VOLUME 57, NUMBER 2, SPRING 2013

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



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# ERMON CONVENTION INTELLIGENCER

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



# **WILLIAM B.D. SIMMONS (1823–76),**

the noted Boston organbuilder, built at least six organs for congregations in Vermont. Four of these instruments remain in various states of originality. The 1853 organ in the Baptist Church, Brandon

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  largest Organs in the Western
  Churches, Churches,

(featured on the cover), and the 1855 organ in the Methodist Church, Northfield, are probably the two most significant examples of his work anywhere. Noted historian and OHS Founder E.A. Boadway asserts that the Northfield instrument is likely the finest nineteenth-century organ in the state.

Simmons came from an urbane and wealthy Boston family. His father was a grain and coffee merchant. After serving his apprenticeship with two of the city's well-established firms, the twenty-twoyear-old William entered the organ business in 1845 in partnership with Thomas McIntire (1786–1870). Immediately, the firm secured a contract for a major three-manual organ for Edward Beecher's church in Boston. Within a few years, Simmons & McIntire was regularly securing a significant portion of the larger contracts in direct competition with Thomas Appleton, George Stevens, and the Hooks.

The elegant, two-manual Simmons organ at the Brandon Baptist Church was installed in a rear gallery in the fall of 1853. In 1871, an addition was added to the front of the room and the organ was relocated there. On November 26, 1950, the building was damaged in a hurricane. The steeple came crashing through the roof but, fortunately,



the falling wreckage missed the organ. Seven years passed before the church was repaired, and it was not until 2002 that the steeple was finally replaced. This is one of the finest old organs in Vermont, one of the treasures of nineteenth-century Boston organbuilding, and one of the best-preserved examples of Simmons's work extant. It was beautifully photographed for us by Len Levasseur on March 27, 2012.

ABOVE LEFT: A circa 1870 stereoview of the Brandon Baptist Church, Brandon, Vermont.

ABOVE RIGHT: The interior of the Brandon Baptist Church during the mid-1950s. Damage following the 1950 hurricane is apparent, with the interior of the building in disarray and the electrolier thrown derelict to the middle of the floor.

LEFT: An early Simmons newspaper insertion from The (Windsor) Vermont Chronicle 26, no. 13 (April 1, 1851): 3, listing recent contracts.

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# THE TRACKER

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# ON THE COVER

The elegant 1853 William B.D. Simmons & Co. organ of two manuals and pedals at the Brandon Baptist Church, Brandon, Vermont. It remains one of the treasures of nineteenthcentury Boston organbuilding, and one of the finest old organs in the state

PHOTO BY LEN LEVASSEUR

# From the Executive Director

JAMES WEAVER

# Dear Members and Friends,

As I sat down to write this column, sheets of sunlight poured through the windows and then a sudden change of weather brought such dense fog that it was impossible to make out images beyond those windows. All of that was beautiful to me-from sunlight to dense fog. At that moment the silence was somehow dense silence—and also



very beautiful. I sat happily, enjoying the simple act of living. But, of course, it wasn't so simple. It seems to me that we have been given splendid gifts that allow our eyes and ears to derive great pleasure from a multitude of experiences. What great gifts they are.

Having the honor to encounter a great pipe organ presents these gifts in full measure. The work of a fine organbuilder provides visual excitement, tactile rewards, and incredible bursts of sonic pleasure. While all that is true and marvelously rewarding in my own life, there is nothing that says you cannot enjoy other music, other instruments. Some people are absolutely hung up on a narrow range of sounds they will tolerate, channel surfing through life while avoiding any unknown musical occurrence, living in the midst of a sonic banquet, while allowing only the familiar, the banal to come through.

Last fall, a blogger for the Boston Globe wrote a careless piece suggesting that to save declining church attendance "the first thing we must do is kill all the organs." She wrote nothing to suggest that she had a clue about great music, the great music in Boston, or that she would willingly walk across the street to hear a great organ. In another blog, however, she cheerfully admits to traveling around the Boston area to enjoy the varied pleasures of Chick-fil-A.

In recent years there have been many assaults on the pipe organ as the pre-eminent instrument for musical expression in the church. There have been a lot of attempts to replace the organ for church use by emulating folk music and pop music with second-rate imitations of the real stuff. Yikes! Recent financial downturns have made the act of signing a contract for a fine pipe organ a major act of faith, a difficult time, indeed. And yet, during this period, builders have taken on the rebuilding of venerable instruments while waiting for those contracts to be signed. Now again, little by little, some new organs are starting to appear. Recognition sparks. Among this year's Grammy nominees for best classical solo album, we had yet another organist (Hansjörg Albrecht). The per-

# EXECUTIVE DIRECTOR CONT.

sistence of excellence and the passion for a particular beauty burns brightly even during this difficult period for our beloved instrument.

In my town of Washington, D.C., there are four new large pipe organs this season, including one at the John F. Kennedy Center for the Performing Arts. The performing arts center instrument is particularly interesting, I think, because it joins a host of new, major pipe organs in secular halls across the country. As we look to the future, builders must be nimble and create truly beautiful instruments, no matter what the size. And they must work really well. We musicians must realize that what we create with the organ has the potential to move people greatly, or to turn them uncaringly away. Thoughtful choices and great preparation are a must. Those of us who serve among the people who make decisions about new instruments should give careful thought to the beauty, the longevity, and the financial worthiness of making a decision to buy a pipe organ. It is a decision that should be made with the greatest care and commitment. I feel that the time is now to reclaim that central space in our lives for the glories of a fine pipe organ.

Our forthcoming trip to the OHS Northern Vermont Convention will serve up a remarkable musical experience. Included among the Vermont offerings are a number of exceptional small pipe organs that exhibit gorgeous musicality, because every register has been designed on its own merit and for how it joins in partnership with other ranks. I tried a few of the instruments that will be played at the convention, and I must say that I was astonished by their beauty and their flexibility. This will be an exceptional opportunity to pay homage at the cradle of much of our musical past.

As I said earlier, I believe we are blest with the gift of eyes that see and ears that can hear such a pleasurable range of visual and sonic delights. I believe that you will find much pleasure in Vermont's Northeast Kingdom late this June, and I hope very much to see you there!

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April issue closes . . . . February 1 July issue closes . . . . . . . May 1 October issue closes . . . . August 1 January issue closes . . . November 1

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# SCOT L. HUNTINGTON

# From the President

FOR OVER A YEAR NOW, TWO OF THE SOCIETY'S MOST important recognition programs—the Historic Organ Citation and the Distinguished Service Award—have been undergoing critical review. Both awards have their origins in the 1970s and have been operating largely unchanged since that time. At this remove, it seems another lifetime ago for those of us who remember their debut. For some time, it has become increasingly apparent that changes in the world around us were making these programs less relevant than at their inception. When I was re-elected president in 2011, I realized I had a golden opportunity to focus our attention on these programs so they might receive a long-overdue updating. Both are now up and running and I urge you to seek out the articles in this issue that describe the freshening they have received.

Historic Pipe Organ Awards. The former Historic Organ Citations program had two levels of recognition at the outset, but the distinction between them was so vague even the award committee was never clear in which category an instrument should be placed. So by the early 1980s the committee decided to settle on a single recognition category. Over the years (especially as the OHS continued evolving and began embracing instruments of all ages and action types under the definitive moniker "historic"), questions without easy answers regarding eligibility arose with increasing frequency: what is an allowable degree of alteration, at what age is an instrument historic, what is the difference between an instrument's state and condition, how do we distinguish between a perfectly preserved but not particularly historically significant instrument, and a priceless, one of a kind, worldclass art monument? Are such distinctions necessary or desirable, how can we recognize artifacts such as historic casework containing more recent instruments inside without giving license for sweeping and intrusive changes to owners of historically significant instruments for whom an "artifact recognition" would be cause for celebration? Do the awards need to be separate but equal, if in fact that is even possible, or is there inherently anything wrong with recognizing that some instruments will have unique attributes that cause them to be highly celebrated with a distinction of merit quite separate from their peers?

These are some of the questions the committee charged with revising the historic organ recognition program debated, and the accompanying article describing the reintroduction of this program will explain the criteria and selection process in greater detail. The new *Historic Pipe Organ Awards* broaden the scope of eligibility while allowing distinctions to be made based on each instrument's attributes that make it historically unique.

The **Distinguished Service Award** was the brainchild of Alan Laufman, intended to recognize exemplary contributions made by individual members to the organization, at a time when every aspect of the OHS operation was conducted by volunteers. Over the years we have lost sight of the kind of service the award was created to recognize. The DSA rememerges as originally intended, with a new operating procedure in place to ensure a more equitable nominating and selection process.

Vox Organi Award. When I was first elected to the National Council in 1997, I proposed a Meritorious Service Award to recognize the significant contributions made by people whose gifts were not by direct volunteer service, but who made a difference in other ways—not only to the OHS, but also to the greater organ world. The OHS is blessed with members who have made a mark in ways other than by serving the Society as a volunteer worker: performers, artisans, researchers, authors, and especially, extraordinarily generous benefactors. In 1997, the idea was ahead of its time and received little support. During the recent DSA discussions, the restructuring committee came to the independent conclusion that there existed a genuine need to recognize service of many orders, and recommended the establishment of the Vox Organi award, as another way we can say thank-you for exemplary service in the expanding needs of our contemporary age.

With the updating of long-established programs to better reflect the changing needs of our times, the OHS continues to look forward while celebrating the triumphs of the past.

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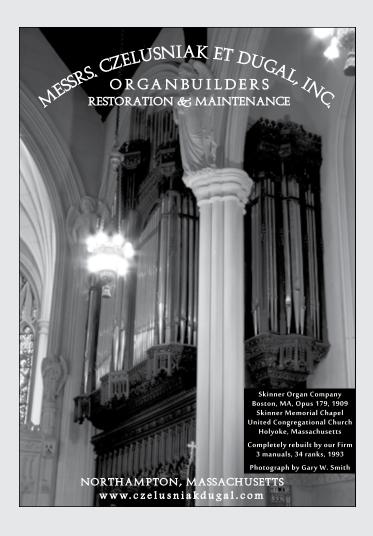
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# The Fisk at the University of Vermont *Its Evolution and Influence*

BARBARA OWEN

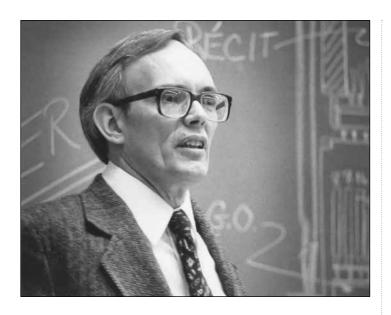
N THE EVENING of February 22, 1976, following the afternoon dedication ceremony of the new music building on the Redstone Campus of the University of Vermont, Burlington, an inaugural recital was given by Fenner Douglass of Duke University on the recently-completed organ in the building's recital hall. Designed by Charles Fisk in collaboration with William Metcalfe, chairman of the music department, college organist James Chapman, and Douglass, who acted as consultant to the project, this organ was to open a new avenue in the ongoing evolution of Charles Fisk's tonal and mechanical philosophy.

In 1972, plans were under way at the University of Vermont for a new music building, which was to include a large recital hall with an organ. By early March, a major donor, James Ferguson, was on board, and Fenner Douglass, chair of the organ department at Oberlin Conservatory, had been engaged as consultant. Douglass would seem from the very outset to have favored Fisk as the builder of the recital hall organ, and with that in mind soon arranged for the university's organ instructor, James Chapman, to accompany him to Boston in order to acquaint him with Fisk's recent organs at Harvard University and Old West Church. By late May, Chapman, Douglass, and Ferguson signed a letter-almost certainly drafted by Douglass—citing reasons why a mechanical-action organ of Classic design would be most appropriate for the proposed recital hall, and stating at the conclusion that "it is with complete confidence that we unanimously recommend that the University of Vermont enter into contractual arrangements with the Fisk Organ Company."

Thus, on June 16, Fisk drew up a contract to which was attached a preliminary specification for a 30-stop, two-manual organ, essentially in generic "neo-Classical" style (mostly in German nomenclature and including a ten-stop Pedal), but with one small French twist, a treble solo Cornet of five ranks on a separate keyboard. By September, Fisk had been in touch with the contractor about certain requirements for the organ space, and was toying with a more eclectic three-manual scheme of 33 stops, including a Swell, but only a seven-stop Pedal, and somewhat more closely allied to the 1970 Old West Church scheme.

A year later, Charles Fisk was in the hospital, recovering from surgery, and Douglass paid him a visit there, during which the two had further discussions about the design of the Vermont organ, both physical and tonal, resulting in another revision of the stoplist. Shortly afterward, Douglass reported to Chapman that Fisk "seemed to be thinking in terms of the next step after Old West Church," and where that step might lead. Douglass was also of the opinion that Fisk's organ should be somewhat in contrast to the more traditionally neo-Classic Germanic tonal orientation of the Karl Wilhelm organ about to be installed in the Episcopal Cathedral in Burling-

1. Letter of May 24, 1972. All letters cited are preserved in the files of C.B. Fisk, Inc.



Charles Fisk

ton. A major change was Douglass's suggestion of the addition of a 16' Principal to the Great division (in addition to the 16' stopped rank in the original specification) as well as a Double Tierce, lending "more gravity to the plenum." The Positive was to be based on the 4' rather than the 2' Principal, and the Pedal was reduced to six stops.<sup>2</sup>

A day later, Douglass wrote to Fisk a further suggestion, with regard to the physical location of the Positive division, which had also been something of a concern because of the front-and-center location of the organ in the hall. He observed that in the 1679 Clicquot organ at Les Invalides in Paris, "the Positif division was actually attached to the main case, though still set forward somewhat," providing the spatial effect of an actual Positive without having to place it on the floor.3 The keydesk would then be below the Positive. Douglass continued to encourage Fisk to consider this, since the visual design would soon be in progress. The advantage of the Clicquot arrangement, he argued, could be "that one retains the Positif-de-dos arrangement while pushing the whole complex of the buffet up. Whether this would work at all in a 16' case in the space you have is another question."4 Fisk sketched out a few versions based on this idea, and concluded that it was indeed workable.

Writing to Chapman on September II, following this meeting, Fisk stated that the UVM organ had been on his mind for the last few months, and that he had not been happy with the original stoplist. "I also had the abiding feeling that the UVM organ must draw a special integrity from somewhere," he wrote, especially "if the student is to be given

the conception we wish above all for him to receive." He then referred to an attached stoplist, based on his conversation with Douglass, stating that he would very much like to construct an organ to this design. While based on "a single Classical idiom," he still felt that it would nonetheless play a great deal of the literature. On October 31, Fisk wrote again to Chapman, attaching a stoplist only slightly modified from the one sent before, lacking the 16' Great Principal and Double Tierce, but with two double-draw mutations/mixtures, a 4' Principal in the Positive, and omitting the separate Cornet manual but keeping the Pedal at six stops. This slight paringdown reflected the unexpected financial inflation of the time, with its resulting rise in material prices and wages.

Yet, Fisk was still not certain of how he wanted to dispose those 30 stops and a penciled stoplist dated December 1973, reverted to a more standard three-manual neo-Classic design, this time with an Oberwerk instead of a Swell. The following month, Fisk wrote requesting a meeting in Boston with Chapman, Ferguson, and Douglass, along with the chair of the music department, and this was scheduled for January 25. In the letter, Fisk cited the inflation of the period since the contract signing as a factor in the delay of settling a final workable stoplist, and this, in turn, was delaying the purchase of some materials. He closed by saying that "while it might be easiest for me simply to decide on a specification of my own, I am extremely anxious that all persons involved

be pleased with the decision made."6 Following this meeting, on January 29, Fisk sent a final specification to all parties, asking for written confirmation of its acceptance so that construction could proceed, as well as confirmation of the raising of the contract price from \$90,000 to \$105,000, something obviously also agreed upon at the meeting. The stoplist was essentially the one worked out between Fisk and Doug-



Fenner Douglass

lass in September, leaning strongly toward the French Classic ideal, and it was the stoplist to which the organ was built. That January 25 meeting must have been an interesting one indeed. The contract was signed in the following month,

<sup>2.</sup> Letter of September 3, 1973.

<sup>3.</sup> Letter of September 4, 1973.

<sup>4.</sup> Letter of February 19, 1974.

<sup>5.</sup> Letter of September 1973.

<sup>6.</sup> Letter of January 4,1974.

and Fisk began discussing the visual design with the architect, Thomas Cullins, and working out details such as mixture compositions.

Before long, work on the organ was well under way. The building was to be completed in April and soon there was talk of utilizing the organ in an AGO regional convention scheduled for the summer of 1975, but Fisk was doubtful that it could even be delivered by that time, much less finished. A visual design, incorporating Douglass's Positive placement suggestion, was drawn up and accepted, and pipework was ordered, since Fisk had yet to establish a fully functional pipe shop. However, much of the pipe scaling was based on the work of Clicquot and examples found in Dom Bedos's classic, L'Art du facture d'orgues. The bass of the 16' metal Principal posed something of a problem until Fisk discovered, in the storehouse of a nearby rebuilder, some well-made 16' pipes of the right scale, and of very heavy zinc, purported to have been part of a Double Dulciana made by W.B.D. Simmons in the 1850s, which, once reworked and revoiced, proved ideal for the bottom octave of this stop.

As the architecture of the hall dictated a fairly small footprint, a problem arose with regard to the location of the main wind reservoir; this was solved by mounting it vertically inside the case—the only instance of this in any Fisk organ. In a letter later sent to Hellmuth Wolff, Fisk described it as being "a crazy rig: a vertical cuneiform bellows that I have tried to make act like a horizontal weighted cuneiform bellows—hence the crazy weight system. Not only have we suspended action; we have suspended wind system too!" Other aspects of the wind system included "wind tree" conduits branching out from the bellows plenum to multiple manual chests, and a very effective *Tremblant doux* in the French Classic style that gently affects the whole organ.

