorrectly assigned (Postlude 3 listed at 2:58 and Postlude 4 at 3:56—the longest of the four—when the reverse is the case) in the Musical Heritage Society materials, and the same error persists in the reissue. This problem invites the listener, who might well be "track surfing," to assume that Postlude 4, as the last and apparently longest, is the most important item in the set. But Postlude 3 is the biggest in every way and the one that should not be missed: it is a memorable example of the bombastic side of Langlais's oeuvre. Moreover, Postlude 3 sounds spectacular on the Dol-de-Bretagne instrument.

While there are more than enough problems in the commentary to put the reader on guard, what matters most about this project are the performances and the opportunities they provide for listeners interested in Langlais's music to become better acquainted with this repertory. It is hard to think of a project for which the familiar phrase "labor of love" seems more appropriate, and harder still to imagine one by which organists on both sides of the Atlantic might come to better appreciate his contribution to organ music.

In The Tracker 50 Years Ago

SCOT L. HUNTINGTON

VOL. VI, NO. 4, JULY 1962

THE FEATURED ARTICLE WAS AN IN-DEPTH REVIEW OF THE seventh annual convention, described in the travelogue article headlining the previous issue. The convention was held July 9-11 in the historic resort town of Skaneateles located on the Finger Lake of the same name. This is particularly apropos today, as we will revisit several of the same instruments at the upcoming Syracuse/Finger Lakes convention in 2014, 52 years and a month to the day later. In 1962, the economy of the area was heavily reliant on family dairy farms. Sadly today, they're almost all gone, but the area is now the eastern gateway to the thriving Finger Lakes wine region-one of the most bountiful in the United States, with a climate, soil acidity, and growing season nearly identical to Germany and the Alsace wine-producing region of France. The convention attracted 55 attendees and, as with past conventions occurring in the society's infancy, everything seen and heard was a new and exciting discovery.

At the member's annual business meeting, it was reported the membership numbered 293 (\$4 annual dues) and represented an increase of 50 members from the previous year. It was also noted, that the "Organs for Sale" department had become colloquially known as the "Organ Clearing House" under the direction of Alan Laufman, and there were 20 instruments currently available. Recording supervisor Robert Roche reported that convention recordings would henceforth cost \$4.95-the first having been produced the previous year and which sold an encouraging 50 copies. The society's first by-laws [sic] were approved by membership ballot and officially adopted at the meeting. It was announced that an informational brochure about the OHS to be used for membership development was in the works, as was an audio-visual slide presentation. Sample informational letters for members to use when making contact with owners of historic instruments would be published shortly. It was reported that progress was

being made in the matter of chartering local OHS chapters. The proposal for a 1963 convention in Portland, Maine, was accepted, and TRACKER editor Kenneth Simmons issued a plea for more articles about specific instruments.

This was still the day predating any type of busing, and members drove their own cars, or carpooled for the added benefit of social intercourse. This also predated any type of published convention handbook, so driving directions and organ stoplists copied on a spirit duplicator were handed out to all attendees. (Remember sniffing the carbon tetrachloride fumes off still-wet copies in grade school?) A number of the organs heard in 1962 are now gone-some relocated to new homes, some recycled into new instruments, and some thoughtlessly discarded. The large "unknown" organ at St. Mark's Episcopal Church in Candor (originally built for Trinity Episcopal, Elmira), was definitely identified during the convention by knowledgeable members as the largest extant organ by Utica builder John Gale Marklove, and some years later became the recipient of OHS Historic Citation No.1. Some members missed several organ demonstrations because of a misdirection given in one morning's announcements, and on another occasion, one program started before the appointed hour with many participants still en route.

The convention included a panel discussion moderated by Barbara Owen, with panelists Homer Blanchard, Robert Hale, and Robert Reich discussing "Maintenance, Repairs, and Restoration of Tracker Action Organs." A review of the proceedings tells that on the subject of routine maintenance, much of the advice involved good old common sense and still holds true today. However, once the floor was opened for questions, opinions began to diverge, and the opinions expressed, which would make us blanch in horror today, mirrored the tenor of the times-and apparently sparked some controversy among members even then. Questions relating to the standard operating restoration procedures of the participants indicated each workshop had its own approach to the subject of "restoration." It was further suggested that cutting strings into "mutations of considerable use," denicking of languids, and brightening of Stopped Diapason ranks by boring holes in the stoppers and filling in the nicks with plastic wood to develop percussive chiff, were acceptable improvements. How fortunate we have come so far from this type of invasive intervention today!

A one-manual, six-rank Hinners organ built in 1904 and installed in the Chapel of the Cross, Chapel Hill, N.C., was described. A search of the OHS database indicates the case and two ranks were reused in a later new instrument.

A report of the OHS finances by auditor Robert Whiting for the period June 1961 to May 1962 tallied an income of \$2,615.27 and expenses of \$2,323.63 for a total positive balance of \$382.64. For the first time, full-length recital programs played by Daniel Pinkham, President Donald R.M. Patterson, Will Headlee, and Kent Hill and included a program at Ithaca College for two organs and brass, were published. A review of the music played indicates, not unexpectedly, a decided preference for music of the Renaissance and Baroque, with a smattering of Romantic and contemporary works by such composers as Virgil Thomson, Pinkham, Langlais, and Messiaen. Of further interest for us today, is the cyclical nature of such programming—the composers listed above, who were well represented on recital programs through the 1990s, are much less heard and enjoyed today. Hopefully, the cycle will come around to these greats again soon.

A short article noted with the same sense of victory we feel today, the replacement of a 20-year old electronic with an 1896 Bernard Mudler pipe organ with two manuals and eleven ranks, relocated without change from Philadelphia. This was the first pipe organ the Church of the Good Shepard (Episcopal) in Pitman, N.J., ever owned. A search of the OHS database reveals no further information on this instrument. Can any OHS member supply an update?

Both the "Recordings of Note" and the "Obituary" made mention of the Boston organist, educator, and revered OHS member Melville Smith who passed away unexpectedly on July 16 at the early age of 64. Mr. Smith was a world-class interpreter of French Baroque organ music, and had only recently received the prestigious Grand Prix du Disque for his magnificent performance of the works of Nicolas de Grigny on the incomparable 1710 Andreas Silbermann organ at Marmoutier. Smith's influence on the emerging Baroque performance culture and on his many students and colleagues was profound. He was an early champion and mentor of the young Charles Fisk, whose 1971 organ for the Old West Church in Boston, (built on a shoestring budget with parts of an Appleton case and many ranks of distinguished early American pipework), closely emulates the Marmoutier masterpiece. This was the first American built organ capable of authentically expressing the musical nuance inherent in instruments of the French Baroque. The organ realized Smith's dream to have an instrument in America capable of performing French music, and was a fitting tribute to a friend and teacher whose legacy can still be felt. The Old West organ is now recognized as one of the great contemporary masterworks of American organbuilding. Melville Smith's legendary recorded performances of such exquisite literature still produce spine chills today, and remain highly-prized and sought-after collector's items.

