

VOLUME 57, NUMBER 3, SUMMER 2013

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



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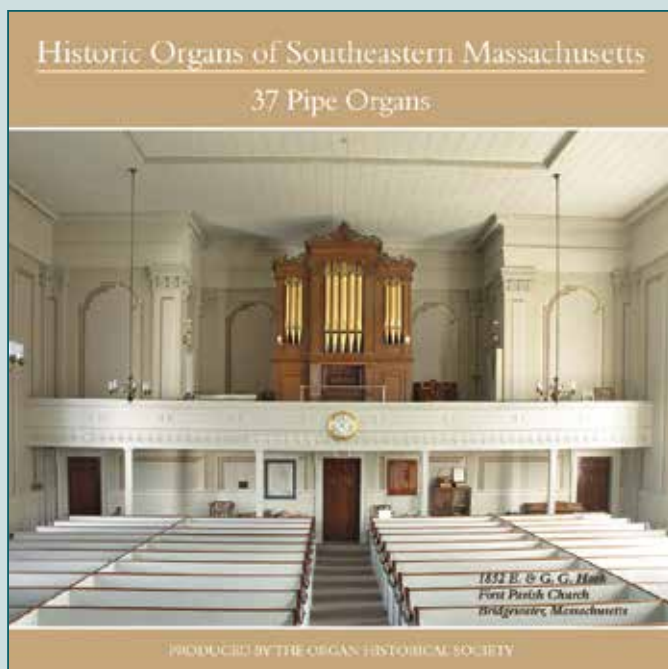
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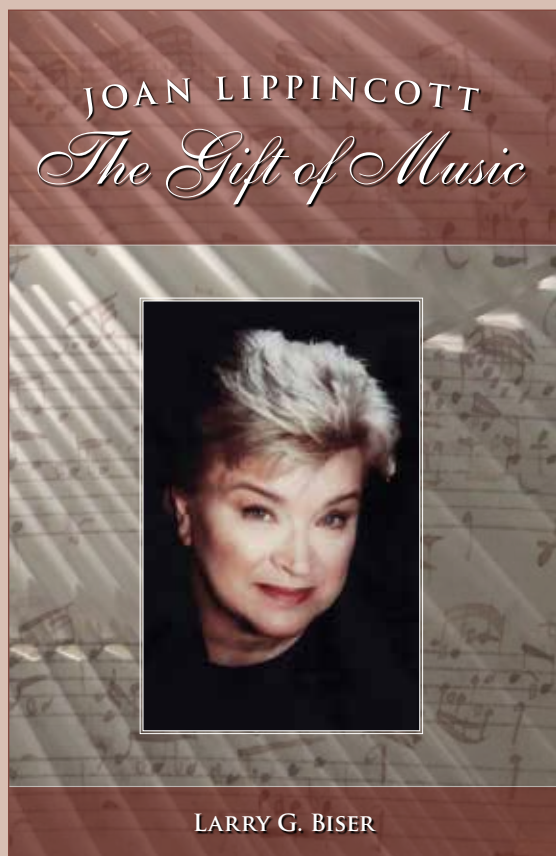
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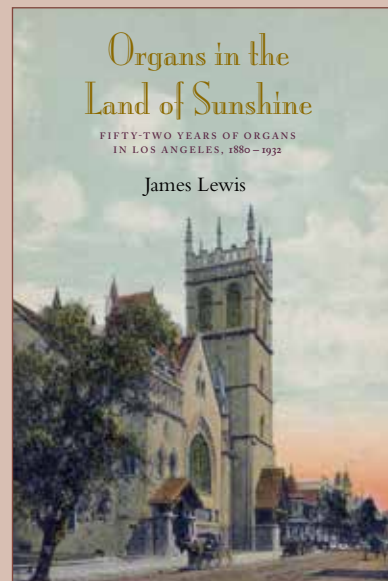
HEAD OF THE ORGAN DEPARTMENT of Westminster Choir College, the largest in the world, Joan Lippincott taught hundreds of students and played more than 600 recitals around the world. **THE GIFT OF MUSIC** is the story of Joan Lippincott's life, career, and influence. In addition to a biography by compiler and editor Larry Biser, former students, friends, and colleagues have contributed essays. The book is profusely illustrated and includes recital programs, a list of Lippincott's recitals, and a complete discography.

Contributors to this volume include Scott Dettra, Lynn Edwards Butler, Marty Waters, Craig Cramer, George Dickey, Lee Ridgway, Mark Brombaugh, Joseph Flummerfelt, Karen McFarlane Holtkamp, Robin Leaver, and Barbara Owen, with a foreword by Quentin Faulkner. **\$29.95**

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THE TRACKER

VOLUME 57, NUMBER 3 ~ SUMMER 2013

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ON THE COVER

The 1904 Aeolian organ at Rosecliff, the Newport "cottage" of Mrs. Hermann Oelrichs. The case was reportedly designed by the celebrated American architect, Stanford White.

From the Executive Director

JAMES WEAVER

Dear Members and Friends,

WHETHER IT'S BOWLING OR BELL ringing, compelling activities bring people together. It was love of the pipe organ that prompted the founding and subsequent development of our beloved Organ Historical Society. Today, I think of one who is incredibly dedicated to the pipe organ and to this organization, Scot Huntington. Scot has served, for the past 16 years, as a national council member, working tirelessly to provide the leadership that would sharply focus the goals and strengthen the future of the OHS.

Through all those years, and especially during his tenure as president, Scot has supported long-established activities and traditions that include an active OHS Press, a splendid library and archives, an increasingly comprehensive organ database, annual conventions, and educational projects. We will benefit from his greatest contributions even as he steps away from years of leadership. Major projects under way for some time are now bearing fruit. I know that Scot determined to ensure a healthy future for the OHS by developing important levels of collaboration, streamlining operations, and constantly working with the bottom line that supports our activities.

It has been a privilege to work with Scot on major changes that impact our institution. We have installed and successfully adapted an IT system that allows for important data collection. This system played a key role in our ability to organize the financial information necessary to achieve a full financial review and complete audit of the organization. The audit is complete, available to share with all our members, and with it in hand our annual reviews will become an ongoing part of our business plan, immediately available to members, and used to support fundraising activities.

Having determined that the library and archives constitutes our greatest resource, Scot sought expert advice to plan for its future. For years our holdings were dispersed, and the OHS has operated as a tenant at each of its successive locations. It was determined to seek a fulfilling relationship with shared responsibilities that would secure the future of our major collections. The resultant RFP brought offers to establish viable partnerships that would preserve our holdings while ensuring they would be available nationwide, indeed worldwide, as a signal example of America's cultural patrimony. The long-term loan that will move our splendid library and archives to the University of North Texas takes the world's largest collection of books and archives about the pipe organ to the nation's largest university school of music. Al-



EXECUTIVE DIRECTOR CONT.

ready, the plans for its utilization and dissemination show exciting promise.

Perhaps the greatest gift that Scot brought to the OHS derived from his realization that non-profit operations have changed in many important ways since the inception of our society. Sensing the need to reconsider and, particularly, to strengthen its future, he organized an extremely important retreat for the national council that was guided by a highly gifted and learned facilitator, William A. Weary. The outcome of that meeting prompted significant recommendations for a new governing structure, and our counsel, James L. Wallmann, responded by drafting revisions to our bylaws that will put the new governance in place. Those revisions have been supported by the votes of our membership and will take effect in two years as we elect yet another slate of officers.

Apart from these major initiatives, Scot has supported me with each new step taken to enhance the efforts of our staff and our operations. As we proceed through the year, I am particularly aware of the new initiatives undertaken during the past months that directly affect you as a member. For the second time, primary advertising for the national convention was conducted online and, for the first time ever, we asked members to vote for new officers online and to consider revisions to the OHS bylaws by voting online. I am excited to say that this is working extremely well; I am especially pleased that we can conduct our business in this manner. It is important to add that we will offer printed material and the ability to use traditional mail for as long as necessary, because we want to serve all our members—all the time!

Please help us all to celebrate the initiatives, large and small that will guide our future, and, please join me in offering a heartfelt round of thanks to Scot Huntington for the leadership that prompted us to devise and attain such worthy goals. Will you join me also in extending your hand to Bill Czelusniak who takes the reins now as our new president? I cannot imagine a more devoted nor gifted person to assume this role.

Sincerely,



THE EDITOR ACKNOWLEDGES WITH THANKS THE
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Solace

AS I CONTEMPLATED WHAT TO WRITE FOR THIS COLUMN, AN idea kept recurring: this wouldn't be a typical column extolling the virtues of this wonderful organization, but a public soul-baring catharsis.

While you are reading this in July, I am writing in early May. For the past month, it seems that the world has gone completely crazy. It began in April with North Korea's spoiled-brat head-of-state making increasingly bellicose statements that seemed poised to bring the world to the brink of nuclear war. Then, hundreds of innocent people out to enjoy a warm spring holiday tradition were maimed or killed in Boston. The news changed by the hour and culminated in the unprecedented lockdown of the entire city as a "Don't @%#! with Boston" manhunt unfolded. Reporters could scarcely catch their breath, when a Texas factory mysteriously exploded, nearly wiping out an entire town and killing 13 first responders who attempted to protect their families, friends, and neighbors. Poison was sent through the mail to the president and members of Congress in a bizarre story with tragically comedic twists and turns; a substandard factory collapsed in Bangladesh, killing over 1,100 mistreated workers; the upper Midwest had blizzards in May after a 90-degree hot spell, while the central south was flooded, and parts of California were ablaze. Just this week, not only did the Dow reach an all-time high above 15,000, after a decade of economic uncertainty, but the miraculous yet deeply disturbing story broke about the rescue of three young women held in captivity and tortured for a decade while their family members routinely walked by their prison—an event uniting the country in a brief moment of collective joy. As if to punctuate all this madness, the spire topping out at a symbolic 1776 feet was placed on No. 1 Trade Center after twelve years of national healing, making this site once again the tallest building in North America, and giving us the opportunity to savor some good news.

Generations have defining moments. For my parents, it was the bombing of Pearl Harbor, VE/VJ Day, or the death of President Roosevelt. For my baby boomer generation, it would be the moment television grew up: the assassination of President Kennedy, when an entire nation, huddled in front of a flickering eye, was transfixed in communal grief and disbelief, in real time. Such moments seem part of normal life now, happening at least once each generation.

Our first reaction in such moments is to seek solace in the company of friends and family, whom we instinctively hold a little tighter. The next reaction for many is to seek spiritual solace from a higher power, hoping for answers to questions that cannot be answered, or perhaps to look for simple

stability in a ritual or space that offers comfort and reassurance. On September 11, 2001, with most transportation in New York City shut down, tens of thousands walked across the Brooklyn Bridge—one of the few out of the city that day. The first church one comes to, hard by the bridge, is Brooklyn's Plymouth Church, which still has the majestic case of E. & G.G. Hook Opus 360. While the dust was still roiling across lower Manhattan, the church had opened its doors and quickly arranged an impromptu rush hour service for the thousands seeking to grasp at normalcy in a world that assumed an alternate reality. The Aeolian-Skinner organ played a major role in that service, touching souls in a way that only music can. A year later, we had a memorial service at my church here in Stonington for a beloved member's young grandson who had perished in the south tower and whose remains were never recovered. When you think a devastating tragedy only happens to others, it finds a way to sneak up behind you.

For lovers of organ music and, in particular, my fellow members in the Organ Historical Society, the pipe organ is often another vehicle we turn to not only for enjoyment, but also in our private moments of disquiet. I have an OHS friend who is a gifted performer, with a young family and busy teaching career, who seeks private peace and solace in his man-cave where he listens to organ music on a state-of-the-art stereo system while savoring his equally sophisticated home-brewed ale. I have several friends who invariably have organ music playing in the background when I call them on the phone, and friends whose social calendar never intrudes on a broadcast of *Pipedreams*. All of my organbuilder or organist friends have certain pieces that provide solace when they are troubled or unsettled. I am especially cognizant of the effect the music I play for weddings and funerals has on the attendees, especially when it strikes a recognizable emotional chord.

I find that in my own moments of grief or anguish, I turn to the music of Bach and to the 1870 E. & G.G. Hook I have been so privileged to play for three decades in the sturdy, white New England church in Stonington. There is something cathartic about being alone in the calming stillness of



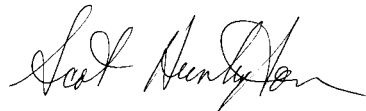
this stately but humble space, connecting intimately to instrument and music, with the wind rushing through the Hook's antique pipework producing sounds of soul-touching nobility—for my ears and God's, alone. I always feel better when I leave than when I arrived, my soul having been momentarily cleansed of anguish.

They say if you love the work you do, you aren't really "working." I am blessed to be an organbuilder, doing the work I love. The morning's e-mail, phone calls, and bookkeeping are drudgery, but I look forward every day to walking into the shop. Just inside the door, I am greeted with the smells every organbuilder or woodworker recognizes—lumber, sawdust, solvents, and the sweet/sour smell of antiquity—a smell as comforting to me as the smell of my grandmother's kitchen when I was a little boy. I am surrounded by my cherished tools, and now those of my father. There are two good friends now on the floor: the oldest church organ in Connecticut (an 1823 Thomas Hall) and Alvinza Andrews's Opus 1 (1836), both of which will be going home in a few more months. Instrument builders bond with instruments like family members; I will miss them when they are gone. I find solace, stability, and normalcy here too, in the midst of a world at times going crazy, surrounded by touchstones of

America's distinguished organ history—the proud products of the skill and toil of my spiritual ancestors and teachers. One doesn't get rich in this business, but I couldn't imagine doing anything else and being as contented or as privileged.

People deal with the craziness around them in many different ways. When our daily routine is disrupted by events beyond our control, psychologists will often tell you to maintain your daily routine. Going through the motions of the familiar can supply a bit of normalcy in a world seemingly devoid of it. For me, and my many musician friends, music is an essential part of what helps us get through the day. Those of us the organ touches with such profound inspiration, joy, and, when needed, solace, are not a recent phenomenon, but part of an anointed continuum reaching back centuries. When I hear a masterpiece so beautiful, I know I have heard the voice of God, and think how lucky I am to be able to appreciate such beauty.

Could you possibly imagine a life without the organ?



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The 1896 Farrand & Votey, in place after removal of the second gallery.

The Farrand & Votey Organ at St. Ignatius Church, San Francisco

JAMES LEWIS

BY THE TIME the earth had ceased shaking and the fires were extinguished, the Great San Francisco Earthquake and Fire of 1906 had destroyed many of the city's churches and organs. Among the instruments lost were organs by California builders John Bergstrom, Joseph Mayer, Felix Schoenstein, and Murray M. Harris, and eastern builders such as Appleton, Erben, Hook, Johnson, Hutchings, Müller & Abell, James Treat, and possibly the most impressive loss, the great church of St. Ignatius, with its four-manual 1896 organ built by Farrand & Votey of Detroit, Michigan.

The first St. Ignatius Church in San Francisco was a small, wood-frame structure built along Market Street in 1855, six years after the first Jesuits arrived from Italy. By 1862, a larger brick church replaced the 1855 structure. It was in this second building that the parish installed its first pipe organ, a three-manual E. & G.G. Hook, Opus 453, which was delivered in 1868. It had 42 registers, a projecting console, and a three-sectional, Romanesque-style case.

A third St. Ignatius Church was built in 1880 at Hayes Street and Van Ness Avenue, a site now occupied by Davies

Symphony Hall. The new edifice was designed in what is sometimes known as "Jesuit Baroque," an architectural style that draws elements from both the Renaissance and Baroque periods. The front of the building had wide steps leading to three tall entrance doors flanked by two three-sectional towers topped by open cupolae.

The long nave seated some two thousand worshippers. Along each side of the room were Corinthian columns that supported nine arches carrying a wide ornamental entablature. Above this, the clerestory rose to the ceiling and was divided into nine bays by pilasters framing arched windows. At the rear of the nave were two galleries; the top gallery holding the choir and organ and the lower gallery, providing overflow seating.

San Francisco organbuilder Felix Schoenstein moved the 1868 Hook organ into the new building, placing it on the higher of two galleries at the rear of the church. He made some additions and extended the case horizontally to accommodate additional bass pipes.