The organ parts were delivered to the hall in June 1975, and the remainder of the summer was devoted to the setting up, adjusting, and, most importantly, tonal finishing of the organ—the latter, carried out by Charles Fisk, running into early fall. During this period, those who were involved with the organ project followed this final process closely, and William Metcalfe, the music department chair, was quoted as saying, "Meanwhile, we can merely be tantalized. Each new rank of pipes that is added, voiced, and tuned makes the instrument more exciting." The final payment was not made until November, but by this time the music department was already receiving requests to perform and record on the new organ. In November, too, Charles Fisk received an enthusiastic letter from Dr. Metcalfe, who was about to retire, saying how very pleased he and the staff were with the new organ: "I

think the organ is absolutely magnificent! May it prove to be among your very best . . . and give you and all of us pride and pleasure for years to come." <sup>9</sup>

The new building had been designed with a state-of-theart heating and cooling system, which included humidity control, but in early December, when Fisk returned to the organ to make some adjustments in response to complaints about ciphers and sticking keys, he discovered that the humidification system was inoperative and everything in the building, including his new organ as well as two practice organs, was dangerously dried out. After spending the entire weekend adjusting three desiccated organs, he wrote a letter to the university president begging that the problem be addressed immediately before more damage was done—and urging owners of woodwinds, stringed instruments, and harpsichords to remove their instruments from the building until the humidity was restored to proper levels. Fortunately, the administration responded quickly; they soon reported that the system was again working properly, and that plans for the dedication of the building in February were progressing.

The new building was dedicated with a series of concerts between February 22 and March 5, 1976, the first day ending with an organ recital by Fenner Douglass, who played the following program:

Frank Taylor, an excellent organist in his own right, especially in the area of French Classic music, wrote a detailed and glowing report on both the organ and the recital, which appeared on the front page of *The Diapason* in July. In it, he gave credit to Douglass and Chapman, who had envisioned "an instrument which would serve as a model for colleges and universities all over the country." Indeed, an increasing number of educational institutions have since opted for organs based on specific historical styles, built not only by Fisk but by several other builders as well, especially in recent years. But the UVM organ was a pioneering instrument in this regard.

Taylor, a former student of Melville Smith, was well-acquainted with Classic-period organs in France, and praised the authentic way in which the organ handled the idiomatic French registration conventions of the 18th century. He also

<sup>7.</sup> Letter of March 12, 1976.

<sup>8.</sup> Stuart Perry, "Newly Finished Music Building Opens at UVM," *Burlington Free Press* (September 10, 1975).

<sup>9.</sup> Letter of November 11, 1975.



found it convincing in the Germanic pieces, especially those of Bach, as well as the rather surprisingly effective Romantic Franck work at the conclusion. That the Pedal division intentionally departs from the size and scope of the typical French Classic Pedal broadens the usefulness of the organ for German music, as well as later music. Taylor was quite familiar with some of Fisk's other organs, and made some interesting comparisons in the course of the review:

This instrument sounds quite different from any other organ Charles Fisk has built. The principal chorus on the Great is based on a unison Diapason of more neutral tonal cast than the normal Principals we are used to hearing from the Fisk shop, and the voicing of the Bourdons and mutations is more foundational, less bright, than their counterparts on the Fisk instruments we are accustomed to. It is, quite simply, more truly French than Marmoutier/Old West. And this time all the reed stops are of classic 18th-century construction. They make a magnificent effect alone or in combination with the various Cornets. The *plenum*, however, is *not* overwhelming; in point of fact, Old West gives an impression of greater power.<sup>10</sup>

Io. Frank Taylor, "The New Fisk Organ at the University of Vermont—A Review," *The Diapason*, 67, no. 8 (July 1976): 1, 3.

# **RECITAL HALL, UNIVERSITY OF VERMONT**

Charles Fisk, Op. 68 (1975)

Compass: Manuals: 56 notes, CC-g<sup>3</sup> Pedal: 30 notes, CC-F<sup>1</sup>

# **GREAT** (56 notes)

- 16 Double Open Diapason
- 16 Double Stopt Diapason
- 8 Principal
- 8 Bourdon
- 4 Octave
- 4 Chimney Flute
- 3% Double Tierce
- 2 Doublet
  - r Nazard 2⅓
  - L Cornet III\* (168 pipes)
  - Fourniture VI
  - Grosse Fourniture VIII (400 pipes)
- 3 Trumpet
- 8 Voix Humaine
- 4 Clarion

# **PEDAL**

- 16 Prestant (16 pipes, lowest 14 from Gt. 16' Double)
- 8 Flûte
- 4 Flûte
- 2 Night Horn
- 16 Bassoon
- 8 Trumpet

# **POSITIVE**

- 8 Bourdon
- 4 Prestant
- 2 Doublet
- 2 Quarte de Nasard
- 11/3 Larigot
  - r Nazard 2⅓
  - L Sesquialtera II (112 pipes)
- 11/3 Fourniture IV
- 8 Cromorne

### RÉCIT

8 Cornet V (c1-c3, 125 pipes)

# **COUPLERS**

Positive to Great Recit to Great Great to Pedal Positive to Pedal

Tremulant (general)

Bracketed pairs of stops controlled by single knob, half-draw brings on first stop and full draw brings on second.

Other recitals followed shortly, including two student programs and one by Chapman. With the exception of Franck's Final, Douglass had chosen his program from the Baroque repertoire, but two of the recitalists in 1977 were more adventurous. While works by earlier composers (Merulo, Frescobaldi, Buxtehude, Kerckhoven, Mozart, and Bach) predominated, Dale Voelker, then on the faculty, included works by Messiaen and Rheinberger, and visiting recitalist Donald Spies included some by Shackelford, Distler, and Reger; strangely, neither programmed any French works. Voelker wrote to Fisk that "the Rheinberger Sonata came off amazingly well (it was not easy for the registrant!)" and that Reger's Toccata and Fugue, Op. 59, "was probably the most effective piece" on Spies's program.11 However, with the exception of occasional student recitals, the use of the organ seems to have gradually diminished thereafter. Robert Parkins and Wolfgang Rübsam gave recitals in 1979, but James Chapman, initially one of the strongest supporters of the organ program, appears to have eventually shifted his center of concern to choral programs, and subsequently retired. In 1982, Willard

11. Letter of May 13, 1977.



Frank Taylor and Charles Fisk

Riley, who had assumed the maintenance of the organ, was asked to carry out a long deferred through-tuning, and reported to Charles Fisk, "Once it gets tuned, I hope more organists can be encouraged to discover your instrument at UVM, and that its Sleeping Beauty fate will take a turn for the better. I think it's exciting to play." 12

David Neiweem succeeded Chapman as university organist and professor of music in 1982, eventually becoming chair of the UVM music department. Although multi-tasking as choral director and voice teacher as well as organist, he had studied organ at Oberlin under Garth Peacock when Fenner Douglass was on the faculty, and recalled that on one occasion in 1971, Douglass "presented our class with the plans for an instrument to be built by the Charles B. Fisk organ company for the University of Vermont. I had studied the organ before it was even built—it was that important."13 Neiweem himself began giving recitals on the Fisk organ from time to time, and guest organists were again occasionally brought in for recitals. Although some organists had expressed an interest in recording the UVM organ when it was new, the only commercial recordings known to have been made on it are an early Orion LP of works by de Grigny played by John Fesperman, and a performance on compact disc by Joseph Payne of music by Marchand, Corrette, and deGrigny, issued by Naxos in 1995 under the title Early French Organ Music. In the liner notes, Payne praised the "unusually incisive, full and commanding" character of the organ's *Grand jeu*, and the "flexibility and gentleness" imparted by the *Tremblant doux*. <sup>14</sup>

During David Neiweem's tenure, recitals have been given by several distinguished performers, including Lionel Rogg (1983), James Brown (1984), Nancy Granert (1984), Charles Krigbaum (1985), Christa Rakich (1986), and David Herman (1992). Peter Sykes utilized the organ in a concert with the Benefit Street Players in 1993, and in a solo recital the following year. In July 1993, Region I of the American Guild of Organists held a convention centered in Burlington, and one of the featured recitals was given on the Fisk organ by Yuko Hayashi, chair of the organ department at New England Conservatory, who played a program of French Classic works by Clérambault, Marchand, and de Grigny. In November and December 2003, Nieweem gave a series of noonday recitals and, in February 2006, the organ's 30th anniversary was celebrated with a recital of French Baroque and Bach works played by Christa Rakich of the New England Conservatory faculty. More recently, in March 2010, Neiweem performed a program of works by Couperin, Titelouze, and Daquin.



Charles Fisk and author, Barbara Owen

In accordance with its emphasis upon recognizing distinguished organs of all periods, the OHS will be featuring UVM's groundbreaking Fisk organ during its 2013 national convention in a major recital by Joan Lippincott, an acclaimed concert and recording artist and former chair of the organ department at Westminster Choir College. Considering this organ's unique tonal design, and the hall's favorable acoustics, it is surprising that more organists have not yet taken advantage of it for recording. Perhaps that will change when more have had the opportunity of hearing its voice in this concert.

<sup>12.</sup> Letter of August 6, 1982.

<sup>13.</sup> Amanda Waite, "Recital to Mark Organ's 30th Anniversary," *University Communications* (February 1, 2006).

<sup>14.</sup> Joseph Payne, Liner Notes, *Early French Organ Music*, vol. 1, Naxos, 8.553214, 1995, compact disc.

# A Renewed Distinguished Service Award

# DANIEL SCHWANDT

Councillor for Conventions
Former Chair of the Distinguished Service Award Committee

N 1976, the Organ Historical Society created the Distinguished Service Award in order to recognize members who made significant "contributions of the highest order for the promotion of the Society." Given virtually every year, the award and its process were temporarily suspended in 2011 while the award structure of the OHS was evaluated at the request of National Council. DSA committee chair Daniel Schwandt, 2009 DSA recipient Randy Wagner, and Councillor for Organizational Concerns Jeffrey Dexter made recommendations for modification that were approved by National Council in October 2012. Details of the award selection criteria are essentially the same but were further clarified:

- The award shall be given annually to an OHS member in good standing as recognition of exemplary volunteer labor (uncompensated, paid expenses only) and service for the promotion of the OHS. Such activities include:
  - holding national level offices or committee membership;
  - contributing to OHS projects, including conventions (excluding compensated convention chairs);
  - work in any area of organ history, including writing, scholarship, preservation, advocacy, fundraising, organ playing, teaching, promotion, membership recruitment, etc., that benefits the OHS.

Formerly, the DSA committee, comprising all previous award recipients, undertook the nomination and selection process each year. In order to cast a wider net among members for nominations and to relieve awardees from this annual task, the process has been changed significantly:

- Nominations shall be solicited from any OHS member or from any non-member organization (e.g., church, school, preservation organization), with the nomination period extending from the previous year's annual meeting to January 15 of the following year.
- Nominations shall be sent to the Executive Director or the Councillor for Organizational Concerns along with a short statement of rationale, including the specific enumeration of strictly volunteer service to the Society.
- Each DSA selection committee shall serve one year. National Council shall appoint the DSA committee annually upon nomination of the Councillor for Organizational Concerns. Members shall include:
  - 2 former DSA recipients, allowing five years between each term of service
  - o 2 National Council members
  - o 1 member at large
- Nominations shall be vetted by the DSA committee and selection criteria evaluated.

- A winner's name shall be sent to the National Council for ratification in the spring before the National Convention.
- A certificate shall be presented at the Annual Meeting or at another appropriate time.
- Council members are ineligible while serving in that capacity.
- In order to expand the way that the OHS recognizes individuals for work and service in concert with its mission, the National Council also approved a recommendation to establish a third instrument of recognition, joining Honorary Membership and the Distinguished Service Award.

This new award, called *Vox Organi* (Voice of the Organ), shall be awarded at the discretion of the National Council at no prescribed interval. Its purpose is to recognize exemplary service to the goals of the OHS and the greater pipe organ culture through scholarship, monetary support, preservation, musicianship, and promotion. Selected by the National Council, awardees do not need to be members of the OHS.

This new award was established in part to help sharpen the focus of the DSA so that other individuals who have made contributions to the culture of the pipe organ and the broad mission of the OHS may be recognized.

It is hoped that this expanded and clarified structure will provide a more comprehensive and easily administered award process for the OHS in the future.

# OHS Historic Pipe Organ Awards

# JAMES HEUSTIS COOK

Was established to recognize the importance of pipe organs in American culture. Beginning in 1975, the OHS took a new step in the celebration of the pipe organ when it instituted a program of Historic Organ Citations. Organs deemed to be of historic value and worthy of preservation were awarded a handsome calligraphic certificate, framed and displayed for all to see.

The first cited organ, an 1867 Marklove in Saint Mark's Episcopal Church, Candor, New York, reflected the emphasis of the OHS in its infancy: preserving 19th-century pipe organs crafted by American builders. Through the last quarter of the 20th and into the 21st century, the OHS experienced a period of growth and maturity, establishing new programs and refining existing ones. Its Citations program was no exception, and citations were awarded to pipe organs of all types and origins. By the end of 2011, 409 pipe organs had received OHS Citations.

As a part of ongoing review and general development in all its pro-

grams, National Council began a review of the Citations program in 2012. In recent votes, Council brought Citations to a close with thanks to all who had administered the program for over 35 years. In its place, they approved a new Historic Pipe Organ Awards program that offers both a new degree of specificity and an expanded flexibility in the way pipe organs of historic value are recognized.

Of particular importance to the structure of the new program is the statement in the Guidelines for Conservation that any organ may be deemed worthy of preservation when it has "been judged to have musical, artistic, historic, or social significance." The Guidelines also acknowledge the difficulty in determining the "preservation-worthiness" of a pipe organ, which must be "determined through informed and careful judgment." Deciding which organ is then worthy of an award that lifts it above its peers is an even more difficult task. Inevitably such decisions must involve critical examination by experts, archival research, comparative studies, and other

forms of evaluation pertaining to the society of which the organ is a part. As a result, the OHS Historic Pipe Organ Awards program consists of separate awards, each one distinct in the way it recognizes historic significance.

The first of the new awards approved by Council is the Landmark of Organbuilding. Organs that receive OHS Landmark status are selected first and foremost because they represent excellence in the art of organbuilding. This emphasis is reflected in the wording of the award, which designates the recipient "an instrument of unique historic value, worthy of preservation." Though they may be of any historic period and may be of any type or design, organs that receive Landmark status must have within them or be associated with some distinctive or unique feature.

In the language of the *Guide-lines for Conservation*, an organ may be of historic significance if it is the first organ or earliest surviving pipe organ built by a specific American builder. On the other hand, an organ that represents the pinnacle of development in

a discrete style of organbuilding has both historic and musical significance. An organ that can be seen in retrospect to have established a new direction in organbuilding is of historic significance, while an organ associated with the work of a major composer of organ music is of historic, musical, and artistic significance. An organ that is documented as the only pipe organ in a certain region of the country is of social significance. An organ that has casework of outstanding beauty or that has another significant visual aspect as one of its integral components is of artistic significance. An organ that can be documented as having contributed to the growth of the pipe organ industry is of historic significance.

In general, pipe organs must have been in use for 50 years to qualify for this award, although the Awards Committee may make an exception if circumstances warrant it. For example, the first pipe organ in a certain region of the country might qualify for an award in less than 50 years. On the other hand, a pipe organ awarded for its association with a major composer of organ music must of necessity have been in use long enough to show its effect on that composer's music. Similarly, an organ cannot be shown to have established a new direction in organbuilding until such an influence is seen in later instruments. The distinctive properties of a nominated organ and the nature of the instrument's qualifications for an award are considered along with the age of the organ when the Awards Committee is making its decisions.

The OHS places the highest value on pipe organs that remain unaltered in their original locations. However, we recognize that sometimes the removal of an organ in order to avoid its destruction may be necessary. For that reason, an organ that has been relocated without mechanical or tonal change is still eligible to be considered for this award. Similarly, though the

Guidelines for Conservation recognizes that restorative repairs are alterations to the historic record, such alterations are not considered barriers to the designation of Landmark of Organbuilding, so long as the organ's original tonal and mechanical properties are intact and unaltered.

Pipe organs can be used for decades or even centuries, of course, though over the years significant changes to them may be made for a variety of reasons. They may be modified tonally, modernized in some way, rebuilt, enlarged, or even changed completely in their mechanical aspect. It is the position of the OHS that such alterations present a very real danger that musical, artistic, and historic value may be lost. However, we also recognize that such changes might at other times result in increased musical and artistic value, and such an altered instrument may achieve historic value in its modified state. If it has been in use for 50 years after the changes were made, such a modified instrument might then be eligible for designation as an OHS Landmark pipe organ.

Another award approved by Council designates an instrument a National Heritage Pipe Organ. Instruments that receive this award are also selected because they represent excellence in the art of organbuilding. This emphasis is reflected in the wording of the certificate, which designates an organ "an instrument of rare historic value, worthy of preservation." Although unique features, such as those described for Landmark status, are not required or expected, any organ receiving a National Heritage Pipe Organ award must meet all other requirements for designation as a Landmark of Organbuilding. Specifically, they must be of demonstrated and documented artistic, musical, social, or historic value to such an extent that they stand out from others like them. For example, an electropneumatic organ

of the 1950s may not be the only such instrument made by a given builder, but it may qualify as an organ of rare musical value because of the particulars of its installation. Similarly, one of several of the surviving tracker organs built by a firm in the final years before World War I is of rare historic value, though it is not the only such survivor.

As was the case with Citations and as a continuation and expansion of that program, Historic Pipe Organ Awards take the form of framed calligraphic certificates that are presented on public occasions and must be displayed on or near the instrument. The new certificates are distinctive because they state the qualifications of the organ for the award in a more specific way than did Citations. Additionally, the certificates for the new awards clearly recognize the role of all parties who contributed to the conservation of organs, naming both the original builder as well as others who might have been involved in their relocation or restoration.

The increased specificity of awards is one of its hallmarks, but the Historic Pipe Organ Awards program also offers great flexibility within its structure. The two awards named here are not the only ones that the OHS might present in the future. A review committee has two other awards under consideration, and it is to be expected that others may be studied in the future. Council has set up within this program the possibility for all OHS members to propose additional awards for consideration.

Application materials for Historic Pipe Organ Awards are available on the OHS website. They consist of a short application form and a description of the supporting materials that are required to accompany an application or nomination for either of the new awards. The newly-formed Historic Organ Awards Committee shall receive all applications and determine which award is best suited in each case.