VOL. VII, NO. 2, DECEMBER 1962

THE FEATURE COVER ARTICLE WAS A HISTORY OF THE HINNERS company written by John R. Hinners, a descendant of the firm's founder John L. Hinners. The Pekin, Illinois company offered solidly built pipe organs and reed organs through a mail order catalog. Founded in 1881 as a reed organ manufacturer, its first pipe organ was built in 1890 and offered through a catalog printed in both English and German-the smallest available was a five- rank one-manual-and-pedal organ with a walnut case and stenciled facade pipes for \$485. The company began building tubular-pneumatic instruments in 1910 followed by electropneumatic action in 1916. The largest year of production was 1922 when the firm had 97 employees. It continued to build tracker organs almost until the end—out of over 3,000 organs, only 223 had tubular action, and 280 were electropneumatic. A victim of the Depression and underpricing, the firm's last pipe organ was an Art Deco instrument built for a private residence in 1936 (Opus 3097), and the last reed organ was completed in 1940 after a total 60-year production exceeding 20,000 units. The Hinners family was German, and their instruments retained a German propensity for harmonically-developed principals and strings throughout the years of production. The company had a money back guarantee if not satisfied, and never once had to fulfill that promise.

It was announced that "the heart of any historical society is its library and archives, for the strength of activity is based upon accurate information." The call therefore went out for materials relating to the organ history of the United States, including photos, catalogs, letters, factory records, programs, and books. Materials were requested to be sent to the headquarters in York, Pennsylvania, and the librarian of the York Historical Society generously agreed to accommodate researchers who presented themselves at the library.

Robert Reich provided a brief history and annotated stoplist of the 1696 Mexican-built organ at the Cathedral in Mexico City. For the first time, not only the names, but the address information for all OHS officers and councillors was printed. Alan Laufman wrote an article describing the five tracker organs of Hallowell, Maine, the largest was a II/15 S.S. Hamill "Giant Pipe Organ" in the Baptist Church, which included a Mixture and Trumpet. Those attending the 1992 Central Maine convention will remember this instrument as being surprisingly bright and powerful. The smallest organ described was an E.W. Lane of two manuals and six ranks. In response to many requests, the opus list of the William Johnson company, originally published by the firm in 1890, was begun in serial format, and Opuses 1-34 (1844-54) were listed in this issue. It was also announced that the 1948 thesis written by (TRACKER editor) Kenneth Simmons on the history of the Johnson family and firm would be printed in the next issue (Spring 1963). The Organ Clearing House listed 16 instruments in need of homes, including a I/4 ca. 1845 Jardine and a II/11 1859 Thomas Robjohn; the largest listed was a III/26 ca. 1875 organ of unknown provenance near Troy, New York. It was announced that the eighth annual convention would be headquartered in Portland, Maine, and would take place the second week in July 1963.

News

SCOTT R. RIEDEL & ASSOCIATES, LTD., Acoustic and Organ Consultants, based in Milwaukee, Wisconsin, announce additions and changes to their staff of acoustical engineers and architectural associates.

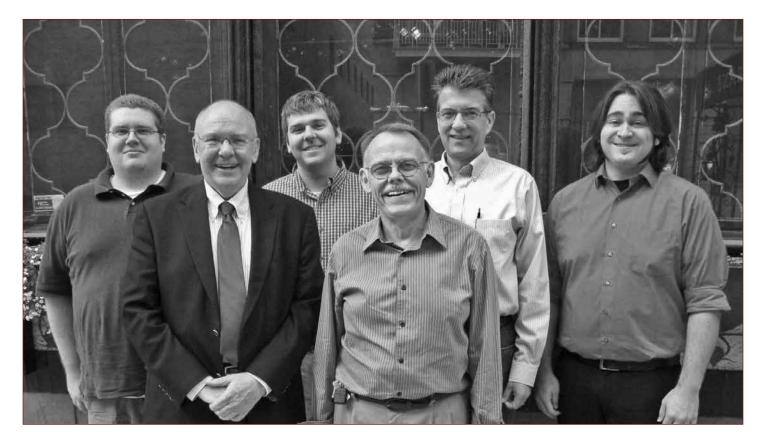
The new lead acoustical engineer and head of acoustical testing services is Craig R. Schaefer. His specialties include acoustical testing and analysis, acoustical modeling, acoustical and architectural design, noise control engineering, technical writing, and a variety of CAD and 3D modeling software aided design processes. Craig holds a bachelor's degree in architecture from the University of Wisconsin-Milwaukee as well as a master's degree in architectural acoustics from Rensselaer Polytechnic University (RPI) in Troy, New York. Craig's pioneering research developments at RPI made it possible for the first time in architectural acoustics work to visualize sound propagations in enclosures in low-frequency ranges by way of animations based on

scanned data from his custom designed coupled spaces scale model. His work has been presented at the 159th meeting of the Acoustical Society of America in Baltimore in 2010 and the International Symposium on Room-Acoustics in Melbourne, Australia, in 2010. Prior to joining the Riedel organization, Craig has worked for full service architecture, engineering, and interior design firms. His musical experience includes membership in both church and professional choirs, the Milwaukee Symphony Chorus, and in various chapters of the Barbershop Harmony Society.

IT specialist and architectural assistant **Timothy Foley** continues part time, along with new architectural associate, **Christopher Penkala**. Mr. Penkala is a 2009 graduate of the University of Wisconsin-Milwaukee, and is currently enrolled as a graduate student in the School of Architecture. He heads CAD drawing production, color renderings, and the management of drawing and information processing and storage. Chris has experience using many different computer drafting and modeling programs including AutoCAD, Revit, 3D Studio Max, and Microstation.

The Riedel organization offers a full spectrum of acoustical engineering, design, and testing services for worship spaces, as well as for auditoriums, theaters, and commercial, industrial and residential settings. The firm also provides consultation on the design, selection and installation of new, restored, and re-purposed organs and pipe organ tuning and service in the Midwest. Sound and Video system design is offered in conjunction with partner firm DSH AudioVisions, also based in Milwaukee, Wisconsin. More information about Riedel and DSH can be found on their websites, www.riedelassociates.com and www. dshaudiovisions.com .

