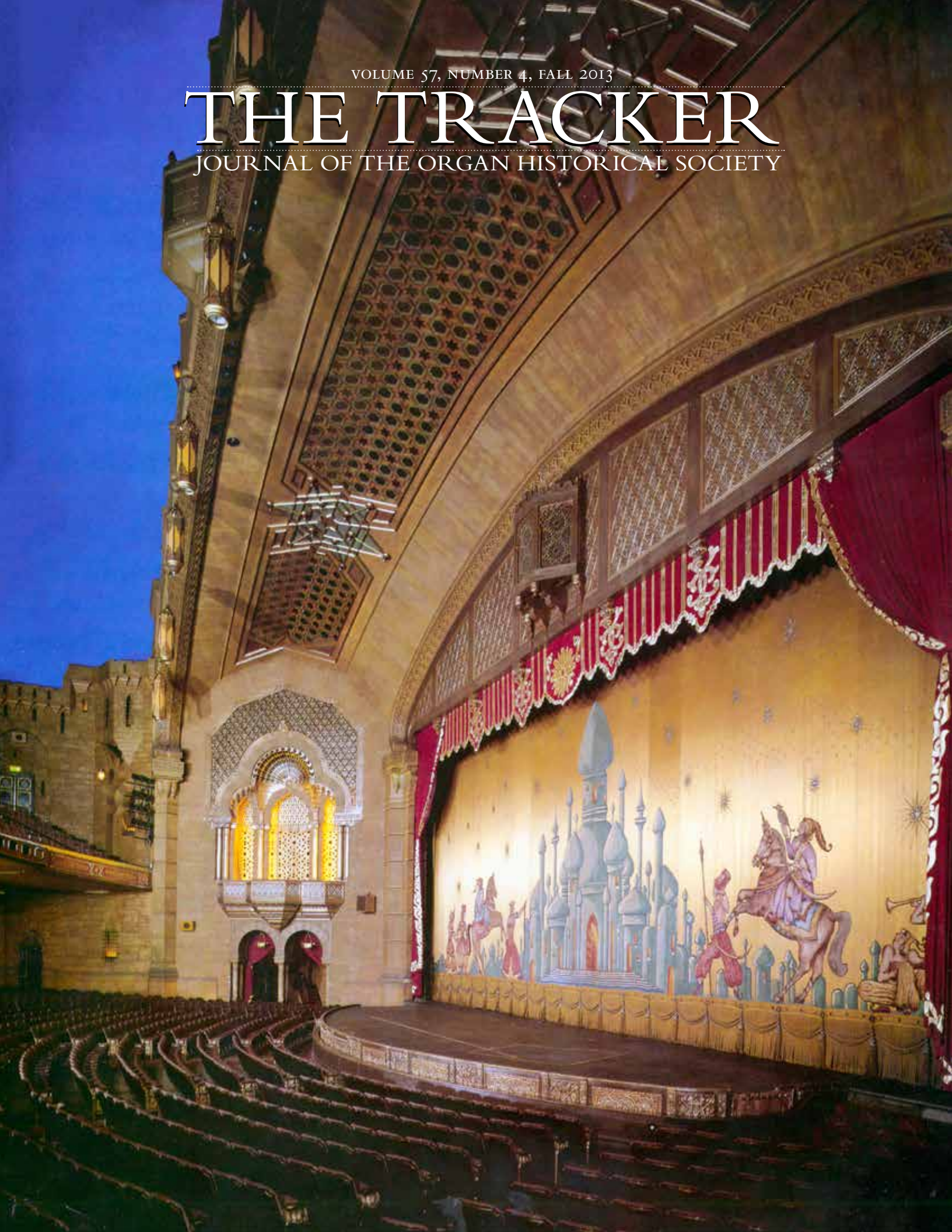


VOLUME 57, NUMBER 4, FALL 2013

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY







August 11-14, 2014  
(Finger Lakes Wine Tour Aug. 10)

Sage Chapel, Cornell University, Ithaca, New York  
Aeolian-Skinner, 1940, III/68

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LEFT TO RIGHT: Carolyn Wills, Adina Erwin, vice president and general manager, Fox Theatre Inc.,  
Scot Huntington, Ken Double, president of ATOS.

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August 11-14, 2014  
(Finger Lakes Wine Tour Aug. 10)

*Setnor Auditorium, Crouse College, Syracuse University  
Walter Holtkamp, 1950, III/72*

# *Syracuse*

*Pipe Organ Holiday*





# THE TRACKER

VOLUME 57, NUMBER 4 ~ FALL 2013

## CONTENTS

From the Executive Director 5  
JAMES WEAVER

From the President 9  
WILLIAM F. CZELUSNIAK

Variety and Spice 12  
*The 58th Annual OHS Convention in Vermont*  
BARBARA OWEN

Historic Photographs of Aeolian  
Organs Scanned and Catalogued 20  
ROLLIN SMITH

Christopher Marks Interviews 22  
David Yearsley

Why Do Organists Take So Little  
Interest in the Science and Art of  
Organ Construction? 24  
GEORGE ASHDOWN AUDSLEY

In THE TRACKER 50 Years Ago 28  
SCOT L. HUNTINGTON

Archives Corner 30  
BYNUM PETTY

Pipes, Players, and the Internet 38  
KEVIN GROSE

Reviews 40

Ex Libris 45

News 46

Minutes 47

Obituaries 48

Index 49

Endnotes 50  
*A Tropical Organ*



### ON THE COVER

Interior of the Fox Theatre, Atlanta, Georgia.  
The 1929 Moller has been designated a  
Landmark of American Organbuilding by the OHS.

## From the Executive Director

JAMES WEAVER

### Dear Friends,

What a great time we had in Vermont this summer! As I remember so many fine moments there, it is also remarkable to look back one year when so many said the same thing about our time together in Chicago. Each experience was marked by quite different goings on and startlingly various venues. We simply presented ourselves and were often transported by what we saw and heard.

The thing is, we are brought together by our love for the pipe organ and its music—by the pipe organ and those who create it—those who create with it and for it—and by those who chronicle its presence among us. How fortunate we are. We can read in 1 Corinthians the following: “Things that no eye has seen, or ear heard, or mind imagined, are the things God has prepared for those who love him.” Amazing, how a single rank of pipes can produce this feeling of wonder!