# Charlatan or Visionary?

# Abbé Vogler and His Theory of Organ Design

# BYNUM PETTY

POPE PIUS VI made him a Knight of the Order of the Golden Spur,¹ yet, as Vice Kapellmeister in Mannheim, the orchestra hated him. His students Carl Maria von Weber and Giacomo Meyerbeer adored him, but Mozart called him a fool and a musical jester. Robert Browning praised him with a flattering poem in the form of a soliloquy, but the celebrated composer and organist Johann Rinck found the gentleman's organs unplayable because of their poor design.

The subject of praise and derision, Georg Joseph Vogler was born in Würzburg in 1749. His father, Jared, was a violin maker and his son's first music teacher.<sup>2</sup> The boy first studied at a Jesuit school, and later enrolled in Würzburg University at the age of 14. As early as the age of ten, his musical talent, especially at the keyboard, was extraordinary and later in life he would tour Europe as a virtuoso organist.

By his early 20s, his political skills were equally developed and would serve him well as he climbed the social ladder to fame. In 1771, he went to Mannheim and composed a ballet for the Elector Karl Theodor, who expressed his pleasure with the young man's talents by sending him to Bologna to study counterpoint with Padre Giovanni Battista Martini (1706–1784). Vogler found the old teacher's methods too conservative, and within six weeks departed for Padua to study theology. While there, he also took composition lessons with Padre Francesco Antonio Vallotti (1697–1780). After spending five month's study with Vallotti, he set off to Rome where he was ordained a priest in 1773. His political skills gained him membership in the Academy of Arcadia<sup>3</sup> and an appointment as chamberlain to the Pope.<sup>4</sup>

In 1775, Vogler returned to Mannheim where he established a music school. There he also published his radical ideas of theory and composition, *Tonschule, Tonwissenschaft und Tonsezkunst*, in 1776. This text, along with his failure to produce

- 1. Ordine dello Speron d'Oro is the earliest papal chivalric institution, and is bestowed on those who have contributed glory to the Church.
- 2. Eleanor Marx, "An Account of Abbé Vogler," in *Browning Society Papers* (London: Trübner & Co., 1881), 339.
- 3. Pontificia Accademia degli Arcadi was a literary academy founded in Rome in 1690.
- 4. Marx, Vogler, 340.

the high-quality school he promised, set off protests from his peers, who called him a charlatan. During this time in Mannheim, Vogler also wrote several other books on music the-

An undated engraving of Abbé Vogler

ory as well as masses, ballets, chamber works, and organ preludes. His theory of harmony

was based on acoustics, and he argued that dissonances of the seventh, ninth, and eleventh could be introduced anywhere in the scale without modulation.<sup>5</sup>



First line of Vogler's Prelude in C Major, No. 1 (1806)

It was in Mannheim that he ran afoul of Mozart, who visited the court in 1777 and wrote to his father on November 4, "Deputy-Kapellmeister Vogler, who had composed the Mass which was performed the other day, is a dreary musical jester, an exceedingly conceited, and rather incompetent fellow. The whole orchestra dislikes him." The young Mozart wrote to his father again on the 15th, with further details of Vogler's background and music.

[The Elector Theodor] asked Padre Vallotti about [Vogler] . . . and he also asked Padre Martini, who informed him: "Altezza, è buono; ma a poco a poco, quando sarà un poco più vecchio, più sodo, si farà, ma bisogna che si cangi molto." [Vogler] produced a Miserere, which . . . simply cannot be listened to, for it sounds all wrong. Hearing that his composition was not receiving much praise, Vogler went to the Elector and complained that the orchestra was playing it badly on purpose. In a word, he was so clever at pulling strings

- 5. Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Vogler, Georg Joseph." 6. Emily Anderson, ed., *The Letters of Mozart and His Family*, 3rd ed. (New York: W.W. Norton & Company, 1985), 356.
- 7. "Oh, Your Highness, he is good; and gradually, as he becomes older and surer of himself, he will improve. But he will have to change considerably."

(he had had more than one naughty little affair with women, who were useful to him) that he was appointed Deputy-Kapellmeister. But he is a fool, who imagines that he is the very pitch of perfection. The whole orchestra, from A to Z detest him. His book is more useful for teaching arithmetic than for teaching composition.<sup>8</sup>

Again, on November 20, Mozart expressed his disgust even more forcefully.

I went to the service, brand new music composed by Vogler. I have never in my life heard such stuff. In many places the parts do not harmonize. He modulates in such a violent way as to make you think that he is resolved to drag you with him by the scruff of the neck. I will only say it is impossible that a Mass of Vogler's should please any composer who is worthy of the name. To put it briefly, if I hear an idea which is not at all bad—well—it will certainly not remain *not at all bad* for long, but will soon become—beautiful? God forbid!—bad and thoroughly bad; and that in two or three different ways. Either the idea has scarcely been introduced before another comes along and ruins it; or he does not round it off naturally enough to preserve its merit; or it is not in the right place; or, finally, it is ruined by the instrumentation. That's Vogler's music.

As a performer, Vogler fared much better. In January 1790, he gave a series of concerts in London that proved to be exceptionally rewarding financially. There, Vogler was praised for his improvisations on his newly invented touring organ, the Orchestrion. So great was his effect on London musical society, that years after the Abbé's death, Robert Browning wrote a lengthy poem paying tribute to the organist. "Abt Vogler" was published in 1864, as part of Browning's *Dramatis Personae*. In these poems the narrator reveals himself in the form of a monologue. "Abt Vogler" begins:

# AFTER HE HAS BEEN EXTEMPORIZING UPON THE MUSICAL INSTRUMENT OF HIS INVENTION

Would that the structure brave, the manifold music I build,
Bidding my organ obey, calling its keys to their work,
Claiming each slave of the sound, at a touch, as when Solomon willed
Armies of angels that soar, legions of demons that lurk,
Man, brute, reptile, fly,—alien of end and of aim,
Adverse, each from the other heaven-high, hell-deep removed,—
Should rush into sight at once as he named the ineffable Name,
And pile him a palace straight, to pleasure the princess he loved!<sup>11</sup>

Vogler's touring organ of his invention was called the Orchestrion, not to be confused with the self-playing organ of the same name. According to Vogler, construction began in

- 8. Anderson, Letters, 369-370.
- 9. Ibid., 378.
- 10. Abbé is a title for clergy not having a permanent position, whereas Abt is the German title given to the head of a monastery. Therefore, Browning's use of the latter is incorrect.
- II. D.H.S. Nicholson and A.H.E. Lee, eds., *The Oxford Book of English Mystical Verse* (Oxford: Clarendon Press, 1917), 189.

1784 and was completed in 1789.<sup>12</sup> Based on his Simplification System<sup>13</sup>—a pseudo-scientific concoction he claimed would produce a greater effect with fewer pipes, the Orchestrion was described as 900 of the strangest organ pipes in Europe. Relying heavily on stopped pipes, combination tones, and free reeds, the organ, with its 900 pipes, four windchests, and three expression devices was contained within a box measuring nine feet wide, nine feet deep, and nine feet high. With no facade, a four manual (63 notes, FFF to g³) keydesk and pedalboard (39 notes, FFF to g¹) were attached to the exterior of the box. The organ was fitted with three expression devices: a door swell placed on two sides of the box, a wind swell that altered the wind pressure—a device particularly effective on the organ's free reeds, and a *Progressionsschweller*.<sup>14</sup> The stop list is drawn from descriptions of Émile Rupp.<sup>15</sup>

# **VOGLER'S ORCHESTRION** (1789)

4. Tromba marina	1½, 1½, 1, ¾ 2 2½ 6, 4 2, 1¾, 1⅓ (c¹ to g³)	MANUAL IV 1. Violini Flauto traverso 2. Viole d'amour Flauto d'amore	3 (FFF to 1% (d¹ to 6 (FFF to 11/3 (g¹ to
o. mas namomoa	2, 173, 173 (0 10 g )	PEDAL (from Manua	al I)
MANUAL II		1. Tromba marina	6, 4
1. Flauto piccolo Ombra 2. Flûte à bec 3. Flûte à cheminée 4. Flautone	1½ (FFF to c¹) 4 (c¹ to g³) 3 6 12	PEDAL (from Manual 1. Flauto rustico 2. Flauto dolce 3. Sylvana 4. Basse de Flûte	al II) 1½ 3 6 12
Fluttuante 2. Clarinett	3 (FFF to d¹) 3% (d¹ to g³) 6 (FFF to c¹) 4 (c¹ to g³) 12	PEDAL (from Manual 1. Cornetta 2. Clarion 3. Serpent PEDAL (from Manual 1. Viola de Gamba 2. Tremolo	3 6 12

Vogler with his Orchestrion may have been warmly received in London, but elsewhere audiences greeted the man and his machine with laughter, anger, and disappointment. There is little wonder that Rinck found it unplayable. "It is surprising that the results were not more distressing to Vogler himself. Was he unable to hear? Or was he so spellbound by

- 12. Georg Joseph Vogler, "Data zur Akustik," *Allgemeine Musikalische Zeitung*, III (April–May, 1801): 517–18.
- 13. Significant characteristics of the system are reliance on combination tones rather than foundation tones, absence of all duplicate ranks, absence of mixtures, and the entire organ enclosed behind swell shades.
- 14. Floyd K. and Margaret G. Grave, In Praise of Harmony: The Teachings of Abbé Georg Vogler (Lincoln: University of Nebraska Press, 1988), 251.
- 15. Émile Rupp, Abbé Vogler: als Mench, Musiker und Orgelbautheoretiker unter besonderer Berücksichtigung des sog. "Simplificationssystems" (Ludwigsburg: Buchdruckerei Ungeheuer & Ulmer, 1922), 13. Emile Rupp, Die Entwicklungsgeschichte der Orgelbaukunst (Einsiedeln: Benziger & Co., 1929), 100.



Portrait of Abbé Vogler

his own ideas that the facts were completely overshadowed?"16 For the most part, the Simplification System and the Orchestrion accompanied Vogler to the grave in 1814, but before his ignominious decline into obscurity, poverty, and ultimate death, Vogler had two other opportunities to demonstrate his Simplification System. In 1806, he was awarded a contract to rebuild the organ at St. Peter's Church, Munich. Completed in 1809, the instrument gained him an honorary membership in the Würzburg Polytechnical Institute. This organ represented his ideal instrument, a five-manual organ with two principal choruses—one with wide scales, the other narrow, a manual exclusively of free reeds, a modest manual of flutes, and another of strings. The Pedal stops were borrowed from the manuals. Like the Orchestrion, the entire organ was enclosed within a box fitted with a roof swell; there was also a wind swell for the reeds.<sup>17</sup>

Vogler's final attempt at synthetic grandeur was begun in 1812, at St. Michael's Church, Munich. The Triorganon was to have had 13 manuals controlled by three keydesks (one five-manual and two four-manual) and three pedalboards. Three organists could play simultaneously or one organist could control the 6,000-pipe beast from the five-manual console. Vogler's arrogance and casual attitude toward financial constraints resulted in the church terminating the contract, an act that plunged the Abbé into bankruptcy. He died of a stroke on May 6, 1814.

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

17. Wolfgang Metzler, Romantischer Orgelbau in Deutschland (Ludwigsburg: Verlag E.F. Walcker & Cie., 1965), 28.

# **VOGLER ORGAN**

AT ST. PETER'S CHURCH, MUNICH, 1809

Compass: Manual—Bass, CC-b; Treble, c¹-c³ Pedal, CC-q¹

# **MANUAL I**

# **BASS**

Prinzipal 32 (from FFF) Prinzipal 8 Klein Nasat 5½ Terz 3½ Prinzipal 2 Quint 1½

# TREBLE

Prinzipal 32 Prinzipal 8 Klein Nasat 51/3 Terz 31/6 Prinzipal 2 Quint 11/6

# **PEDAL** (from Manual I)

Fundamental bass 32 Prinzipal 8 Klein Nasat 5¼ Prinzipal 2 Quint 1¼

# MANUAL II Bass

Prinzipal 16 (from F<sub>1</sub>) Gross Nasat 10% (from FFF) Terz 3% Prinzipal 4 Carillon 2%, 1% Prinzipal 1

# **TREBLE**

Prinzipal 16 Gross Nasat 10% Terz 6% Prinzipal 4 Carillon 2%, 1% Prinzipal 1

**PEDAL** (from Manual II) Prinzipal 16

Gross Nasat 10%

Prinzipal 4 Quint 2%

# MANUAL III BASS

Posaune 32 (from FFF) Contrafagott 16 (from FFF) Crumhorn 8 Trompet 4

# **TREBLE**

Fagotto 32 Vox humana 16 Oboe 8 Clarino and Zink 4

# **PEDAL** (from Manual III)

Bombarde 32
Serpent 16
Bassethorn 8
Fagotto 8
Dulzian 4
Clarinet 4
Englischhorn 2
Cornetto 1

# MANUAL IV BASS

Theorbe 16 (from FFF) Viola da Gamba 8

# **TREBLE**

Alto Viola 16 Flagiolett 8

# **PEDAL** (from Manual IV)

Violonbass 16 Violoncello 8 Gambetta 4 Violino 2

# MANUAL V BASS

Basso del Flauto 8 Gemshorn 4

# **TREBLE**

Flauto traverso 8 Flauto piccolo 4

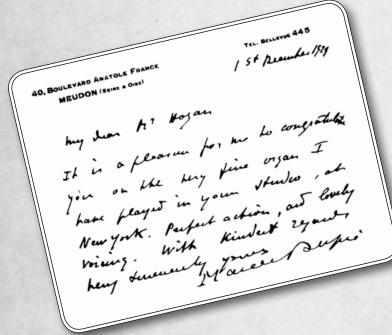
# **PEDAL** (from Manual V)

Flautone 8 Flûte à bec 4 Flauto dolce 2 Spitzflöte 1

# Estey Testimonial

# by MARCEL DUPRÉ

AT THE BEGINNING OF HIS 1929 American tour, Marcel Dupré was given a reception on September 28 by the New York City Chapter of the American Guild of Organists at the new Estey studio at 642 Fifth Avenue. On his return to the city to play a recital on the Casavant in the newly-built Temple Emanu-El, he again visited the Estey studio and wrote a testimonial addressed to Parke V. Hogan, the Estey Company's New York salesman.

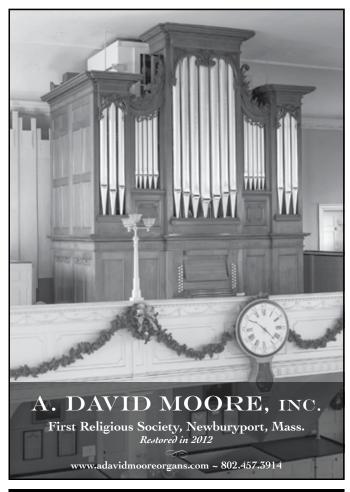


1st December 1929

My dear Mr. Hogan

It is a pleasure for me to congratulate you on the very fine organ I have played in your studio, at New York. Perfect action, and lovely voicing. With kindest regards Very sincerely yours,

Marcel Dupré



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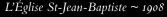
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# Archives Corner | BYNUM PETTY







Church in 2008 ~ PHOTO LEN LEVASSEUR

# William B. Goodwin

# and the Grand organ at L'Église St-Jean-Baptiste

ILLIAM B. GOODWIN (1858–1945) was born into a Lowell, Massachusetts, family of exceptional erudition. He studied at the Warren Scientific Academy in Woburn, and later at the Massachusetts Institute of Technology. After reading law, he was appointed assistant editor at his father's newspaper, *Vox Populi*. He travelled widely and was honored by Pope Pius X.¹ But his chief interest was the organ; and throughout his long career, he was known as Lowell's organ expert. Six years after his father's death, he sold the newspaper, and continued a life-long study of the organ.²

William Goodwin was a man of grand ambition and large gestures, the most magnificent of which was the organ of his design built by Jesse Woodberry & Co. for the French-Canadian parish of Saint Jean Baptiste in Lowell, Massachusetts. The instrument was completed in mid-1908,<sup>3</sup> but was damaged by a devastating fire in 1912.<sup>4</sup> Again, under the supervision of Goodwin, the organ—this time greatly modified—along with the church building was rededicated in 1915.<sup>5</sup>

With the exception of a few newspaper articles, little was known about the organ until the death of John A. Goodwin (1917–2012), son of William. John Goodwin had preserved the library of his father, and upon the son's death, the family donated it to the OHS American Organ Archives. Apart from

books and other publications in the collection, the library is remarkable for its vast treasury of ephemera and newspaper clippings. His accumulation of rare publications concerning water motors alone is extraordinary. That William Goodwin studied architecture at MIT is evident in his copy of Audsley's *The Art of Organ-Building* (1905), as virtually every page of the two-volume set is richly enhanced with his drawings and annotations. Glued onto pages where possible are also organ dedication programs and clippings. Indeed, Goodwin highly valued his additions to Audsley, and created a voluminous scrapbook entitled "Audsley, Vol. III." Goodwin also was a man of considerable opinion and expressed his views—often very colorfully—in the margins of Audsley.

Buried deep within "Audsley, Vol. III" is an undated clipping from the *Lowell Courier-Citizen* bearing the headline, "The Grand Organ at St. Jean Baptiste's—Description and Specifications of the Magnificent Instrument Designed by William B. Goodwin of this City"; given the detailed account of the new organ, Goodwin was the probable author of the story. In the article, the complete stoplist is given along with cryptic guides for sorting out extensive unification and borrowing.

The tonal style of the organ was very unusual because of its low center of gravity, and was not the first organ of its kind designed by Goodwin. In 1906, he designed the organ built by Woodberry for St. Patrick's Church, Lowell. Apart from the 64-foot resultant, the organ was ordinary for its time.<sup>6</sup> Another organ from Goodwin's pen was built 14 years earlier

6. "Specification of Organ," The New Music Review 5, no. 50 (July 1906): 1,046.

<sup>1. &</sup>quot;Organ Expert Dies Here," The Lowell Sun 67, no. 63 (March 15, 1945).

a Ibid

<sup>3. &</sup>quot;Grand Recital," The Lowell Sun (June 24, 1908).