One of St. Ignatius's wealthiest parishioners was Mrs. Andrew Welch, who was married to a sugar magnate from New

Orleans. The couple, along with their three sons, settled in San Francisco in the 1880s and Mrs. Welch gave sizeable gifts to St. Ignatius Church and to local Catholic charities. In 1890, she gave \$50,000 to decorate the church with frescoes, gilding, stained glass, and statuary. Several years later, Mrs. Welch gave another \$50,000 for the purchase of a new organ that would suit the church's size and prestige.¹

As church authorities were deciding on a builder for their new organ, the newspaper was petitioning for a local organbuilder:

Hearing that a new pipe organ is about to be put into St. Ignatius Church, Secretary Meade of the Manufacturers' Association has written to Rev. Edwin Allen, of St. Ignatius Church, asking him to allow California manufacturers to compete in the bidding, and if they can do as well, to give them the preference over Eastern bidders.

Mr. Meade has also sent word to George Andrews of Oakland, Thomas Whalley of Berkeley, and John Bergstrom of this city, informing them that the possibility exists for the patronage of a home manufacturer.²

Although this was a thoughtful gesture on the part of Mr. Meade, the California builders named did not have the facilities to build an electric-action 90-rank organ. By the fall of 1895, the church had selected Farrand & Votey as organbuilder for the project. The plans called for a four-manual instrument with electric action, 90 ranks, 76 speaking stops, and a prepared-for Echo division that would be located near the altar.

To accommodate the large organ, structural changes were made to the galleries at the rear of the nave. The uppermost of two galleries, on which the Hook organ had stood, was removed so that the new instrument could be placed in the lower, remaining gallery. Felix Schoenstein removed the Hook organ and installed it in St. Rose's Catholic Church, where he built a new case in the Gothic style to match the church's interior.

Standing impressively on the rear gallery of St. Ignatius, the Farrand & Votey organ was housed in a massive case with stenciled display pipes. It was embellished with fluted pilasters topped by gilt capitals, two life-sized angels holding trumpets, and large urns with blazing torches. The detached, four-manual console was positioned about ten feet in front of the case to allow room for a group of singers. Oblique-faced stop-knobs were placed on terraced jambs at either side of the keyboards. The manual compass was 61 notes, and the flat pedal-board had a 30-note compass. An adjustable combination action could be set at the console by drawing a selection of stops and then giving the chosen piston a slight pull, thereby capturing the combination.

All of the manual divisions were enclosed except for five stops of the Great. The Swell Vox Humana and reeds of the Solo organ were imported "from a celebrated maker in Paris."³ A brochure published by the builder stated that the French reeds gave "a strength of tone and reedy character much more marked than those of American make, rendering them almost indispensable for solo effects, while their contrast with American reeds adds greatly to the variety of the instrument."⁴ A full-length 32' Diapason, "copied from the celebrated organ at Lucerne, Switzerland, built by Herr Haas,"⁵ gave foundation to the Pedal division. The lowest twelve notes were made in the church to avoid packing and shipping the large pipes on railway cars.

Two electric motors, one of five and another of two-and-one-half horsepower, operated six sets of bellows, providing wind pressures of seven inches for the Solo division, four inches for the Great and Pedal, and three-and-one-half inches for the Swell and Choir organs. Storage batteries and charging facilities for the electric key action, along with the instrument's wind supply, were all located in a tower room above the level of the organ gallery.⁶

In the following stoplist of the St. Ignatius organ, the reader can see what extensive tonal resources the instrument possessed. What a contrast it must have been to the mild-toned Simmons, Erben, and Stevens organs in neighboring churches, and the elegant, but equally mild James Treat organ installed in Grace Episcopal Church just two years before the Farrand & Votey organ.

By Christmas of 1896, the organ was installed and ready for its inaugural recitals. Clarence Eddy, the distinguished American organ virtuoso, arrived in San Francisco to play on December 25, 1896. He provided music for Masses during the day and, after the final service, played a recital. His selections are listed here:⁷

5:00 A.M. Mass

Prelude: Alleluia	Dubois
Offertory: Offertoire de Ste. Cécile in C Minor	Batiste
Communion: Prière à Notre-Dame	Boëllmann
Postlude: Finale, Sonata No. 5	Guilmant

10:30 A.M. Mass

Prelude: Prélude and Cantilène	Pierné
Offertory: Fiat Lux	Dubois
Postlude: Konzert-Satz in C Minor	Thiele

7:30 P.M. Mass

Prélude: Double Thème Varié	Rousseau
-----------------------------	----------

3. *Souvenir: Inauguration of the Grand Organ* (Detroit: Farrand & Votey Organ Company, 1896).

4. *Ibid.*

5. *Ibid.*

6. *Ibid.*

7. *Ibid.*

1. *From the Rooftop* (May 23, 2005): 6.

2. "Buy Homemade Goods," *San Francisco Call* (August 3, 1895): 20.

GREAT (unenclosed)

- 16 Double Open Diapason
- 8 First Open Diapason
- 8 Second Open Diapason
- 8 Principal Flöte
- 4 Octave

GREAT (enclosed)

- 16 Bourdon
- 8 Violin Diapason
- 8 Viol di Gamba (tin)
- 8 Viol d'Amour
- 8 Gemshorn
- 8 Doppel Flöte
- 8 Clarabella
- 4 Gambette
- 4 Hohl Flöte
- 2 $\frac{3}{4}$ Octave Quinte
- 2 Super Octave
- Mixture V
- Scharf III-IV
- 16 Double Trumpet
- 8 Trumpet
- 4 Clarion

SWELL

- 16 Bourdon
- 8 Open Diapason
- 8 Violin Diapason (tin)
- 8 Salicional
- 8 Vox Celestis
- 8 Aeoline
- 8 Flute Harmonique
- 8 Spitz Flöte
- 8 Stopped Diapason
- 8 Clarinet Flute
- 4 Octave
- 4 Salicet (tin)
- 4 Flauto Traverso
- 2 Flageolet
- Cornet III-V
- 16 Ophecleide
- 16 Contra Fagotto
- 8 Cornopean
- 8 Oboe
- 8 Vox Humana

CHOIR

- 16 Contra Gamba
- 16 Lieblich Gedackt
- 8 Open Diapason
- 8 Geigen Principal
- 8 Viola
- 8 Dulciana
- 8 Quintadena
- 8 Concert Flute
- 8 Rohr Flöte
- 4 Fugara
- 4 Flute d'Amour
- 2 Piccolo Harmonique
- Mixture IV
- 8 Clarinet
- 8 Cor Anglais (free reeds)

SOLO

- 8 Stentorphone
- 8 Horn Diapason
- 8 Violoncello
- 8 Philomela
- 4 Hohl Pfeife
- 16 Tuba Major
- 8 Tuba Mirabilis
- 8 Orchestral Oboe

ECHO (prepared for)

- 8 Viola Diapason
- 8 Keraulophone
- 8 Unda Maris
- 8 Quintadena
- 8 Fern Flöte
- 4 Flute Traverso
- Dulciana Mixture III
- 8 Vox Humana

PEDAL

- 32 Double Open Diapason
- 16 Open Diapason
- 16 Violone
- 16 Dulciana
- 16 Bourdon
- 16 Lieblich Gedackt (Sw.)
- 10 $\frac{3}{4}$ Quint
- 8 Octave
- 8 Flute
- 8 Violoncello
- 4 Super Octave
- 16 Trombone
- 8 Trumpet

ACCESSORIES

- Swell Tremulant
- Choir Tremulant
- Echo Tremulant
- High Pressure Indicator
- Low Pressure Indicator
- Combination Release

COUPLERS

- Great to Pedal
- Swell to Pedal
- Choir to Pedal
- Solo to Pedal
- Swell to Pedal Octaves
- Pedal Octaves
- Swell to Great Sub, Unison, Octaves
- Choir to Great Sub, Unison
- Solo to Great Unison and Octaves
- Solo to Swell
- Swell Octaves
- Solo Octaves

Recital

- | | |
|-------------------------------|--------------|
| Fantasia and Fugue in G Minor | Bach |
| Pastoral in E | Lemare |
| Pilgrims' Chorus | Wagner |
| The Answer | Wolstenholme |
| Canon in B Minor | Schumann |
| Toccata in E-flat | Capocci |
| The Storm Fantasia | Lemmens |
| Grand Processional March | Goldmark |

Eddy returned to San Francisco in 1897 to play a Palm Sunday recital on the James E. Treat organ at Grace Episcopal Church and then repeated his performances of the previous year at St. Ignatius Church on Easter Sunday, playing "at Masses and Vespers."⁸

The great Farrand & Votey organ was the pride of St. Ignatius Church until early on the morning of April 18, 1906, when a tremendous earthquake violently shook the city, causing the gas and water mains to twist and break. Thirty-five fires began almost immediately, spreading through the tinder-box-dry wood construction of many of San Francisco's buildings. By noon, the financial district was ablaze, and by that evening, the firestorm had incinerated the entire city center. Broken water mains allowed the fire to burn unchecked for three days.

St. Ignatius Church didn't have a chance. After the quake, the structure was then swept by fire, leaving only a charred shell. The only evidence of the great organ were some twisted crankshafts lying in the debris.

The Jesuits eventually rebuilt their church on a new site. A large edifice similar to the building lost in 1906 was constructed on Fulton Street, near the east end of Golden Gate Park. Still very much in use today, this structure features twin towers at the entrance and a large dome over the crossing. Unfortunately, the 1896 organ was never replaced with a comparable instrument, although when plans for the new church were being drawn up in 1910–1912, the Jesuits contacted the Murray M. Harris Company in Los Angeles and inquired about an instrument. Still in the church files is this undated proposal from Harris for an organ similar to the 1896 Farrand & Votey.

According to Louis Schoenstein in *Memoirs of a San Francisco Organ Builder* (1977), the church purchased for the new building a second-hand three-manual Kimball. Originally tubular and built for the College of the Pacific in San Jose, Calif., it has been twice electrified and has a later console, in use in 1977. Of course, much smaller than the Farrand & Votey, it replaced a temporary two-manual tubular-pneumatic Murray Harris, in use in a frame building until 1914 and in the new, large church until the Kimball arrived in 1928.⁹

8. *The Oakland Tribune* (April 3, 1897): 3.

9. Information kindly provided by E.A. Bowdway.

SPECIFICATION OF A FOUR MANUAL ORGAN

PREPARED EXPRESSLY FOR ST. IGNATIUS CATHOLIC CHURCH,
SAN FRANCISCO, CALIFORNIA,
BY THE MURRAY M. HARRIS COMPANY,
LOS ANGELES, CALIFORNIA.

GREAT (unenclosed)

16	Double Open Diapason
8	First Open Diapason
8	Second Open Diapason
8	Gross Flöte
4	Octave

GREAT (enclosed)

16	Contra Gamba
8	Horn Diapason
8	Doppel Flöte
8	Clarabella
8	Viola di Gamba (tin)
8	Viola d'Amour
8	Gemshorn
4	Gambette
4	Harmonic Flute
2½	Octave Quint
2	Super Octave
	Mixture VI
16	Double Trumpet
8	Harmonic Trumpet
4	Harmonic Clarion

SWELL

16	Bourdon
16	Contra Viol
8	Open Diapason
8	Violin Diapason
8	Nachthorn
8	Viola
8	Salicional (tin)
8	Unda Maris
8	Aeoline
8	Flute Harmonic
8	Spitz Flöte
8	Melodia
8	Stopped Diapason
4	Octave
4	Violina (tin)
4	Flauto Traverso
2	Harmonic Piccolo
	Mixture V
	Viol Cornet IV
16	Contra Fagotto
8	Cornocean
8	Fagotto
8	Oboe
8	Vox Humana (2 ranks)
4	Musette

SUMMARY

Great	20 stops	1,525 pipes
Swell	25 stops	2,409 pipes
Choir	17 stops	1281 pipes
Solo	10 stops	730 pipes
Echo	8 stops	657 pipes
Pedal	20 stops	..640 pipes
Total	100 stops	7,242 pipes

CHOIR

16	Double Dulciana
16	Lieblich Gedackt
8	Open Diapason
8	Geigen Principal
8	Keraulophon
8	Dulciana
8	Vox Celeste
8	Quintadena
8	Gedackt
8	Concert Flute
4	Fugara
4	Flute d'Amour
2	Flautina
	Corroborating Mixture V
16	Contra Saxophone
8	Clarinet
8	Cor Anglais

SOLO

16	Double Open Diapason
8	Stentorphone
8	Flöte à Pavillon
8	Orchestral Flute
8	Gross Gamba (tin)
4	Octave
4	Hohl Pfeife
16	Bass Tuba
8	Tuba Mirabilis
8	Orchestral Oboe

ECHO

16	Stillgedackt
8	Echo Diapason
8	Fern Flöte
8	Viol Etheria (tin)
8	Vox Angelica
4	Flauto Traverso
8	Echo Oboe
8	Vox Humana (2 ranks)

PEDAL

64	Gravissima
32	Double Open Diapason
16	Open Diapason
16	Open Diapason (Gt.)
16	Violone
16	Gamba (Gt.)
16	Dulciana (Ch.)
16	Bourdon
16	Lieblich Gedackt (Sw.)
16	Quintaten
10½	Quint
8	Octave
8	Flute
8	Violoncello
4	Super Octave
32	Contra Bombarde
16	Trombone
8	Tromba
4	Clarion

TREMOLOS

Swell
Choir
Solo
Echo
Vox Humana

COUPLERS

Swell to Great 16, 8, 4
Swell to Swell 16, 4
Swell to Choir
Swell to Pedal
Choir to Great 16, 8, 4
Choir to Pedal
Solo to Great 16, 8, 4
Solo to Swell
Solo to Choir
Solo to Solo 16, 4
Solo to Pedal
Great to Pedal
Pedal Octaves
Solo off / Echo on



St. Ignatius Church, 1880



St. Ignatius destroyed. The shell of the church photographed on April 20, 1906.

*Richard Whitelegg voicing the
Shove Chapel Cor Anglais
at the Welte factory*



Richard O. Whitelegg *The Voice of M.P. Möller*

BYNUM PETTY

RICHARD OLIVER WHITELEGG (August 12, 1890–December 20, 1944) was born in the county of Cheshire, located on the Welsh border of western England. An accomplished organist, at the age of 14, he passed the intermediate exam at Trinity College of Music, London, where he studied with Herbert Wild, organist at St. George's Church, Stockport, Greater Manchester. Believing that a thorough knowledge of organ construction would make him a more informed organist, Whitelegg served a seven-year apprenticeship, after which he was variously associated with organbuilding firms Harrison & Harrison, Durham; August Gern, London; and Evans & Barr, Belfast. In time, Whitelegg returned to London and became a partner with Gern. After the end of World War I, he was employed for several years in the voicing department of Henry Willis & Sons. His first trip to America in early 1926 was as a representative from the London office of the Aeolian Company. While at the Aeolian factory in Garwood, New Jersey, he was engaged as a reed voicer. Later that year, he returned to England in order to obtain an immigration visa. In early 1927, he became head reed voicer for Welte-Mignon in the Bronx, and he remained with the company after it was reorganized as Welte-Tripp.¹

In the summer of 1931, Welte-Tripp filed for bankruptcy and was absorbed by the W.W. Kimball Company. Richard Whitelegg was appointed superintendent of the Welte-Tripp factory in Sound Beach (Old Greenwich), Connecticut, and was responsible for completing outstanding contracts, one of which was for the chapel at Colorado College.² The Shove

Chapel organ was shipped in late August. Whitelegg estimated the installation to take five weeks, with tuning and regulation requiring an additional three weeks, for which he was responsible.³ Robert Pier Elliot, chief engineer at Kimball, interceded for Whitelegg to argue the importance of a proper environment necessary for tonal finishing.

I have had two letters from Mr. Meunier since the Shove Memorial Chapel Organ arrived and he says the work is going on in good shape. In his first letter he said you were planning for the dedication on November 6th, but in the one received today he says it will be very near the end of October before the pews and cushions can be installed, and while they are putting in pews and putting up the organ screen, tone regulation and fine tuning are impossible. One can get along in a theatre with the degree of smoothness expected there, and have other workmen in the building, even noisy ones. The church or chapel organ is quite different and is subjected to a wholly different kind of criticism and of use. Mr. Whitelegg is going all the way from New York to do this work and we are sure that you and the college authorities will co-operate with us to insure a perfectly finished instrument. That means reasonable quiet, or a reasonable amount of perfect quiet, while the tone regulation and tuning are going on, and it may mean, in view of this new information about the delivery of pews and organ screen, that the dedication should be set later than November 6th.⁴

With this organ, Whitelegg's tonal design distinguished itself immediately as a departure from the American paradigm.