As we enter the fall of 2013, some new names appear on the masthead of THE TRACKER. Bill Czelusniak assumes the presidency, Dan Clayton joins us, and Will Bridegam steps in to the position vacated by Graham Down (who now prepares to lead some vital strategic planning). Bill brings years of experience as an organbuilder with the particular strengths of hearing, listening, and acting on the needs of others. As vice president he has already brought those skills into play. Dan comes to us as an acoustician—how perfect; the room itself is the primary partner to the eventual success of any instrument. The ancient science of acoustics overarches the entire range of architecture, music, and speech. Splendid for us that Dan brings this knowledge to his new position as OHS vice president. Will has enjoyed a full life as musician and librarian. Think, just for a moment, about the long history of his discipline: The earliest written archives mark the end of prehistory and the start of history! It is librarians who are expert at finding and organizing information and interpreting information needs in many formats and from diverse sources. I believe that our fine national council will be greatly enriched by the strengths of these three new members. Interesting, isn't it, that seeing, hearing, listening, and interpreting are central to the work of each.

We look to all our members to share in the vitality we seek to develop and to maintain the ongoing life of our beloved organization. After all, the two recent conventions that I wrote of came about because of the people who envisioned what those events might provide each of us. They were presented through





## EXECUTIVE DIRECTOR CONT.

the efforts of many who organized and produced them, considering even the smallest detail. These annual gatherings consist of a small percentage of our total membership, but they serve as a terrific indicator of what is pervasive about the OHS as a whole.

Please stay with us as we move forward; bring your friends to us; and invite the youngsters among you who are interested not only in music and the creative process, but in how things work. The pipe organ is an extraordinary instrument; it provides the platform for so much to enjoy—so much to learn—and along with it comes a fine community of people who bear gifts that include splendid, enriching experiences for all to enjoy. We need you!

Sincerely



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[info@organsociety.org](mailto:info@organsociety.org)

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## The OHS

### *How we got to where we are...*

**M**Y BIGGEST RULE OF THUMB for this presidency is to look forward and differently, not backward and as always. My greatest objective is to grow this society to new limits, strengths, and foundations, for the Future (with a capital F, indeed). However, we are an historical society; and, humankind has a great deal to learn from the past—and from our past mistakes. Therefore, I will begin my first letter to membership as the new president of the OHS with a personal review.

As I moved up in OHS governance, only in most recent years, I stated repeatedly that I had been a long-standing member of the OHS, but always remained uninvolved in the operation of the society (save for occasional contributions to pet projects or to special needs that arose). On the other hand, I can remember quite vividly the first conventions of the society that I attended—1974 in Keene, New Hampshire, and 1975 in New Haven, Connecticut.

The singular event that I remember from Keene was a performance in the Grace United Methodist Church, by the Dudley Buck Quartett, of “The Singing of Birds.” This recollection was especially poignant this year as we made Edgar A. Boadway Jr. an honorary member of the OHS. It was in Ed’s church that that performance occurred; and, the marvelous Steer & Turner organ that spoke into that room has been removed now to a new life of service in Germany. Still, the sight and sound of that quartet is burned into my memory!

From the New Haven convention, I remember so clearly Stephen Pinel and myself exchanging notes during a certain recital, right over his ever-vigilant chaperone in Edna Van Duzee. Then, in the later evenings, Chester Cooke would cart some of us off in his huge beach wagon to see this or that organ somewhere else . . . an added treat.

Take note! Every one of these elements still endures in the OHS, fully 40 years later. These memories represent our roots and our essence. However, the OHS also is 40 years older, with business operations having increased at least a thousand-fold since its origins. While the society may have begun as a club or a hobby among friends, as so many important entities have, the organization has passed through decades of growth, trial, change, stress, and true and renowned development. Make no mistake: the OHS is now an important force in the organ world, one with an international standing and reputation. We have new and higher standards to support, every day.

Bluntly put here, it is time that we grow up fully and operate like a mature non-profit organization. We must take serious steps to refine our mission, to focus our resources, to strengthen our internal structure, and to prepare our house for the very serious work that we have ahead of us: to maintain a public foothold and presence for the pipe organ in our challenging culture. That instrument, for which we all harbor such a passion, will demand yet more from each of us to survive with respect in the coming generations. Are we up to that challenge? Do we not all agree that we have this common mission and commitment to carry forward?

Fortunately, the OHS remains an association of truly committed participants, at all levels from general membership, to governance, to productive committees, to donors and contributors. We would not be where we are, we would not exist, nor could we continue our work, without the constant and generous support of all parties involved. Through the years, countless people have contributed their time, skills, visions, and funds to the operation and the advancement of the society, in all capacities as leaders, employees, members, and supporters.

Even if things didn’t always run as well as the members might have liked, expected, or wished, we have to believe that everyone performed to the best of their abilities. After all, we elected most of those participants! Now is the time to recognize all those who gave what they could, what they were able, for better or worse, for what was viewed at the time as being in the best interests of the society, to build the organization to where we find ourselves today. Remembering also the many growing pains endured to this point, the final blessing of the Beatitudes seems to make a fitting tribute now: “Rejoice, and be exceeding glad, for great is your reward in heaven, for so persecuted they the prophets which were before you.” From this history, we have a solid organization in a strong financial position. We simply need to keep building, growing, unifying, and cooperating for the common good and goals.

It is important at this juncture to acknowledge the superlative, if more recent, work of our Executive Director, Jim Weaver, who has responded diligently to objectives set forth in the Santa Fe strategic meeting, who has run our society’s business so assiduously, and who has shared his own vision and energy thoughtfully and very generously for the advance-



# From the President | CONT.

ment of our corporate position. Likewise, the national council works together as a governing body of unprecedented skill, vision, commitment, and cooperation, addressing quickly and creatively the decisions and plans that will carry the society forward with broader activity, greater recognition, and wider support.

Clearly, this organization has “good bones.” It has been built up and supported by many generous, wise, and thoughtful individuals. Just as organbuilders cannot rest on the laurels of previous generations, we as a society must press forward, refining and defining our ever-evolving role as sentinel and standard-bearer of the American pipe organ. To accomplish this, we must acknowledge from whence we’ve come, and utilize our collective experiences and contributions to provide an even more vibrant, engaging, and welcoming society.

Today, what is done, is done. We won’t look backward, as always; we look forward, as we dream to accomplish many and new things—differently, hopefully better, and surely with greater strength. Our work together is far from finished. Please join me in active and generous participation in the OHS as we build our future together as the curators of the American pipe organ.