<sup>4. &</sup>quot;Big Church Destroyed by Fire," The Lowell Sun (November 21, 1912).

<sup>5. &</sup>quot;St. Jean Baptiste Church Destroyed by Fire in 1912 Now Restored," *The Lowell Sun* (February 27, 1915).



St. Jean Baptiste after the fire ~ 1912

and contained fanciful nomenclature that he would carry into the instrument at St. Jean Baptiste.<sup>7</sup>

# HIGHLAND CONGREGATIONAL CHURCH

Lowell, Massachusetts Cole & Woodberry (1892)

# **GREAT**

- 8 Principal Diapason
- 8 Viola Dolce
- 8 Flauto Concerto
- 8 Flautileno (t.c., common bass with Fl. Con.)
- 4 Octava Acuta
- 4 Flauto Soava

### PFNAI

- 16 Bordone Principale
- 16 Lieblich Gedeckt

# **SWELL**

- 16 Contra Viola (t.c.)
- 8 Viola Principale
- 8 Dolciano
- 8 Doppelflöte
- 8 Viola Aetheria
- 4 Hohlpfeife
- 4 Salicetto Dolce
- 2 Violettino
- 8 Corno di Cappella
  - Tremolo

Three prepared-for stops included a 2% Quinta Octava and 2' Octavina on the Great and an 8' Flauto Basso in the Pedal The organ has mechanical Swell to Great couplers at 16, 8, and 4.

Undoubtedly, William Goodwin knew well the acoustical theories of Abbé Georg Joseph Vogler (1749–1814), as many of the tonal aspects—especially the use of stopped pipes and resultant tones—of the St. Jean Baptiste organ point to the influence of the German organist, theorist, composer, and priest. Vogler held that generally a solid tone was not possible from an open pipe over twelve feet in length.<sup>8</sup> From his point of view, the use of stopped pipes and combination tones solved the problem. Further, according to his friend, Joseph Sonnen-leithner, Vogler could not tolerate mixtures of any sort, and

# **Archives Corner**

# Specification of Organ.

Specification of Organ, St. Patrick's Church, Lowell, Mass., built by Jesse Woodberry & Co.

### GREAT ORGAN.

Double Open Diapason16	Octave 4
Open Diapason 8	Concert Flute 4
Dulciana 8	Twelfth23
Gamba 8	Fifteenth 2
Doppel Flöte 8	Sesquialtera Rks.
Melodia 8	Mixture 2 Rks.
	8

### SWELL ORGAN.

Bourdon (divided at Tenor F) 16	Octave Acuta 4
Open Diapason 8	Salicetto 2
Salicional 8	Flute Harmonique 4
Aeoline 8	Dolce Cornet Rks.
Voix Celeste 8	Cornopean 8
Stopped Diapason 8	Oboe 8
Quintadena 8	Vox Humana 8
Tres	nolo

### CHOIR ORGAN.

Dolce	Viol d'Gamba 8
Violin Diapason 8	Wald Flute 4
Dulciana 8	Principal 4
Stopped Diapason 8	Piccolo 2
Clarabella 8	Clarinet 8

### SANCTUARY ORGAN.

Bourdon	Unda Maris 8
Open Diapason 8	Salicet Flute 4
Gemshorn 8	Piccolo 2
Clarabella 8	Tremolo

### SANCTUARY ORGAN PEDAL.

# PEDAL ORGAN.

Contra Bourdon         .32           Double Open Diapason         .16           Dulcina         .16           Bourdon         .16	Violoncello
Flute 8	

Quinte, from 32 ft. Contra Bourdon, 16 ft. Open resulting, 64.

### COUPLERS.

Solo Tremolo, Swell Tremolo, Solo to Pedal, Choir to Pedal, Swell to Pedal, Great to Pedal, Pedal Super Octave, Swell Super, Swell to Choir, Swell to Great, Swell to Great, 16 ft. Choir to Great, 16 ft. Choir to Great, Great Super, Solo to Swell, Solo to Choir, Solo to Great,

Grand Crescendo Pedal, drawing and operating on Full Organ; drawing all and with reverse movement reduce same to an Acoline without moving the registers.

Swell Pedal for Swell Organ. Swell Pedal for Solo Organ.
Pedal for Crescendo.

These three swell pedals to be placed over the Pedal Key-board with straight shoe faced with rubber to prevent foot from slipping. Sanctuary to gallery great Organ and its couplers; coupled the full Organ.

### COMBINATIONS.

Forte Great Organ.

Mezzo Great Organ.

Mezzo Great Organ.

Piano Great Organ.

Release Great Organ.

Release Great Organ.

Forte Swell Organ.

Mezzo Swell Organ.

Forte Choir Organ.

Forte Choir Organ.

Forte Choir Organ.

Forte Swell Organ.

Release Great Organ.

Release Swell Organ.

Release Choir Organ.

The above Combinations to be operated by push buttons placed between the key-boards, Choir under Choir Keys, Great under Great Keys, and swell under Swell Keys, or will put them in with iron pedals over pedal key-board.

Great to Pedal, Reversible. Dial for Crescendo Indicator. Dial for Bellows Indicator.

A set of 37 bells placed in the large swell, operated with pneumatic

Stoplist of the Woodberry at St. Patrick's, Lowell

<sup>7.</sup> The Organ Historical Society, Fourth Annual Conference: Highland Congregational Church, Lowell, Massachusetts, June 29–July 1, 1959. American Organ Archives, Princeton, New Jersey.

<sup>8.</sup> Georg Joseph Vogler, "Data zur Akustik," Allgemeine Musikalische Zeitung, III (April-May 1801): 524.

# Archives Corner | CONT

found their buzzing sound unbearable. It will become evident that Goodwin whole-heartedly approved of Vogler's ideas, and freely adapted them in the organ for St. Jean Baptiste.

The Church of St. Jean Baptiste was founded in 1868 by Fr. André-Marie Garin, an Oblate of Mary Immaculate from France. Originally named L'Église St.-Joseph and housed in a former Protestant church building on Lee Street, Fr. Garin laid the cornerstone of L'Église St-Jean-Baptiste on Merrimack Street in 1888, in a neighborhood known as Little Canada.10 The building was completed in 1896, and was dedicated on December 13 of that year. Seating 1,800 people, the building was filled to capacity as Archbishop John J. Williams of Boston celebrated Mass. Gounod's Messe solennelle de Ste-Cécile was performed by a combined choir of 90 voices, orchestra, and organ. The parish owned a II/15 Stevens organ, rebuilt and installed by Geo. H. Ryder, which may have been in place for the opening Mass. At the conclusion of the Mass, the orchestra played the "Grand March" from Tannhäuser. 11 Less than twelve years later, the new organ by Jesse Woodberry & Co., Opus 258, was dedicated. "After the sermon, the benediction of the organ took place. The ceremony was very simple, and was performed by Rev. Fr. Lefebvre, standing in the sanctuary. While the blessing was being pronounced, William B. Goodwin, the designer of the instrument, struck a few impressive chords from it."12

The chords must have been impressive, indeed. Goodwin asserted that

In this "up-to-date" instrument certain extended and costly ranks of pipes of special character and of great ability are fitted with electrical devices enabling them to be used in different sections of the organ simultaneously, and at widely different pitches in the same section, or at will in various departments, without interference or discord.

While no attempt has been made to obtain the greatest crash and noise possible, or to surpass in number of pipes several of the other noble instruments our local churches are so proud of, the church authorities confidently claim that with a moderate expenditure of money and by the exercise of unusual care on the part of their employes [sic] they have an organ superior in its richness of tone, powers of expression, variety of excellent timbres and of massive cathedral-like dignity, both in tone and appearance.<sup>13</sup>

- 9. Joseph Sonnenleithner, "Etwas über die Voglerische Simplification des Orgelbaues," *Allgemeine Musikalische Zeitung*, II (May 1880): 566.
- 10. "125th Anniversary booklet commemorating Saint-Jean-Baptiste In Lowell, Massachusetts, the first Franco-American parish in the Archdiocese of Boston." http://ecommunity.uml.edu/francolowellma/baptiste.htm [accessed September 7, 2012].
- II. "St. Jean Baptiste Church Dedicated to God With Solemn Services Yesterday Morning," *The Lowell Sun* (December 14, 1896).
- 12. "Golden Jubilee. Rev. Fr. Lefebvre Honored by French Catholics," *The Lowell Sun* (June 22, 1908).
- 13. "The Grand Organ at St. Jean Baptiste's: Description and Specifications of the Magnificent Instrument Designed by William B. Goodwin of This City," *The Lowell Courier-Citizen* (n.d., 1908).

# A FEW BONS MOTS OF

# WILLIAM B. GOODWIN

# ON E.M. SKINNER

An ambitious, high-minded, ingenious thinker and work-man—who believes in that which he thinks, immutably—until he changes his mind for the better!

Skinner's great failing is that for the time-being he is incapable of seeing my side of a question save that which occurs to *him*, and, of forgetting that his greatest and most brilliant thoughts in the past have become his most monumental failures later. A most lovable and exasperating character.

# ON MIXTURES

To hell with the Mixtures!

# ON GEORGE HUTCHINGS

The noblest Roman of them all.

# **ON GEORG JOSEPH VOGLER**

Abbé Vogler made in 1796 (or earlier) a 4-manual Orchestrion, 61-note compass with 36-note pedal and went on the road with it. Mozart said of Vogler: "He is only a juggler, so to speak."

### ON THE BRITISH

A little nonsense, now and then is relished by the best of men—especially when being Britons, they don't see that it is nonsense.

# ON THE VOX HUMANA

Ex abusa non arguitur ad usam. [The abuse of a thing is no argument against its use.]

# ON THE ESTEY PHONORIUM

Not the only "phony" thing that has come from the Estey factory.

Pipes of the Pedal 32' Sub Principal were in facade from FFFF; the remaining five pipes were stopped wood. The main organ played on five inches of wind produced by a turbine driven by a five-horsepower motor. "To this motor is also belted a little special dynamo, generating the low-voltage (8 v.) current used for the organ through its wonderful system of some 100 miles of varied wires and nearly 1,000 magnets and many thousand movable contacts."<sup>14</sup>

The stoplist given opposite is copied verbatim from the newspaper article.<sup>15</sup>

It is difficult to imagine the effect this 49-rank instrument had on the listener below in the reverberant acoustical space seating 1,800 people, but its effect of ersatz grandeur and "massive cathedral-like dignity" was brought abruptly to an end four years after its inauguration.<sup>16</sup>

A fire, caused by a natural gas leak in the basement of the church, was discovered at 7 A.M. on Thursday, November 21, 1912, during a weekday Mass held in the lower church.<sup>17</sup> By late morning, the fire had broken through the roof, which soon thereafter collapsed, but not before William Goodwin

14. Ibid.

15. I thank Lawrence Trupiano for his assistance in decoding Goodwin's unification and borrowing systems. Our remarks, based on Goodwin's handwritten annotations found in his "Audsley III," are given in brackets.

16. "St. Jean Baptiste Church Edifice Laid in Ruins This Morning," *The Lowell Sun* (November 21, 1912).

17. Ibid.



# LIST OF DRAW STOPS

Those with \* have some portion derived from other section or stop, or are wholly so taken of \*\*.

**GREAT:** 61 n. [7 ranks]

(Nearly All of Full Compass.)

(All but 1, 3, 5, 6, 7 in Swell Box.)

- \*\* 1. Tonus Profundissimus, 64 feet, special. [32 (Ped Sub Pr.) & 211/3 (Ped. Sub. Pr.)]
- \*\*2. Tonus Profundus, 32 feet. [Ped. Sub. Pr. 1-5 & Sw. Sub. Ged. from FFFF]
- 3. Sub Principal, 16 feet.
- \*\*4. Contra Viola, 16 feet. [Sw. C. Viola]
- \*\*5. Bourdon, 16 feet. [Ped. Bdn. 1-30 & Sw. Sub. Ged.]
- 6. Principal Diapason, 8 feet.
- 7. Principal Flute, 8 feet.
- \*\*8. Viola, 8 feet. [Sw. C. Viola]
- \*\*9. Gedeckt, 8 feet. [Sw. Sub. Ged.]
- \*\*10. Quint 51/3 feet. [Gt. Oct. Quint (t.c.?)]
  - 11. Octave Principal, 4 feet.
- \*\*12. Octave Viola, 4 feet. [Sw. C. Viola]
- \*\*13. Octave Gedeckt, 4 feet. [Sw. Sub. Ged.]
- 14. Octave Quint, 23/3 feet.
- 15. Super Octave, 2 feet.
- \*16. Viola Octavino, 2 feet. [Sw. C. Viola]
- 17. Tuba (7 inch wind), 8 feet.

# Gr. Mechanical Accessories.

- 1. Gr. Off.
- 2. Gr. Octaves.
- 3. Ch. to Gr.
- 4. Ch. to Gr. Sub Oct.
- 5. Sw. to Gr.
- 6. Sw. to Gr. Octave
- 7. Sw. to Gr. Sub Octave.

Sanctuary (See Ch.)

# Gr. Combinations.

- 1. Gr. 00.
- 2. Gr. P.
- 3. Gr. M.
- 4. Gr. F.
- 5. Gr. FF.

# **CHOIR:** 61 n. [11 ranks]

(In a swell-box.)

- 1. Sub Gedeckt, 16 feet.
- 2. Principal, 8 feet.

- 3. Viola Pomposa, 8 feet.
- 4. Æolina. 8 feet.
- 5. Flanto [sic] Melodia, 8 feet.
- 6. Lieblich Gedeckt. 8 feet.
- 7. Dulcet Octave, 4 feet.
- 8. Lieblich Flute, 4 feet.
- 9. Flautino, 2 feet.
- 10. Corno Angelico, 8 feet, special.
- 11. Viola Dolce, 8 feet.
- 12. Sub Bass (13 notes), 16 feet.

### Ch. Mechanical.

- 1. Ch. Off.
- 2. Ch. Octaves.
- 3. Sw. to Ch.
- 4. Sanct. to Gr. and Ch.
- 5. Ch. Undulo.

# Ch. Combinations.

- 1. Ch. 00.
- 2. Ch. PP.
- 3. Ch. MP.
- 4. Ch. P.
- 5. Ch. F.

# **SWELL:** 61 n. [14 ranks]

(In a box 11 feet 9 inches x 18 feet x 12 feet high and 3 inches thick.)

- \*1. Tonus Profundus, 32 feet. [Ped. Sub. Pr. 1-5 & Sw. Sub. Ged. from FFFF]
- 2. Contra Viola, 16 feet.
- 3. Sub Gedeckt, 16 feet. [extended to 32-ft. FFFF]
- 4. Principal, 8 feet.
- \*5. Viola Primo, 8 feet. [Sw. C. Viola]
- 6. Viola Secondo (slightly flat), 8 feet.
- 7. Viole Acuta (slightly sharp), 8 feet.
- 8. Æola (PP. Principal), 8 feet.
- 9. Tibia Plena (open—very lg. scale), 8 feet,
- \*10. Lieblich Gedeckt, 8 feet. [Sw. Sub. Ged.]
- \*11. Octave Viola, 4 feet. [Sw. C. Viola]
- 12. Salicetto, 4 feet.
- 13. Klar Flöte, 4 feet, mahogany.
- \*14. Lieblich Flöte, 4 feet. [Sw. Sub. Ged.]
- 15. Quint Flöte, 2% feet.

- \*16. Violino Octavo, 2 feet, special. [Sw. C. Viola, short compass1
- 17. Terzettino, 1% feet.
- 18. Serinette (string), 1 foot, special. Smallest pipe nine 32ds inch speaking length.
- 19. Corno di Bassetto (F), 16 feet.
- \*\*20. Cor Français, 8 feet, special. [Synthetic. Tibia & Sub. Ged. 2%]
  - 21. Cornopean, 8 feet.
- 22. Vox Humana, 8 feet, special.

# Sw. Mechanical.

- 1. Sw. Off.
- 2. Sw. Octaves.
- 3. Ch. to Sw. Sub Octaves.
- 4. Sanctuary to Sw.
- 5. Sw. Undulo.

# Sw. Combinations.

- 1. Sw. 00.
- 2. Sw. P.
- 3. Sw. M.
- 4. Sw. MF.
- 5. Sw. F.

# **Orchestral solos:**

- 6. 00.
- 7. "Violi."
- 8. "Flauti."
- 9. "Corni."

# SANCTUARY-ECHO: 61 n. [14 ranks]

(In a swell-box.)

- 1. Contra Dolce, 16 feet.
- 2. Principal, 8 feet.
- 3. Viola d'Amore, 8 feet.
- 4. Æolina Æthevia [sic], 8 feet.
- 5. Flauto Dolce, 8 feet.
- 6. Unda Maris (FF), 8 feet. [notes 6-61]
- 7. Claribel Flöte, 8 feet.
- 8. Octave, 4 feet.
- 9. Flauto Pianissimo, 4 feet, special.
- 10. Æolettino, 2 feet, special.
- 11. Corno di Coro, 8 feet, special.
- 12. Vox Cantoris (FF), 8 feet, special. [notes 6 - 61

# Archives Corner CONT.

# SANCTUARY PEDAL.

- 13. Bourdon, 16 feet.
- \*14. Bourdon Doux, 16 feet. [12 pipes + Claribel Fl.]
- \*15. Untersatz, 32 feet.
  - [Bdn. 16 & Bdn. Doux at 10<sup>3</sup>/<sub>3</sub>]
- \*16. Flute Douce, 8 feet. [Bdn. Doux]
- \*17. Quinte, 51/3 feet. [Bdn. Doux]

### Sanct. Mechanical.

- 1. Sanct. Off.
- 2. Sw. to Sanct.
- 3. Sanct. Vibrato.

### Sanct. Combination.

- 1. Sanct. 00.
- 2. Sanct. PP.
- 3. Sanct. MP.
- 4. Sanct. MF.
- 5. Sanct. F.

# PEDAL: 30 n. [3 ranks]

(Stops numbered "s" are enclosed.)