1. Einar Olsen to Donald R.M. Paterson, November 9, 1971. Organ Historical Society Library and Archives, Princeton, New Jersey.

2. "Kimball Takes Over Welte-Tripp Company," *The Diapason* 20, no. 9 (August 1931): 1.

3. Richard O. Whitelegg to John Gray, August 17, 1931. Colorado College Special Collections at the Tutt Library, Colorado College, Colorado Springs, Colorado.

4. Robert Pier Elliot to John Gray, September 21, 1931. Colorado College Special Collections at the Tutt Library, Colorado College, Colorado Springs, Colorado.

The principal choruses are complete, cohesive and brilliant; and the reeds speak with clarity and authority.

Even while Whitelegg was still working in Connecticut, it is certain that as early as May 1931, he was advising M.P. Möller Jr. on tonal matters, his first being that for Opus 6000, St. John's Lutheran Church, Hagerstown, all the while still in the employment of the Welte-Tripp Organ Company. M.P. Möller Jr. asked Whitelegg to "... check over these specifications particularly the Great, Swell, Choir, and Pedal and mark any suggestions that you may. I wish you would also send me the formula for the Great and Swell Mixtures and the scales of the Diapasons, Great Octave, and Swell Principal."⁵ Shortly thereafter, Whitelegg was asked to correct problems with the recently installed Waldorf-Astoria organ: "Mr. Whitelegg brightened up the diapasons and mixtures in the organ and made the Solo string and [the] 4' string from the 16' string in the Swell organ louder."⁶

Radical changes to the American organ were already well under way, having begun with the pioneering work of Walter Holtkamp (1894–1962) and with the appointment of G. Donald Harrison (1889–1956) to the staff of the Skinner Organ Company in Boston. Sensing the need to compete effectively with an enlightened tonal concept of its own, Möller hired Richard O. Whitelegg in November 1931, and made the appointment public with a one-sentence notice in *The Diapason*.⁷

Whitelegg's arrival at Möller coincided with a national movement demanding greater clarity in organ tone. Emerson Richards (1884–1963) is given credit for initiating the clarified ensemble movement with his work in Atlantic City, New Jersey. When G. Donald Harrison heard the Great division of the Atlantic City High School organ, he said, referring to a well known English organ, "That is what they hoped for, but it didn't come off."⁸ Describing the clarified ensemble, William H. Barnes (1892–1980) said, "It is clarified by the omission of Tibias, etc.; by the reduction of the amount and weight of 8-foot tone; by lowering the pressures of the flues and omitting altogether the high-pressure reeds. Clarification is carried still further by raising the harmonic structure, giving more importance to the fours and twos, and by adding not one mixture but several mixtures, each of a different kind and each performing a different function."⁹ William King Covell (1904–1975) and Edward B. Gammons (1908–1981) argued that "... there are two tests of fundamental importance which

should be applied to an organ to determine its musical effectiveness. One of these is clarity, the other cohesion. The only type of tone which is truly effective musically seems to us to be the one which combines both these virtues. The so-called 'English' type does so."¹⁰

This English type was a clear nod toward the work of G. Donald Harrison at Aeolian-Skinner, as both Covell and Gammons were strong advocates of his pioneering efforts, but equally it could apply to that of Whitelegg, for he had al-



Shove Memorial Chapel

ready demonstrated the tonal qualities of clarity and cohesion with the Welte-Tripp organ in Colorado. While he was more conservative than either Walter Holtkamp or G. Donald Harrison, Whitelegg achieved clarity and cohesion by means that would become widely accepted as essential: reducing pipe scales, increasing the amount of tin in pipe alloys and designing organs with complete principal choruses. Whitelegg codified and standardized flue pipe halving ratios at Möller; and the four halving ratios he commonly used were the 17th or *Normalmensur*, the 18th/19th, the 20th and the 21st. The unusual 18th/19th was his preferred ratio for principal chorus foundations. He also assumed responsibility for making sweeping changes in the reed department, established only

5. M. P. Möller Jr. to Richard Whitelegg, June 2, 1931, Organ Historical Society Library and Archives, Princeton, New Jersey.

6. W. H. Fisher to M.P. Möller Jr., October 25, 1931, Organ Historical Society Library and Archives, Princeton, New Jersey.

7. "Appointments by Möller," *The Diapason* 23, no. 1 (December 1931): 3.

8. T. Scott Buhrman, "Clarity and Its Development," *The American Organist* 20, no. 2 (February 1937): 47.

9. William H. Barnes, "Beloit's New Organ by Möller," *The American Organist* 21, no. 2 (February 1938): 52.

10. William King Covell and Edward B. Gammons, "Clarity, Cohesion Organ Fundamentals; A Word to Builders," *The Diapason* 24, no.1 (December 1932): 12.

two years prior to his arrival in Hagerstown. Resonator scales were reduced, the number of shallot scales was expanded, and the parallel shallot was introduced, producing reed tone with considerably more brilliance than was common in America at that time.

One of Whitelegg's first opportunities to create a clarified ensemble at Möller materialized in 1931, when fire destroyed the organ and building of Second Presbyterian Church, Newark, New Jersey, and the firm was selected to build a replacement instrument.¹¹ Of the four manuals, both the Great and Swell divisions had complete principal choruses with three-rank and five-rank mixtures respectively. The Pedal division is the least developed with only two complete ranks.

In early 1932, Whitelegg began negotiating construction and tonal details for his second major installation.¹² He was in charge of all aspects of the organ at Trinity Methodist Church, Albany, New York: acoustics, console design, organ chamber construction, and tonal disposition. Although he argued unsuccessfully for an independent reed in the Pedal division, the organ contains twice as many independent Pedal voices as the Newark organ. Lawrence Pike, organist at Trinity, praised the organ for its English ensemble, the beauty of individual stops and "... the magnificent transparency of its ensemble."¹³ T. Frederick H. Candlyn, organist at St. Paul's Church, Albany, and subsequently at St. Thomas' Church, New York City, praised the organ for its ensemble and Willis-style reeds. Charlotte Lockwood, rising to prominence in the organ world, played the inaugural recital on October 10, 1933.

Lockwood was organist at Crescent Avenue Presbyterian Church, Plainfield, New Jersey, with which Möller signed a contract in August 1933 to build an organ of 96 ranks. The organ contained an astounding 25 ranks of mixtures, with Richard Whitelegg being given complete freedom over tonal matters.¹⁴ With critical approval from prominent organists and organbuilders, this instrument established Möller as an equal to Aeolian-Skinner. T. Scott Buhrman praised the organ for being "... grandly toned and grandly adequate. I found perfect satisfaction."¹⁵ Ralph Downes, organist at Princeton University—with its seven-year old Skinner, wrote to Whitelegg about the organ. "I dropped in at Plainfield last Saturday, being in the vicinity. I would really like to have a talk with

you some time about this instrument, but may I offer my congratulations, especially on the superb 'Pedal Mixture?' On the whole I thought that the instrument was thoroughly satisfying . . ."¹⁶ In a letter to Robert Pier Elliot, William King Covell, a strong supporter of G. Donald Harrison's work at Aeolian-Skinner, praised the Plainfield organ:

I have been waiting a few days to think over the Plainfield organ before writing to you about it. The more I think of it the more satisfactory it seems in retrospect. I don't consider it the finest organ I have ever heard, but it is certainly a very good one. Of course it is greatly superior to anything by Möller up to the present time—refer to anything produced in the era preceeding [*sic*] the advent of you and Whitelegg.

I was particularly impressed with the careful execution of the work, mechanical and tonal alike. The mechanism seems to be quite satisfactory. The pipework is beautifully made and well voiced, and the regulation is superb. Certain details, such as slide-tuned basses, graduated thicknesses for wood pipes, and open basses for open wood flutes, about which I argued without result with G.D.H., I was delighted to find in the Plainfield instrument. The slides on the 32' reed were an unexpected additional luxury, which I was much pleased to find.

Personally I like a little less fullness in the unison diapason work and a little more brilliance in the upper work. That may be the result of hearing Harrison's work. I think, however, that Schulze is ultimately responsible, coupled with Lewis, and the earlier flue choruses of Father Willis. Of course I know that Whitelegg is quite capable of producing work of that sort. It is obvious that a slight bulging out, so to speak, in the unison, and an easing up of power or brilliance or both, in the superstructure, will come nearer to the usual American idea of an ensemble than the work of Schulze, for example. I feel that G.D.H. is, in actual effect, less pleasing, superficially, but perhaps somewhat more correct theoretically, than Whitelegg. As their work stands, I incline just at present to favor Whitelegg, but for an organ of my own I would like a few changes in his practise [*sic*] to bring it nearer the Harrisonian type. [A] modification that way should, I think, be easier than a modification of the current Skinner style, which, as we all know, is and always has been quite fixed, once it is determined.¹⁷

During the Great Depression, even Möller, with its vast reserves of raw materials, did not escape the economic pressures of the times. Although the firm built many new instruments throughout the 1930s and early 1940s, it relied heavily on tonal additions and alterations to existing organs as a reliable source of income. In February 1935, Möller signed a contract to enlarge the small Pilcher organ at First Presbyterian Church, Kilgore, Texas. In 1930, oil was found over large areas of East Texas, so vast that it still remains the largest oil field ever discovered in the lower 48 states. Oil was flowing and the conservative villagers of Kilgore cautiously were

11. "New Organ at Newark Installed by Möller," *The Diapason*, 24, no. 5 (April 1, 1933): 4.

12. Lawrence H. Pike to Richard O. Whitelegg, March 30, 1932, American Organ Archives, Princeton, New Jersey.

13. Lawrence H. Pike to M.P. Möller Jr., October 3, 1933, American Organ Archives, Princeton, New Jersey.

14. G. Donald Harrison to William King Covell, June 8, 1934, quoted in Charles Callahan, *The American Classic Organ: A History in Letters* (Richmond: The Organ Historical Society, 1990), 118.

15. T. Scott Buhrman, "A Church to Be Proud Of," *The American Organist* 18, no. 2 (February 1935): 64.

16. Ralph Downes to Richard O. Whitelegg, August 20, 1934, American Organ Archives, Princeton, New Jersey.

17. William King Covell to Robert Pier Elliot, May 10, 1934, American Organ Archives, Princeton, New Jersey.



Church of the Holy Name, New York City

ready to spend some money to enhance an organ only three years old. For this small project, a considerable amount of correspondence occurred between Whitelegg and Roy Perry (1906–1978), organist of the church. In a letter regarding tonal matters, Whitelegg wrote to Perry, “My perfect Diapason is a 43 scale [155.6 mm, halving on 18–19], $\frac{1}{4}$ mouth made of spotted metal, on an unenclosed chest with a reverberation period of not less than 3.5 to 4 seconds.”¹⁸ Perry was well pleased with Whitelegg’s additions to the organ; but four years after the death of Whitelegg, Perry signed a contract with Aeolian-Skinner, further enlarging the instrument.

Richard Whitelegg’s tonal concept came to full maturity in 1937 with Opus 6570 at Church of the Holy Name in New York City. The organ is remarkable for its clarity and brilliance, complete principal choruses, and large Pedal division with twelve ranks of pipes, of which five are mixtures. Whitelegg was practically unimpeded executing his tonal de-

sign, the two restrictions being the retention of the old cases and facade pipes and the necessity of using 22 ranks of pipes from the previous Müller & Abel organ, which were returned to the factory for rescaling and revoicing.

Speaking on low wind pressure, the Great principal chorus creates an expansive, rich, sophisticated harmony that must be described as classic, albeit understated when compared to that of G. Donald Harrison at the Church of St. Mary the Virgin in midtown Manhattan. Although there are no reeds on the Holy Name Great division, the four-rank Harmonic Mixture produces a texture not unlike that of an 18th-century German chorus reed when combined with the principal chorus.

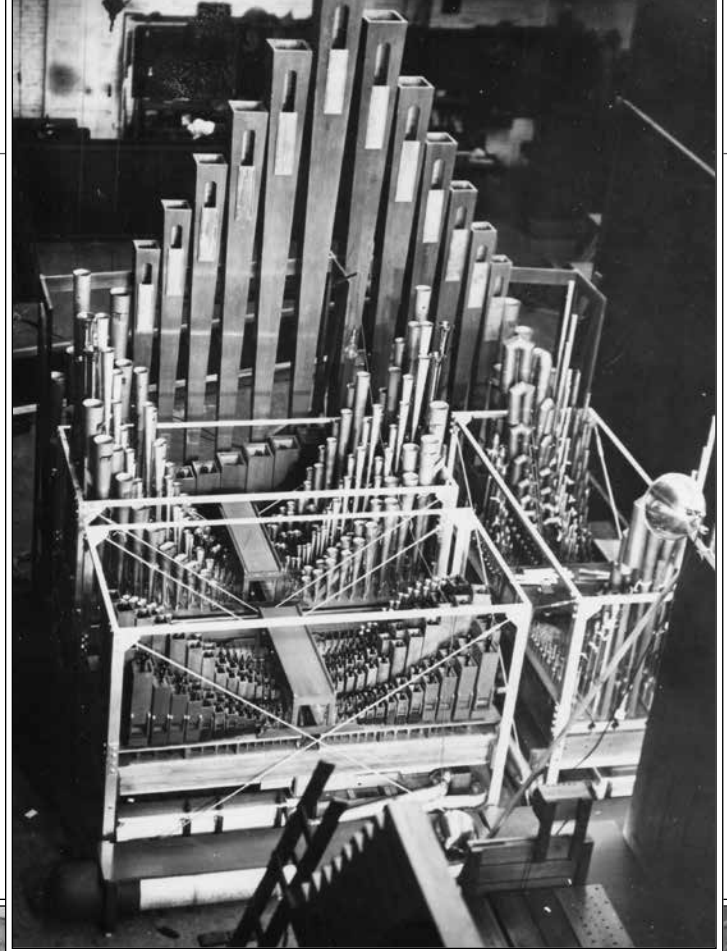
The Swell division, with a principal chorus topped by a five-rank Plein Jeu mixture and a full battery of harmonically rich reeds, is a convincing foil to the Great. Often described as being “French,” the chorus reeds are fitted with parallel shallots, the faces of which are tapered, producing a brilliant harmonic spectrum without the characteristic aggressiveness of 18th- and 19th-century French reeds.

18. Richard O. Whitelegg to Roy Perry, March 5, 1935, American Organ Archives, Princeton, New Jersey.

In the mid-1930s, subtle changes began to occur in Whitelegg stoplists with an expanded palette of harmonic variety. The Juniata College (Pennsylvania) organ contains a Cymbal, a Spitzflöte, a Flute Triangulaire, and a Waldflöte. Later the same year, Möller signed a contract to build a small instrument for the chapel at First Presbyterian Church in Baltimore. The stoplist of Opus 6900 (1940) is boldly unconventional compared to earlier Möller instruments.

Between the Holy Name and Baltimore organs, lies one of Whitelegg's most unusual projects, a five-manual (the company's first) portable theater organ for the British organist, Reginald Foort (1893–1980). The organ was constructed in 1938 and shipped to England in October of that year. With the expectation that the organ would generate much publicity and lead to further sales in Britain, Möller sold the organ for the giveaway price of \$24,615.¹⁹ Less than nine months after his first concert tour, Foort was forced to abandon his venture

19. David Junchen, *Encyclopedia of the American Theatre Organ*, vol. 1 (Pasadena: Showcase Publications, 1985), 365.



because of the outbreak of war. During this brief time, Foort's 15-man crew set up and disassembled the 30-ton instrument 187 times.²⁰

The war, however, did not silence the touring organ. Since the BBC's organ in St. George's Hall was destroyed in the first air-raid on London, Foort offered them his instrument for the duration of the war. The BBC eventually purchased the organ and installed it in a redundant London church known as Jubilee Chapel.²¹

As the war placed rigid restrictions on the use of materials, organ work at the Möller factory slowed and greater attention was given to the war effort. During this time, Whitelegg turned his attention to inventing a method for electronically reproducing pipe organ sound and applied for a patent soon after the Foort organ was shipped to England.