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*Above:* St. Paul's Episcopal Cathedral, Burlington

*Opposite:* Christopher Marks - PHOTOS WILLIAM T. VAN PELT

# Variety and Spice

## *The 58th Annual OHS Convention in Vermont*

BARBARA OWEN

IN SOME WAYS, this convention differed from some recent ones—while also reflecting aspects of some earlier ones. The first intimation of this was its Atlas, sent in timely fashion to the membership in advance. Written by Stephen L. Pinel and entitled *The Bicentennial of the Pipe Organ in Vermont 1814–2014*, it covers in carefully researched detail the history of organbuilding in the state from the earliest known builders to those carrying on the craft there in the 21st century, organ histories of selected towns and churches, and a panorama of the extant organs of the 19th and 20th centuries to be featured in the convention. In addition, it is lavishly illustrated with archival images and Len Levasseur's inimitable organ portraits, and includes Edgar A. Boadway's 22-page annotated catalog of all known organs in the entire state as an appendix. With such a tantalizing prelude, nearly 400 attendees converged on Burlington by train, plane, and automobile to sample Vermont's organ history at first hand from June 24 to 29. Convention reports are often a rather plodding day-by-day account, which can obscure the overall plan behind the itinerary, so attempting an overview keyed to the organs rather than the days will necessitate hopping around a bit. Bear with me!

The convention began and ended with two of Vermont's most noteworthy late 20th-century organs, played by two of America's most acclaimed recitalists and recording artists. Following registration on June 24, we went to the University of Vermont's Recital Hall on the Redstone Campus where, following welcomes, introduction of the seven Biggs Scholars, and presentation of the Ogasapian Book Prize to David Yearseley, Joan Lippincott unveiled the resources of Charles Fisk's 1975 ground-breaking French-Baroque influenced instrument. Opening with its full and impressive *Grand Orgue* resources in Louis Marchand's extroverted *Grand Dialogue in C*, Lippincott segued to a more Germanic plenum with the well-paced Prelude in E-flat Major that opens Bach's *Clavierübung*. Following the congregational singing of "Deck thyself, my soul, with gladness," came a sensitive performance of Bach's chorale prelude on that hymn tune, from the "Eighteen." Returning to French Baroque, Nicolas de Grigny's five *Veni Creator* movements, with authentic registrations and interpretation, were played liturgically with baritone John McElliott prefacing each with its Gregorian incipit. Bach returned with Contrapunctus 4 and 6 ("in *style francese*") from *Die Kunst der*

*Fuge*, finishing with a driving performance of the Fugue in E-flat Major that concludes the *Clavierübung*.

The concluding evening recital by James David Christie on June 28 was held at St. Paul's Episcopal Cathedral, Burlington, on the 1973 Karl Wilhelm organ, tonally based on German Baroque lines, and Christie's program was similarly designed to utilize this organ's excellent resources to the full in a vigorous program that began with four contrasting North European works from the sixteenth century. Sweelinck's dashing Toccata gave us the flavor of this organ's plenum, and the Schildt *Paduana Lagrima* its gentler side; contrasts continued with Scheidemann's bold *Alleluja! Laudem dicite Deo* and three dancing and light-textured *Allemandes* from the 1599 van Soldt manuscript, a collection intended for domestic use. Bach, as we know, transcribed some of Vivaldi's concertos for organ, and next we were treated to Christie's own very "Bachian" transcription of Vivaldi's Concerto in D Major, bringing out some of the organ's more imitative colors. The program concluded with Bach and two of his central German contemporaries. A pleasing chorale prelude by Krebs and a well-crafted Fugue in E minor by Buttstedt were capped by a smashing performance of Bach's Fantasia and Fugue in G Minor, after which all present sang "Brightest and best of the sons of the morning" to close.

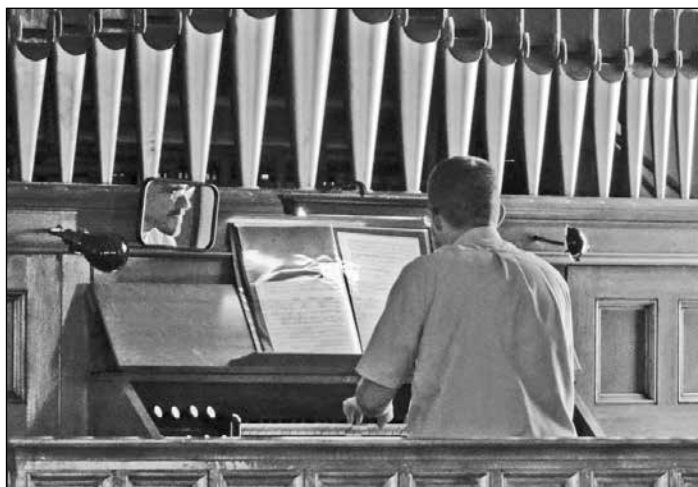
With the exception of one unique program, all other organs heard during the week were built in the 19th century, plus two very early 20th-century organs from Vermont's noted Estey firm. The exception was a program in the Burlington Congregational Church on the evening of June 25, when two chamber organs built in the 21st century by Vermonter A. David Moore and outgoing OHS President Scot Huntington (along with an 1891 Estey reed organ) were played in an imaginative "organ plus" program by David Neiwem and Mark Howe with the string players of the Burlington Ensemble. Both organs were heard dialoguing in Antonio Soler's Concerto No. 1, the Huntington organ solo in a Froberger Fantasy, and the Moore organ in concerted works by Caldara and Wagenseil. The Estey made its appearance in three delightful if little-known Bagatelles by Dvořák, and several were heard to comment on the pleasing blend of a reed organ with the violins and cello.

Three 19th-century organs by Vermont builders were featured. One, a good-sized two-manual built in 1892 for Holy Guardian Angels Church in St. Albans by expatriate

Canadian Ernest Desmarais, was heard in an early morning concert on June 27 by noted recitalist Isabelle Demers. Its versatility was successfully put to the test in a varied program, which included works from Baroque dances from Praetorius's *Terpsichore* to three of contemporary Canadian composer Rachel Laurin's *Twelve Short Pieces*. Particularly noteworthy was a sensitive performance of Mendelssohn's Sonata No. 4, and the dashing interpretation of Dupré's virtuosic B-Major Prelude and Fugue that closed the program. But perhaps most intriguing and commented upon was Demers's lush performance of her own demanding transcription of four excerpts from Prokofiev's *Cinderella*, including the familiar "Three Oranges" theme and the frenetic tonal image of Cinderella getting ready for the ball at the finish.

Of the other two Vermont-made organs, one, originally built by William Nutting in 1868, had been extensively rebuilt by another Vermonter, Harlan Seaver, when moved to its present location in the United Church of Williamstown in 1939,

and is now housed behind an uninteresting "pipe fence" facade, although the chests and pipework are said to be relatively unaltered. On June 26, Christopher Marks employed its resources in a well-planned program consisting entirely of canonically-based works by American composers Yon, Lutkin, Whitney, Chadwick, Parker, and Buck. The five works taken from Chadwick's *Ten Canonic Studies* were of particular interest, making use of a variety of registra-



tions, and the closing Buck *Choral March*, canonically using themes derived from the chorale "Ein' feste Burg," was a real blockbuster, played with verve. Even the hymn chosen was canonic, to the "Tallis' Canon" tune, and sung as a round. Earlier in the week, on June 25, Robert Barney gave a program making creative use of a less altered (if somewhat revoiced) 1887 organ by Vermont builder Edward H. Smith in St. John the Baptist Church of Hardwick, which despite its small size (II/8), showed its versatility (and Barney's registrational creativity) both in Bach's Concerto in G major and Mendelssohn's four-movement Sonata No. 1.