From left: Tim Foley, Scott Riedel, Chris Penkala, David Beyer, Dave Hosbach, and Craig Schaefer



Articles of Interest

FROM ORGAN JOURNALS AROUND THE WORLD

- "John B. Brombaugh: Forty Years of Organbuilding (Nils G. Torkildsen) *ISO Journal* no. 39 (December 2011): 65–69
- "Le Buffet de l'orgue Merklin d'Acoz (1855) proviendrait-il de la collégiale Saint-Barthélemy à Liège?" (Luc de Vos) *L'Organiste,* no 170 (April–June 2011): 73–76.
- "Deutsche und französische Orgelkunst: Orgelbau Kuhn an der Jahrtausendwende" (Hermann J. Busche) *Musik und Gottesdienst* 65, no. 4 (July 2011): 162–67.
- "Het gerestaureerde Smet-orgel van de Sint-Laurentiuskerk in Molenbeek" (Bruno Bruyninckx) *Orgelkunst* 35, no. 3 (September 2012), pp. 120–24.
- "The Highest Style of Art': An Introduction to the Legacy of T.C. Lewis (1833–1915)" *Organists' Review* (September 2012): 16–22.
- "Carl Giesecke (1812–1888). On the 200th Anniversary of His Birth" (Uwe Pape) *ISO Journal*, no. 41 (August 2012): 57–70.
- "Inspired by Italy: Encounters with Italian Historical Organs, Their Surroundings, and Their Music" (Christina Hutten) *The Diapason* 103, no. 6 (June 2012): 22–25.
- "Main Features of the Development of the Organ Building Industry in Central Germany from the Reformation to the Period Round 1900" (Martin Rost) ISO Journal, no. 38 (August 2011), pp. 8–23.

- "Oxbridge Organs VI, Exeter College and Pembroke College, Oxford" (Curtis Rogers) *The Organ* 91, no. 361 (August-October 2012): 16–25.
- "Albert Schweitzer: A Progressive Conservative's View of the Ideal Bach Organ" (Jens Korndörfer) *The Organ*, no. 360 (Spring 2012): 44–46.
- "Situation and Future Perspectives in Organ Building" (John Mander) ISO Journal no. 39 (December 2011): 8–18.
- "Un Trattatello di Filippo Martinoto Colma le Lacune della Regola di Antonio Barcotto del 1652. II. Dati Tecnici Sugli Argani di Scuola Veneta dal 1555 al 1730" (Marco Tiella) *Informazione Organistica* 22, no. 2 (August 2010): 133–157.
- "Vibration Characteristics of Pipe Organ Reed Tongues" (G.R. Plitnik) Journal of American Organbuilding 27, no. 1 (March 2012): 6–19.
- "The Walker Organ at St. John the Evangelist, Duncan Terrace, Islington, London" (Adrian Gunning) *The Organ* 91, no. 361 (August-October 2012): 38–43.
- "It has all the right sounds: Nicolas Kynaston und die große Willis-Orgel der Londoner Westminster Cathedral—dem ehemaligen Kathedralorganisten zum 70, Geburtstag" (Wolfgang Vaterius) Organ: Journal für die Orgel 15, no. 1 (2012): 36–41.
- "What Determines the Sound of the Organ?" (Reiner Janke) *ISO Journal* no. 40 (April 2012): 53–65.



Bibliograhia Organorum Antiquorum: Cum Indicibus Nominum et Rerum. Heinz Ristory. Ottawa: Institute of Mediaeval Music. 196 pp. ISBN 978192666408.

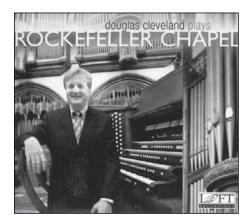
- Booths of Wakefield: Organ Builders to the World (1796–1893), Paul Lindsay Dawson. Lulu.com. 344 pp. ISBN 9781446712863.
- "Dies herrliche, imponirende Instrument": die Orgel im Zeitalter Felix Mendelssohn Bartholdys. Anselm Hartinger, et al., eds. Wiesbaden: Breitkopf & Härtel. 423 pp. ISBN 9783765104411.
- French Organ Music in the Reign of Louis XIV. David Ponsford. New York: Cambridge University Press. xii, 328 pp. ISBN 9780521887700.
- The Globalization of Music in History. Richard D. Wetzel. New York: Routledge. xi, 197 pp. ISBN 9780415874755.
- The Greatest Music Stories Never Told: 100 Tales from Music History to Astonish, Bewilder, and Stupefy, Rick Beyer. New York: Collins Reference. x, 214 pp. ISBN 9780061626982.

- An Index to Articles Published in *The Etude* Magazine, 1883–1957. Pamela R. Dennis. Middleton, Wisc.: A-R Editions. xvi, 364 pp. Vol. 1, ISBN 9780895797117; Vol. 2, ISBN 9780895797186.
- Lexikon norddeutscher Orgelbauer, Band 2: Sachsen und Umgebung, ed. Wolfram Hackel, Uwe Pape, Wolfgang J. Brylla, Hermann Fischer, and Tomáš Horak. Berlin: Pape Verlag. ISBN 9783921140925.
- The Music Trade in Georgian England. Michael Kassler. Burlington, Vt.: Ashgate. xviii, 560 pp. ISBN 9780754660651.
- A Provincial Organ Builder in Victorian England: William Sweetland of Bath. Gordon D.W. Curtis. Farnham Surrey: Ashgate. 307 pp. ISBN 9781409417521.
- Twentieth-Century Organ Music. Christopher S. Anderson. New York: Routledge. xvi, 349 pp. ISBN 9780415875653.

Reviews

COMPACT DISCS

Douglas Cleveland plays Rockefeller Chapel, first recording on the newly renovated 1928 E.M. Skinner, Rockefeller Chapel, University of Chicago. Loft LRCD 1118. Available from www.gothic-cata**log.com.** Many of you will have heard the organ on this CD at the Chicago OHS Convention last summer by the time you read this, so you may want to consider purchasing it as a souvenir, if you haven't already. Douglas Cleveland is one of our talented American organists and he is well-equipped to explore the myriad colors of this famous Skinner. He avoids letting this CD get pigeon-holed as another typi-



cal recital on a big E.M. Skinner by choosing some fascinating new works. He opens with a *Festival Toccata* by Percy Fletcher, which was certainly new to my ears. The second suite from Vierne's *24 Pièces de Fantaisie* hardly has unknown gems but they sound luscious on this organ. However, the remaining items are world premiere recordings.