The patent begins with Whitelegg's statement of purpose: "My invention relates broadly to an improved apparatus for electrically reproducing sound vibrations and more particularly to apparatus for electrically reproducing sound developed in musical instruments of the wind or pipe type."²² The concept avoids the use of microphones and the acoustical distortions created by some organ pipes. In Whitelegg's system a tube is placed through the languid of the pipe. The tube continues through the foot of the pipe and the wind chest into a sealed compartment containing a magnet diaphragm (part no. 128) and an electrical tone generator consisting of two permanent magnets and two pole magnets. When a pipe sounds, the sound wave travels through the tube and sets the diaphragm into sympathetic vibration. Whitelegg continues, saying "The sound vibrations from the organ pipe change the physical position of the diaphragm with respect to the pole members due to the intense magnetic field from the permanent-magnet system. The modulations thus produced cause a change in the current supplied to the input of the amplifier system . . . for electrically transmitting a tone corresponding to the vibrations within



Above: Virgil Fox, M.P. Möller Jr., and Richard O. Whitelegg at the Juniata College console

Opposite: Top, Solo chamber of the Foort organ on the erecting room floor. Bottom, the Foort console being assembled at the factory.

the organ pipe."²³ Whether or not Möller ever incorporated Whitelegg's invention into one of its instruments after the war is unknown.

As World War II ended, the factory returned to building organs, but without Richard O. Whitelegg. His tenure at Möller was short-lived—only twelve years, dying at the age of 54 on December 20, 1944. In May of that year, he contracted viral pneumonia while on a visit to New York, and because of the severity of the infection, he was hospitalized for several weeks; in November he suffered a serious heart attack.

The few untouched Whitelegg instruments remaining today are testaments to his genius. His methods were straightforward and well considered. When asked what was required to be a good voicer and tonal director, he responded, "To know what you want, to know how to get it, to know when you have it, and to know how to do it yourself."²⁴ That he did, and he did it very well.

20. Daniel Cariaga, "Plans Afoot for Summer Festivals," *Los Angeles Times* (December 30, 1979).

21. Reginald Foort, *The Cinema Organ*, 2nd ed. (Vestal, N.Y.: The Vestal Press, 1970), 160.

22. U.S. patent 2,198,521 (April 23, 1940), 1.

23. *Ibid.*, 2.

24. Olsen.

MÖLLER OPUS 6323

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GREAT ORGAN

Principal 8*	61 pipes
Harmonic Flute 8*	73 pipes
Dulciana 8	73 pipes
Harmonic Flute 4* from Har. Fl. 8	61 notes
Diapason 8	85 pipes
Octave 4 from Dia. 8	73 notes
II Grave Mixture	122 pipes
Tromba 8	73 pipes
French Horn 8	73 pipes
Chimes*	20 tubes
Tremolo	

**existing pipes from the Pilcher organ*

SWELL ORGAN

Bourdon 16*	97 pipes
Violin Diapason 8*	73 pipes
Salicional 8*	73 pipes
Vox Celeste 8 (t.c.)	61 pipes
Stopped Diapason 8* from Bdn. 16	73 notes
Stopped Flute 4* from Bdn. 16	73 notes
Piccolo 2* from Bdn. 16	61 notes
III Mixture	183 pipes
Contra Fagotta (t.c.) from Oboe 8	61 notes
Trumpet 8	73 pipes
Clarion 4	73 pipes
Oboe da Cassia 8	73 pipes
Vox Humana 8	73 pipes
Tremolo	

CHOIR ORGAN

Open Diapason 8	73 pipes
Gamba 8	73 pipes
Gamba Celeste 8 (t.c.)	61 pipes
Spitz Flöte 8	85 pipes
Spitz Flöte Celeste 8 (t.c.)	61 pipes
Spitz Flöte 4 from S. Fl. 8	73 notes
Nazard 2½ from S. Fl. 8	61 notes
Flautina 2 from S. Fl. 8	61 notes
Tierce 1½ from S. Fl. 8	61 notes
Basset Horn 8	73 pipes
Harp 8* from Celesta 4	49 notes
Celesta 4*	49 bars
Tremolo	

PEDAL ORGAN

Gamba 16 ext. of Ch. Gamba 8	12 pipes
Subbass 16	32 pipes
Flute 16* from Sw. Bdn. 16 and Ch. S. Fl. 8	32 notes
Stopped Flute 8* from Sw. Bdn. 16	32 notes
Flute 8 from Ch. S. Fl. 8	32 notes
Bass Flute 8 from Fl. 16	32 notes
Trombone 16 ext. of Gt. Tromba 8	12 pipes

WELTE-TRIPP ORGAN 30712-RJ-A

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GREAT

Double Diapason 16*	61 pipes	metal
First Open Diapason 8*	61 pipes	metal
Second Open Diapason 8	61 pipes	metal
Hohl Flute 8	61 pipes	wood
Gemshorn 8	61 pipes	spotted metal
Principal 4*	61 pipes	metal
Harmonic Flute 4	61 pipes	metal
Twelfth 2½	61 pipes	spotted metal
Fifteenth 2	61 pipes	spotted metal
Mixture III	183 pipes	15-19-22
Tuba 8	73 pipes	in Choir box
Chimes	25 tubular bells	
Harp (with resonators)	61 metal bars	

**unenclosed registers*

SWELL

Liebllich Gedeckt 16	73 pipes	wood
Horn Diapason 8	73 pipes	metal
Clarabella 8	73 pipes	wood
Cor de Nuit 8	73 pipes	Cavaillé-Coll scale
Salicional 8	73 pipes	spotted metal
Voix Celeste 8	73 pipes	spotted metal
Viol Dolce 8	73 pipes	spotted metal
Octave Geigen 4	73 pipes	spotted metal
Traverse Flute 4	73 pipes	wood & metal
Nazard 2½	61 pipes	metal
Flageolet 2	61 pipes	metal
Super Octave 2	61 notes	from Mixture
Mixture IV	244 pipes	15-17-19-22
Double Trumpet 16	73 pipes	reed
Harmonic Trumpet 8	73 pipes	reed
Oboe 8	73 pipes	reed
Vox Humana 8	73 pipes	separately boxed
Harmonic Clarion 4	73 pipes	reed
Harp 8	61 notes	
Celesta 4	61 notes	

CHOIR

Contra Dulciana 16	73 pipes	metal
Geigen Principal 8	73 pipes	metal
Concert Flute 8	73 pipes	wood & metal
Dulciana 8	12 pipes	spotted metal
Unda Maris 8	73 pipes	spotted metal
Suabe Flute 4	73 pipes	wood & metal
Rohr Nasat 2½	61 pipes	metal
Piccolo 2	61 pipes	metal
Clarinet 8	73 pipes	reed
Cor Anglais 8	73 pipes	reed
Tuba 8	(from Gt.)	heavy pressure
Harp 8	61 notes	
Celesta 4	61 notes	
Chimes 8		


PEDAL

Open Diapason 16	32 pipes	wood
Double Diapason 16	(from Gt.)	
Contra Dulciana 16	(from Ch.)	
Bourdon 16	32 pipes	wood
Liebllich Gedeckt 16	(from Sw.)	
Quint 10½	(from Gt. Open)	
Octave 8	(from Gt. Open)	
Stopped Flute 8	(ext. Bourdon)	
Fifteenth 4	(from Gt. Open)	
Trombone 16	32 pipes	reed
Double Trumpet 16	(from Sw.)	
Tromba 8	(ext. Trombone)	
Tromba Clarion 4	(ext. Trombone)	
Chimes 8	25 notes	


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THE NAME American Organ Archives is somewhat of a misnomer, as the collection is much more than the name implies. Because of this, the National Council of the OHS has changed the name to the OHS Library and Archives. To the casual visitor, it is a beautifully appointed library containing thousands of volumes related to the pipe organ; but to the visiting scholar, the Library and Archives is a repository of rare books and one-of-a-kind manuscripts. Indeed, the manuscript holdings in the archives department is the non plus ultra of such collections; and of all in the archives, those related to the Möller Organ Company stand apart as the largest, and even out-number all other manuscript files combined. Over the next several issues of this journal, little known facts, stories, and photos of the world's largest organ company will be presented to the reader.

In November 1941, Möller introduced a factory news bulletin designed to keep sales and maintenance representatives informed and up to date on activities at the factory. H. Monroe Ridgely—known by some people as Herb, and Mon by others—was assigned to produce the *Möller Mixture*, a monthly publication of sales figures, biographies of factory personnel, factory news, news from competitors' factories, and nudges for regional representatives to "sell more." Because of World War II, the bulletin was short lived, but was resumed in 1946. Ridgely's workload was demanding during the years immediately after the war, and the *Möller Mixture* was shelved again until October 1958.

Herbert Monroe Ridgely (1905–1980) was hired by Möller in June 1926, the date of his graduation from Dickinson College. Initially, he was assigned to the erecting room to assist with the assembly of completed organs. In 1942, he was appointed sales manager, and he retired as senior vice president in 1972.

In the May 1959 issue of the *Möller Mixture*, Ridgely informed the sales force of the company's intent to sell tracker instruments through an arrangement with Dirk Flentrop of Zaandam, Holland. (Ten years later, the Reuter Organ Company would establish a similar relationship with Emil Hammer Orgelbau of Hannover, Germany.) Ridgely's texts are given in full.

Following is a copy of an article that will appear immediately in *The Diapason* and *The American Organist*.

"In recent years, interest in the classic organ with mechanical action has been increasing. In an effort to provide



the highest quality instrument for those interested in this movement, the M.P. Möller Company of Hagerstown, Maryland, has entered into an arrangement with Mr. Dirck [sic] of Holland to supply complete tracker actions and chests for organs that will speak with pipes made in the Möller factory to classic scaling and voicing techniques.

In Europe the mechanical action system has remained the classic norm, largely because of a slightly different and impersonal use in church; and because of highly resonant buildings, which treat the sound with great kindness. The decline of tracker action organs in America is caused largely by the reverse of these two points.

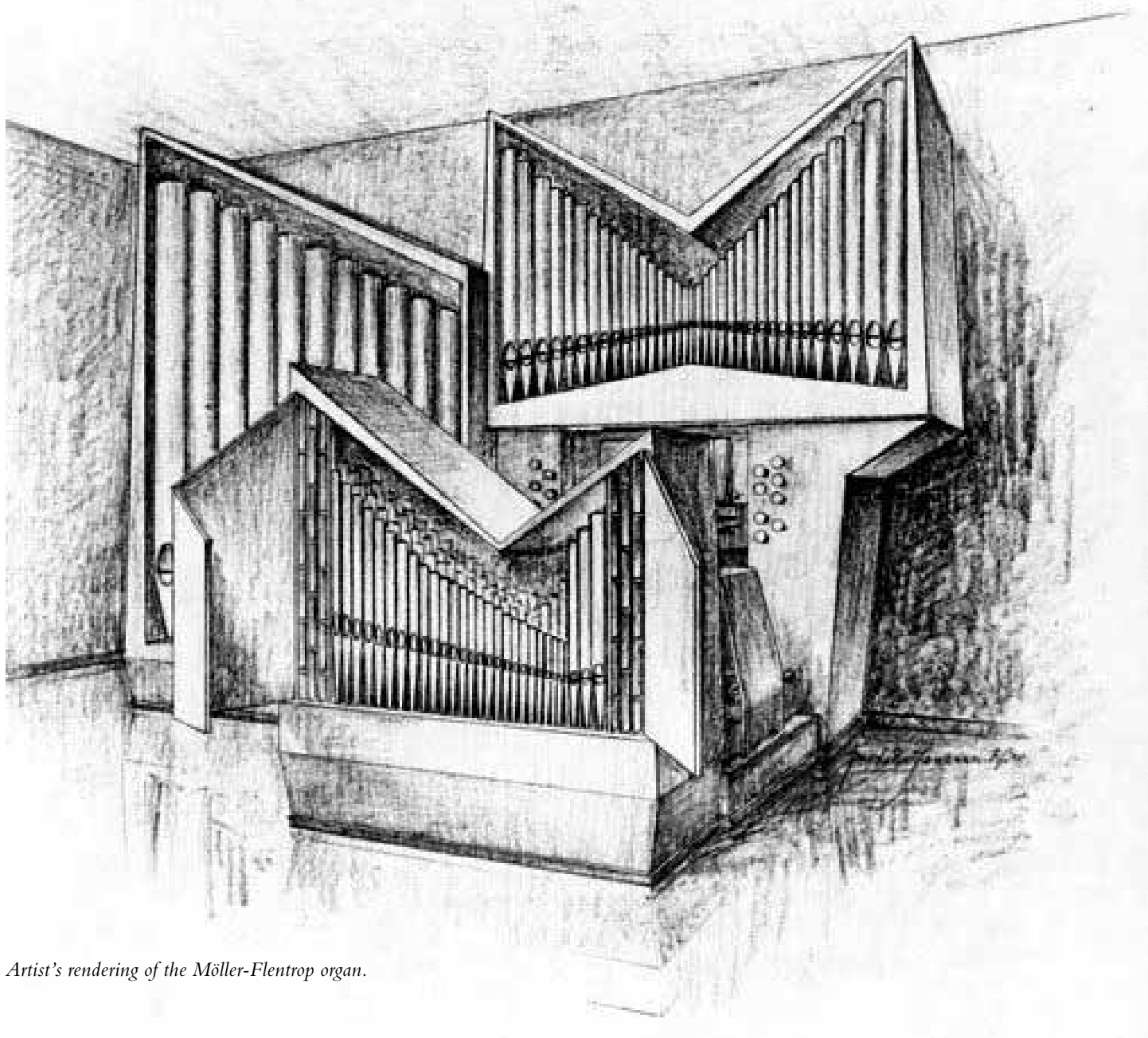
The revival of interest in the old ways is by no means restricted to organs. The use of a harpsichord, the recorder, and various other modern replicas of old instruments, is on the increase. Not instruments alone—but music as well pulls in both the old and the new directions.

The Möller Company has been aware of and interested in this trend. Eighty years ago this same company made tracker organs, some of which are still in existence, though in a state of neglect mechanically. The men who engineered and built these instruments have died and there was scant use in perpetuating the skill because of lack of public interest. To wholly revive this type of building at this time is a matter of such concern as to be thought impractical, hence the arrangement with one of Europe's foremost builders to provide the action for these organs. By next summer a sample of the work proposed will be on view in the Möller factory.

In making this type of instrument available, it does not follow that the Company is emphasizing this view of the art of organ building. Our auditoriums and the usual use of the organ in church make the mechanical action instrument difficult to apply, yet for those persons interested we are happy to offer this type of instrument."

We are sure you realize that in certain quarters there is a seeming desire and almost demand for tracker-action organs, and we know that one or two other companies are seriously considering the manufacture of tracker organs. As you also know, Flentrop has installed several of his instruments in this country, and for the type of organ they are, we feel they are superior to any other tracker organs we have seen. We definitely are not in a position, nor do we have any desire, to build tracker actions here but it is our thought that for those who are interested in the tracker action organ, we should prepare to give them the best available, with all pipes very definitely being made and voiced here.

We want to make it very, very clear that we have no idea whatsoever in going around the country recommending tracker action organs. In fact, it is needless to tell you that there would be very few cases where a tracker-action organ would be adaptable, but in those cases, where they are demanded, we will have something to offer. We doubt whether there are more than a half dozen tracker organs purchased per year in this country, and even with our setup with Flentrop, we will not be able to furnish more than two or three per year.



Artist's rendering of the Möller-Flentrop organ.

We repeat, and want to emphasize, that the association with Flentrop is NOT to be construed as a recommendation for tracker organs. We will not even suggest a tracker organ, but when you find someone that is interested in nothing but a tracker, you will have something to offer. When such a prospect arises, ALL details must be sent here for appraisal and recommendations. Acoustics—location of organ and space conditions—type of music program—is the congregation receptive—are some of the things we will want to know before making definite recommendations.

In the September 1959 *Möller Mixture*, Ridgely gives further details about the Möller-Flentrop organ.

Regarding the first Flentrop organ we will be getting, this should be here during the spring of 1960, and we certainly hope that we can sell it by the time it arrives if at all possible. We have previously sent you a picture of the organ, but have not given you the specification, so it is below. The price delivered and installed is \$21,945, which includes all the neces-

sary case work in accordance with the picture you have. In those territories where it is necessary to add the additional percentages for delivery, the same percentages must be applied to the above-mentioned price.

GREAT (56 pipes)

8 Gedekt
4 Prestant
Mixture III (168 pipes)

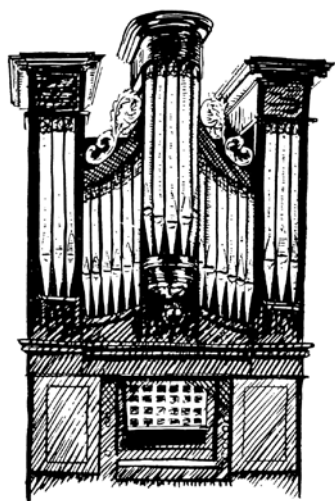
RÜCKPOSITIV (56 pipes)

8 Quintadeen
4 Roerfluit
2 Prestant
1½ Quint

PEDAL (30 pipes)

16 Bourdon
8 Prestant
8 Gedekt
4 Regaal

The organ as received from Flentrop was two ranks larger (with a 2' Gemshoorn added to the Great and an 8' Kroomhoorn on the Rückpositiv) and was sold to the University of Georgia.