From these lesser-known earlier Vermont builders it's a jump of barely more than a third of a century to what is undeniably Vermont's most well-known and prolific firm, the Estey Organ Company of Brattleboro. Having spent more than a half century producing thousands of reed organs in every size and style (three of which were heard at the convention), the firm began production of pipe organs on a grand scale at the





**Above:** Isabelle Demers

**Below:** Barbara Owen and Stephen Pinel

PHOTOS LEN LEVASSEUR



opening of the 20th century. Two of these were heard during the convention. The first, a 1912 Estey in the United Church, Randolph, was played by George Bozeman on June 28. Beginning with the fifth Prelude and Fugue of Bach's "Eight Little," the contrapuntal nature of which was somewhat at odds with this organ, Bozeman proceeded to Honegger's 1917 *Two pieces for Organ*, which really did suit it. The real gem of this program, though, was Frank Bridge's 1905 *Three Pieces for Organ*, in which Bozeman exploited the lush Romantic resources of this small two-manual, eight rank organ (with sub and super couplers) in an authentic and creative way.

The second Estey, a slightly larger 1927 instrument in the Methodist Church of Vergennes, was heard during the Saturday "Coda" on June 29. Played by Philip Stimmel, an avowed Estey aficionado, it was put through its paces expertly in a varied program of 20th-century works, beginning with the French-inspired Overture and gentle Sarabande from Seth Bingham's *Baroques Suite*, followed by Albright's swinging *Sweet Sixteenths* rag. And did we hear some "meows" in Langlais's lighthearted *Scherzo-Cats*? The singing of the good Methodist hymn, "O for a thousand tongues" showed the organ quite capable of supporting lusty hymn-singing, and was followed by Yon's lightly dancing *L'Organo Primitivo* and Reger's hefty Toccata in D Minor, which concluded a program that showed how versatile an organ with a seemingly limited "octopod" stoplist (plus 4' manual couplers and Unisson Offs) could be.

Organs built in New York made their appearances in Vermont both early and late, and three were visited in the North Country on June 27. Among the very earliest extant and unaltered Vermont organs are two by Henry Erben, documented in detail in the *Atlas*. The oldest, built in 1833, was originally located in an early building of St. Paul's Church (now Cathedral) in Burlington, but moved many years ago to Grace Church in the village of Sheldon. With eight divided stops but only a small coupled pedal, Peter Crisafulli's choice of early 19th-century American works (Oliver Shaw, S.P. Taylor) and 18th-century Italian and English works suited it nicely; Stanley's Voluntary in C worked particularly well. Alec Wyton's Prelude on "We Three Kings," although more amenable to a very different type of organ, nonetheless succeeded here as a necessary prelude to the singing of the Epiphany hymn of the same title, written by John Henry Hopkins Jr., a Vermont native and grandson of the state's second Episcopal Bishop. The little 1837 Erben in St. John's Church at nearby Highgate Falls, with the unusual three-stop specification of Stopped Diapason 8', Principal 4', and Trumpet 8' (treble) may have seemed a challenge to Gregory Crowell, who surmounted it elegantly with registrational dexterity that elicited a surprising variety of sounds to give authenticity to cleanly performed works by Handel, Mozart and Byrd, and early 19th century Philadelphia Thomas Loud. Two selections (St. Cecilia and St. John)

from Daniel Pinkham's *Saints' Days* set were followed by a hymn with a verse celebrating St. John's Day. The bright but gentle and well-blended sounds of these two early organs invested the music with a unique clarity and cohesion, yet adequately supported our hymn-singing, which we, perhaps subconsciously, moderated to their lighter sound.

The third New York organ heard that day was a much later 1889 instrument by George Jardine in St. Luke's Church in St. Albans, and it demonstrated the bolder and more Romantic shift that 50 years had made in the tonal resources of New York organs. Played by popular Boston area organist Rosalind Mohnsen, it not only proved equal to Handel's four-movement Concerto in F and a sprightly Fugue in A Minor by his contemporary, Cernohorsky, but was seemingly perfect for Mohnsen's expertly registered interpretation of Romantic-era works by Dubois and Dvořák. Elmore's brisk *Alla Marcia* heralded the 20th century, followed by works by two composers, African American Florence Price (*Aria* from Suite No. 1) and Afro-Briton Samuel Coleridge-Taylor (*Impromptu*), who are now beginning to gain recognition after long neglect.

As the Atlas contains articles about Erben and Jardine organs in Vermont, so also do we find an account of organs by the Western Massachusetts builder William A. Johnson, who built several organs in the state. Of the six still extant, a single northern example was heard, the imposing 1868 instrument in the United Church of Greensboro played by Samuel Baker on June 25, that was actually an early "transplant" from a Massachusetts church. Indeed, according to various program notes, this organ was one of no less than a half dozen transplanted organs we heard during the week, most of them from larger Vermont churches. The Greensboro organ had undergone some tonal revisions, which appear to have mostly been revoicing of its original stops. This gave perhaps an added boldness to the snappy performance of Daniel Gawthorp's *Toccata Brevis* that opened the program. Having sung the chorale, "If you will trust in God to Guide you," we were treated to four quite different preludes based on this hymn tune by Bach, his pupil Krebs, and 20th-century composers Walcha and Dupré, all displaying different colors of this versatile organ. Baker closed the program with three Healey Willan works in contrasting styles, ending with his dashing *Finale Jubilant*.

The largest category of organs heard at the 2013 convention comprised those by Boston's most notable builders. These totaled one by George Stevens, two by George S. Hutchings, three by William B.D. Simmons, and six by Boston's most prolific builder, E. & G.G. Hook/Hook & Hastings. On June 26, Carol Britt performed a program of music by turn-of-the-century composers on the 1866 Stevens in the Montpelier Unitarian Church, which, although somewhat tonally altered, had the right resources for sensitive performances of three varied chorale preludes by Healey Willan and one by Brahms. A



**Above:** John Weaver - PHOTO LEN LEVASSEUR

**Below:** Ed Boadway receives his Honorary Member Award.

PHOTO WILLIAM T. VAN PELT





*Récit de Hautbois* by a little-known composer, Emmanuel Chol, showcased the organ's bright Oboe nicely, and a transcription of Elgar's spirited *Imperial March*, Op. 32, closed the program on a celebratory note. As they entered and left the church, attendees were pleasantly surprised by hymns and other tunes being played on the nine-bell chime of the Methodist Church across the street by retired organbuilder Michael Loris, who had recently restored the chime after many years of silence.