Pamela Decker's *Jesu, dulcis memoria* was composed for Cleveland and premiered by him at Rockefeller Chapel in 2010. It is six-and-a-half minutes of richly textured and fascinating music inspired and shaped by the well-known plainchant melody.

Four Concert Etudes by David Briggs was commissioned by Cleveland and performed by him at St. Mark's Cathedral, Seattle, in 2006, for the national convention of the American Institute of Organbuilders. The etudes were inspired by similar works of Marcel Dupré and Pierre Cochereau, and demand the full resources of organ and performer. I suspect we'll hear more of our virtuosi tackling this fascinating music as time rolls on.

A CD well worth adding to your library.

Christian Lane, organist, playing the Opus 869, 1920 Casavant in l'Église des Saints-Anges Gardiens, Lachine. ATMA Classique, ACD2 2674. Available from atmaclassique.com (or Naxos). The Canadian International Organ Competition (CIOC) was inaugurated in 2008 and the winner, Frédéric Champion, was featured on ATMA Classique ACD2 2604. I gave this CD a rave review.

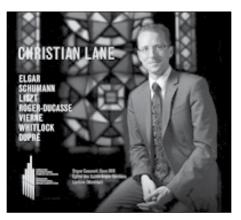
The second winner of the CIOC was Christian Lane in 2012. He likewise is featured on a CD, and like Champion, is playing a vintage Casavant. Champion recorded on the Opus 615, 1915 organ in l'Église Saint-Jean-Baptiste in Montreal. One suspects this may be the pattern for this competition held every three years that the winner records a program on a vintage Casavant organ.

There is a definite contrast between the Champion and Lane CDs. It is hard to say how much of this is because of differences in the playing personalities of the two organists, the differences in the organs or the programs. The overall impression of Champion's performance is of great excitement throughout; with Lane it is more an impression of sustained and relaxed beauty.

Of course, the Casavants have been "restored" in recent times, so they both

have brighter reeds and mixtures than they probably started out with. Nevertheless the one Champion plays seems to be more forward and projected into its listening space. Lane is dealing with an organ that has a buried quality, even though it is a beautiful sound.

Champion's program is all French, and much of it very brilliantly French; Lane's program is largely Romantic or Impressionistic, and has many very subtle and mellow moments. He opens with Elgar's *Imperial March*. followed by a luscious performance of Schumann's Canon in A-flat Minor. Liszt's Variations on Weinen, Klagen, Sorgen, Zagen is prop-



erly ponderous, whereas Roger-Ducasse's *Pastorale* is an enchanted exploration of the colors of this organ. Vierne's *Clair de Lune* features a gorgeous flute in the usual way, but the two delightful little pieces by Percy Whitlock, *Folk Tune in F-sharp Minor* and *Allegretto in E Major* are special treats. Dupré is represented by the *Prelude and Fugue in B Major*. The disc ends with Vierne's *Carillon de Westminster*.

Christian Lane has provided us with a richly textured performance, and it is easy to hear why he is able to represent the United States in this Canadian competition. Highly recommended.

George Bozeman Jr.

Reviews

BOOK

Bach for a Hundred Years: A Social History of the Bach Choir of Bethlehem. Paul S. Larson. Bethlehem: Lehigh University Press, 2012. 243 pp. I'm very glad this book exists. Its core purpose seems to be summed up best by the quotation from Daniel Boorstin that begins it: a wonderful statement about the importance of community, and of America's role in promoting forms of community. Surely it is good to celebrate such communities, especially after a century of success.

This is a book about a successful community: the Bach Choir of Bethlehem, known to many of us for its long championing of the music of Bach; but also, ineluctably, a community of individuals. Rather like a church congregation, which can survive many changes of pastor and many different sanctuaries over the centuries of its existence, the Bach Choir is a living community. It is well that someone has chronicled its history.

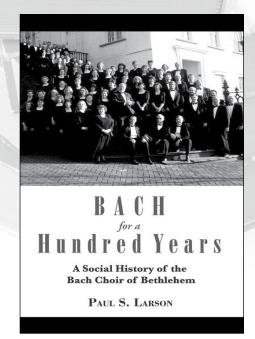
That history began with a passionate amateur and self-made Renaissance man, John Frederick Wolle. Wolle's single-minded and ardent devotion to Bach, especially the Mass in B Minor, and his refusal to compromise on his principles, made him a force to be reckoned with: a force of nature, rather like the hurricane that approaches as I write these words.

From Wolle's vision and long tenure, as well as the vision and hard work of its board of directors, the Bach choir endured and grew under a long procession of talented leadership. This long and, for the most part happy, story is chronicled up through the year 2007. Some household names appear often, such as Charles Schwab in particular; his signal contributions are detailed at length. The book also details the early struggles of the choir, as well as its founder's foray to California, where he survived the great earthquake of 1906. The balance of his career, which saw the Bach Choir put on a firm, permanent foundation, is described next; this is followed by the tenures of subsequent directors.

An appendix lists the speakers at the Bach Festival Distinguished Scholar Lecture Series from 2000 to 2010; and another appendix provides the choir's discography.

While anyone personally connected to the choir will be happy to have this book, it is necessary to point out its scholarly limitations. It is troubling, especially for a "social history," to see important personalities treated in one-sided fashion. In this book, the founder of the choir, John Frederick Wolle, is frequently presented far too uncritically, almost humorlessly. His ideas of Bach interpretation-even then, barely mainstream-are presented as above question; while negative reviews are characterized, e.g., as "salvos." (One wonders how a modern-day Bach conductor would fare if he stuck to the ideas prevalent in the late 1950s.) An opportunity to present Wolle fully and fairly, endearing quirks as well as strong points, is given up for the golden apple of hagiography.

Other problems include a lack of consistency in referring to the Moravian Church, in which Wolle and the Bach Choir were both nurtured. Surely it would have been possible to provide the name of the unidentified "Moravian pastor" who kept such a valuable diary. Also, terminology relating to Central Moravian Church, its pastor, its congregation, and its elders, is handled quite inconsistently. A social history this book may be, but a social history has to take social groupings seriously, including those of organized religion. This, I think, is part of the American genius for community-building stated at the very outset of the book.



Above all, a reader not already familiar with the choir will have to ask: *what is Wolle's name*? Larson never actually states it in full, though it is blazoned on a historic marker in front of Wolle's birthplace (and this marker would have made a good photograph to include). His concern to maintain the affected style of "J. Fred. Wolle," with two periods, is jarring and slows the eye. Much too much is occasionally made of persnickety points like this, while substantial ones are overlooked.