- \*1. Sub Principal 32 feet, special, metal, 5 lowest st. wood, largest metal in fronts. [Ped. Sub Pr.]
- \*2. Lieblich Untersatz, s 32 feet, wood. [Ped. Sub Pr. 1–5 & Sw. Sub. Ged. from FFFF]

- \*\*3. Principal, 16 feet, zinc, fronts. [Ped. Sub. Pr.]
- 4. Tibia Profunda, 16 feet, wood.
- \*\*5. Violone, s 16 feet, metal. [Sw. C. Viola]
- 6. Bourdon, 16 feet, wood.
- \*\*7. Lieblich Gedeckt, s 16 feet, wood. [Sw. Sub. Ged.]
- \*\*8. Sub Quint, s 211/3 feet, wood. [Sw. Sub. Ged.]
- \*9. Quint, 10% feet, wood. [Ped. Bdn.]
- \*\*10. Terz, s 121/5 feet, wood. [Sw. Sub Ged.]
- \*11. Octave Principal, 8 feet, wood. [Gt. Prin. Flute]
- \*\*12. Violoncello, s 8 feet, metal. [Sw. C. Viola]
- \*13. Flauto Basso, 8 feet, wood. [Ped. Bdn.]
- \*\*14. Lieblich Flöte, s 8 feet, wood. [Sw. Sub. Ged.]
- \*\*15. Octave Terz, s 6% feet, wood. [Sw. Sub. Ged.]
- \*16. Octave Quint, 51/3 feet, wood. [Ped. Bdn.]
- \*\*17. Lieblich Quint, s 51/3 feet, wood. [Sw. Sub. Ged.]
- \*18. Super Octave, 4 feet, wood. [Gt. Prin. Flute]
- \*\*19. Septima Minor, s 4\(\psi\) feet, wood. [Sw. Sub. Ged.]
  - 20. Ophicleide, (12 inch) s 16 feet, zinc.

# Ped. Mechanical.

- 1. Gallery Ped. Off.
- 2. Gr. to Peds.
- 3. Ch. to Peds.

- 4. Sw. to Peds.
- 5. Sanct. to Peds.

# PEDAL MOVEMENTS.

- 1. Grand Crescendo (Tutti).
- 2. Organ Normal.
- 3. Pedal Normal.
- 4. All Couplers.
- 5. All Couplers Off (Rev.).
- 6. Gr. to Pedals (Rev.).
- 7. Ped. PP.
- 8. Grand Swell Pedal, Bal.
- 9. Choir Swell Pedal, Bal.
- 10. Sanctuary Echo Swell Pedal, Bal.

# **MECHANICAL STOPS.**

- 1. "Principal" Cut Off.
- 2. "Viola" Cut Off.
- 3. "Gedeckt" Cut Off.
- 4. Sanctuary Signal.
- 5. Chime Signal.
- 6. Portal Signal.
- 7. Generator Switch.
- 8. Battery Switch.
- 9. Motor Switch.

had made his way to the rear gallery to protect the organ as best as he could.

At the height of the fire, W.B. Goodwin went up to the console and closed the swell boxes shutters to keep water from the fire hoses out and the weather after fire was extinguished. Fire was crackling over his head. He collapsed from smoke just as he regained the front door. He was severely reprimanded by the Fire Chief for entering a burning building, risking his life as well as any firemen attempting to rescue him! The pile of rubble at the front of the rear gallery is on top of the console where W.B.G. closed the swell folds!<sup>18</sup>

Both the church edifice and the organ were rebuilt, but neither escaped significant alterations. The nave was transformed from a Romanesque structure into one more classical. Both the side aisles and side balconies were removed, making the space more open. The west end gallery was removed, and in its place two galleries were created, with the rebuilt organ placed in the upper gallery.<sup>19</sup>

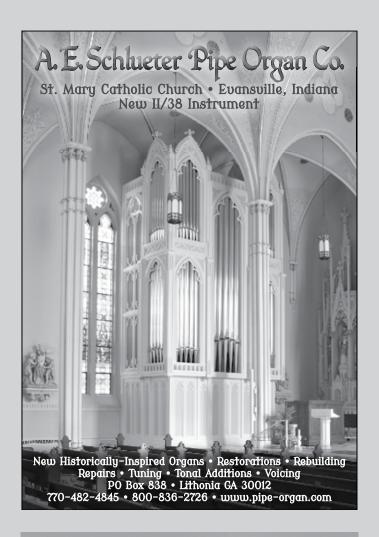
18. John A. Goodwin's handwritten description of the fire at St. Jean Baptiste Church, Lowell, Massachusetts, American Organ Archives, Princeton, New Jersey.

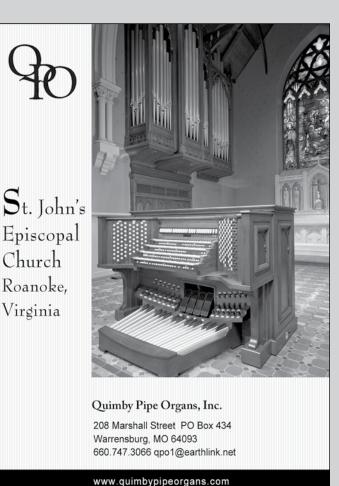
19. In 1982, Robert Reich examined the organ and determined that the rebuild was executed by Frazee Organ Company of Everett, Massachusetts. Robert J. Reich, "St. Jean Baptiste R.C. Church, Lowell, Mass.," American Organ Archives, Princeton, New Jersey.

The organ was reconfigured and divided on each side of the rose window. Because of height restrictions, the original 32-foot facade was reconfigured into two of 16-foot length. According to Goodwin's drawstop layout of the new console, one facade is made of the Great Sub-Principal, and the other of a Roosevelt "Montré" [sic]. A Roosevelt 16-foot Bourdon was also incorporated into the rebuilt organ. A five-rank Mixture (5<sup>1</sup>/<sub>3</sub>-4<sup>4</sup>/<sub>7</sub>-4-3<sup>1</sup>/<sub>5</sub>-2), Terza Major (12<sup>4</sup>/<sub>5</sub>) and Terza Maxima (25<sup>3</sup>/<sub>5</sub>) were added to the Pedal, all being derived stopped pipes of the Pedal and Swell. And despite Goodwin's "to hell with the mixtures" sentiment, he added a four-rank Acuta (1<sup>1</sup>/<sub>3</sub>-1<sup>1</sup>/<sub>7</sub>-1-<sup>4</sup>/<sub>5</sub>) to the Swell.<sup>20</sup>

In 1993, the Parish of St. Jean Baptiste was terminated; and in 1994, the church reopened as Nuestra Señora del Carmen Church. It closed in 2004. A private developer bought the property and has renovated the interior. As late as 2011, a feasibility study was made to consider converting the church for community use, especially as a performing arts space. Stained glass, statues and other ecclesiastical objects have been removed, but the organ still stands in the rear gallery. It is presently derelict and unplayable.

20. John A. Goodwin, "St. Jean Baptiste, Lowell, Mass. as Reb. after Fire," American Organ Archives, Princeton, New Jersey.





NEW! Scott Montgomery Plays New 90-rank Organ

# rgano P

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Conrad Susa: March for a Joyous Occasion Guilain: Tierce en taille, Suite 2

Bach: Allein Gott in der Hoh sei Ehr, BWV 663



Bruhns: Praeludium in e (Larger) Gigout: Scherzo George Shearing: Amazing Grace Sowerby: Carillon Karg-Elert: Adeste fideles & Saluto angelico from Cathedral Windows Saint-Saëns: Danse Macabre

Organo Plano

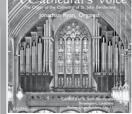
# **Dudley Buck:** Variations on *Home Sweet Home John Knowles Paine*: Concert Variations on the Austrian Hymn NEW! Jonathan Ryan Plays New Organ, Shreveport Cathedral

# \_athedral's

Jonathan Ryan plays the three-manual organ built last year by Parkey Organ Builders at the Cathedral of St. John Berchmans in Shreveport, Louisi-

ana. Raven OAR-941 J. S. Bach: Prelude & Fugue in D, BWV 532 **William Byrd:** 3 Settings of *Clarifica me Pater* **George Oldroyd:** Three Liturgical Improvisations Petr Eben: Studentenleider from Faust Robert Schumann: Canonic Etudes 4, 5, 6





Zachary Wadsworth: Resignation (composed 2012, premiere recording) George Shearing: Come Away to the Skies Al Travis: Amazing Grace

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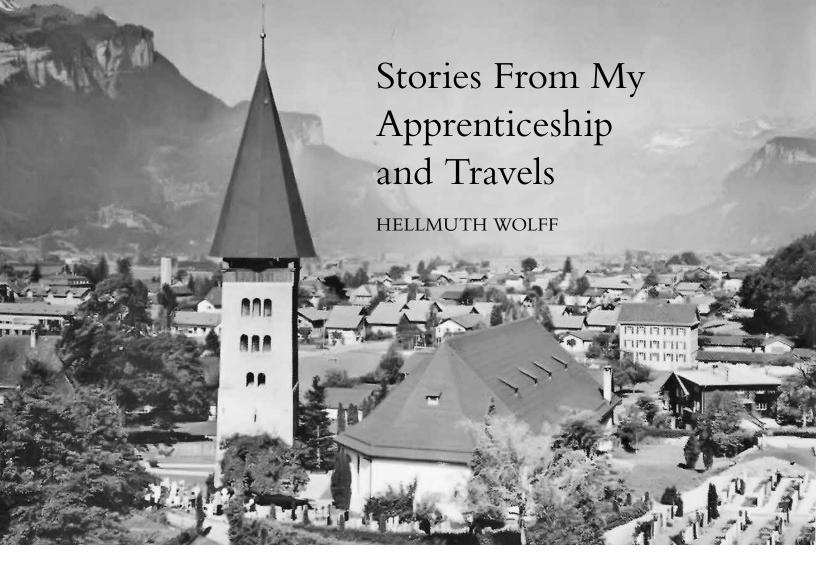
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S MOST OF US KNOW too well, the choice of organbuilding as a vocation is not a self-evident one. In my case it was my piano teacher, the organist Helmut Reichel, who expressed doubts about the future of organbuilding. Young Reichel had been making a little extra money demonstrating electronic organs; that prompted him to think they would soon kill off the pipe organ. However, in the early 1950s, the electronic organ was not even admitted into the main churches of Switzerland. After my mother saw an apprentice position with Metzler & Sons advertised in the newspaper, my father went to see my future boss. Mr. Metzler laughed at my piano teacher's concerns, asserting that the true organ had a beautiful future. He then asked my father to send his boy over to apply for the position. My candidacy was successful and Mr. Metzler, a former schoolteacher, did not even



glance at my school record. All those fears for nothing!

However, Oskar Metzler Jr., who had his hands full with the addition of a new workshop, postponed my apprenticeship for several months. In the meantime, I worked as a handyman in a construction company in order to earn some pocket money. Starting work at six o'clock in the morning

Above: Protestant Church in Meiringen

Left: The painted ceiling of Zillis, dating from
the second half of the twelfth century, is the oldest almost entirely preserved late Romanesque
work of art of its kind in Western Europe.

at the top of the Albis Pass was hard enough, but the worst part was carrying heavy cement bags to the concrete mixer, with the cement dust burning in my eyes. I received a small satisfaction while we were building a barn when the boss, who had not remained in school long enough to learn of Pythagoras, let me help with laying out the right angles for the foundation.

My probationary period as an apprentice with Metzler was monotonous. If a 15-year-old boy can stand to be under the supervision of a surly blacksmith for several weeks in a cold basement, grinding iron hooks for bungboards, then that test was perhaps more revealing than being able to

show good grades from high school. The work in the shop did not provide many occasions for joyous stories; the atmosphere was rather bleak. We were in the postwar period during which the word production meant everything; even so, I must credit the Metzler firm for stressing the importance of quality. Unfortunately, except for the other apprentices, Jakob Schmidt and Hans Füglister, colleagues Alfred Bärfuss and, of course, Hansueli Metzler (the firm's voicer who was also a fine organist), the staff of 25 people had disappointingly little interest in culture. In addition, the bosses forbade me (in vain) to pursue my piano lessons.

We had a welcome change when we could join Bernhard Temrau on his tuning trips. He had come from Danzig and, after many detours, ended up in Switzerland. He knew a lot of interesting stories. The best might be the one that took place in a German town hall with an organ. The work on the organ had to be interrupted because of a fashion show, which provided the team with a special treat: from the organ loft they could admire the models changing clothes behind the stage! His stories deserve an anthology which, it is to be hoped, a group of former Metzler apprentices will soon compile.

But now an experience with Mr. Temrau: After a quick tuning in the neighboring village of Dietikon, the pastor phoned immediately upon our return, saying the organ was in worse tune than before. So Temrau had to go back immediately. It turned out the reason for the tuning instability was elsewhere: the window behind the organ was open, giving a view of the neighboring farm, the dung hill of which was just behind the church wall. The window gave the flies free access to the organ pipes, where it was nice and calm, except on Sunday mornings—and during tuning sessions!

An anecdote about my boss, who began his career as a schoolmaster:



Sant'Anna, Roveredo, ca. 1955

When a student was visiting the shop, he received, among many other explanations, the etymology of the word *Abstrakte* (tracker). I overheard Mr. Metzler saying, "We use this term because the mechanical action is something abstract, you can see the movements, whereas nothing can be seen in an electric action!"

An "industrial espionage" that made the rounds in the Rieger firm, took place in Altstetten, on the outskirts of Zurich. My "superior apprentice" Jakob Schmidt took me on a Saturday after work to visit a very unusual organ built by Rieger. Not a soul was in the church so we had a close look at the organ, opened a couple of panels, and took a few photos. Suddenly a man came through the door. Surprised, we quickly put the panels back in place, but the man came up to ask what we were doing. We didn't know what to say, but inquired politely about whom



Around the console of the Rieger organ at Krenfeld in 1960, a visiting organist and from l to r: Johannes Rohlf, Wilfried Albiez, Hans Heinrich, Hellmuth Wolff and Jakob Schmidt.

we might ask for permission to examine the organ more closely. He would ask, he said, and went off, only to reappear a quarter of an hour later accompanied by two policemen and another gentleman. We were taken straight to the police station, where our film was confiscated and we were accused of exploring the Rieger organ for our employer. The other man turned out to be a Rieger representative, as well as the same shop owner who hired Helmut Reichel to demonstrate his electronic organs! Happily we were not handcuffed and after filing a report, we were released.

The funniest part for me was to follow during lunch with the Schmidt family: Jakob told of the interesting organ we had just seen, but never said a word about our arrest. In my family I would have burst out with that story, but here things went very cautiously!

A hike from Meiringen, over the Grosse Scheidegg to Grindelwald, remains vividly in my memory. I stayed one night in a shepherd's hayloft, above the goat pen. The peasant spoke a dialect wich I could hardly understand; it sounded a bit biblical, and the Bible was indeed the only book he had to accompany him in his solitude. The next morning, when I left him to continue my path, he blessed me with a "Bhüetigott!" (May God watch over you) and warned me of the dangers of mountaineering and the evil spirits that might be dwelling in those altitudes!

The most scenic place for an organ installation was in Roveredo in the Mesolcina, a Grison valley with an Italian-speaking population. Situated close to the border, smugglers were prevalent; in my naiveté, I could not understand why the customs officers just looked past the smugglers as they crossed over to Italy. Metzler was involved in the restoration of the of an old Italian organ in Roveredo. The foreman was Alfredo Arquint, who, more artist than entrepreneur, subcontracted the work to several compa-

nies. My employer sent me south with a man from Laukhuff, (the manufacturer of the stop-action machanisms) to assemble the various parts. When the trackers were connected and the organ ready to play, we discovered, to our horror, that the pallets opened a full 20 mm, which made the organ unplayable in spite of the low wind pressure. Rieger made the console, but obviously Signor Arquint forgot to tell the people at Rieger that the trackers were attached far back from the pallet tips (they needed to be opened sufficiently with the short travel of the original suspended action). Our pleasant stay suddenly came to a halt because of this total fiasco.

Finally, a story from Canada that found an echo in Switzerland. It is about my organ in Christ Church Cathedral in Victoria that had to be built earthquake-proof because of the proximity of the San Andreas Fault. We had to find an engineer in our area who specialized in seismology, and our customers on Vancouver Island suggested a name: Franz Knoll from Laval, whom we already knew but not about the specialty that made him world famous. (We also knew his wife as a cousin of the children of my parents' best friends.) We had often spent our holidays with them in their farmhouse in the Toggenburg not far from the museum with Albert Edelmann's collection of folk art, folk instruments, and house organs. These instruments, built by the farmers for other farmers during the winter, inspired me to build my own house organ during the four years of my apprenticeship—a learning experience and a far cry from a masterpiece. Some 40 years later, we rebuilt it completely.

In addition to the Lagacé chamber organ and half a dozen other keyboard instruments (among which Yves Beaupré's Opus 100, a clavicytherium), it is being used for concerts in the *Salle Bourgie* of the Fine Arts Museum in Montreal.

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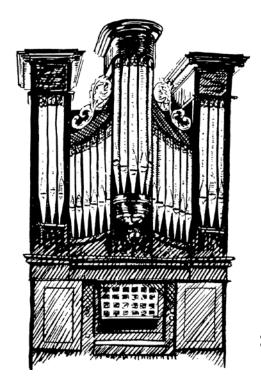
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# In The Tracker 50 Years Ago

SCOT L. HUNTINGTON

# VOL. VII, NO. 2, DECEMBER 1962

THE 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 mailorder catalog. Founded in 1881 as a reed organ manufacturer, their first pipe organ was built in 1890 and described in 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, costing \$485. The company began building tubular-pneumatic instruments in 1910, followed by those with electropneumatic action in 1916. The largest year of production was 1922, when the firm had 97 employees. Hinners 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 (Op. 3097), and the last reed organ was completed in 1940, after a 60-year production history that exceeded 20,000 instruments. The Hinners family was German and their organs retained a German propensity for harmonically-developed principals and strings throughout their years of pipe organ production. The company had a money-back guarantee for an unsatisfied purchaser, 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 OHS head-quarters in York, Pa., and the librarian of the York Historical Society generously agreed to assist 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 that 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 Johnson & Son, originally published by the firm in 1890, was begun in serial format, and opus numbers 1-34 (1844-1854) were listed in this issue. It was also announced that the first installment of 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, a II/11, 1859 Thomas Robjohn, and the largest listed, a III/26, ca. 1875 organ of unknown provenance near Troy, New York. It was announced the Eighth Annual Convention would be headquartered in Portland, Maine, the second week in July 1963.