In The Tracker

50 Years Ago

SCOT L. HUNTINGTON

VOLUME VII, NUMBER 4, JUNE 1963

THE COVER ARTICLE BY F.R. WEBBER TITLED "AN AUDSLEY Organ bites the Dust," described the large residence organ in the Yonkers mansion of Eugene C. Clark, vice-president of the Alexander Smith & Sons carpet works in that city. G.A. Audsley, perhaps the most famous church architect, intellectual essayist, and chronicler of all things related to the American organ at the turn of the century, best known for his seminal book *The Art of Organ-Building* (still regarded as the greatest reference book yet written on the subject), lived in Yonkers, not far from the mansion that was to contain an organ of his design. Clark moved from one mansion to an even larger dwelling in 1905, but whether the organ was built for this or the previous home was unknown to the author. When Webber went on an Audsley pilgrimage in preparation for writing the article, he found the Clark mansion was now the clubhouse for a country club, and although the facade was extant in the music room, the organ behind had been sold for scrap during a World War II metal drive. No stoplist of the organ had yet been found nor any indication as to who may have built the organ.¹ The only clue to the organ's size was an old photo of the keydesk showing 22 drawstops and five couplers arranged in terraced jambs, and some indication that the resources were duplexed.

Audsley claimed this was the first organ with all divisions under separate expression; therefore, it could have predated the large organ designed by Audsley and built by the Los Angeles Art Organ Company for the 1904 World's Fair in St. Louis. That instrument contained all six divisions under expression and was the organ that formed the nucleus of the Grand Court organ in Wanamaker's department store in Philadelphia. Largely an opinion piece about the influence of Audsley, Webber commented that late in life, Audsley (1838–1925) was out of step with the unisonic instruments of the symphonic organ age, and that his championing of well-designed choruses based on the harmonic series up through mutations and mixtures only came back into fashion after his death ("... even the Solo organ is a thing of the trolley car age").

1. The organ was purchased from the Art Organ Company, but actually built by the Wirsching Organ Co. Its history is detailed in Rollin Smith's forthcoming book, *Pipe Organs of the Rich and Famous*.

The second installment of the Ken Simmons treatise on the history of the William Johnson organbuilding family was an informative and highly accurate assessment of the tonal design characteristics of Johnson's early work up through 1860. The oldest Johnson organ known to the author when writing the treatise in 1948 was Opus 47 built for the White Church in Springfield, Mass. An editor's note indicated Opus 43, heard the previous year at the Syracuse, New York, convention, was now considered the oldest known two-manual instrument. Today, we recognize Opus 16 (1850), still extant in its third home in Heath, Mass., as the second two-manual organ built by Johnson and the oldest now extant. The Johnson opus list continued with the years 1856–1860. It is clear from the list that within a decade of opening his business, William Johnson had developed a thriving trade in western Massachusetts, Connecticut, and eastern New York, building between 10 and 18 instruments per year.

Three stoplists of tracker organs in Denver were printed with a request for information on one built in 1875 by the then unknown builder, Anderson-Silsby. Charles Anderson, Colorado organbuilder, and his partnerships were subsequently covered by an extensive article by Michael D. Friesen in *The Tracker* 42, no. 1 (1998):26–47.

William Porter began a series of articles that excerpted definitions from James Loring's book published in 1834 in Boston with the ungainly title: *The Principles of Music Embracing a Complete Musical Dictionary, and the Outlines of a Musical Grammar, and of the Theory of Sounds and Laws of Harmony; with Direction for the Practice of Vocal and Instrumental Music, and a Description of Musical Instruments*. Under "Choir," he listed eight "desecrations" causing such sacred exercises to be something other than "celestial." Among the numbered entries were such things as singers of irreligious character, too great a fondness for display, hiring secular singers who have a fondness for vain and frivolous music to perform sacred music, extreme jealousy of interference from clergy ignorant of reform or quality, bad taste in choice of tunes and style of performance, inattention of the congregation, and the disregard of the clergy during performances, seen leafing through sermon papers or looking for the next hymn. Now, 180 years later, the more things change, the more they stay the same.



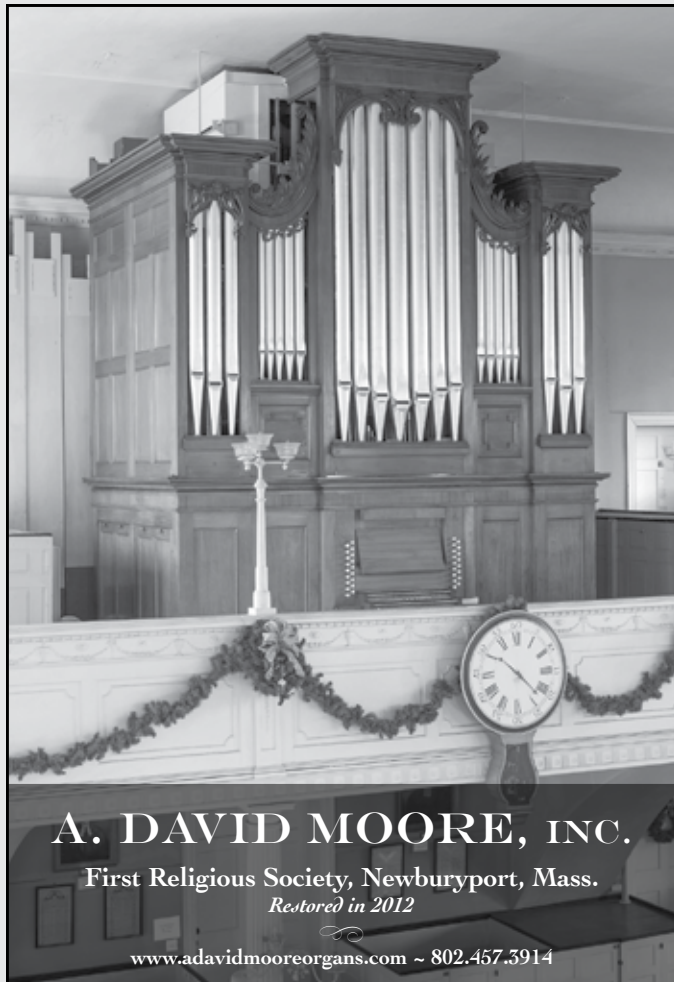
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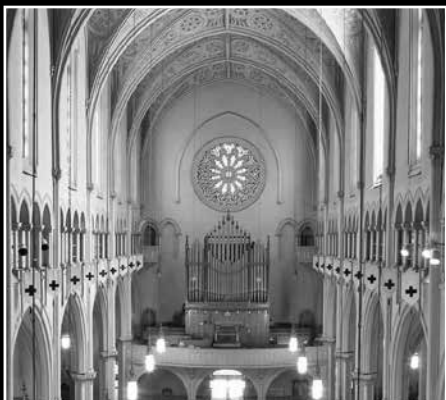


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DEMOLITION OF ST. PATRICK'S R.C. CHURCH in Watervliet, N.Y., on Tuesday, April 23, 2013. The church, school, and a block of century-old townhouses were leveled in order to build a larger version of the Price Chopper supermarket, replacing the present one just a few blocks away. The Jardine organ has been purchased by St. Edward the Confessor R.C. Church in Clifton Park, N.Y., just a couple of miles from Watervliet.



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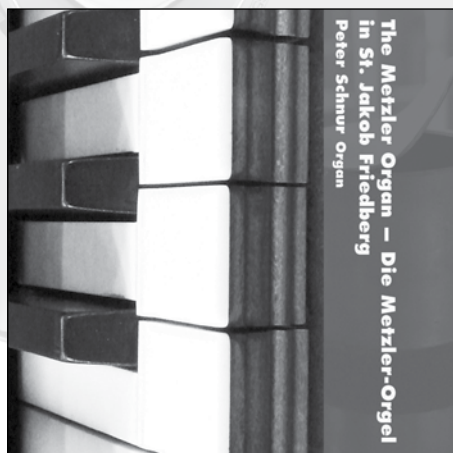
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COMPACT DISCS

REVIEWED BY GEORGE BOZEMAN JR.



The Metzler Organ in St. Jakob Friedberg (Bavaria). Peter Schnur, organist, Chromart Classics, TXA12008. Available from www.ohscatalog.org. This CD contains a well-chosen variety of music to show off the beauties of this fine 2001 instrument from the highly respected Swiss firm, Metzler, as well as the musicianship of Peter Schnur, who apparently had a hand in the design of the instrument and presides over it each Sunday. The organ has a bold sound with a solid foundational quality beneath glistening upperwork. There is a rich assortment of beautiful, quiet colors as well. I was particularly taken with the mellow Viola d'Amore and the Melodia- or Clarabella-like open Holzflöte, two 8' stops on the Hauptwerk. Registrations are included for each piece so it's easy to identify sounds that catch one's fancy.

The program opens with a rowdy *Rondo* by Giovanni Morandi in early 19th-century Italian operatic style. A Muffat *Toccata* permits us to hear some mellow combinations and Dandrieu's *Le Coucou* uses some delightful flute colors. My only serious disappointment on the disc was John Stanley's *Voluntary* (we're not told which one) that instead of opening with the diapasons that Stanley probably specified, and which would have been served nicely by the

Viola and Holzflöte mentioned above, is performed on the 16' Bourdon, 8' Principal, and 4' Octave of the Hauptwerk. Evidently Schnur doesn't know that English organs of Stanley's era never had manual sub-octave stops.

The Bach offering is a transcription of a keyboard *Toccata*, BWV 913, which is nicely done. Two chorale preludes by Johann Ludwig Krebs, Franck's *Prélude, Fugue et Variation*, and Mendelssohn's Fourth Sonata round out the disc. Highly recommended.

Daniel Roth plays Charles-Marie Widor, *Symphonie Gothique* and *Symphonie Romane*, Cavaillé-Coll organ, Saint-Sulpice, Paris. JAV Recordings, JAV193. Available for download on iTunes. I was excited to find this CD in a recent arrival of new review materials because I'm an admirer of both Daniel Roth and Cavaillé-Coll, and who wouldn't be excited about hearing music on the immense organ at Saint-Sulpice? Therefore it's with sorrow that I must report this CD disappointed and puzzled me. Let me make it clear that I have never been to Saint-Sulpice and obviously have not experienced the sound of this organ in the flesh. I also understand that the combination of human ears and brain makes it possible to focus and filter through complex sounds in order to "hear" the details, and that this often is not possible through the medium of a recording.

My complaint is that the sound, at least on this recording, is so unclear that it is hard to follow the musical lines. The worst part of the sound, to my mind, is the thick, thudding, opaque quality of the low bass tones. Unfortunately, I don't have another recording of the *Symphonie gothique* in order to make comparisons, but I do have an excellent recording by Daniel Chorzempa on Philips 410 054-2, played on the Cavaillé-Coll at the Basilica of Saint-Sernin in Toulouse. This organ I have heard live and, if mem-

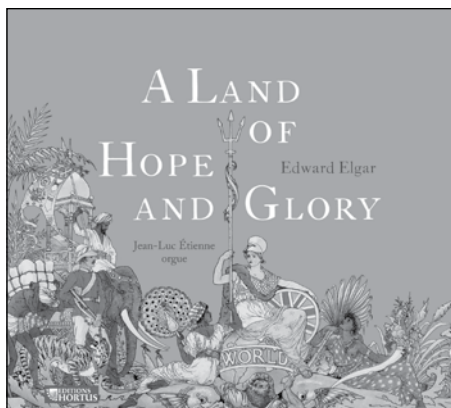
ory serves, Chorzempa's recording is an excellent capture of the effect of this beautiful instrument in its rich acoustic environment.

And here the symphony comes alive as the fascinating, mysterious, colorful work that it is. The myriad "symphonic" colors of the organ are beautifully explored. And, there is a great variety of beautiful bass tones, some richly rosiny, some ponderously round and satisfying, and, of course, the incredible roar and thunder of the full Pedal reed battery. We can hear many of these colors in the Saint-Sulpice recording too, but usually they are as if coming through a veiled filter of confusion.

I can't say this CD isn't worth having. It's certainly a document of a great organist's performance, and perhaps it is also a valid representation of the sound of this organ in its space. But if the latter is true, perhaps it would be best not to attempt such densely detailed music as Widor's last two symphonies on it.

A Land of Hope and Glory, Music of Sir Edward Elgar played by Jean-Luc Étienne on the Stahlhuth/Jann organ in L'Église Saint Martin in Dudelange, Luxembourg. Hortus 103, available from www.edition-shortus.com. This CD is a dish composed of various regional ingredients which, blended together, could make a tasty dish. The music of Elgar is of course quintessentially English. Organist Étienne is undeniably French, but the organ, located in Luxembourg, was built originally by a German organbuilder who was a disciple of the French firm Merklin, and restored by a Bavarian organbuilder. Alas, it doesn't really work. Perhaps the main reason is the organist's lackadaisical playing. It just doesn't catch fire, and without fire Elgar can be pretty ordinary.

For some real excitement, listen on YouTube to Herbert Sumsion's iconic recording of Elgar's Organ Sonata in



G, Op.28. It was recorded in a single take on the 1922 Harrison & Harrison organ of Gloucester Cathedral in 1967.

GEORGE BOZEMAN JR.

BOOKS

Peter Williams, *The King of Instruments: How the Organ Became Part of Western Culture*. Richmond: OHS Press, 2012. Available from www.ohscatalog.org. Peter Williams is no stranger to the library of anyone seriously interested in the organ, its music, and its history. *The King of Instruments: How the Organ Became Part of Western Culture* does very well what any good book should: it provides an interesting story line, offers new insights into old ideas and assumptions, and gives the reader tremendous food for thought after the book finds its way to the bookshelf.

We clearly live in the “information age,” where untold amounts of knowledge, wisdom, and lore are instantly available at one’s fingertips. In contrast, Williams explores a world in which information about the organ’s origin and early development is sketchy, ambiguous, and cloudy, often based on supposition, and is frequently undependable (ironically, not unlike some information found on today’s Internet). In fact, much of the organ’s early history wasn’t written down at all.

The business of separating fact from fiction about early organs and organbuilding is daunting. Our knowledge of their development survives

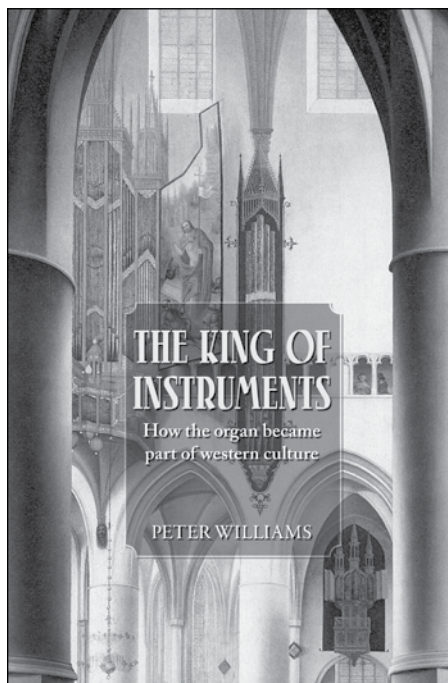
largely by chance, often at the mercy of subjectivity and assumption. From the start, even the word *organum* presents a challenge: was it used as the name of what we know as an organ, or did it refer to vocal polyphony or to a liturgical book of authority, such as a psalter, or to musical instruments in general? Indeed, it was used to describe all these at one time or another, and Williams is generous in offering appropriate Latin texts from important early books and treatises, side by side with their English translations, to help sort out this and other ambiguities. He acknowledges that “to translate is to interpret,” and warns that any translation into a vernacular is at best subjective and should not be taken as final authority. Williams laments this as one reason to be suspect and critical of most previous references to the early organ.

The King of Instruments is a fascinating window into the development of “reliable knowledge.” For example, were the early drawings of organs based upon any direct knowledge by the artist? Was the image created from something he actually saw, or from a description by someone who saw one, or was it based in fiction, that is, what

the artist thought an organ should look like? According to Williams, even the iconic, almost “photographic” image of the organ in Jan van Eyck’s 1432 *Ghent Altarpiece* is suspect in this issue. Early written documentation of organs and organbuilding is equally dubious: Were the early theorists describing real organs? Was their information reliable? Often, the only certainty was ambiguity, and much of what is known was based on speculation, presumption, and mis-translation until the evolution of written, itemized contracts in the late 14th century that began to provide precise and detailed descriptions.