At the end of the day, though, these are annoyances, but little more. Larson has a proud story to tell, and tells it faithfully. Overall, this is a good and engaging book. Members of the Bach Choir in particular will certainly want to have a copy, and they should feel free to give many copies as gifts. Above all, all of us, whether we are familiar with "J. Fred." or not, owe a debt of gratitude to the Bach Choir of Bethlehem for blessing two American centuries with music of the Master. May their flags fly, and their passages trip lightly, for generations to come.

JONATHAN B. HALL

MINUTES OF THE NATIONAL COUNCIL MEETING

OCTOBER 8-9, 2011 The Genesee Grande Hotel Syracuse, New York

CALL TO ORDER: President Scot Huntington called a regular meeting of the National Council of the Organ Historical Society to order on Saturday, October 8, 2011, at 9:03am. 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), A. Graham Down (Councillor for Finance and Development), Christopher Marks (Councillor for Archives), Daniel Schwandt (Councillor for Conventions), and James Weaver (Executive Director). Also present for part of the meeting: Randy Wagner and Leslie Bartholomew.

The unexcused absences of Dennis Northway (Councillor for Research and Publications) and Dana Robinson (Councillor for Organizational Concerns) were noted.

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

President Huntington introduced Leslie Bartholomew of the Westerly [R.l.] Hospital, who presented an analysis of the Management by Strength surveys. Lunch was served and the discussion continued.

APPROVAL OF MINUTES: Moved — Chris Marks; second by Graham Down, to approve Minutes of the regular meeting of the National Council, held Sunday, June 26, 2011 in Arlington, Virginia, and to be published on the Society's website. **Motion carried.**

ACCEPTANCE OF WRITTEN REPORTS:

Moved — Chris Marks; second by Dan Schwandt, that the following reports, submitted as of the time of this meeting, be accepted for filing, including President's report, Vice-President's report, Councillor for Archives report, Councillor for Conventions report, Councillor for Education report, Councillor for Research and Publications report, Director of Publications report, Archivist's Activities report, and Executive Director's report. **Motion carried.**

COUNCILLOR FOR ORGANIZATIONAL

CONCERNS: Moved — Scot Huntington; second by Chris Marks, that the office of the Councillor for Organizational Concerns be declared vacant in keeping with Bylaw 4.24 (e). **Motion carried.**

 Possible appointments for Councillor for Organizational Concerns were discussed.
 Professional responses from Richmond

were discussed.

• A master calendar that amalgamates pertinent dates for the Society shall be developed by the Secretary.

• Distinguished Service Award: There was general discussion about the nature of the Distinguished Service Award and the award process.

DISTINGUISHED SERVICE AWARD:

Moved — Chris Marks; second by Bill Czelusniak, that an ad hoc committee consisting of the Councillor for Organizational Concerns, Dan Schwandt, and Randy Wagner be formed to review the Distinguished Service Award and procedures. A report shall be presented at the February meeting. **Motion carried**.

BIGGS FELLOWSHIP

RESTRUCTURING: Moved by recommendation of the ad hoc committee to adopt revisions drafted September 28 and distributed October 8. **Motion carried.**

YOUTH PROTECTION POLICY: Moved

by recommendation of the ad hoc committee that the National Council adopt the Youth Protection Policy drafted September 28 and distributed October 8. **Motion carried.**

BIGGS FELLOWSHIP COMMITTEE:

Moved — Chris Marks; second by Graham Down, that the Councillor for Education be empowered to appoint members to the new Biggs Fellowship Committee. In adopting this motion, the Biggs Restructuring Committee was thanked for their work and the Committee dissolved. Motion carried.

- There was discussion regarding the date and place of the strategic planning session.
- Dan Schwandt left the meeting at 5:03pm.

HISTORIC ORGAN CITATIONS

COMMITTEE: Moved — Bill Czelusniak; second by Jim Cook, that all actions of the Historic Organ Citations committee be suspended immediately pending the restructuring of the guidelines and process. Motion carried.

HISTORIC ORGAN CITATIONS COMMITTEE RESTRUCTURING:

Moved — Bill Czelusniak; second Jim Cook, that the Councillor for Education shall chair and reconstitute the Citations Restructuring Committee. A report shall be due in February. **Motion carried.**

ORGAN DATABASE: Moved — Jim Cook; second by Graham Down, that the Database Manager be permitted to work with Will Sherwood on a cooperative venture between the OHS Database and the Worcester and Boston [Mass.] AGO Chapters. Motion carried.

ORGAN DATABASE COMMITTEE:

Moved — Jim Cook; second by Bill Czelusniak, that Jim Stettner be removed from the Database Committee and that Connor Annable and Daniel Hancock be appointed. **Motion carried.**

Meeting recessed for the day at 5:50 p.m.

OCTOBER 9, 2011

The meeting was reconvened by President Huntington at 8:37am, Sunday, October 9.

PRESENT: Scot Huntington (President), William F. Czelusniak (Vice-President), Allen Langord (Treasurer), Jeff Weiler (Secretary), James Cook (Councillor for Education), A. Graham Down (Councillor for Finance and Development), Christopher Marks (Councillor for Archives), and James Weaver (Executive Director). Also present for part of the meeting: Randy Wagner, Len Levasseur, Ryan Boyle, Joe Vitacco, and Sarah Kate Snyder.

• The budget was discussed; the Treasurer reported that the 2011 convention incurred a shortfall of approximately \$18,000.

PROVISIONAL BUDGET: Moved — Bill Czelusniak; second by Chris Marks, to adopt a provisional budget to meet fixed expenses until December 31, 2011. **Motion carried.**

ARCHIVES BUDGET: Moved — Chris Marks; second by Jim Cook, to allocate a budget of \$53,000 for Archives. Motion carried.

PUBLICATIONS BUDGET: Moved—Bill Czelusniak; second by Chris Marks, to allocate a \$65,000 budget for Publications. Motion carried.

- Sarah Kate Snyder, Ryan Boyle, Len Levasseur, and Joe Vitacco joined the meeting at 10:14am.
- Sarah Kate Snyder of Studio Snyder gave a presentation on branding, website and membership development.

BRANDING AND WEBSITE

REDEVELOPMENT: Moved — Allen Langord; second by Graham Down, that an amount not to exceed \$5000 be allocated for the OHS rebranding and website redevelopment project to begin immediately. **Motion carried.**

REBRANDING AND WEBSITE REDEVELOPMENT: Moved — Allen

Langord; second by Jim Cook, that Studio Snyder be retained immediately to begin the rebranding and website redevelopment project, with the oversight of the Executive Director. This work shall be completed by December 31, 2011. **Motion carried.**

- Ideas for membership development were discussed.
- Allen Langord left the meeting at 2:10pm.