Carol Britt

PHOTO LEN LEVASSEUR

Also tonally altered were two of the three Simmons organs, most extensively the 1864 instrument in the Stowe Community Church. Its revoicing and enlargement were done by two reputable firms, and the result was, if not an authentically-sounding Simmons, a well-integrated and versatile vehicle for both church and recital use, its Simmons “bones”

still somewhat evident. On June 26 John Weaver made excellent use of it in Bach's Toccata and Fugue in D Minor and Franck's Choral No. 1, flawlessly performed and displaying the organ's registrational versatility. Two works of his own were included, a flowing *Pastorale* for flute and organ, ably assisted by his flutist wife Marianne, and a virtuosic set of variations on the hymn tune “Lasst uns erfreuen.” And then came another little surprise, a melodic excerpt from Franck's *Fantasie in A* arranged by Weaver for reed organ and flute, and performed with charming effect on a well-restored 1885 Estey placed at the front of the church.

A visit to the town of Northfield on June 28 featured two more Simmons organs. The substantial two-manual of 1855 in the Methodist church, largely intact tonally but with additions to the Swell basses and pedal by Moore, was expertly displayed by Lubbert Gnodde in a program containing two of Jehan Alain's lesser-known works, effectively fitted to the organ's resources, as also were two more contrasting Germanic *Chorale Improvisations* from Karg-Elert's Opus 65—the sedately dancing “Freu dich sehr” and more robust “Lobe den Herren.” The full resources of the organ not only proved effective in leading a rousing gospel hymn, but also in the virtuosic blaze of the Final from Vierne's First Symphony that closed the program. The slightly smaller but equally versatile 1865 Simmons in St. John's Catholic Church had its varied resources categorically displayed by James Cook. “Diapasons” on the foundations, in a Frescobaldi Toccata, were followed by the fuller chorus in a duet with Mark Hayes, Albrechtberger's Prelude and Fugue in D Major. “Flutes” nicely contrasted a gentle *Cradle Song* by Miska Hauser with a sprightly *Capriccio* by Lemaigre, and the *Adagio* from Mendelssohn's First Sonata introduced us to “Strings.” “Reeds” sang out in a transcription of the classic “O Holy Night,” the singing of “O Come, all ye Faithful” rounding out the “Christmas in June” whimsy, and full organ resounded to good effect in the closing *Processional Grand March* by Whitney.

Two organs by George S. Hutchings were featured, a decade apart—1884 and 1894. The first and largest, impressively displayed in a somewhat acoustically dry room at the Vermont College of Fine Arts in Montpelier, was showcased in a varied program by Paul Tegels on June 26. Opening robustly with a *Preludio* on full organ by Bach pupil Kittel, its lighter side was displayed in two of Haydn's “Musical Clock” pieces. Then followed a sensitive performance of the first three movements of Mendelssohn's Second Sonata, making good use of the organ's innate Romantic colors. Contrast again followed, with Bach's tender little *Bist du bei mir* from the Anna Magdalena Book. The closing segment centered on the chorale “Wer nur den lieben Gott lässt walten.” Three nicely varied settings by Böhm on lighter registrations introduced the singing of it, followed by contrasted settings by Bach from the “Eighteen” and the *Orgelbüchlein*. On June 28, Glenn Kime dis-

played the Hutchings in Bethany United Church, Randolph, in a well-chosen program devoted almost entirely to 20th-century American composers, beginning with G.B. Nevin's splashy Toccata in D Minor. Gerald Near's *Three Gospel Preludes* got everyone in the mood to sing "Shall we gather at the river," followed by Virgil Thomson's delightful variations on the same tune. Then came six of Daniel Pinkham's short and descriptive *Saints' Days*, giving Kime the opportunity for some creative registrational tone-painting, and a strong performance of Bach's E-flat Major Fugue provided a satisfying conclusion.

Finally, we come to Boston's best known 19th-century organbuilding firm: E. & G.G. Hook, later Hook & Hastings, six examples of their work being heard in this convention. St. Mary's Episcopal Church in Northfield is home to the oldest known two-manual Hook organ, built in 1836 and a transplant from a church in Rhode Island. Virtually unaltered with the exception of a 27-note pedalboard, added when it was moved in 1875, it has been recently restored, and retains the gentle and silvery tonal quality characteristic of the early 19th century. This was expertly utilized in a program comprised chiefly of English (and English-inspired) music played by Lois Regestein on June 28. Works by Purcell, Stanley, and Samuel Wesley explored the clear and blending colors of the 18th-century English tonal palette that lived on in early Boston organs (and New York ones too, as heard in the two 1830s Erbens), and Stanley's Voluntary in G, as well as one of the two Wesley pieces, took advantage of the organ's original "long compass" down to GGG. A later work, S.S. Wesley's *Holsworthy Church Bells*, sang along expressively, and employed the later pedalboard, while David Dahl's English-inspired Voluntary utilized solo reeds convincingly. The English theme continued vocally, with Edson Gifford's stirring rendition of "Rule Britannia" complete with organ interludes, and the congregational singing of the familiar King's College Christmas staple, "The Angel Gabriel."

Two contrasting small Hook & Hastings organs, coincidentally exactly one thousand opus numbers apart, were heard back-to-back on June 25 and displayed pointedly the changes in tonal and design philosophy that occurred between 1873 (Op. 699) and 1896 (Op. 1699). Lynette Combs played the former organ, in Grace Methodist Church, Plainfield, opening (grandly) with the Allegro Maestoso from Eugene Thayer's Grand Sonata No. 1, and admirably displaying the bolder chorus of this one-manual organ. Two nicely-interpreted Baroque works by Pasquini and Boyce revealed that even in the early 1870s H&H's individual stops still retained the crisp attack and some of the sweetness of the earlier period, at least in smaller unaltered organs such as this. Langlais's gentle *Flutes* made excellent use of the organ's 8' and 4' flute colors, and three variations by Dennis Murphy showed capability for contemporary sounds. Hook & Hastings never forgot that the

important function of small organs built for small churches was leading congregational singing, which this organ did admirably in "Come thou fount of every blessing." The 1896 organ, in the UCC Church of Cabot, was played by Permelia Sears. This organ somewhat lacked the clarity for her first three selections, by Baroque composers Muffat, Pachelbel, and Homilius, but its warmth and smoothness worked well in John Huston's Prelude on "Aberystwyth," and David Sears's



Christopher Anderson

PHOTO LEN LEVASSEUR

Sonata No. 2 and hymn-prelude on "Rest" seemed almost to have been written for an organ of this kind, so convincingly were they played. And the singing of "Dear Lord and Father" to the "Rest" tune showed that H&H had not forgotten the hymn-leading aspect. The real highlight, though, was Sears's performance of Dudley Buck's tone-poem, *On the Coast*. Al-





Sam Baker introduces the Biggs Fellowship recipients at the University of Vermont.