# VOLUME VII, NO. 3, MARCH 1963

IN WHAT HAD BY NOW BECOME A TRADITION, THE FIRST ISSUE of 1963 had as its cover article an enticing travelogue description of the upcoming eighth annual OHS convention in Portland, Maine July 9–11. In the eight years since the society was formed, the annual convention had grown exponentially in size and amenities—a process that was to continue for another seven years as the society's premier event evolved. The convention in Portland promised several firsts in addition to

the kind of fare to which members were quickly becoming accustomed.

While the standard mode of transportation for previous conventions was by car pool, this was the first convention to make use of buses (albeit of the narrow-seated yellow variety) for an extensive tour of the craggy Maine coastline and the outstanding trove of historic organs still proudly maintained in picturesque coastal fishing villages. A two-hour moonlight cruise on Casco Bay marked the first of such relaxing non-organ events offered as part of the convention experience. In addition the convention-goers heard the large, symphonic Kotzschmar Memorial Organ built by the Austin Organ Co. for the City Hall in Portland. (This is the city whose residents, with justifiable civic pride, just voted to approve a bond issue to restore this famed instrument.) Another first for an OHS convention was a concert featuring a theater organ. One of the included lunches promised a lobster feast with all the trimmings. There was to be a hymn-sing and a closing concert with organ and chorus. For the intrepid, the optional days offered old-fashioned organ crawls with a steady diet of historic organs and a chance to car pool with friends old or new.

The nominating committee announced its slate for the upcoming 1963 election: Donald Paterson was running unopposed for a second term as president, and incumbent Robert Reich was running against Tracker publisher Albert Robinson for vice president. Homer Blanchard, Edward Wolf, Mary Danyew, Helen Harriman, Donald Taylor, and Robert Whiting were candidates for two councillorships and one auditor position. Biographies of each candidate were also published.

It was announced that the long-awaited tape-slide project would debut in the spring of 1963. The project now had the title, "A History of the Organ in America from 1700 to 1900," and consisted of a filmstrip (if you remember those from elementary school, you are dating yourself with me to a bygone era) accompanied by a reel-to-reel tape of narration and recorded examples to accompany the still photos. What may seem laughably quaint to some today, this bit of nostalgia demonstrates how technology has exploded in our lifetime, from party lines to iPhones, from three-channel television with an aerial and rotor to 1,000-channel Cablevision and Netflix, from slide carousels, film strips, and 16mm movie projectors to PowerPoint and digital projectors, from Howard Johnson's to Wendy's drive-thru windows, from improperly folded road maps to GPS, from Peyton Place to Downton Abbey, and from John Glenn orbiting the globe three times to Voyager soaring past the very edge of our own solar system the list is seemingly endless. And yet, in spite of this revolution around us, and even with the heightened expectations and comforts of a contemporary convention, the essential experience remains the same today as it was 50 years ago. People

gather once a year to greet old friends, revel in America the Beautiful, and to celebrate, live, the rich organ culture that unites us all with a common passion.

It was announced that one of the largest three-manual tracker organs, built by M.P. Möller in its early years, was being saved through relocation. Opus 346 was originally built in 1903 for Niniss Auditorium, Queens College, Charlotte, North Carolina. The organ featured a 30-note pedal compass, full Great ensemble from 16' Open Diapason through four-rank Sesquialtera and Trumpet; a twelve-stop Swell from 16' Bourdon through Dolce Cornet, with a Vox Celeste, and three reeds; a six-stop Choir division; and a weighty Pedal girded with a throaty 16' Trombone. The organ had been saved from destruction by OHS member Richard Peek for eventual installation in his home.

Homer Blanchard wrote the feature article describing his discovery and eventual rebuilding of the large and rare Odenbrett & Abler organ at St. Martin's Church, Valley City, Ohio. This same organ recently wowed attendees at the 2009 Cleveland convention. The Milwaukee builders were not well known and this is their largest extant instrument. The article was a particularly extensive survey of the instrument—essentially what today would be considered a condition and conservation report—describing in detail the known history of the builders, the dilapidated condition of this rare instrument, the questions its condition raised regarding treatment options, and the solutions chosen by the author who was also the restorer—ably assisted by a young journeyman organbuilder and OHS charter member named Randy Wagner. The article concluded with a thorough description of the pipework including scaling data, builder's marks, and graffiti. If only we had such thorough studies today, properly documenting the restoration of our historic instruments as part of the permanent record.

The Johnson opus list in its second installment continued the serialized publication with the listing of opus numbers 35–48. After numerous requests, TRACKER editor Kenneth Simmons agreed to publish his 1948 thesis on the history of the Johnson firm and family and, beginning with this issue, his important research was made available in installments to the membership.

A news item mentioned that the 1887 Roosevelt built for Grace Church, Brooklyn, had been incorporated into a new Tellers organ, which retained the "low" wind pressure of three inches in order to preserve the elegant Roosevelt voicing. William H. Barnes, the noted organ architect, designed the instrument and waxed enthusiastic about it and the outstanding quality of the voicing in all his subsequent publications. Barnes often wrote about the beauty and cohesion of pipework voiced by Johnson and Roosevelt and lamented that "modern" builders had somehow lost the knack of voicing instruments with similar tonal magic.

# "SEE WHAT YOU MADE ME DO" DEPARTMENT



# ROBERT PIER ELLIOT (1871–1941)

is a familiar name to those in the organ world, he having worked for more organ companies than practically any other individual: Granville Wood & Son, Farrand & Votev. Clough & Warren, Austin. Hope-Jones, California, Kimball, Aeolian, Wurlitzer, and Welte. While with Kimball, he married Helen Keil White, a prominent Pittsburgh soprano who was soloist at St. Andrew's Episcopal Church. Her first husband had died in 1913 and she married Elliott in Philadelphia on Feb. 26,

1915.1 The couple separated five years later and Michael Friesen has provided us with newspaper articles that document the marriage's denouement.

# **Gives Up Wedding Ring** Along With Her Husband

Chicago Woman, In Story To Court, Adds Chapter to Fox's Book of Martyrs.

Chicago. Dec. 2 (Special).—Fox's Book of Martyrs will have to be revised and the name of Mrs. Helen K. Elliott given a prominent place. She not only surrendered her husband to another woman, but gave the other woman her wedding ring.

"I learned while I was in a hospital, giving birth to his child," Mrs. Elliott told the Court, "that he was involved with a woman in my house—my baby's nurse and maid, Evelyn Gibson. When I came home from the hospital I found them in each other's arms. Then I took off my wedding ring and sent it to this woman."

Elliott is an organ builder. His wife intercepted a letter from him to the "other woman," and this was read in court. The wedding-ring episode bore heavily upon his conscience and he asked her to send it back, as he hoped to reinstate himself in his wife's favor.

He also bitterly reproached the other woman for assisting him in falling from grace.

The (Baltimore) Sun (December 3, 1921): 1.

# **"OTHER WOMAN" TOO** COMPLACENT, HUSBAND'S PLEA

Should Have Scolded Him, He Complains.

If the housemaid had just raised a little more fuss about the "injustice" she and he were doing his wife, Robert Pier Elliott, the organ builder, figures he would have "come to his senses."

And his wife, Mrs. Helen K. Elliott, 5245 Winthrop Avenue, might not have found anything amiss when she returned from the hospital, where an heir to the Elliott misfortunes had been born. Also, she would not have sent her wedding ring to the maid, Evelyn Gibson, and sued for divorce.

I. "Well-Known Local Singer Quietly Married in East," The Pittsburg [sic] Press (March 11, 1915): 18.

# What the Maid Received.

At least, so declaims Elliott in a letter he wrote Miss Gibson, asking her to return the ring and upbraiding her for not giving him "a hint" of the wrong they were committing in -

Well, anyway, the letter, which was introduced into the evidence his wife presented yesterday to Judge Thomas J. Lynch, resulted in gaining her the divorce she wanted and \$12,000 alimony, to be paid in five years, following:

"Dear Evelyn: When I learned my wife had sent her wedding ring to you I know the time to write you had come. I want you to send it back to me. It is an emblem of a sacred and one happy marriage, which I fear I have wrecked, unless the Lord is good to me now.

# "You Are to Blame-"

"You know as few people could have known how happy our life was, and with all the sin upon my head I can yet say you should have given some thought to all this and not joined in so readily with my wrongdoing.

"You knew any tenderness I showed to you took just that much away from my wife in her loneliness and suffering in the hospital.

"You should have left when you first spoke of it, even after the damage had been done, and I should have urged it instead of finding reasons against it. You even did not do the work that fell to you, and made me believe things went very differently from the true facts, so that I defended you at times when I should have done as always before and stood by my wife, whom I had never found wanting. I, manlike, left unpleasant things to the woman to handle, instead of coming out openly and telling you what was right, or to go.

# Shocked Him Awake.

"The shock of learning that she was desperate enough to send you her wedding ring has set my faculties in working, and I am desperate to be right in her eyes and have seen our experience in its truer light now I have been thinking more soberly.

"I want you to know that I loathe myself for my beastliness in proving myself weak and disloyal to such a woman, and at that time of all times, I was running wild, and am heartily ashamed of every phase of it.

"Send the ring at once and forget that I ever spoke to you other than in our original and proper relationship.

"Couldn't you have realized that and held me in my place? Just a word of protest would have done it, would have made me come to my senses. Just a hint of the baby coming, if not on your own behalf. Just a thought given to the wife in the hospital. You've something to answer for, too, and for myself, I mean to take my medicine, tell the truth as far as any remains to be told, and go straight.

R.P. ELLIOTT"

# Other Affairs Business.

Mrs. Elliot, however, said the maid wasn't the only recipient of Elliott's attentions. She said he attempted to excuse his conduct by saying that "because of my business relations I thought it was in some way demanded of me."

They were married in Philadelphia in 1913 and separated a year ago. Elliott has offices in the Kimball building.<sup>2</sup>

2. Chicago Daily Tribune (December 2, 1921): 13.



- Dokumentation der Orgel der evangelischreformierten Grossen
  Kirche zu Leer: das historische
  Pfeifenwerk. Jürgen Ahrend and
  Winfried Dahlke. Wilhelmshaven:
  Florian Noetzel. 283 pp. + 1 DVDROM. ISBN 9783795909277.
- Forgotten Organ Builders of Old California, 1855–1900. James Lewis. 61 pp., \$15. Available from www.organsociety.org.
- The Music Trade in Georgian England. Michael Kassler. Burlington, Vt.: Ashgate. xviii, 560 pp. ISBN 9780754660651.
- L'Orgue de 1753: Renaît de ses cendres, Élisabeth Gallat-Morin. Quebec: Musée de la Civilisation. 87 pp. ISBN 9782551253425.

#### Articles of Interest

from Organ Journals Around the World

- "Acoustics in the Worship Space X: Good Acoustics—the Economic Factors" (Scott R. Riedel) *The Diapason* 103, no. 12 (December 2012): 24–25.
- "Aristide Cavaillé-Coll. Genius at Saint-Denis: An Artist Ahead of the Music of His Time" (Will Fraser) *The Organ* 91, no. 362 (Nov. 2012–Jan. 2013): 20–29.

- "Een Contract van Johann Michael Schwartzburg" (Auke H. Vlagsma) *Het* Orgel 108, no. 2 (2012): 16–19.
- "The English Organ and its 'Peculiar Mysteries': S.S. Wesley and 'Organ-Effect' in the 1830s and '40s" (Andrew McCrea) *Organists' Review* (September 2012): 5–11.
- "'Hands across the Ocean': The Skinner and Willis House Journals of the 1920s and 1930s" (David Shuker) *Organists' Review* 98, no. 3 (December 2012): 36–39.
- "Antoine Herbut: Un facteur d'orgues alsacien à Genève au XIX<sup>e</sup> siècle" (Dominique Blanc) *La Tribune d'Orgue* 64, no. 3 (2012): 3–13.
- "Le plus bel orgue du monde': Aspekte der Registrierung Bach'scher Orgelmusik auf Cavaillé-Coll Orgeln, dargestellt am Beispiel der großen Orgel von Saint-Sulpice, Paris" (Daniel Roth) Organ: Journal für die Orgel, no. 3 (2012): 20–29.
- "À Quenast, un orgue du xvi<sup>e</sup> siècle réédifié par Merklin & Schütz, 1855" (Luc de Vos) *L'Organiste*, no 170 (April–June 2011): 58–71.
- ""Das Mannheimer Wunderwerk'—die Steinmeyer-Orgel von 1911 in der Christuskirche Mannheim" (Johannes Matthias Michel) *Ars Organi* 59, no. 4 (December 2011): 224–31.
- "Die Metzler-Orgel in der Pauluskirche, Bern" (Orgelbau Metzler) *Ars Organi* 58, no. 1 (March 2011): 43–45.

- "The Organ Builder as Harpsichord Maker in Venice: A Construction Principle Revealed" (Denzil Wraight) Informazione Organistica 22, no. 3 (December 2010): 179–199
- "The Organ in Miniature Works of Art: The Postage Stamp. Part 4, Dr. Albert Schweitzer (1875–1965) (Mark Jameson) *The Organ Club Journal*, no. 3 (2011): 79–90.
- "The Organ—A Cultural Treasure" (Klaus Rensch) ISO Journal no. 39 (December 2011): 19–25.
- "Oxbridge Organs III, Somerville College" (Curtis Rogers) *The Organ* 90, no. 358 (November 2011–January 2012): 14–21.
- "Oxbridge Organs VII, St. Edmund Hall" (Curtis Rogers) *The Organ* 91, no. 362 (Nov. 2012–Jan. 2013): 16–19.
- "The Restoration of the 1912 J.W. Walker Organ of the [Church of the] Sacred Heart, Wimbledon" (John Pike Mander): ISO Journal no. 40 (April 2012): 66–76.
- "Arp Schnitger: erflater van een orgelbouw-traditie zonder weerga" (Hans Davidssohn) *Het Orgel* 108, no. 1 (2012): 15–25.
- "Use of Pneumatic Force in Pipe Organ Building" (Denis Blain) Journal of American Organbuilding 27, no. 1 (March 2012): 26–30.



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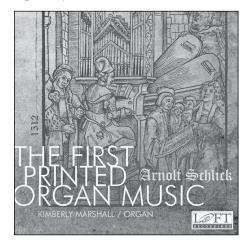
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## Reviews

#### COMPACT DISCS

REVIEWED BY GEORGE BOZEMAN JR.

The First Printed Organ Music; Arnolt Schlick, Kimberly Marshall, organist, Loft LRCD 1124. Available from www.gothic.catalog.com. I suspect one of the least celebrated occasions of 2012 was the 500th anniversary of the publication of the first printed organ music. Thus Kimberly Marshall's recording of the complete organ music of this rare incunabulum is especially welcome.



The history of music printed from moveable type begins with the Harmonice Musices Odhecaton first published in Venice by Ottaviano Petrucci in 1501. Johannes Gutenberg had perfected the process of printing words from moveable type around 1439, beginning one of the seminal revolutions of human culture. Just after the end of the 15th century, the range of printed material now included musical notes. Petrucci's technique was a three-step process; first the staves were printed, then the words, and finally the notes. Obviously great care was required to make sure the notes lined up properly with the lines on the staves.

Eleven years after Petrucci's first offering, Arnolt Schlick's *Tabulaturen etlicher Lobgesang und Lidlein uff die Orgeln und Lauten* was printed in Mainz. The *Odhecaton* used five-line staves and had two parts on the left hand page and two more on the right, allowing four parts to be read at once. Schlick, on the other hand, printed only the treble part in notes, on a six-line staff, with the other parts in tablature using letters, that is, in the "old German tablature." To my untrained eye, the note shapes seem identical, or at least very similar, between the *Odhecaton* and Schlick's work, which suggests that the same type font and a double- or triple-impression technique was employed.

Moveable type continued to be used for music printing well into the 20th century. The *Methodist Hymnal* I grew up with, dating from 1935, is an example. Its technique was a single impression and the clue to identify this is the subtle imperfection of the staff lines which are actually the result of many bits of type in which the staff lines are included, and which do not always match up perfectly. (I am curious as to why Bach chose engraving as the method for his publications, rather than moveable type. Any ideas, anyone?)

Schlick's book of organ and lute music is important for more than its typographical aspect. It shows both a highly developed and expressive musical style of composition and a knowing utilization of the rapidly developing sonic character of the organ. Important clues to Schlick's knowledge of the instrument are found in abundance in his work published a year earlier, the *Spiegel der Orgelmacher und Organisten* (Mainz, 1511).

I went back to an LP in my collection featuring Schlick's music on the 1558 Ebert organ in the Hofkirche, Innsbruck, restored by Jürgen Ahrend in 1965 and 1976. In general, we can assume that this instrument would be an ideal vehicle for Schlick's music, although its temperament does not provide the A-flat that he calls for. This doesn't seem to hinder Michael Radulescu in his recording of a generous selection of Schlick's music on Pape Orgeldokumente 1002.

Kimberly Marshall has chosen the 1991 Paul Fritts Opus 23 at Arizona State University in Tempe for her recording. Although its tonal character is different from the 1558 Ebert organ in Innsbruck, in general much rounder and more mellifluous, it combines with Marshall's performance to make a very rewarding listening experience. She is to be warmly congratulated for a worthwhile undertaking, beautifully carried out.