CHICAGO CONVENTION

COORDINATOR: Moved — Graham Down; second by Bill Czelusniak, that \$10,000 plus expenses be allocated immediately for a Coordinator to assist the Chicago Convention Planning Committee in the finalization and implementation of preparations for the 2012 convention. This temporary position shall be funded from the Chicago convention budget. **Motion carried.**

REACTIVATION OF CENTRAL NEW

YORK CHAPTER: Moved — Jim Cook; second by Bill Czelusniak, that the Central New York Chapter be reactivated. **Motion carried.**

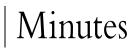
ADJOURNMENT: The President declared the meeting adjourned at 3:55pm.

/s/ Jeff Weiler, Secretary Draft: October 24, 2011 Approved February 10, 2010

MINUTES OF THE NATIONAL COUNCIL MEETING

FEBRUARY 10-12, 2012 La Fonda Hotel Santa Fe, New Mexico

Call to Order: President Scot Huntington called to order a regular meeting of the



National Council of the Organ Historical Society on Friday, February 10, 2011, at 9:14am. 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), A. Graham Down (Councillor for Finance and Development), Christopher Marks (Councillor for Archives), Daniel Schwandt (Councillor for Organizational Concerns), and James Weaver (Executive Director). Also present for the meeting: William A. Weary, Ph.D.

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

President Huntington announced the availability of *pro bono* services from Robert A. James, an attorney with the firm of Pillsbury Winthrop Shaw Pittmann, LLP of San Francisco.

President Huntington introduced William A. Weary, Ph.D. of Fieldstone Consulting, Inc. who would be facilitating the weekend strategic planning sessions.

APPROVAL OF MINUTES: Moved — Jim Cook, to approve Minutes of the regular meeting of the National Council held October 8-9, 2011 in Syracuse, New York, as amended, to be published on the Society's website and in the Society's journal. **Motion carried.**

ACCEPTANCE OF WRITTEN REPORTS:

Moved — Dan Schwandt 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.**

Jim Cook made several amendments to his written report noting that Sam Baker is now chairman of the Biggs Fellowship Committee and that applications for the Biggs Fellowship are available online. A revised copy of the report has been submitted and filed. There was no Councillor for Organizational Concerns report as Jeff Dexter only recently had assumed this seat.

The meeting recessed for lunch at 12:10pm.

The meeting reconvened at 1:05pm.

The President introduced Demetri Sampas who would be participating in the strategic planning sessions.

2011-2012 BUDGET: The board reviewed the financial condition of the organization and budget projections based upon figures from the last fiscal year. Councillors agreed to reconvene after dinner to review and adopt a new budget.

MASTER CALENDAR: Jeff Weiler has identified a format for a perpetual calendar and work has begun.

HISTORICAL ORGAN RECITALS PROGRAM: Moved — Jim Cook, that the Historical Organ Recitals Program be abolished. Motion carried.

APPOINTMENT TO DATABASE COMMITTEE: Moved — Jim Cook, that Stephen Hall be appointed to the Database Committee. Motion carried.

APPOINTMENT TO PUBLICATIONS GOVERNING BOARD: Moved — Bill Czelusniak, that Theresa J. Slowik be appointed to the Publications Governing Board. Motion carried.

RESIGNATION OF COUNCILLOR FOR PUBLICATIONS AND RESEARCH:

Moved — Bill Czelusniak, to accept with regret the resignation of Dennis Northway. **Motion** carried.

COMBINATION OF THE SUMMER 2012 ISSUE OF THE TRACKER WITH

THE ATLAS: Moved — A. Grahame Down, that, due to significant budgetary constraints, the Summer 2012 issue of *The Tracker* shall be combined with the Atlas. **Motion** carried.

The meeting recessed for dinner at 6:02pm.

The meeting reconvened at 7:41pm.

ADOPTION OF THE 2011-2012

BUDGET: Moved — Chris Marks, that the budget be adopted that allows for an estimated \$10,000 surplus for the year. The final budgetary figures shall be distributed to Councillors and filed. Motion carried.

The meeting recessed for the evening at 9:23pm.

The meeting reconvened at 10:00am on February 11, 2012.

All officers and councillors were present. Jack Bethards and Stephen Pinel joined the meeting; Demetri Sampas re-joined the meeting.

President Huntington introduced William A. Weary of Fieldstone Consulting, Inc., who would lead a strategic planning seminar over the course of the next two days.

The meeting recessed for the day at 5:00pm.

The meeting reconvened at 9:08am on February 12, 2012 with all officers, councillors, Jack Bethards, Stephen Pinel, and Demetri Sampas present.

William Weary continued the strategic planning sessions.

Jack Bethards and Demetri Sampas left the meeting at 2:45pm.

At 3:15 the National Council resumed consideration of new business.

PRELIMINARY OUTLINE OF A STRA-

TEGIC PLAN: Moved — Dan Schwandt, that the preliminary outline of a strategic plan for the Society be endorsed. **Motion carried.**

COMMENDATION OF WILLIAM

WEARY: Moved — Dan Schwandt, to commend Bill Weary for his extraordinary assistance and excellent leadership in establishing a strategic plan for the Society. **Motion** carried.

ELIMINATION OF OFFICER AND COUNCILLOR EXPENSE REIMBURSEMENTS: Moved — Jim Cook, that all councillors and officers able to cover individual expenses associated with attendance

individual expenses associated with attendance at Council meetings shall do so henceforth. **Motion carried.**

NEXT MEETING OF THE NATIONAL

COUNCIL: Moved — Bill Czelusniak, that the date, time, and place of the next meeting of the National Council will be on July 7, 2012 at 9:00am at the O'Hare Airport Marriott Hotel. **Motion carried.**

ADJOURNMENT: The President declared the meeting adjourned at 4:36pm.

/s/ Jeff Weiler, Secretary Draft: February 12, 2012

MINUTES OF THE NATIONAL COUNCIL MEETING

APRIL 9, 2012 Special Meeting by Teleconference

CALL TO ORDER: President Scot Huntington called to order a special telephone meeting of the National Council of the Organ Historical Society on Monday, April 9, 2012, at 7:03pm CDT.

The secretary called the roll: (P-PRESENT, A-ABSENT) Scot Huntington, (President) - P William F. Czelusniak (Vice-President) - P Jeff Dexter (Councillor for Organizational Concerns) - P Allen Langord (Treasurer) - P Jeff Weiler (Secretary) - P James Cook (Councillor for Education) - P Graham Down (Councillor for Finance and Development) - A Christopher Marks (Councillor for Archives) - P Daniel Schwandt (Councillor for Conventions) - P James Weaver (Executive Director) - P

A quorum of Council members was established.