Left to Right: Sarah Johnson, Christopher Keady, Samantha Koch, Silviya Mateva, Alex Smith, Peter Rudewicz, Michael Plagerman and Tiffany Ng.

PHOTO LEN LEVASSEUR

though obviously written for a larger organ (and requiring a bit of stop-pulling assistance), it came off most convincingly, with all of its seafaring effects intact, making good use of this organ's more Romantic voicing.

Of the three remaining Hook/Hook & Hastings organs, the earliest was the 1862 one-manual in St. Paul's Episcopal Church, Vergennes, played on Saturday, June 29 by Margaret Angelini. Three short pieces by Joseph Jongen came off surprisingly well, and were followed by a hymn-prelude on "Refuge" by William Horatio Clarke, a contemporary of the Hook brothers. Most intriguing, though, were Daniel Pinkham's six *Versets for Small Organ*, in various styles designed to show off an instrument of this size, and ending with a festive bell-like movement. Two good-sized instruments rounded out the roster, both heard on June 27. Ray Cornils, in a program entitled "A Tour of the Colors of this Organ" did just that on the 1864 Hook in Burlington's First Baptist Church in a potpourri of mostly shorter works that began with Fanny Mendelssohn's Prelude in F and ranged from a Handel concerto excerpt and Dandrieu's *Fifres* to a hymn-prelude by Samuel B. Whitney, tone-painting by contemporary Hispanic composers Mola and Proaño, and smile-producing items from Fletcher's bubbly *Fountain Reverie* to Nigel Ogden's clownish *Penguin's Playtime*. But he also gave us a satisfying performance of Bach's Prelude and Fugue in G Major in the middle of the program, and concluded with an impressive Toccata by Denis Bédard.

The 1893 Hook & Hastings of the Congregational Church in St. Albans, played by Christopher Anderson, was an organ of similar size to the 1864 one, and again demon-

strated a difference in tonal philosophy, although somewhat muted by two tonal revisions. His program began with four varied pieces from Daniel Pinkham's *First Organbook*, also highlighting different registrational colors, and closed with some of Reger's interesting organ adaptations of Bach harpsichord works—three of the two-part Inventions (no longer two-part!) and the G Major Prelude and Fugue from the *Well-Tempered Clavier*, Part II. However, the real highlight was two hitherto unknown works by Charles Ives, only just published in 2012. The lyrical *Canzonetta in F* was delightfully Romantic in style, though hardly a harbinger of things to come. The short and brash variations on "London Bridge," with both hands splashing lustily in different keys, was more like what we later came to expect from Ives, and it was a treat to hear these recently unearthed early pieces so convincingly performed.

Programs in OHS conventions invariably display a wide variety of composers and styles, and the music heard at this convention was no exception. A considerable amount of Baroque music inevitably shows up, particularly with regard to small organs having tracker action, since one can always find many shorter works from this period, especially by German, English, and Italian composers, that sound well on such organs. Among larger works, Bach makes frequent appearances, and Mendelssohn sonatas head the list of German Romantic offerings. French music is encountered somewhat more rarely, although occasionally a big and imposing work will climax a recital. At this convention, there was perhaps more than usual of American works. Nineteenth century (and turn of the century) writers included Taylor, Shaw, Zeuner, T.

Loud, Thayer, Buck, Ives, Chadwick, Parker, and Clarke, with Vermont native S.B. Whitney leading the pack with six appearances. Twentieth century Americans included Bingham, Yon, Albright, Pinkham, Lutkin, Vibbard, Dahl, Near, Nevin, Thomson, Wyton, Weaver, Price, Laurin, Murphy, and Sears. Perhaps the OHS should encourage composition of new works for older organs!

Thus far I have concentrated only on the organs and the organists who provided us with such a rich and varied musical feast. But there were other delights of a more social nature, including the excellent exhibit space provided by the hotel, where there was ample room for socializing with easy access to the liquid refreshments. The weather was pleasant, despite occasional threats of rain, which conveniently confined itself largely to times when we were either on the buses or attending a concert. Worries about bad weather reports ceased when our relaxing and sociable dinner cruise launched out on to a peaceful and sunny Lake Champlain, although the mythological lake-monster “Champy” failed to make an appearance.

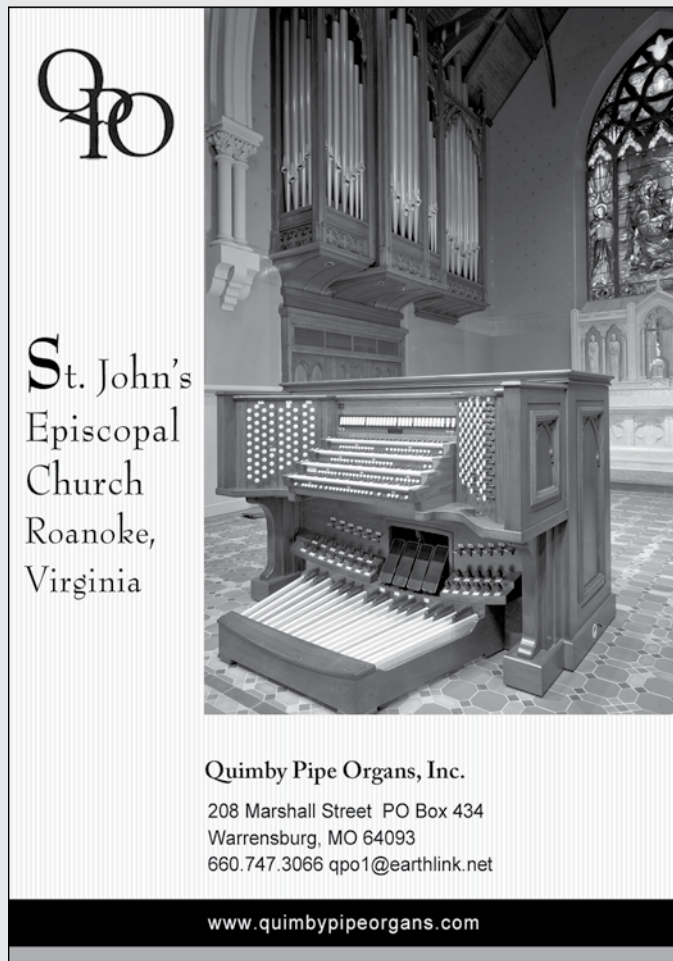
A fair-sized group stayed on for the optional Saturday tour. The two programs played on the Hook and the Estey in