Louis Vierne, Complete Organ Symphonies, Vol. I, Hans-Eberhard Ross, organist, at the Goll organ of St. Martin, Memmingen, Audite 92.674, available from www. **ohscatalog.org.** One of the claims of this recording is that the sound of the Goll organ in its acoustical environment at St. Martin in Memmingen "makes it possible to clarify the polyphonic structures." Herr Ross posits that "Transparency, the perception of deep contrapuntal structures, and being seized by a direct, gripping rhythmical language are, for me, intrinsic qualities of Vierne's symphonic style—qualities one often painfully misses when



listening to diverse recordings on opulent Cavaillé-Coll instruments in cathedrals with too much reverberation." These remarks fascinated me in part because the sound on this recording often seemed to be a grand swash

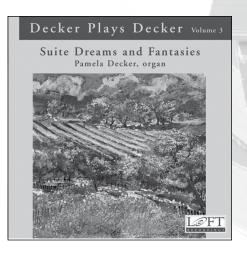
of reverberant glory rather than crystal exactness. Alas, I do not own a copy of Vierne's symphonies on an opulent Cavaillé-Coll, but I do have some Widor played by Ben van Oosten at Saint-François-de-Sales in Lyon, and by Daniel Chorzempa at Saint-Sernin in Toulouse. The van Oosten recording seems richly reverberant, but not more so than Ross's. The Toulouse recording seems a bit closer and more detailed, I suspect because of to closer miking.

Actually, all of this is nitpicking. The Ross performance is fine and the sound of the Goll organ is convincing. Incidentally, there is a fascinating video of the installation of this instrument available at www.audite.de. The notes promise registration details at this site, but I was unable to locate them.

Assuming future issues to complete the symphonies maintain the quality of this first volume, they can fill a worthy slot in your collection. However, I suspect I would prefer performances on authentic Cavaillé-Coll organs.

Decker plays Decker: Suite Dreams and Fantasies, Pamela Decker, organist, playing the 1965 Flentrop in St. Mark's Cathedral, Seattle, Wash. Loft LRCD-1130, available from www.ohscatalog.org. Pamela Decker plays her own fascinating compositions on one of the iconic organs of the 20th century. Her style seems to my ears to be strongly based on modal relationships extended to form a highly personal and effective tonal language. The disk opens with Five Hymn-Based Works for Advent and Christmas, to wit, Nun KOMM, DER HEIDEN HEILAND, VENI, VENI, EMMANUEL, PERSONENT HODIE, CRONHAM, and ANTIOCH.

The next two works are unique to my ears in that they are inspired by great cats, *El Tigre* and *La Pantera* (panther). They are quite another breed of cat from Jean Langlais's *Scherzo-Cats*, inspired by my teacher Helen Hewitt's beautiful Persians, Suzuki and Lady Quintadena.



A liturgical suite follows for right hand and pedal, dedicated to Mark Thallander, who has maintained a performing career despite having lost his left arm. These pieces use extensive double-pedal writing to make a rich and fascinating tonal texture. Settings of "Ave maris stella" and "Jesu, dulcis memoria" are especially richly modal in their treatment. The final cut is a tribute to San Francisco and combines Chinese and Latin American elements.

Decker's music bears repeated listening to unravel a complicated and tightly woven musical world. By all means, add this CD to your collection of important American composers.

One amusing thing that puzzled me for a bit in the otherwise very good booklet is a photograph of the Flentrop keydesk. Either the four manuals have a *ravalement* below low C to AA and the top note is an E, or the picture is reversed!

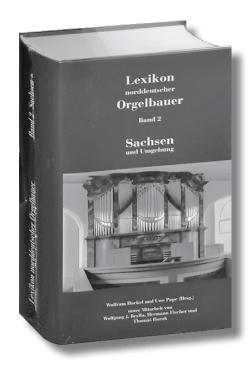
Helmut Walcha Chorale Preludes, Vol. 2, Wolfgang Rübsam, organist, at the Brombaugh organ, Opus 38, First Presbyterian Church, Springfield, Ill. Naxos 8.572911. Available from www. ohscatalog.org. The incredible Naxos company has done very well by organists and this CD is no exception. Unfortunately, I missed Volume I of the Walcha Chorale Preludes, also played by Rübsam on the Springfield Brombaugh, but Volume 2 is delightful. Walcha's style is representative of mid-20th-century German organ music, but perhaps more complex and cerebral than, say, Pepping's. However there is plenty of humor when the subject calls for it, and there are also some passages of deep feeling and sheer beauty.

Rübsam studied with Walcha and later with a Walcha student, the late Robert T. Anderson, so he is doubly equipped to do justice to Walcha's music, and he delivers. The wide ranging colors of the beautiful Brombaugh organ are copiously explored.

Another candidate for your shelf of great organ recordings.

#### **BOOKS**

Lexikon norddeutscher Orgelbauer, Band 2, Sachsen und Umgebung, Uwe Pape, editor, in collaboration with Wolfram Hackel, Wolfgang J. Brylla, Hermann Fischer and Thomáš Horák. Pape Verlag Berlin, 2012, in German, €36. Available from www.ohscatalog.org. I wrote a review and description of the



## Reviews | continued

first volume of the Lexikon of north German organbuilders for Thüringen and surroundings in an earlier edition of The Tracker. There is no reason to add any further remarks except to say that this second volume maintains the high standard of the first and brings at least one more corner of the organbuilding world into sharp focus. I perhaps should repeat that the word Lexikon here does not mean a list of words of some specific field of interest, but rather is a list of organbuilders with their dates and other brief information. For the student of the history of German organbuilding of any period, this will be a valuable resource for the area of Saxony and its surroundings.

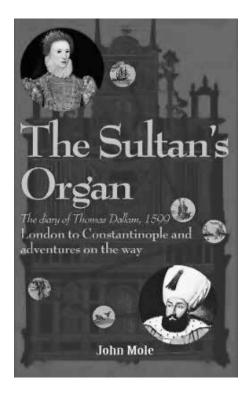
George Bozeman Jr.

The Sultan's Organ: The Diary of Thomas Dallam, 1599. Put into modern English by John Mole. London: Fortune Books. 106 pp. \$£8, \$13. Available from info@ fortunebooks.co.uk. A fascinating little book is The Sultan's Organ. London city merchants in 1598 put up money to have constructed an elaborate musical clock to be presented by Queen Elizabeth I to Sultan Mehmet III of Turkey. The merchants hoped thereby to gain trade concessions and the Queen hoped to inspire the Sultan to attack Spain with his fleet. The construction of the clock required the services of an organbuilder, an engineer, a wood worker, and a painter. When the organ was ready to be loaded on the ship Hector at Gravesend, early in February 1599, it was accompanied by four representatives of these trades, respectively Thomas Dallam, John Harvey, Michael Watson, and Rowland Buckert. Dallam kept a diary that recounts the myriad sights, sounds, smells, flavors, and adventures the men experienced on the six-month trip to Constantinople.

One of the salient points of Dallam's account is that he was not a highly educated noble but rather a

member of the working class. Thus, his view of the slice of the world he visited is an honest one, with all of the insular prejudices that one would expect from an ordinary Englishman of his day.

John Mole has put Dallam's diary into modern English and has provided some explanatory notes as well as details of the musical clock not provided in the diary. I assume that Mole has done a good job, although I have not seen the original wording. In any case, Mole's version is readable and enjoy-



able. I did wonder at the list of crops on page 16—"corn, wheat, and barley": does he mean corn in the old sense of "grain," or what we Americans call corn and others usually call maize? Dallam is in Algiers at this point and it is possible that Zea mays, a native plant of the Americas unknown in the old world until Columbus's first voyage, was being grown there by then.

On page 54, Dallam mentions the town of Ganos in Thrace and says that it is located on a bluff the height of the spire of Saint Paul's Cathedral in London. This was, of course, the old building that was destroyed by fire in 1666 and replaced by the current one by Wren. The spire was some 489 feet high.

This is a fine little window into the life of a traveler early in the 17th century and a worthy addition to organist's bookshelf.

GEORGE BOZEMAN JR.

The Compenius Organ, ed. Claus Røllum-Larsen, Thomas Lyngby, Sven-Ingvart Mikkelsen, and Henrik Fibiger Nørfelt. Frederiksborg: The Museum of National History, 2012. 212 pp. + 1 CD. ISBN 9788787237734. €35 or \$45. Available from www.ohscatalog.org. Around 1606, Duke Heinrich Julius of Brunswick-Wolfenbüttel commissioned a residence organ from Esaias Compenius; his court kapellmeister Michael Praetorius, acted as consultant. The instrument was two manuals and pedal and all the pipes were made of wood—uncommon at that time. The organ was installed in 1610 in Hessen Castle, but remained there for only seven years when it was given to King Christian IV of Denmark and set up in the gallery of the chapel at Frederiksborg Castle. In 1693, his grandson, Christian V, had the organ moved to the Banqueting Hall on the top floor of the castle, above the chapel. In 1790, the organ was dismantled and relocated to the chapel of the castle in Frederiksberg, a suburb of Copenhagen. A fire almost destroyed the Frederiksborg castle in December 1859 and, after it was reconstructed, it was decided to move the organ back to the newly-restored chapel in 1868-69, where it has remained ever since.

The organ had received general repairs every 30 years or so, but by the mid-19th century it was considered such a historic monument that nothing drastic was done to it. In the summer of 1895, Félix Reinburg, Cavaillé-Coll's head voicer, made some minor

additions to the bellows and varnished the pipes inside and out, but otherwise left the organ intact—a boon to posterity considering the company's "restoration" of the 18th-century Somer organ built for the Dauphin of France, in which all of the original pipework was replaced as well as the action and wind system!

In 2010, the organ turned 400 years old and a music festival was held sponsored by the Castle Chapel and the Frederiksborg Museum of National History. This book is the outcome of all the interest shown in the Compenius organ and it is a superb under-

taking. Few organs have been so minutely dealt with. Color plates abound throughout, with the text in two columns, English on the right and Danish on the left. The two longest essays are by curator Thomas Lyngby, documenting the organ's history in Denmark, and organbuilder Mads Kjersgaard describing his work and experience with the organ's restoration. Dorothea Schröder documents the organ in Germany and analyzes its decorative embellishment. A history of the Compenius family is supplied by Gerhard Aumüller, and Svend Prip describes the documentation carried out in 1940. Christian Gorm Tortzen writes about the medieval parchment that Compenius used as sealing material in the windchests, and Kai Ole Bøggild discusses Finn Viderø's 1949 recordings. The current organist gives his experiences with the instrument and is heard on the DVD with the Ensemble Authentia (cornetto, recorder, violin, and percussion).

In all, this is a lavish production about a world-famous organ (one of the oldest in existence), and will be of interest to organbuilders and organists alike.

ROLLIN SMITH

## SCHOENSTEIN FACTORY HOSTS 21 DESCENDANTS OF ITS FOUNDER

SCHOENSTEIN & CO. held an open house celebrating the completion of two new organs for Fordham University in New York City. The event drew an estimated 200 visitors including 21 members of the Schoenstein family representing the fourth, fifth and sixth generations. The group included the eldest

Schoenstein organ builder, Bertram age 95, shown front center with company president Jack Bethards (third from right) and 20 Schoensteins including six of Bert's siblings and cousins. Fordham is a leading Roman Catholic university and the event was of special interest to members of the family, two of whom are members of Roman Catholic religious orders. The two organs are destined for the renovated University Church on the Rose Hill campus in the Bronx. The two-manual, 14-rank organ will be in the sanctuary, the three-manual, 35-rank instrument will be in the gallery. Both are encased and free-standing.



## 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.I.] 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 de-

clared 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

tee 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 (VicePresident), 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), Jeff Dexter (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 gareed to re-

convene 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 A7LAS: 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 STRATEGIC 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
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.

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

## MINUTES OF THE NATIONAL COUNCIL MEETING

MONDAY, AUGUST 6, 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, August 6, 2012, at 4:00pm CDT.

The President called the roll: (P-PRESENT, A-ABSENT, E-EXCUSED)

Scot Huntington (President) P William F. Czelusniak (Vice-President) P Jeff Dexter (Councillor for Organizational Concerns) P

Allen Langord (Treasurer) P
Jeff Weiler (Secretary) E
James Cook (Councillor for Education) P
Graham Down (Councillor for Finance and
Development) P

Christopher Marks (Councillor for Archives) P
Daniel Schwandt (Councillor for Conventions) P
Theresa Slowik (Councillor for Research and
Publications) P

James Weaver (Executive Director) P

A quorum of Council members was established.

#### **APPROVAL OF MINUTES: MOVED:**

Down, to approve minutes of the regular meeting of the National Council held July 7-10, 2012, to be published on the Society's website and in the Society's journal. MOTION CARRIED.

#### **PUBLICATIONS CHAIR: MOVED:**

Huntington, to ratify the appointment of Theresa Slowik as chair of the Publications Governing Board for a four-year term expiring in April 2016. MOTION CARRIED.

#### HISTORIC ORGANS CITATION COMMITTEE CHAIR: MOVED: Cook, that Stephen Schnurr's resignation as chair of the

Stephen Schnurr's resignation as chair of the Historic Organs Citation Committee be accepted with regret. MOTION CARRIED.

Council passed the following by unanimous vote.

Be it resolved that National Council expresses its sincere thanks to Stephen Schnurr for his years of service to OHS as Chair of the Historic Organ Citations Committee.

The Council engaged in additional, general discussion about the form and timeline for financial reporting within administration and to the general membership.

Jeff Dexter left the meeting at 5:13 CDT.

The next meeting of the National Council will be by teleconference Tuesday, September 4, 2012 at 6:00pm CDT.

**ADJOURNMENT:** The president declared the meeting adjourned at 5:24 pm CDT.

/s/ James Cook, Scribe

## MINUTES OF THE NATIONAL COUNCIL MEETING

**SEPTEMBER 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 Tuesday, August 4, 2012, at 6:08pm CDT.

The secretary called the roll: (P-PRESENT, A-ABSENT, E-EXCUSED)

Scot Huntington (President) P William F. Czelusniak (Vice-President) P Jeff Dexter (Councillor for Organizational Concerns) E

Allen Langord (Treasurer) P Jeff Weiler (Secretary) P

James Cook (Councillor for Education) P Graham Down (Councillor for Finance and Development) P

Christopher Marks (Councillor for Archives) P
Daniel Schwandt (Councillor for Conventions) P
Theresa Slowik (Councillor for Research and
Publications) P

James Weaver (Executive Director) P

A quorum of Council members was established.

FINANCES: Treasurer Langord reported that the books on the Chicago convention are about 90% complete and that the financial performance was strong. The total number of registrants was 467. The Treasurer will be preparing reports on OHS finances for publication. Current membership renewals were discussed with Jim Weaver.

#### **CONVENTION RECORDINGS: Chris**

Marks discussed a proposal he is developing for improving the method by which convention recordings are handled.

**FUNDRAISING:** Jim Weaver reviewed recent advancement efforts.

**NEWSLETTER:** A regular electronic newsletter was discussed.

The next meeting of the National Council will take place in Baltimore Monday, October 15, 2012 at 10:00am EDT. The location will be announced.

**ADJOURNMENT:** The President declared the meeting adjourned at 8:00pm CDT.

/s/ Jeff Weiler, Secretary

## MINUTES OF THE NATIONAL COUNCIL MEETING

OCTOBER 15, 2012

The Cathedral Center, Baltimore, Maryland

CALL TO ORDER: President Scot Huntington called to order a regular meeting of the National Council of the Organ Historical Society on Monday, October 15, 2012, at 10:01am EDT.

Present were Scot Huntington (President); William F. Czelusniak (Vice-President); Allen Langord (Treasurer); Jeff Weiler (Secretary); James Cook (Councillor for Education);
Jeff Dexter (Councillor for Organizational
Concerns); Graham Down (Councillor for
Finance and Development); Christopher Marks
(Councillor for Archives); Daniel Schwandt
(Councillor for Conventions); Theresa Slowik
(Councillor for Research and Publications); and
James Weaver (Executive Director).

The arrival of James Cook (Councillor for Education) was slightly delayed.

A quorum of Council members was established.

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

APPROVAL OF MINUTES: August 6, 2012 teleconference and September 4, 2012 teleconference. MOVED: Chris Marks. MOTION CARRIED.

Jim Cook joined the meeting at 10:22am.

#### **ACCEPTANCE OF WRITTEN REPORTS:**

**Moved:** Jim Cook, that the following reports, submitted as of the time of this meeting, be accepted for filing: the report of the President,

Vice-President, Treasurer, Councillor for Archives, Councillor for Conventions, Councillor for Education, Councillor for Organizational Concerns, Councillor for Research and Publications, Councillor for Finance and Development, and Executive Director. MOTION CARRIED.

MOVED: Chris Marks, that a standing Budget Committee, consisting of the Vice-President, Treasurer, and one other appointed member of National Council, be formed to prepare a draft of the annual budget to be presented no later than one week in advance of the fall meeting. MOVED: Scot Huntington, to amend motion to make the committee appointments non-specific. The motion to amend was defeated; the original MOTION CARRIED.

The President appointed Jeffrey Dexter to the standing Budget Committee. The Committee will make its recommendation on or before Friday, November 16, 2012.

**MOVED:** Graham Down, that a financial audit be completed before the end of the current calendar year. **MOTION CARRIED**.

#### **OLD BUSINESS**

**MOVED:** Jeff Weiler, that the July 7—12, 2012 National Council Meeting Minutes be amended to show Joel Bacon as having been appointed to the Publications Prize Committee not the Archives Governing Board. **MOTION CARRIED**.

**MOVED:** Jim Cook, to accept the proposal of Chris Marks, as presented, to establish an OHS Recordings Committee. **MOTION CARRIED**.

**MOVED:** Jim Cook, that the proposal for a Landmark of Organbuilding award be accepted. **MOTION CARRIED.** 

Allen Langord left the meeting at 1:59pm.

**MOVED:** Dan Schwandt, that the proposal from the Award Revisions Committee be adopted and that a new operating procedure for the Distinguished Service award be produced by December 1, 2012. **MOTION CARRIED**.

#### **NEW BUSINESS**

**MOVED:** Graham Down, that Dan Coburn be

engaged as Convention Coordinator for a threeyear period subject to annual review. **MOTION CARRIED**.

**MOVED:** Scot Huntington, that Edgar A. Boadway be nominated for honorary membership. **MOTION CARRIED**.

**MOVED:** Theresa Slowik, that a Mission and Vision Committee composed of Graham Down, Chris Marks, and Dan Schwandt be established with the initial charge of drafting a new mission statement. **MOTION CARRIED**.

**REVIEW OF DATES AND TIME OF NEXT COUNCIL MEETING:** The next meeting is scheduled for November 20, 2012 at 8:00pm EST. This meeting shall be held by teleconference.