APPROVAL OF MINUTES: Moved — Jeff Dexter, to approve Minutes of the regular meeting of the National Council held February 10-12, 2012 in Santa Fe, New Mexico, to be published on the Society's website and in the Society's journal. **Motion carried.**

MOTION: Moved — Scot Huntington, to empower the nominating committee to put forth candidates for the three Councillor positions up for election, without portfolio, for the 2013 National Council ballot. **Motion carried.**

MOTION: Moved — Bill Czelusniak, that the National Council give authorization to and approval for the Archives Governing Board, and specifically its Relocation Sub-committee, to enter into direct and detailed negotiations with an academic institution for the cooperative hosting of the American Organ Archive, according to the plan proposed by Relocation Chairman James Wallmann. **Motion carried.**

The current status of planning for the 2012 convention in Chicago was reviewed briefly.

Jim Cook left the meeting at 7:27pm.

Minutes | CONTINUED

Several recommendations for immediate implementation arising from the Santa Fe Summit Conference were discussed and will be a topic for further deliberation at the next teleconference.

President Huntington requested another teleconference be set for 7:00pm CDT on Monday, May 7, 2012.

ADJOURNMENT: The President declared the meeting adjourned at 7:54pm.

/s/ Jeff Weiler, Secretary Approved: May 7, 2012

MINUTES OF THE NATIONAL COUNCIL MEETING

JUNE 4, 2012 Special Meeting by Teleconference

CALL TO ORDER: President Scot Huntington called to order a special telephone meeting of the National Council of the Organ Historical Society on Monday, June 4, 2012, at 7:06pm CDT.

The secretary called the roll: (P-PRESENT, A-ABSENT) Scot Huntington (President) - P William F. Czelusniak (Vice-President) - P Jeff Dexter (Councillor for Organizational Concerns) - P Allen Langord (Treasurer) - P Jeff Weiler (Secretary) - P James Cook (Councillor for Education) - P Graham Down (Councillor for Finance and Development) - A Christopher Marks (Councillor for Archives) - P Daniel Schwandt (Councillor for Conventions) - P Theresa Slowik (Councillor for Research and Publications) - A James Weaver (Executive Director) - P

A quorum of Council members was established.

APPROVAL OF MINUTES: Moved — Bill Czelusniak, to approve minutes of the special teleconference meeting of the National Council held May 7, 2012, to be published on the Society's website and in the Society's journal.

Motion carried.

Treasurer Langord made brief comments on his quarterly report. The need to bring membership renewals in promptly and careful management of cash flow were emphasized. The importance of positive financial performance by the Chicago Convention was acknowledged.

Theresa Slowik joined the meeting at 7:32pm.

Jim Weaver reported 345 convention registrations to date. The topics of office relocation, gift memberships, and income opportunities through the sale of excess inventory were explored.

Jeff Dexter provided an update on the work of the nominating committee.

Jim Cook reported that the revisions for historic organ citations program are approaching completion.

Dan Schwandt reported interest from a possible host for a California convention. Several other possible locations were also discussed. The president asked that a new committee be appointed immediately to draft a new convention sourcebook, and that the present convention coordinator be included on that committee.

Chris Marks discussed the present status of the ongoing negotiations regarding the proposed relocation of the American Organ Archives.

COUNCILLOR APPOINTMENT:

Moved — Jeff Dexter to ratify the appointment of Theresa Slowik as Councillor for Research and Publications. **Motion carried.**

Annual reports are to be submitted to the secretary by June 18.

The next meeting of the National Council will be Saturday July 7, 2012 at 9:00am at the O'Hare Marriott Hotel.

ADJOURNMENT: The president declared the meeting adjourned at 8:33pm.

/s/ Jeff Weiler, Secretary

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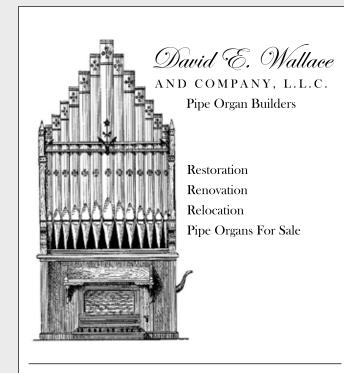
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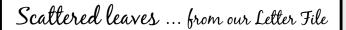
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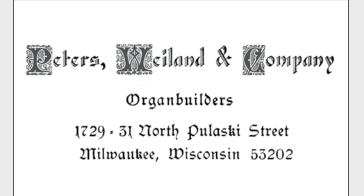
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Bach and the Organ George BOZEMAN JR.

Bach and the Organ was a presentation of the Eastman Rochester Organ Initiative, the American Bach Society, and the Westfield Center, September 27–30, 2012, at the Eastman School of Music

The festival began for me with a recital by Hans Davidsson, David Higgs, and William Porter, recreating Felix Mendelssohn's 1840 organ concert in Leipzig. The ravishing sounds of the Craighead-Saunders Organ, built by GOArt in 2008, gave a rich intensity to the Bach works and the stylistic improvisations of William Porter. Located in a specially built rear gallery of Christ Church, it is a painstaking copy of an organ built in 1776 by Adam Gottlob Casparini for the Dominican Church in Vilnius, Lithuania. Earlier in the day Eastman students presented papers and there was a panel discussion of the recent new Bach editions.

Friday morning, after a welcome from Lynn Edwards Butler, it would be hard to imagine a better way to kick off two intensive days of Bach papers than Peter Williams's keynote address. As his introducer predicted, Williams gave us more questions than answers, and thus primed us for the following papers, stimulating us to ask further questions inspired by what we were told.

After lunch, Eastman organ students gave us their take on the Craighead-Saunders organ in more works by Bach. Their playing was uniformly of the highest musicality and technical polish. This recital was followed by another session of fascinating papers. The evening was devoted to a solo recital on the Craighead-Saunders organ by Jacques van Oortmerssen, again consisting of organ works of Bach.