Interesting questions and hypotheses abound in this book: Was the hydraulis indeed the genesis of the modern church organ? Was it the zeal of the early organbuilder or the demands of the composer that drove the expansion and development of the organ? Did the development of larger organ pipes inform the evolution of the bass line? What did early organs do? What were organs before they became church instruments? What were early Christian organs like, and where were they put? Williams confronts and discusses these and other questions using available primary source material and information buttressed by his own extensive knowledge and educated inferences. He writes in an engaging, authoritative style, and his work is well supported (an impressive list of references may be found at the end of the book). Interesting footnotes are plentiful, conveniently located at the bottom of the pages. My only quibble is the relative lack of illustrations (there are only nine in the entire book). Although Williams occasionally refers the reader to “well-known” illustrations to underscore or further explain a point, I couldn’t recall any of them with enough clarity or detail to be useful and found it annoying to have to look for them elsewhere.

The King of Instruments: How the Organ Became Part of Western Culture is

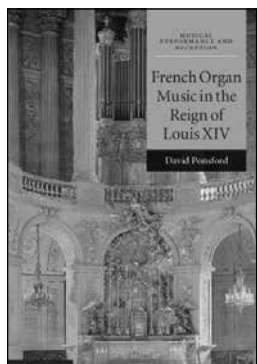


a must-read for anyone truly interested in the organ and its history. In fact, it was so compelling, I read it twice!

THOMAS BROWN

David Ponsford, *French Organ Music in the Reign of Louis XIV*. Cambridge: Cambridge University Press, 2011. ISBN 9780521887700. Hardcover, 328 pp. \$114.00. Available from www.ohscatalog.org.

Wikipedia states that the French Organ School was formed in the first half of the 17th century, and that it progressed from the “strict polyphonic music of Jean Titelouze to a unique, richly ornamented style with its own characteristic forms that made full use of the French classic organ.” So far, so good. With a small number of bibliographic references, the *Wikipedia* article continues, saying that “French organ com-



posers cultivated four major genres: masses, hymns, suites, and noëls.” Here ends the interest of many underpaid and overworked Sunday organists, whose

goal it is to get through a Dandrieu noël on Christmas Eve, with or without a *grand jeu*.

David Ponsford would say otherwise and challenges the conventional wisdom as understood in the context of 17th- and 18th-century French organ music. With *French Organ Music in the Reign of Louis XIV*, Ponsford joins that growing exclusive league of scholars who have irrevocably redefined French organ performance practice. Ponsford took an interest in French organ music while a student, with his doctoral dissertation evolving into a definitive text of his chosen subject.

Indeed, Ponsford was not the first English-speaking scholar to explore the

mysteries of the classic French organ and its literature.¹ More than 40 years earlier, Fenner Douglass made history with the publication of his *The Language of the Classical French Organ*.² Whereas Douglass (1921–2008) primarily devoted his attention to the vehicle of performance, i.e., the organ, David Ponsford’s work goes to the heart of the music created for an equally unique performance medium. He lays out his plan in the book’s introduction:

The fundamental *raison d’être* of this book, that each genre—the *plein jeu*, *fugue*, *duo*, *trio*, *récit*, and *grand jeu*—had its own line of historical development, with successive composers “developing” the exemplars from previous publications. The philosophy behind this book is to bring together the disciplines of stylistic analysis and performance practice. Performers need to grasp the stylistic developments of each genre in order to gain some idea of how to play with authority and taste.

Before examining the six genres, Ponsford considers two essential elements of style: ornaments and *notes inégales*, both equally misunderstood, which may account for the general absence of this music in organ recitals. Of the two, he devotes over 30 pages to *notes inégale* and compares note values as formulated by 30 contemporary authors. This comparison is made easy for the reader, as it appears in summary table form. The study of ornaments is given even more space. Once again, Ponsford articulately lays out his premise. “Ornaments in French Baroque music were as essential as they were in architecture and the decorative arts.” We know that the French style crossed national boundaries throughout Europe, with Baroque compos-

1. While classical, but not classic, it is generally understood that this school of organbuilding and compositional style spanned the period of time from the early 17th century to the late 18th century.

2. Fenner Douglass, *The Language of the Classical French Organ: A Musical Tradition Before 1800* (New Haven: Yale University Press, 1969).

ers of England and Germany being especially affected. One needs look no further than the works of Purcell and Bach for evidence. The French influence on Purcell is striking in the “no never” phrases in Act III of *Dido and Aeneas*. Bach copied the table of ornaments from d’Anglebert’s *Pièces de clavecin* (1789); and in *Pièce d’orgue*, BWV 572, Bach marks the opening tempo as *très vite* and transforms the short French *plein jeu* into a tripartite structure of considerable length and exceptional achievement.

Ponsford’s table demonstrates that uniformity of *notes inégales* usage was elusive; and likewise, there were differences from one composer to another concerning ornaments, as revealed in a comparison of *agrèments* used by Raison and d’Anglebert.

Attitudes about ornamentation differed, too. Saint Lambert and François Couperin were polar opposites.

One is extremely free in the choice of *agrèments*; and in the pieces that one studies one can play them in places even where they are not indicated, remove those that are there if one finds that they don’t suit the piece well, and add others according to taste. One may even, if so desired, neglect all those that I have taught here and compose new ones according to taste.³

Couperin complained about this lax practice.

I am always astonished, after the pains I have taken to indicate the appropriate ornaments for my pieces . . . to hear persons who have learned them without heeding my instructions. Such negligence is unpardonable, the more so as it is no arbitrary matter to put in any ornament one wishes. I therefore declare that my pieces must be performed just as I have written them . . . without adding or taking away anything.⁴

3. Saint Lambert, *Les principes du clavecin* (Paris, 1702).

4. François Couperin, *Troisième livre de pièces de clavecin* (Paris, 1722).

Finally, Ponsford moves on to the heart of the book, a study of genre. In French Baroque organ music, there were three factors governing genre: the organ, the liturgy, and compositional methods. Of the organ, it was so consistent in color and design that titles of the constituent parts of organ masses prescribed the registrations: *plein jeu*, *fugue*, *duo*, *récit*, *trio*, *fond d'orgue*, and *grand jeu*. Writing in the *New Grove Dictionary of Music and Musicians* (2001), Edward Higginbottom quotes Pope Clement VIII's *Ceremoniale episcoporum* concerning the use of the organ in the mass:

At the solemn Mass the organ is played *alternatim* for the Kyrie eleison and the Gloria in excelsis; likewise at the end of the Epistle and at the Offertory; for the Sanctus, *alternatim*; for the Agnus Dei, *alternatim*, and at the verse before the post-Communion prayer; also at the end of the Mass.

Thus, the liturgy determined the length and genre of each organ verset in the Mass. Ponsford devotes a chapter to each genre—*plein jeu*, *fugue*, *duo*, *trio*, *fond d'orgue*, and *grand jeu*—and sub-genre—*récit de dessus*, *récit en taille*, and *récit de basse*. In each, he meticulously analyses registration and structure, and compares compositional procedures of representative composers. Beginning with Guillaume-Gabriel Nivers's *Livre d'orgue contenant cent pièces de tous les tons de l'église* (1655), Ponsford gives the reader and understanding of how each genre developed in the hands of successive composers during a period of more than half a century, concluding with François Couperin's *Troisième livre de pièces de clavecin* (1722); and in this context Dr. Ponsford's work is unique and represents a radical departure from other studies on the subject.

As detailed as it is, Ponsford admits that his study represents only the metaphorical tip of the iceberg, and is hopeful that future scholars will con-

tinue this study of French Baroque by tracing the connections between organ compositions and operatic arias, instrumental music and *airs de cour*, “so that, rather than being isolated, organ music will be seen as an important stream amidst the continuum of French Baroque music as a whole.”

The book, while expensive, is handsomely produced and is rich with illustrations and musical examples. For 40 years, performers and scholars have waited for this book; and to David Ponsford we are indebted for his admirable scholarship.

BYNUM PETTY

Anthony Hammond, *Pierre Cochereau, Organist of Notre-Dame*. Eastman Studies in Music. Rochester: University of Rochester Press, 2012. 372 pp. ISBN 9781580464055, \$85. Available from

www.ohscatalog.org. This definitive biography of Pierre Cochereau is richly endowed with a wealth of materials exploring and explaining this brilliant musician's life and career. It is, first of all, an illuminating window into the French process of producing brilliant organists, composers, and improvisers. Surely, no one still thinks that improvisation is simply a God-given talent that some are born with and others can never attain. The truth is that almost any musician can be taught how to create passably decent improvisations. When the training is as thorough as organists such as Cochereau, Widor, Vierne, Franck, Langlais, etc. received, their real genius can fully express itself.

Anthony Hammond is an English concert organist, improviser, and musicologist who specializes in French Romantic and 20th-century organ music. His training has obviously also been thorough, and enables him to provide detailed descriptions of the many improvisations that Cochereau recorded, giving the careful reader an insight into how he shaped them.

There is also information about Cochereau as a teacher, and his work in rebuilding the Cavaillé-Coll organ at Notre-Dame. Purists will not be happy with many of the changes made to that instrument under his direction, but it is good to have a reasonably clear picture of what happened. There are also stop lists of other organs important to Cochereau's career. I do wish that author Hammond, and the French in general, would stop using the word “restoration” in instances that were obvious “rebuilt,” “revisions,” and in some cases, merely a tuning.

On page 270, in a list of changes made to the Notre-Dame organ instigated by Louis Vierne in 1904 is this puzzling item: “Harmonic basses of Récit Bombarde and Trompette replaced by full-length versions.” Is “harmonic basses” an awkward translation that should have been “basses with fractional-length resonators?” On page 281, in a list of changes Cochereau made to the organ is found a *chamade* Trompette that “overblew at c⁴ to create the highest octave.” Again, I don't know for sure what is meant, but suspect that the trebles are simply harmonic Trompettes, i.e., with double-length resonators.

The only recording I own by Cochereau is of music by Carlos Seixas on the organ of Saint-Vincent in Lisbon. Since this does not exhibit his skill at improvisation I was happy to find several examples on YouTube. In addition to a very large number of recordings, Cochereau also made quite a few films, and all of these are carefully listed in the appendixes.

This is a valuable study and deserves space on your bookshelf, particularly if you are a student of improvisation, a fan of 20th-century French music, or of French Romantic and 20th-century organs.

GEORGE BOZEMAN JR.



Articles of Interest

from Organ Journals Around the World

- "Ancora Sull'attività Italiana di Willem Hermans, 1650–1674" (Patrizio Barbieri), *Informazione Organistica* 22, no. 2 (August 2010): 99–132.
- "Haskell Pipes: A Practical Introduction" (John A. Panning), *ISO Journal*, no. 40 (December 2012): 42–57.
- "Modifications to an Aeolian-Skinner Reservoir" (Gary H. Phillips), *Journal of American Organbuilding* 26, no. 8 (September 2011): 6–9.
- "Au Pays Basque avec le Musée suisse de l'Orgue" (Guy Bovet), *La Tribune de l'Orgue* 62, no. 4 (December 2010): 9–30.
- "Nota sugli Ideali Sonori nel Veneto e in Toscana nel XVI Secolo: Confronto tra un Organo Colombi 1555 e un Luca da Cortona 1536" (Pier Paolo Donati), *Informazione Organistica* 22, no. 3 (December 2010): 201–218.
- "Organ Historical Society National Convention: Chicago, July 8–13, 2012" (Frank Rippl), *The Diapason* 104, no. 3 (March 2012): 20–25.
- "Les Organistes français, interprètes et compositeurs, au concert à Paris de 1919 à 1939: Panorama chronologique des concerts des organistes et des premières auditions de leurs œuvres à la lecture de la presse musicale," (Alain Cartayrade) *Bulletin de l'Association Maurice et Marie-Madeleine Duruflé*, no. 12 (2012): 79–381.
- "Orgeln und Orgelbau in der Dom—und Metropolitankirche St. Stephan in Wien" (Gottfried Allmer), *Das Orgelforum* no. 14 (September 2011): 33–67.
- "Orgues et facture d'orgues à l'église métropolitaine et dôme de St. Stephan à Vienne, III" Gottfried Allmer), *La Tribune d'Orgue* 64, no. 3 (2012): 37–46.
- "Oxbridge Organs VIII: Queen's College, Oxford" (Curtis Rogers), *The Organ*, no. 363 (Spring 2013): 21–29.
- "Realising an American Dream: The C.B. Fisk Opus 100—The Lay Family Concert Organ at the Meyerson Symphony Center in Dallas: From Concept to Inaugural Recital" (Laurie Shulman), *The Organ*, no. 363 (Spring 2013): 30–41.
- "Restoration of the Renaissance Organ in the Former Collegiate Church of Saint-Pierre in Saint Julien du Sault" (Helmut Eckardt), *ISO Journal*, no. 41 (August 2012): 9–38.
- "Het Rochet-orgel van de Sint-Pieterskerk te Wezembeek-Oppem gerestaureerd" (Luk Bastiaens), *Orgelkunst* 35, no. 3 (September 2012), pp. 116–19.
- "Romantik im Renaissance-Gehäuse: die bewegte Baugeschichte der 'Denkmalorgel' in St. Martin zu Junglinster in Luxembourg" (Francis Erasmy), *Organ: Journal für die Orgel* 15, no. 1 (2012): 14–20.
- "Sui 'concerti che si fanno nell'organo' con voci e strumenti, II. Il Seicento" (Pier Paolo Donati), *Informazione Organistica* 21, no. 2 (August 2009): 147–88.
- "Het Utrechts Orgelarchief Maarten Albert Vente. I. Een rijke bron voor de toekomst" (Jaap den Hertog), *Het Orgel* 108, no.6 (2012), pp. 14–21.
- "Waarom scheuren onze historische orgels? (Marc Stappers; Bart Ankersmit), *Het Orgel*, no 2 (2013): 26–33.

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MINUTES OF THE NATIONAL COUNCIL MEETING

NOVEMBER 20, 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, November 20, 2012, at 7:19pm CST.

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

A quorum of Council members was established.

APPROVAL OF MINUTES: October 15, 2012 meeting in Baltimore, Maryland.
MOTED — Graham Down. **MOTION CARRIED.**

ARCHIVES RELOCATION: Chris Marks circulated a memo dated November 6, 2012, on behalf of the Archives Governing Board with the following resolutions:

RESOLVED FURTHER, that the Relocation Subcommittee of the Archives Governing Board be, and hereby is, authorized to conclude negotiations with a university to relocate the collections of the American Organ Archives on the terms presented to the National Council.

RESOLVED FURTHER, that a definitive agreement or agreements with the university will be subject to the further approval of the National Council.

RESOLVED FURTHER, that, effective with the public announcement of the relocation of its collections to the university, the American Organ Archives of the Organ Historical Society shall change its name to the "Organ Historical Society Library and Archives."

Moved to accept resolutions as put forth above. **MOTED** — Bill Czelusniak. **MOTION CARRIED.**

BUDGET: The ad hoc committee reviewing the budget is continuing its work in anticipation of producing final recommendations for review and approval in the next few days.

The next meeting of the National Council will take place at a time to be determined in early January.

ADJOURNMENT: The President declared the meeting adjourned at 8:21pm CST.

/s/ Jeff Weiler, Secretary

MINUTES OF THE NATIONAL COUNCIL MEETING

FEBRUARY 4, 2013

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, February 4, 2013, at 6:32pm CST.

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) P
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: **MOTED** — Jeff Dexter, that the minutes of the November 20, 2012 teleconference be approved.
MOTION CARRIED.