Vergennes have already been mentioned, but two other organs heard that day were a bit more “outside the box.” On the way down to Vergennes, we stopped in the intriguing and historic Round Church, now a museum, where Demetri Sampas valiantly coaxed music by Zeuner, Whitney, and Krebs from a rather strange little two-rank organ of somewhat shrouded antique ancestry, acquired in 2000. On our return trip, we had ample time to play tourist and have lunch on the grounds of the impressive Shelburne museum, with its restored buildings and art exhibits, concluding with a final recital on a tiny organ by the Buffalo builders Derrick & Felgemaker in the Meeting House there, and performed by none other than our esteemed Executive Director, James Weaver, in a program of light-textured Baroque works that included three of Pachelbel’s delightful little “Magnificat” fugues, two movements from Bach’s *Pastorale* in F, and pieces by Italian composers Merula and Zipoli, whose lively *Offertorio* closed the program. “Fairest Lord Jesus” was the final hymn sung, and we boarded the buses for the hotel and final farewells—already contemplating reunions in upstate New York next year.



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# Historic Photographs of Aeolian Organs Scanned and Catalogued

ROLLIN SMITH

THE ORGAN HISTORICAL SOCIETY'S LIBRARY AND ARCHIVES has been the depository over the last 15 or so years of several sets of photographs of installations of Aeolian organs. These 3" by 5" photographs were originally arranged in sets, usually in photo albums, and were often loaned to prospective purchasers of residence organs in order to visualize the options available to them for placing an organ in their home. The photographs, glued at the corners, were arranged four to a page.

Each had a small paper strip underneath that identified the organ by its owner, with city and state (or country, in the case of foreign installations). As the Aeolian Company prospered and sold more organs, more photos were glued on the blank reverse pages. As might be expected, these images depict the interiors of some of the most sumptuous homes in America and, in many cases, are the only surviving images of the interiors of these homes.

Three incomplete sets of photographs were still glued to the black pages of the albums, and after a hundred years not only were they uncatalogued—no one actually knew the extent of the collection—but they were still subject to abuse: over time, the pictures rubbed against one another and were scratched; some edges caught on those on facing pages and ripped; edges were bent, corners were torn off. Photos of

some of the more well-known organs had been removed in order to be copied and then reglued or scotch-taped back into place. Some photos had become detached, thus losing their identification—fortunately, made possible by comparison with one in another set—and many photos disappeared, especially those of organs belonging to famous people. Miraculously, little damage was done by either the glue or the black paper on which the photographs had been mounted, although many suffer from some degree of fading.

There are 327 different images: a console in front of an organ case, giving the optimum presentation of the residence organ; the organ case; the console (two shown open and closed); the "Aeolienne" (the Aeolian Company's "console" with only stops and controls for the roll player, but no

manuals or pedalboard); a few of the player mechanisms; a roll cabinet, open and closed; and finally, images of rooms, large and small, formal and informal, many so over-crowded with furniture and what-nots that the last addition they needed was an organ console.

The collection is now preserved in acid-free, plastic sleeves, according to opus number. A complete catalogue of the collection is available, arranged by both opus number and the name of owner. It is thus possible to compare prints and to select the finest examples, all of which have been scanned

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PER John W. Heins

at 600 dpi. In some instances, in which the best example has imperfections, two examples are available.

For the most part, the photographs date from the early years of the Aeolian Company. They range from the first organ, actually built by Farland & Votey to which an Aeolian player was attached, Op. 747, sold to Oliver H.P. Belmont of Newport, R.I., up to Op. 1493 built in 1921 for Joseph Alling of Rochester, N.Y. Three organs are identified by owners whose names do not appear on the Aeolian opus list (Walter F. Schoelkopf, Mrs. M.F. Stengel, and Frank Taft, the Aeolian Company's art director). These were probably contracts that were canceled, with no paper trail to who eventually bought the organ.

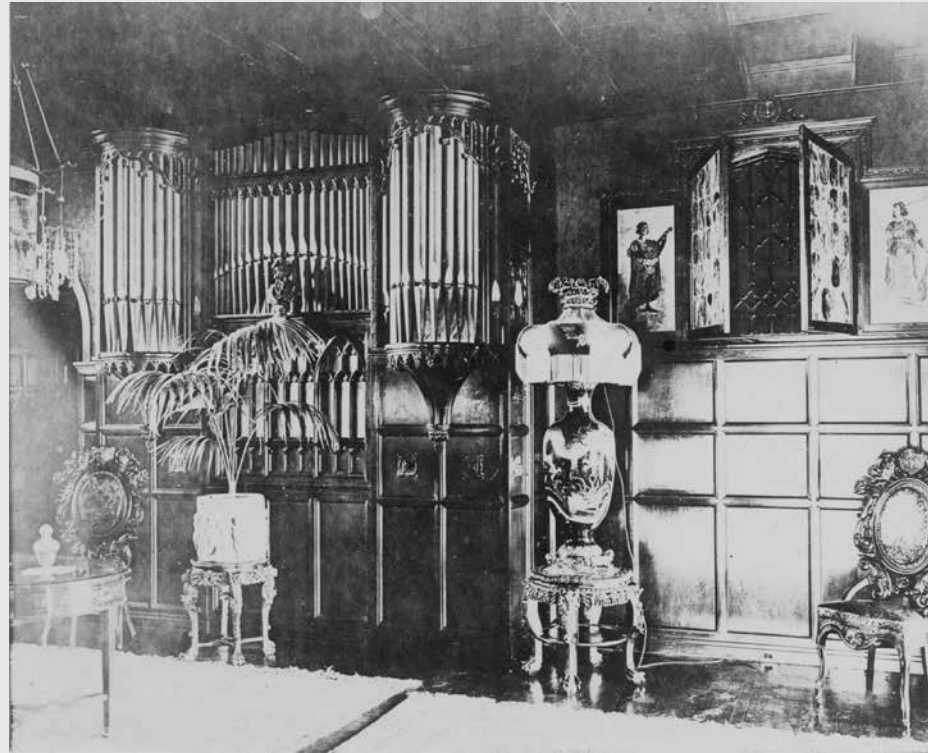
Some photos were obviously taken by one of the men installing the organ, but many appear to have been made by professional photographers, and are testimony to the high quality possible with indoor photography at the turn of the 20th century.

Two problems in identification arose: two organs identified by the same name—if the person had two organs, which was which?; and the same photograph identified by two names. In the case of the latter, an organ contract was signed by one party and the other name was the second owner of the house. In the entire collection, only two images remain unidentified. Perhaps, a reader will recognize one.