Saturday morning dawned with still more papers. After lunch, an unusually interesting and rather daring offering was a recital of Bach on a two-manual-and-pedal clavichord





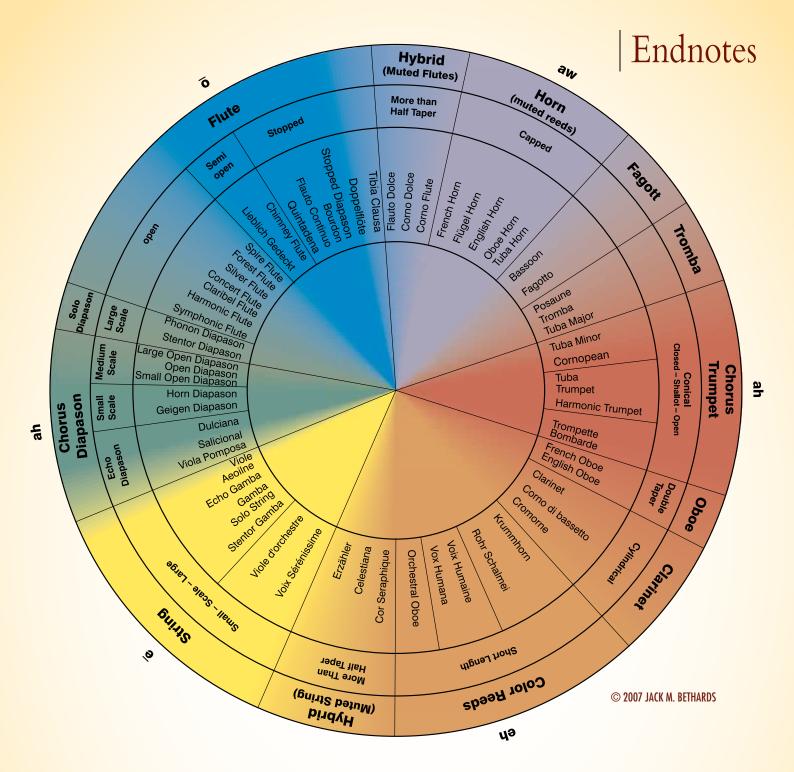
played by Joel Speerstra. In his introduction, David Higgs explained that all organ students at Eastman are required to spend a semester studying this instrument; it is felt that the technical challenges it presents are essential training. He then skillfully prepared us for the soft sounds by speaking ever more quietly as the lights were dimmed. I don't think anyone felt a loss of satisfaction in this wonderful program.

There were still more papers, and then a stellar concert at Christ Church. The Boston Early Music Festival Chamber Ensemble, instrumentalists of the Eastman Collegium Musicum, singers of the Christ Church Schola Cantorum, organists William Porter and Edoardo Bellotti, counter-tenor Daniel Taylor, and Gonzalo Ruiz on oboe d'amore, performed works of Gottfried Heinrich Stölzel and Bach. The three cantatas of Stölzel were a grand revelation, using the full resources available in a masterly manner.

Sunday morning was devoted to a Eucharist at Christ Church. A prelude and an anthem sung at the front of the church gave us the only opportunity to hear the 1893 Opus 1573 Hook & Hastings organ recently installed after restoration by David Wallace with Mark Austin. The first event of the afternoon was a massive presentation of the third part of the *Clavierübung* by Robert Bates on the fine new Paul Fritts organ in Sacred Heart Cathedral. We then bussed to the Memorial Art Gallery for a brilliant recital by Edoardo Bellotti on the exquisite Italian Baroque organ in the Fountain Court.

For me the festival ended that evening with Compline sung at Christ Church by its Schola Cantorum. The sweetness of the voices and the intensely spiritual atmosphere of this service ended the day beautifully.

Above: Janette Fishell and Marvin Mills *Left:* Jacques van Oortmerssen at Christ Church

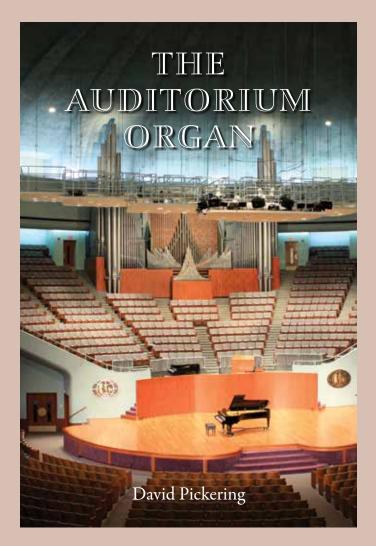


The Pipe Organ Tonal Color Wheel

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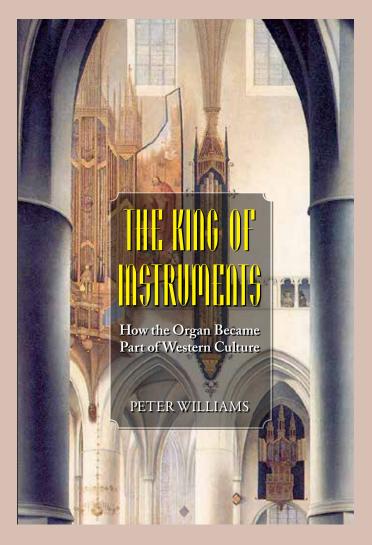
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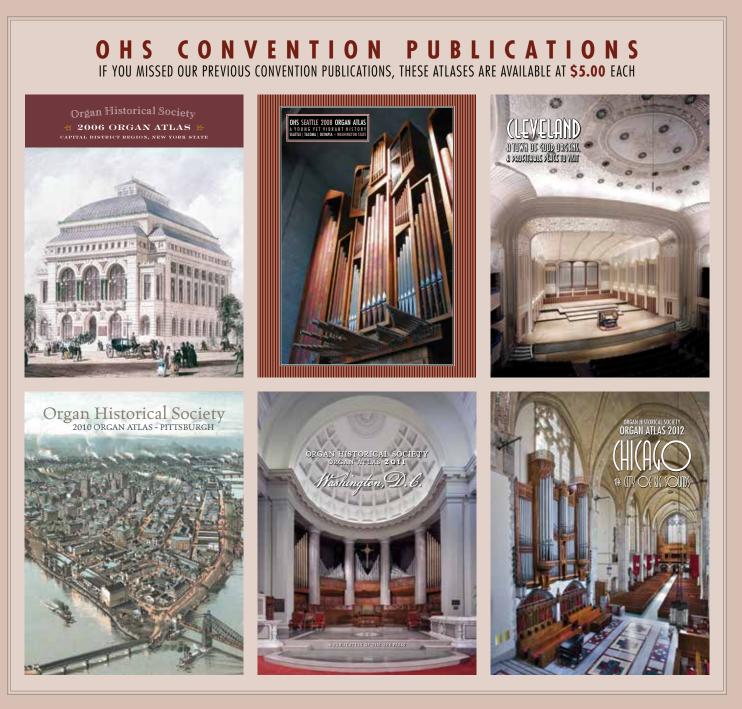
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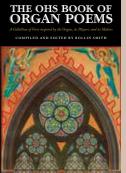


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