HISTORIC ORGAN AWARDS: **MOTED** — Jim Cook, that the National Council accept the recommendation from the Historic

Organ Awards Review Committee that OHS offer a National Heritage Pipe Organ award as described in its report. **MOTION CARRIED.**

HISTORIC ORGAN CITATIONS

COMMITTEE: **MOTED** — Jim Cook, that the Historic Organs Citations Committee be dissolved and that an Historic Organ Awards Committee be established and charged with administering the Historic Pipe Organ Awards program of the OHS. **MOTION CARRIED.**

ELECTRONIC BALLOTING: **MOTED** — Jeff Dexter, that the Executive Director shall establish a means for electronic balloting for all future elections including the National Council election upcoming, with a mail-in option for those requiring that method of participation. In addition, the Executive Director shall appoint a minimum of two tellers to tabulate the voting results for the 2013 ballots. **MOTION CARRIED.**

APPROVAL OF PROVISIONAL BUDGET: **MOTED** — Jim Cook, that the provisional budget as presented by the financial advisory committee (Bill Czelusniak, Jeff Dexter) be approved as amended. **MOTION CARRIED.**

APPOINTMENT OF DISTINGUISHED SERVICE AWARDS AD HOC

COMMITTEE: **MOTED** — Dan Schwandt, that an ad hoc committee including Jack Bethards, David Dahl, Chris Marks, Barbara Owen, and Dan Schwandt be appointed for a one-year term. **MOTION CARRIED.**

The next meeting of the National Council will take place by teleconference on Monday, March 4, 2013 at 6:30pm CST. On Friday, April 5, 2013, a face-to-face meeting of the National Council shall be held in Denton, Texas beginning at 9am CDT.

ADJOURNMENT: The President declared the meeting adjourned at 7:56pm CST.

/s/ Jeff Weiler, Secretary

MINUTES OF THE NATIONAL COUNCIL MEETING

MARCH 4, 2013

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, March 4, 2013, at 6:42pm CST.

The secretary called the roll:
(P-PRESENT, D-DELAYED)

Scot Huntington (President) P
William F. Czelusniak (Vice-President) P
Jeff Dexter (Councillor for Organizational Concerns) D
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) D
James Weaver (Executive Director) P

A quorum of Council members was established.

APPROVAL OF MINUTES: **MOTED** — Graham Down, that the minutes of the February 4, 2012 teleconference be approved.
MOTION CARRIED.

HISTORIC ORGAN AWARDS

COMMITTEE: **MOTED** — Jim Cook, to accept members Sebastian Gluck (Chair), Jeff Weiler, Stuart Goodwin, Greg Crowell, John Panning. ex officio members are President, Vice President, and Councilor for Education.
MOTION CARRIED.

Jeff Dexter joined the meeting at 7:10pm CST. Theresa Slowik joined the meeting approximately 7:30CST

The Executive Director provided updates on a number of topics including convention registrations and fundraising.

Chris Marks provided an update on convention recordings and discussed the ongoing negotiations regarding the relocation of the Archives collection.

The next meeting of the National Council will take place April 5, 2013, in Denton, Texas beginning at 9am CDT. Room 400 Willis Library. UNT

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

/s/ Jeff Weiler, Secretary

MINUTES OF THE NATIONAL COUNCIL MEETING

APRIL 5, 2013, 8:30AM

Willis Library,
The University of North Texas
Denton, Texas

CALL TO ORDER: President Scot Huntington called to order a regular meeting of the National Council of the Organ Historical Society on Friday, April 5, 2013 at 8:51am CST.

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

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

A quorum of Council members was established.

APPROVAL OF MINUTES: Moved — Chris Marks, that the minutes of the March 4, 2012 teleconference be approved as amended.

MOTION CARRIED.

REPORTS: The following reports were received and filed:

President's Report—Scot Huntington
Vice-President's Report—William Czelusniak
Treasurer's Report—Allen Langord
Executive Director's Report—Jim Weaver

COUNCILORS' REPORTS

- A) Archives—Christopher Marks
- B) Conventions—Dan Schwandt
- C) Education—James Cook
- D) Finance and Development—Graham Down
- E) Organizational Concerns—Jeffrey Dexter

MOVED: Graham Down, that reports be accepted. Motion carried.

James Wallmann joined the meeting at 11:40am.

CONVENTION RECORDINGS:

MOVED — Chris Marks, that Bill Van Pelt and Edward Kelly be thanked for their work to get the convention recordings for 2005 completed and distributed. **MOTION CARRIED.**

Jim Scott, Dean of the College of Music; Sue Parks, Assistant Dean for Special Libraries; Morris Martin, Head of the Music Library; and Mark McKnight, Music Library joined the meeting for lunch.

OLD BUSINESS: Ogasapian Prize funding: the Council will review this matter in June.

NEW BUSINESS: A Note of Thanks:

MOVED — Scot Huntington, that Jim Wallmann be thanked for his ongoing invaluable legal counsel in revising the bylaws, negotiation of agreements for relocating the archives, and work with the completion of the audit. **MOTION CARRIED.**

Strategic Planning Committee: Graham Down will form and chair a strategic planning committee.

HUBER TRUST: MOVED Dan Schwandt, that the National Council adopts a resolution drafted by James Wallmann and Stephen Holton, CPA, a partner in the firm Martin, Dolan & Holton, Ltd. of Glen Allen, Virginia (the firm completing the OHS audit) relative to the Huber Trust. The report is appended to, and made a part of these minutes.

OTHER BUSINESS: University of North Texas Library Tour: Members of the National Council and James Wallmann spent the afternoon touring facilities of the University of North Texas Library and meeting with department heads.

DATE AND TIME OF NEXT COUNCIL MEETING:

The National Council shall hold a special meeting by teleconference on Monday, May 6, at 6:30pm CST.

ADJOURNMENT: The President declared the meeting adjourned at 5:00pm CST.

/s/ Jeff Weiler, Secretary

DETERMINING THE OBLIGATION ORGAN HISTORICAL SOCIETY HAS UNDER RESTRICTIONS ON ASSETS THAT HAVE BEEN IMPOSED BY DONORS:

A Practical Solution for the Governing Body of Organ Historical Society to Approve

An important consideration in accepting contributions is ensuring that the not-for-profit entity honors any restrictions the donor places on how the contribution is used. Donor restrictions are either temporary or permanent.

- a. Temporary restrictions require using the contribution for a specified purpose, such as providing scholarships or adding to the archives.
- b. Permanent restrictions require investing the contribution, with the earnings on those investments either restricted to a specified purpose or available for use at the discretion of management and the governing body (i.e., the OHS National Council).

A restriction may be explicit or implicit. An example of an explicit restriction is a letter stating that the contribution must be used to provide scholarships, and an example of an implicit restriction is a contribution received in connection with an appeal to raise funds for scholarships.

A not-for-profit entity has a legal obligation to ensure that donor restrictions are honored, and, as part of its oversight role, members of the governing body have a fiduciary responsibility to monitor compliance. Noncompliance can require the entity to return the contribution to the donor. Organ Historical Society (OHS) has received a number of contributions whose use is restricted by the donor. However, for a variety of reasons, the accounting system of OHS did not keep track of those restrictions.

Five years ago, the management and governing body of OHS began discussing whether to have its financial statements audited. Because audited financial statements must address donor

restrictions, the discussions of whether to have financial statements audited quickly led to discussions of how the obligation OHS has under donor restrictions could be determined.

It is apparent from those extensive discussions that the obligation cannot be determined with a high degree of precision. The only practical alternative is for the governing body of OHS to formally approve an estimate of the obligation based on the information that has been gathered through those discussions.

Based on the information that has been gathered—

- a. Only four donor restrictions are likely to have been in effect at September 30, 2012: restrictions imposed on the distribution from the Huber trust, contributions made in response to appeals for the Biggs scholarship program, and restrictions imposed on the Van Pelt and Harriman contributions.
- b. The endowment fund is not subject to restrictions imposed by donors.

The governing body is being asked to approve the following practical solution without modification:

Restrictions imposed on the distribution from the Huber trust

- a. The distribution from the Huber trust was \$983,248 and is subject to the following explicit restrictions:
 1. Half of the income from investment of the distribution is restricted to "adequately maintain the archive system," and the other half is unrestricted and "to be used for general purposes at the discretion of the Board."
 2. The \$983,248 distribution is to be invested and treated as principal that "shall be used for emergencies only."
 - b. The phrase "archive system" in the Huber trust was clearly intended to refer to the American Organ Archives, now the Organ Historical Society Library & Archives (OHS&A), and the governing body and the governing board of the OHS&A have consistently interpreted the phrase this way. The governing body confirms that the phrase "archive system" in the Huber trust means the OHS&A. The governing body further

Minutes

confirms that the term "Board" used in the Huber trust means the governing body of OHS, namely the National Council.

- c. The distribution from the Huber trust will be treated as a permanently restricted contribution. The phrase "shall be used for emergencies only" will be interpreted as meaning that the distribution will be permanently maintained as principal and will not be used for other purposes unless there are no other alternatives to preventing OHS or OHS&A from no longer being able to continue as going concerns.
- d. The distribution has been invested in two mutual funds.
1. At September 30, 2012, the fair value of those funds was \$1,083,004 and includes unrealized appreciation of \$99,756 (the \$1,083,004 fair value less the \$983,248 distribution invested).
 2. Half of the unrealized appreciation (\$49,878) was to be used to "adequately maintain the archive system." Rather than sell shares of the mutual funds to realize that appreciation, OHS has used unrestricted cash to adequately maintain the archive system. Therefore, the temporary restriction on the unrealized appreciation at September 30, 2012, has been met.
 3. The \$49,878 remainder of the unrealized appreciation was unrestricted under the terms of the distribution from the Huber trust.

Contributions made in response to appeals for the Biggs scholarship program

- e. Contributions to the Biggs scholarship program have generally been used for scholarships soon after they were received. At September 30, 2012, any remaining contributions are likely to be immaterial, and the assumption will be made that no restrictions remain.

Restrictions imposed on the Van Pelt and Harriman contributions

- f. The restrictions imposed on the Van Pelt and Harriman contributions were temporary. Those contributions have been used, but the purpose for which they were used cannot be determined. However, in recognition of those gifts, the governing body will designate an equal amount of unrestricted assets for one or more special projects.

The endowment fund

- g. The endowment fund is not subject to donor restrictions but is being maintained as a designation of the governing body.

Summary of the obligation of OHS under donor restrictions at September 30, 2012

- h. The \$983,248 distribution from the Huber trust is the only asset of OHS that is restricted at September 30, 2012, and it is a permanent restriction. None of the unrealized appreciation in the fair value of the mutual funds in which the distribution was invested is subject to donor restrictions.

The status of this practical solution

- i. This practical solution will be reconsidered only in response to advice from competent accounting and legal professionals and compelling evidence that comes to the attention of the governing body.

Monitoring compliance with donor restrictions after September 30, 2012

- j. The governing body will monitor compliance with donor restrictions on contributions received after September 30, 2012.

The Sound of Pipe Organs

by Michael McNeil

192 pages, hardbound
ISBN: 978-0-9720386-5-2

Written for the professional organ builder, tonal designer, and pipe voicer, this new book explains how the vast range of organ sounds are achieved and explores in depth the relationships between the scaling and voicing of organ pipes, acoustics, wind system dynamics, and temperaments.

The scaling and voicing of organ pipes are subjects which have long been shrouded behind a veil of mystery. New models and practical tools are presented which draw back this veil and give the tonal designer and voicer a deeper understanding of their art. The appendix includes a worked example and detailed analysis of the tonal design of the Isnard organ at St. Maximin.

The design of wind systems to suit any tonal design or acoustic are described in detail, using the Isnard organ at St. Maximin as a practical worked example.

Illustrations and data are used throughout the book to describe and compare the broad range of organ sounds, including the Romantic voicing of E. G. & G. Hook, the instrumental voicing of D. A. Flentrop, the unique sounds of Gottfried Silbermann, and the Classical French voicing of Isnard at St. Maximin.

The included DVD contains an Adobe version of the book, working Excel files of the scaling, voicing, and wind system models, and short sound clips to make the theoretical points clear.

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NEW ORLEANS OHS CHAPTER HOLDS AN ORGAN CRAWL AND RECITAL

GEORGE BOZEMAN

ON APRIL 6, 2013, MEMBERS OF THE NEW Orleans OHS Chapter met at St. Matthew's United Church of Christ for the beginning of an organ crawl. The instrument there is Hook & Hastings Op. 2058 (1905), which was rebuilt and expanded by Roy Redman as his Op. 32 (1981). The next stop was Riparian Hall, the home of Chapter President Robert Zanca, to inspect his new house organ that started life as Hook & Hastings Op. 2217 (1909), for St. James Episcopal Church in Palestine, Texas. After receiving some new pipes, while owned by Richard Howell in 1970, it was refurbished by the Redman Company as their Op. 98 (2013).

Two of New Orleans' grandest old organs were next on the agenda. A Jardine of ca. 1870 was visited in St. Teresa of Avila Roman Catholic Church. Through super-human efforts of the Chapter in 1988, this impressive organ was restored to playable condition, al-



though further work is needed to put it in first class shape. St. Mary's Assumption R.C. Church still has the 1861 Simmons & Wilcox organ built for it. In spite of being fitted with new, tubular-pneumatic windchests by William Schuelke of Milwaukee, Wisconsin, as his Op. 148 (ca. 1900), apparently most if not all the original pipes still play with a fine, bold sound. This is another organ that deserves a thorough and careful restoration.

The final stop featured an organ in excellent, original condition, the Aeolian-Skinner, Op. 1409 (1962), in Rayne

Memorial United Methodist Church. Its three manual divisions and Pedal are located on either side of a choir loft above the altar table and fill the church with a blaze of brilliant sound.

Chapter members Ryan Celestin, Robert Zanca, Norman Maunz, and Joel Bevington demonstrated the organs and provided informative remarks.

I was honored to be asked to play a recital the next afternoon on the surprisingly versatile 1913 Geo. Kilgen organ in Parker Memorial Methodist Church. The instrument is in original condition, including cone-tuned pipes, and restorer Roy Redman demonstrated the hand-pumping feature for the last piece of the program. I played music ranging from a 501-year-old piece by Arnolt Schlick on through Frescobaldi, C.P.E. Bach, one of the Eight Little Preludes and Fugues ascribed to J.S. Bach, Frank Bridge, and Arthur Honegger. Because of the jazzy harmonies of the Honegger, we sang Duke Ellington's *Come Sunday*.

As usual in Louisiana, food was an important part of the occasion; we would hardly take a bite at a meal before we started talking about the next one! The New Orleans Chapter is one of the most active in the OHS. They would love to have you join them and receive their newsletter, *The Swell Shoe*. Simply write to the chapter at 1010 Nashville Avenue, New Orleans LA 70115, or go to www.ohsno.org.

HILBUS OHS CHAPTER

ON MARCH 23, 2013, HILBUS CHAPTER member Paul S. Roeder arranged an organ crawl in Alexandria, Virginia. First on the agenda was a visit to Fairlington United Methodist Church to see and play its 1984 II/27 Holtkamp mechanical action organ. After lunch, the group continued on to Fairlington Presbyterian Church where they enjoyed its 2005 II/20 Austin, Op. 2788.



Above: The 1913 Geo. Kilgen & Son at Parker Memorial Methodist Church.

Below: Members having lunch at New Orleans Hamburgers and Sea Food: Travers Koerner, Rachelen Lien, James Oakes, Benjie Branson, Fred Lawler.

PHOTOS: GEORGE BOZEMAN

SCHOENSTEIN RETROSPECTIVE

THE WORK OF SCHOENSTEIN & CO. IN Dallas, Texas was celebrated with a weekend of activities, January 26–27, 2013. *Schoenstein & Co. 1992–2012, A Retrospective*, a day-long organ event and demonstration, provided the unique opportunity for participants to see and hear four instruments by the same builder in the same city. The day began at Wynne Chapel, Highland Park Presbyterian Church, home of Schoenstein No. 119 (1992), a three-manual, 37-rank “symphonic organ in miniature.” Jack Bethards, Schoenstein’s president and tonal director, gave a history of the firm and overview of its symphonic/romantic tonal philosophy. Organist and associate director of music Michael Shake demonstrated various tonal colors and performed solo works. The next stop was Spring Valley United Methodist Church where its III/34 Schoenstein organ, No. 134 (1999), with two double expressive divisions, was capably

demonstrated by John Tarver. Following a box lunch, the largest of the organs was heard at Park Cities Presbyterian Church. A 90-rank instrument, combining both a four-manual chancel organ and a two-manual gallery organ (Schoenstein Nos. 150 and 151—2006 and 2007), it is a fully realized example of a church organ in the symphonic style. Schoenstein’s vice president Louis Patterson guided participants on a brief look inside the chancel organ. To conclude the day, organist and associate director of music, Colin Howland, provided a performance of Tchaikovsky’s *1812 Overture*, assisted by a four-man percussion battery.