**ADJOURNMENT:** The President declared the meeting adjourned at 3:53pm.

/s/ Jeff Weiler, Secretary
Draft: October 2012

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## Obituaries

#### THOMAS WILLIAM BYERS

passed away at his home in Gloucester, Mass., on Christmas Day, December 25, 1912. He was 89. Born in Louisville, Ky., on May 13, 1923, Byers worked first for Henry Pilcher's Sons and later with Chester A. Raymond in Princeton, N.J. In 1948, he founded the Andover Organ Co., in Methuen, Mass., and was joined in 1955 by Charles B. Fisk. In 1958, Byers returned to Louisville and three years later Fisk left to found C.B. Fisk, Inc. in Gloucester, Mass.

After some 15 years as a draftsman for American Air Filter in Louisville, Byers moved back to Massachusetts to join the Fisk company as designer and draftsman. He later worked for Omni-Wave Electronics and with Jeremy Adams in Gloucester and Danvers. Tom Byers is survived by his wife of 51 years, Ann (Norman) Byers, three children, and two grandchildren.

#### ROBERT WESLEY "BOB" HOBBS

passed away peacefully at home in North Beach, Md., on the morning of January 11, 2012, after a long illness. He was 74. Bob was born January 28, 1938 in Chester, West Virginia, graduated from Chester High School. He received a bachelors in physics at Case Institute of Technology in Cleveland in 1960, and then a PhD in astronomy at the University of Michigan. In 1964, he moved to the Washington, DC area in order to work at the Naval Research Laboratory. He later worked at NASA Goddard and then at the aerospace company CTA where he worked on many projects, including the Hubble Space Telescope. He retired in 1992. Bob was a pillar of Hilbus Chapter OHS and a friend to many members. He initiated the chapter's electronic communications and organ database in the early days of the technology and

served the chapter faithfully in many capacities. He and his wife of 32 years, Bea, were regular attendees at organ crawls and graciously hosted the chapter at their home until the onset of his illness a few years ago.

DR. WARREN WINKELSTEIN JR, co-chair of the 1988 OHS Convention Committee for the Bay Area, died July 22, 2012, at his home in Point Richmond, Calif. He was 90. He was an emeritus professor of epidemiology and a former dean at the School of Public Health at the University of California, Berkeley. As a researcher, he led groundbreaking studies that connected unprotected sex between men to AIDS, smoking to cervical cancer, and air pollution to chronic lung disease.

## OHS Chapter News

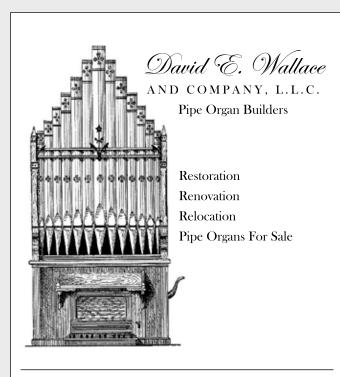


**HILBUS.** The chapter enjoyed several organ crawls recently, visiting churches in Washington, D.C., Maryland, and Virginia. Paul Roeder arranged a September crawl to two churches in Winchester, Va.: the First Pres-

byterian Church (III/35 Austin, 1955, Op. 2259) and the First Baptist Church (II/25 Randall Dyer & Associates, 2005, No. 87). On October 27, David M. Storey arranged an "Autumn in Baltimore" organ crawl for the chapter. The group visited Carter Memorial Church of God in Christ (II/16 Johnson & Son, Op. 749) and St. Peter Claver R.C. Church (II/14-stop, mechanical-action Möller). The November organ crawl was arranged by Paul Roeder and centered in Georgetown with visits to St. John's Episcopal Church (III/30 Casavant, 2011, Op. 3895) and Georgetown Lutheran Church, with its II/16 organ built in 1999 by Richard Howell of Lynchburg, Va. On January 26, 2013, the group visited two Maryland churches: Messiah Lutheran Church, Germantown (II/23 Flentrop, 1991) and Christ Episcopal Church, Rockville (III/36 Reuter, 1996/2003, Op. 1527, and a I/3 mechanical-action Oberlinger box organ built in 2000).



**NEW ORLEANS.** The Swellshoe informs us that the one-manual organ by Louis Debierre, an ideal accompanimental instrument, is now in Roy Redman's Forth Worth, Tex., shop and will soon be available for a chapel or small church. Funding has also been secured to renovate the Farrand & Votey in St. John's Episcopal Church in Thibodaux, La. A Hook & Hastings console has been located and will soon be connected to the organ. The 1889 Hook & Hastings, formerly in Felicity Methodist Church, was sold to the Episcopal Church of Our Savior in Brookline, Mass., and dedicated on February 24 in recital by Peter Sykes. Also in the January 2013 issue is an article by Dan Talbot on organs in the Baton Rouge area.



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#### Scattered leaves ... from our Scrapbook

From a review of Ken Cowan Plays Romantic Masterworks (Raven OAR 903).

Ken Cowan plays with verve and energy and exploits the rich symphonic palette of the vast Lincoln Schoenstein instrument. This has an extremely warm, rounded tone, and is capable of lengthy and seamless crescendos as Cowan amply demonstrates on this recording, while also possessing numerous colorful solo stops at

different dynamic levels. ....while the Reger showcases an astonishing array of sounds, these never take precedence over the communication of the musical sense of the piece. Although both are staples of the German Romantic repertoire, Cowan succeeds in making them sound fresh, through his energetic and controlled playing and his command of this remarkable instrument.

Martin Clarke Organists' Review

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## Robert Todd Lincoln's Aeolian Organ

#### **ROLLIN SMITH**

HE COINCIDENCE of the 58th OHS National Convention in Northern Vermont and Steven Spielberg's latest film, *Lincoln*, gives us the opportunity to focus attention on one of Vermont's historic treasures, the 105-year-old Aeolian organ, still in its original condition, in the Manchester home of Abraham Lincoln's son, Robert, 102 miles south of Burlington, about an hour-and-a-half drive down Route 7.

Great historical figures are usually so imposing that they dwarf their contemporaries, not to mention their families. Such a figure was Abraham Lincoln. Robert Todd Lincoln (1843-1926) was the eldest child and last descendant of the Civil War president. Born in Springfield, Illinois, on August 1, 1843, while his father was still a struggling lawyer, he attended Phillips Exeter Academy and then Harvard University. During the War Between the States, he was commissioned as a captain and assigned to General Grant's staff, in which capacity he saw the surrender of Robert E. Lee's army at Appomattox. The evening Lincoln was assassinated in Ford's Theatre, Robert was in his room at the White House; he immediately went to his father's bedside and remained there until the end. Following the assassination, Robert moved with his mother and his brother Tad to Chicago, where he completed law studies at the University of Chicago, and was admitted to the bar in 1867.

For four years, Lincoln was Secretary of War under Presidents Garfield and Arthur and another four years as Minister to Great Britain under Harrison. Lincoln was general counsel for the Pullman Palace Car Company and, in 1897, succeeded George Pullman as president of the Pullman Company. He accumulated a substantial fortune as a lawyer and corporate executive and for many years was active in public service enterprises and banks in Chicago. He resigned the presidency of Pullman in 1911, but remained as chairman of the board until 1922.

Robert and his mother, Mary Todd Lincoln, began visiting Manchester in 1863. He acquired 400 acres there and, in 1902, built his summer home, HILDENE. The Georgian Revival house, completed in 1905, sits on a 300-foot promontory overlooking the Battenkill Valley.

On July 31, 1908, Robert Todd Lincoln signed an \$11,500 contract for a 16-rank Aeolian organ; (\$2,000 was deducted for an Aeolian Orchestrelle taken in trade). The pipe organ was shipped to Vermont four months later. The setting is a large central hall with a stairway rising to the second floor. A window is at the landing and the organ is installed in chambers on opposite walls at either side of the window. The con-

sole sits in the first-floor hall at a right angle so that the player faces the stairway. The 116-note solo player mechanism operates 58 notes on two manuals, offering solo and accompaniment registrations. While the roll player is automatic, the "organist" must still set the tempo and operate the stops and

stoplist, the actual rank (notated on the shop copy of the contract) follows Aeolian's "simplified English" nomenclature, indicating tone quality and dynamic level.

expression pedals. In the accompanying

#### **ROBERT TODD LINCOLN**

HILDENE

1005 Hildene Road Manchester, Vermont Aeolian, Op. 1068 (1908)

Compass: Manuals, 61 notes, CC-c<sup>4</sup> Pedal, 30 notes, CC-f<sup>1</sup>

#### MANUAL I

- 8 Diapason
- 8 Flute [*Gross Flute*]
- 8 String F [Gamba]
- 8 Flute P [Flauto Dolce]
- 8 String P [Gemshorn]
- 8 Clarinet (free reed)
  Tremolo
  Harp (added in 1915)

Manual I 16, Unison Release, 4 Manual II to Manual I 8, 4

#### **PEDAL**

- 16 Deep Flute F [Bourdon, wood]
- 16 Deep Flute P (Man. II)
  Pedal Release
  Manual I to Pedal
  Manual II to Pedal

#### **COMBINATION PISTONS**

Manuale I: Piano, Mezzo, Forte Manuale II: Piano, Mezzo, Forte

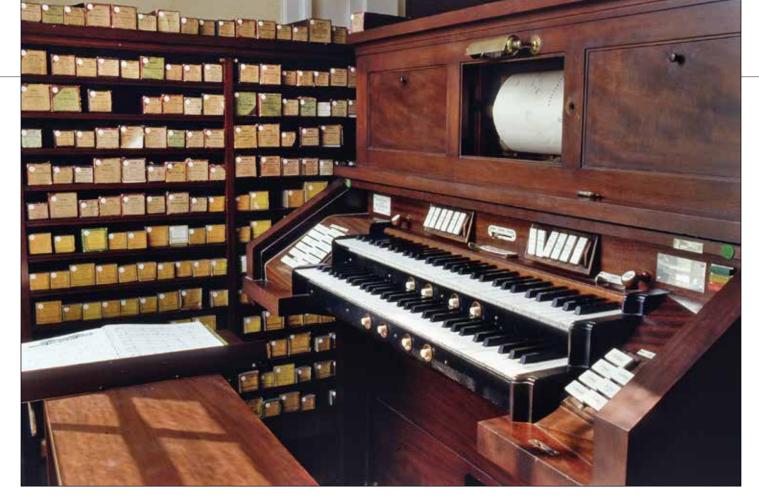
#### MANUAL II

- 16 Deep Flute [Bourdon]
- 8 Flute [Stopped Diapason]
- 8 String F [Violin Diapason]
- 8 String P [Viol d'Orchestre]
- 8 Vibrato String P [Vox Celeste]
- 8 String PP [Aeoline]
- 4 High Flute [Harmonic Flute]
- 8 Oboe [*Orchestral*]
- 8 Vox Humana (added in 1915) Harp Tremolo Manual II 16, Unison Release, 4

#### **ACCESSORIES**

Tonal [Crescendo] Pedal Manual I expression pedal Manual II expression pedal

On October 8, 1915, Lincoln ordered the addition of a Harp and Vox Humana. A shop note indicates that the Vox Humana was taken from Opus 1334, the new Aeolian organ donated by Henry Clay Frick to Procter Hall at Princeton University; it had been exchanged for a different Vox Humana.









Robert Lincoln died in his sleep at the age of 82 on July 25, 1926. His estate, left to his wife, was valued at \$1 million (about \$12.2 million adjusted for inflation), and HILDENE was valued at \$125,000 (about \$1,526,000 in today's currency). Mary Lincoln continued to spend summers at HILDENE until her death in 1937 at the age of 91. HILDENE was inherited by her eldest daughter, Mary Lincoln Isham. She died the following year, 1938, and the Lincoln's granddaughter (Abraham Lincoln's great-granddaughter) Mary Lincoln Beckwith moved into HILDENE and occupied it until her death in 1975. The estate was bequeathed to the Christian Science Church and in 1978 the Friends of Hildene purchased it and they preserve it as a memorial to the Lincoln family.

Silent for more than 30 years, the organ was renovated in 1979-80 by L.D. Nevin. In June 1981, the Organ Historical Society presented the HILDENE Aeolian with its Historic Organ Citation No. 30. Opus 1068 remains one of the oldest residence organs in the United States still playing in its original location.

Above: The console and roll library

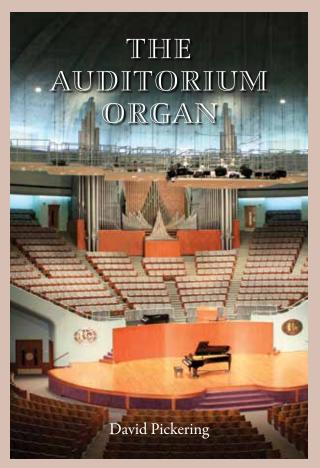
**Left**: The Aeolian company's photograph of the hall, showing the organ case at the stair landing

Right: Stop jambs

Photos by william T. van Pelt

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#### THE AUDITORIUM ORGAN

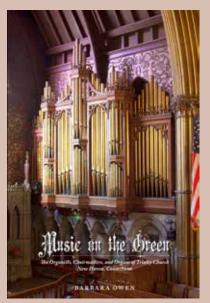
DAVID PICKERING

David Pickering's *The Auditorium Organ* vividly conveys the 42-year history of ambition and desire that led to the Aeolian-Skinner organ's inaugural recital in 1959 and to its distinguished service in a variety of roles in the ensuing 54 years. The largest Aeolian-Skinner built under president Joseph Whiteford and the second largest organ built by the company after the death of G. Donald Harrison, this has been one of the more frequently heard organs in the United States, having been featured in coast-to-coast radio broadcasts for 24 years. Pickering weaves a colorful historical narrative of one of the notable American Classic organs that survives to this day. **\$19.95** 

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

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

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

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

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# ORIGINAL THEATER ORGAN

IN AUGUST 1911, at the National Association of Theatrical Producing Managers meeting at New York's Astor Hotel, demands made by the Musical Union were discussed. The Union demanded "that the road expense money [for theater orchestra musicians] be increased to \$14 per week and that members required to travel be furnished with free sleeping cars, one man to a berth . . . It was shown that in Chicago alone the demands of the union would mean the increased expense of nearly \$34,000 a year."

### UNIT ORCHESTRA AS MUSICAL UNION FOE

Managers May Adopt Instrument Electrically Worked from Organ Keyboard.

ONE FOR THE PLAYHOUSE

Machine Said to be Capable of Giving Effects of Sixty Musicians—Union's Demands Refused as Unjust.

The solution that the managers think they have in sight is the installation in theater orchestras of a sort of "unit orchestra," the invention of Mr. Hope-Jones, an Englishman and an electrical engineer. He was present at yesterday's meeting and explained what he had to

offer. It is a series of electrically worked musical instruments, controlled from an organ keyboard, and, according to his promises, capable of giving all of the effects and all of the volume of a sixty-piece orchestra. The managers at the meeting thought so well of the idea that they appointed a committee consisting of Henry W. Savage, Lee Shubert, Andreas Dippel, Milton Aborn, and Lew Fields, to look further into the matter.

William A. Brady<sup>7</sup> has agreed to permit one of the instruments to be installed in his theatre, The Playhouse, in order to demonstrate what it will do. The installation will be made in about two months, when Mr. Hope-Jones has had time to make over his machine to fit the needs of theatres and traveling productions.

The machine, according to description, is not an instrument to imitate the

sounds of wood wind, brasses, string, and percussion instruments, but a combination of the actual instruments, worked from the keyboard by an experienced organist. The inventor asserts that all of the effects of a well-conducted orchestra may be obtained. One of the machines has been installed at the Stanpler Hotel [sic], Buffalo, and another at the Auditorium Ocean Grove, N.J., replacing in the latter case an orchestra of forty pieces. The testimonials he displayed showed that Mme. Nordica and Mme. Schumann-Heink preferred the "unit organ" to the orchestra of human players.

For the new "unit organ" the inventor promised that its total cost of installation would not amount to more than the salaries of an average orchestra for one year, and the machine is guaranteed for ten seasons.

The New York Times (August 16, 1911): 7.

- 1. **ROBERT HOPE-JONES** (1859—1914) had been employed in April 1910 to head the newly formed pipe organ division of the Rudolph Wurlitzer Manufacturing Company.
- 2. HENRY WILSON SAVAGE (1859—1927) was an American theatrical manager. He was born in New York City and graduated from Harvard in 1880. He became president of the Henry W. Savage Company, Inc., and of the Castle Square Opera Company of Boston, and director of the National Association of Theatrical Producing Managers of America.
- 3. **LEVI "LEE" SHUBERT** (1871–1953) was a Polish-American theater owner/operator and producer. His Shubert Theatre was at 155–159 West 48th Street, New York City.
- 4. **ANDREAS DIPPEL** (1866—1932) was a German-born operatic tenor and impresario who, from 1908 to 1910, was the joint manager with Giulio Gatti-Casazza of the New York Metropolitan Opera.
- 5. MILTON ABORN (1864–1933) was a stage manager and actor-turned-producer who worked for several years with B.F. Keith in Boston. With his brother he produced popular-priced productions of favorite musicals, and within a
- few years they had no fewer than six companies touring the country. He owned the Century Opera Company, at one time a competitor with the Metropolitan Opera Company.
- 6. **LEW FIELDS** (1867—1941) was an American vaudeville star, theater manager, and producer. Until 1904 he starred with Joe Fields as Weber and Fields. The 880-seat Lew M. Fields Theatre was at 254 West 42nd Street, New York City.
- 7. WILLIAM ALOYSIUS BRADY (1863–1950) was an American producer with 260 plays to his credit. His new theater, The Playhouse, had opened in December 1910 at 137 W. 48th Street, New York City.
- 8. This was the **STATLER HOTEL**, opened in 1907 in Buffalo, New York. The organ's completion was one of Hope-Jones's first jobs at Wurlitzer.
- 9. Maine-born **LILLIAN NORDICA** (1857—1914) was one of the foremost dramatic sopranos of the late 19th century and early 20th century.

#### **10. ERNESTINE SCHUMANN-HEINK**

(1861–1936) was a celebrated Austrian American operatic contralto who created the role of Klytæmnestra in the premiere of Richard Strauss's *Elektra*.



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