The second day of activities focused around a celebration of the 20th anniversary of the organ at Wynne Chapel, Highland Park Presbyterian Church, Schoenstein’s first fully symphonic organ with double expression. Thomas Murray of Yale University, who inaugurated the organ in 1993, returned for a pair of recitals with music of Bach, Saint-Saëns, Rheinberger, Elgar, and Widor. The chapel organ is a much-beloved part of the fabric of



the church, and stands as a pioneering work in the continuing search for more musical expressiveness and beauty of tone from the King of Instruments. The event was organized by Michael Shake with his colleagues John Tarver and Colin Howland.

Above: Schoenstein organ at Highland Park Presbyterian Church, Dallas

CALL FOR NOMINATIONS

THE JOHN OGASAPIAN BOOK PRIZE 2013

THE PRIZE IS AWARDED to scholars who have made outstanding contributions to the art of the pipe organ through the publication of distinguished books written on the subject. Books bearing copyrights of 2010-2013 are eligible for consideration.

DEADLINE FOR NOMINATIONS IS NOVEMBER 30, 2013.

FOR MORE INFORMATION AND ONLINE NOMINATION:

WWW.ORGANSOCIETY.ORG



OGASAPIAN BOOK PRIZE 2012 DAVID YEARSLEY



DAVID GAYNOR YEARSLEY is the recipient of the 2012 John Ogasapian Publication Prize for his book *Bach's Feet: Organ Pedals in European Culture*, (Cambridge University Press, 2012), recognized by the OHS as a distinguished work of original scholarship related to the pipe organ. Dr. Yearsley received his Ph.D. in Musicology from Stanford University in 1994 and is Professor of Music at Cornell University.

PREVIOUS OGASAPIAN PRIZE WINNERS

2010 Wm. A. Little, *Mendelssohn and the Organ*

2011 John R. Near, *Widor: A Life Beyond the Toccata*

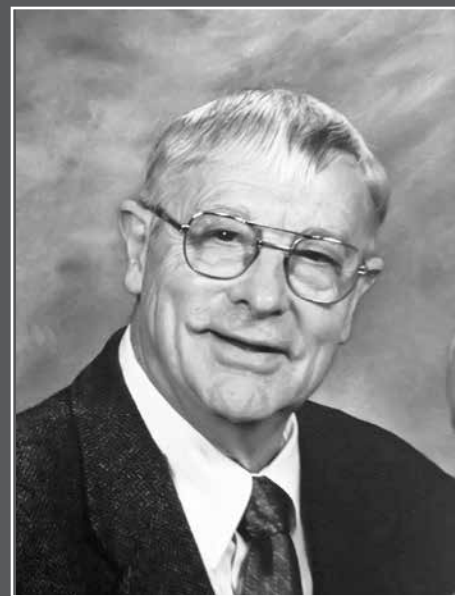


MARIE-CLAIRE ALAIN

THE RENOWNED FRENCH ORGANIST AND PEDAGOGUE, Marie-Claire Alain, died February 26, 2013, at the age of 86. Born on August 10, 1926, at Saint-Germain-en-Laye, a western suburb of Paris. She was the daughter of organist Albert Alain (a pupil of Guilmant, Vierne, and Fauré) and sister of Jehan Alain, a promising composer killed in the Second World War. Marie-Claire began her career in 1937 at the age of eleven when she substituted for her father at the organ of the Church of Saint-Germain in Saint-Germain-en-Laye. She succeeded him as organist on his death in 1971. She entered the Paris Conservatory at the age of 18 and, over a period of six years, won first prizes in harmony, counterpoint, fugue, and organ (in the class of Marcel Dupré).

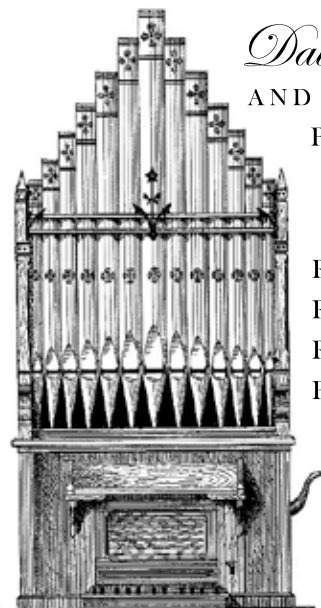
After her formal debut in Paris in 1950, Marie-Claire Alain made frequent tours of Europe and visited the United States first in 1961.

Alain played more than 2,000 recitals throughout the world and her 260 recordings make her perhaps the most recorded organist in history. She recorded the complete works of more than a dozen major organ composers, as well as the complete organ works of Bach three times. As a teacher, Marie-Claire Alain lectured at the Haarlem Summer Academy in Holland from 1956 to 1972 and gave masterclasses around the world.



DAVID A.J. BROOME

DAVID A(LBERT) J(OHN) BROOME (1932–2013) DIED ON MARCH 17, 2013 at his home in Windsor Locks after a long illness. He was 81. Born in Leicester, England, on February 21, 1932, Broome served two years in the Royal Air Force. In 1948, he began his career in organbuilding at J.W. Walker Sons, Ltd., in London, England and immigrated to the United States after marrying Caroline Mason in Leicester on October 27, 1956. The Broomes settled in Windsor Locks, Conn., in 1958 when Broome joined the Austin Organ Company. By 1978, he had risen to the executive post of vice president and tonal director, a position he held until his retirement in 1999. Broome was responsible for the tonal design and finishing of more than 150 organs worldwide, including Brompton Oratory, London; Nassau Cathedral, Bahamas; Adelaide Cathedral, Australia; Riverside Church Chapel, and the First Presbyterian Church, New York City; Czechochowa National Shrine, Doylestown, Pa.; St. John's Episcopal Church, West Hartford, and Trinity College Chapel, Hartford. Since his retirement from Austin, Broome and his son Christopher operated Broome and Company, voicing reeds for restorations and new installations, including Longwood Gardens, Woolsey Hall at Yale University, and Duke University Chapel. David Broome will be remembered not only as a loving husband, father, and grandfather, but also as one of the world's foremost reed voicers in the organbuilding industry. He is survived by his wife of 56 years, Caroline, four children, his sister, ten grandchildren, and several nieces and nephews.



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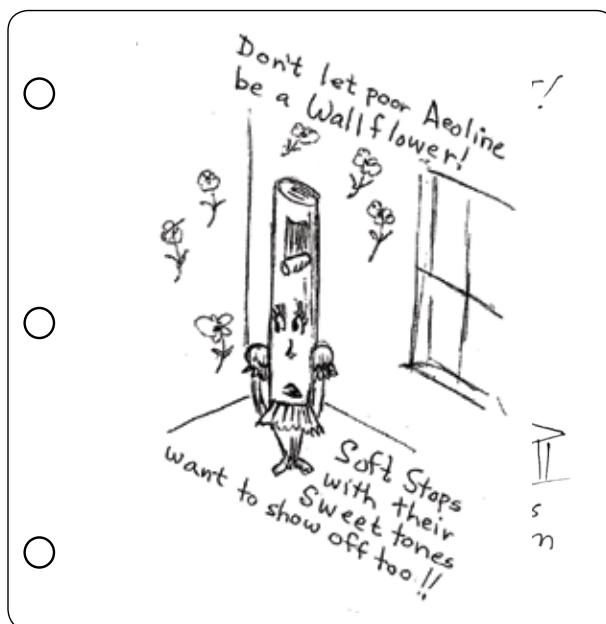
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THE INSTRUMENT ON THE COVER IS AN EXAMPLE OF JUST HOW fragile a piece-of-art the organ can be. It was built by one of America's premier organbuilders, the case was designed by one of America's greatest architects, and it was bought for one of America's prominent homes, and yet, after 37 years, it fell to an auctioneer's hammer and has since disappeared. A thing of beauty may be a joy forever if it makes it into a museum, but in a church or private home, it is too often a casualty to the whims and fortunes of its owners.

The organ was built by the Aeolian Company for Mrs. Hermann Oelrichs, daughter of James Graham Fair, one of the discoverers of the Comstock Lode, in Virginia City, Nevada, the country's largest single silver deposit. In 1890, Fair's daughter Theresa "Tessie" married Hermann Oelrichs, manager of the North German Lloyd Steamship Company, and with her newly-acquired respectable lineage and vast inheritance from her father, who died in 1894, Mrs. Oelrichs consolidated her position in society. After a few years, Mr. Oelrichs absented himself from his wife's social whirl, dying in 1906, and Tessie reigned for the rest of her life as one of the three queens of Newport society.

The Oelrichses bought a 14-acre estate on Newport's Bellevue Avenue in 1891 and seven years later commissioned the New York firm McKim, Mead & White to build a French Baroque Revival mansion, ROSECLIFF. The celebrated architect, Stanford White, designed the "cottage," including much of the interior. The great central space on the first floor was the living room and, with its furniture removed, the 40' by 80' expanse served as the largest ballroom in Newport.

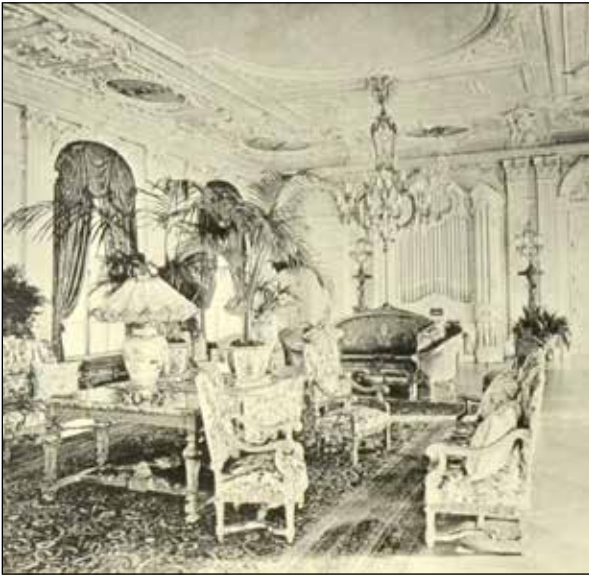
In 1904, the Aeolian Company installed at one end of this room a twelve-rank organ behind an opulent white and gold carved case. Aeolian filled orders quickly: the organ was to be shipped by June 10, and in position by July 15, no doubt to coincide with Mrs. Oelrichs's famous "Bal blanc" on August 19, in which everything was white—including the guest's clothes and their powdered hair.

The organ was enclosed in two independent expression chambers with a 4' Harmonic Flute as the only rank above 8' pitch. It was equipped with a player mechanism for both 58-note rolls (utilizing one manual), and 116-note (operating two independent manuals, providing both solo and accompaniment). The stoplist was in Italian and we have provided the English equivalent as notated on the shop copy of the contract.

Theresa Oelrichs died in 1926 and ROSECLIFF was used by her son, Hermann Oelrichs II, and his wife as their summer residence until 1941, when the estate and furnishings were sold at public auction. On July 16, the organ, bench, and a "chest of records" (roll cabinet) were sold for \$1,700.¹

After changing hands several times, ROSECLIFF was bought by a New Orleans oil millionaire who, in 1971, gave it to the Preservation Society of Newport County, including an endowment for its maintenance. It has been used as a set for several movies: the ballroom was featured in the 1974 film version of *The Great Gatsby*. ROSECLIFF is open for self-guided audio tours, the next being between October 15 and November 22, 2013.

1. "Oelrichs Villa Sold for \$21,000," *New York Times* (July 17, 1941): 16.



Compass: Manuals, 61 notes, CC–c⁴
 Pedal, 30 notes, CC–f¹
 Wind pressures: Manuals 3½", Pedal 4"

MANUALE I (ENCLOSED)

- 8 Principale Grande [*Open Diapason*]
- 8 Corno di Caccia [*Gross Flute*]
- 8 Viola Pomposa [*Gamba*]
- 8 Viol d'Amore [*Gemshorn*]
- 8 Tromba [*Trumpet*]

MANUALE II (ENCLOSED)

- 8 Flauto Lontano [*Rohr Flute*]
- 8 Violino Primo [*Viol d'Orchestre*]
- 8 Voce Angelica [*Vox Celeste*]
- 8 Viol Sordino [*Aeoline*]
- 4 Flauto Minore [*Harmonic Flute*]
- 8 Oboe di Caccia [*Orchestral Oboe*]

PEDALE

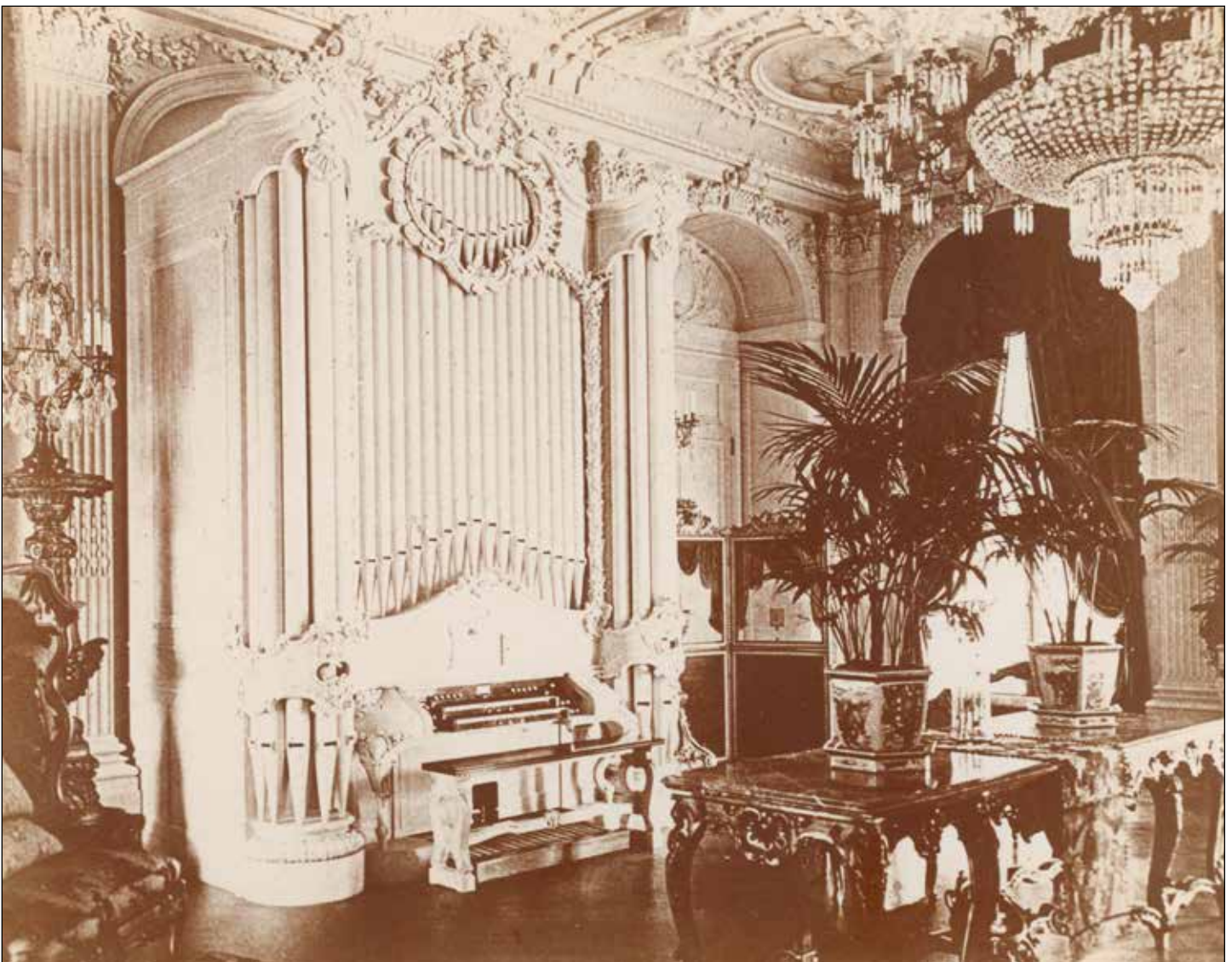
- 16 Contra Basso [*Bourdon*]

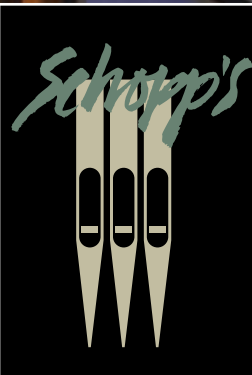
COUPLERS

- Manuale II to Manuale I 8, 4
- Manuale I to Pedale
- Manuale II to Pedale

ACCESSORIES

- Tremolo
- Balanced expression pedal for Manuale I
- Balanced expression pedal for Manuale II
- Balanced Crescendo Pedal





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