Of interest to organ lovers, of course, are the many organ cases to be seen, some extremely elaborate, running the gamut from intimate chamber organs to enormous cases that take up an entire wall of a very large room. What may seem curious is that so many of the photographs no hint of an organ is in sight, no console, and not a single pipe that would indicate an organ was anywhere in the house. Individuals, like church committees, had preferences and prejudices for and against visible pipes. Aeolian overcame what could be an impediment to a sale by providing visual alternatives in luxurious surroundings to the familiar ecclesiastical “church” organ.

Without a central archive, which the OHS provides, it is doubtful that such a collection from so many disparate sources could have been assembled. The Organ Historical Society Library and Archives offers a rare opportunity to view these examples of instruments built by one of America's premiere organbuilders.

## Two Unidentified Organs





## An Interview with David Yearsley Ogasapian Prize-Winning Author of *Bach's Feet*

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 Organ Historical Society 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. Yearsley is the third recipient of the Ogasapian Prize, which was awarded in 2010 to Wm A. Little for his book *Mendelssohn and the Organ* and in 2011 to John R. Near, for his book *Widor: A Life Beyond the Toccata*.

*Bach's Feet* presents a cultural study of the unique importance of the feet in making music at the organ. In it, Yearsley describes the origins of pedal technique in Germany, its unique association with German musicians (especially J.S. Bach) and instruments, and its later spread into other geographical areas where organs are played. I interviewed Dr. Yearsley via Skype in July and asked him questions about the book and about his own experiences learning to play the pedals.



**CM:** Given the obvious importance of the feet to the organ, why has it taken so long for someone to produce a study of the development of pedaling?

DY: As organists, we start with methods that have tons of feet and we all know about it. The main project was to think about why it is that other instruments don't use the feet. They seem like such useful things, that we take for granted; it's interesting that organists are the only ones that use the feet in such a fundamental way. I wanted to get other people outside the organ community to look at it, as a cultural phenomenon. The Germans made heavy weather that they are the great pedalists. For them, the organ meant playing with the feet.

**CM:** The focus of your book is ostensibly on the organ pedals, but it is framed within a larger idea that the organ is poorly represented in our wider modern Western culture. You even mention the dearth of scholarly research about the organ published in the top musicological journals. Do you hope or expect that this book may help change that perspective?

DY: Our age suffers from specialization with niche groups that do their own thing. Even in musicology, there's a great deal of balkanization. It's a topic that musicology has grappled with a lot in the last 20 years. This is clearly not a book that will reach a huge audience, but an attempt to write about the organ in a way

that brings non-organists in. Look at the great books at the OHS convention: a lot of those books are utterly engaging for specialists and non-specialists alike. More of that, making connections outside the world of the organ, is what we would hope for.

**CM:** Have you gotten attention from outside the organ culture?

DY: There was a review in *Early Music* 40, no. 4 (2012), which is a mainstream musicological journal. Of course, it was written by an organist! I've also published bits of it online and had some response, so some people are interested in it. At the OHS convention, it sold quite a lot of copies, though among this vibrant crowd I'm preaching to the converted.

**CM:** You talk about the "displacement of the organ as the West's most complex technology" as one reason for the "organ in exile." Do you think that some future technology might bring the organ back into the cultural mainstream? Are there technologies we should be embracing as musicians?

DY: Perhaps I'm a bit of a conservative—though maybe that's the wrong word. I think that in a digital, virtual age the organ stands a decent chance to become interesting again precisely because it's so real and authentic. Organs that show an intense and real engagement with basic materials draw on the past but to my

mind also point the way forward. Indeed, since the Industrial Revolution, there's been a strong counter movement against standardization and mechanization; witness the arts and crafts movement among others. Such a materials-oriented, handcraft, antiquarian approach is also very modern if only in its anti-modernism. Does that mean I categorically reject electric actions or electric blowers? No. But I think people are drawn to the kind of concentration on traditional craft imbued with artistic license and imagination—I know I am. When the GOArt organ at Cornell was being put in, we welcomed people from all walks of life eager to join in that project. There are so many great craftsmen working in the US right now: this is cause for optimism.

**CM:** In the book, you said that you were playing the "Final" from the Vierne Sixth Symphony two years after starting the organ. That's an astonishing learning curve. Tell me about how you learned to play the pedals—what sort of pedagogical approach was used?

DY: The first organ piece I played (I had played piano already for about nine years) was "Christ lag in Todesbanden" from the Orgelbüchlein, which is basically what Bach did with his students, right? These pieces were his basic tool for teaching his students to play obbligato pedal lines. Along with that, I did Gleason and learned all my scales with parallel pedaling up and

down. You do that enough, it sets you up for the Vienne Sixth! I was a bit of a practice nut, I suppose. I grew up on an island, got up early every day, and practiced for three hours before school. It kept me out of trouble. I practiced after school too, and played piano and basketball. But I had focused time early in the morning, like a farmer! I still do that: to write this book, I got up and did it early in the morning.

**CM: You told me in Vermont that the shoes on the dust jacket of the book were your old shoes.**

DY: My very first teacher was Katherine Fowler, with whom I studied in D.C. for a summer. My first long-time teacher was Ed Hansen in Seattle, one of the great 20th-century pedagogues. I got my organ shoes when I was 14, and they basically grew with my feet for the next four years or so. I kept them and I used them until I was about 42, so they had a near 30-year run. As you can see on the cover, they're in pretty tattered shape, barely hanging together. A few years back I was playing a pedal clavichord program for a conference of the American Mozart Society. I said, "This is the last time I'll ever use these shoes, they're barely staying on my feet." A local Ithaca artist friend, Loretta Roome, insisted on borrowing the shoes after the concert. She took photographic studies of them and even made an oil painting. So when it came to do the book, I asked her to send digital files of the photographs, and Cambridge University Press loved them as did I. Loretta titled the series "Time Signatures." You can see the time put into practicing with them. It's the best thing about the book! Some people have said, "Are those Bach's organ shoes?"

**CM: At the EROI festival in 2010, you performed a program of pedal-heavy works, including the Petri etude that you discuss at length in your book. I remember your talking about the challenges that you met with in learning this and the necessity of having your shoes rebuilt.**

DY: There is some material in the book about shoes. I spent some time in the Weißenfels shoe museum, thinking about footwear. As I looked through Petri and other 18th-century

sources, there is this music that has four-part chords, like the Dupré G-minor Prelude. Of course, one of the first great pedal pieces is the Schlick "Ascendo ad patrem meum." Well, how do you play it? I tried to do that on our Schnitger pedalboard, and then also tried the Petri, which has these unbelievable chords. I couldn't play it in any of my shoes. I'm not a guy who usually wears high heels, at least not in public, ha! I put this fact together with information about 18th-century heels, which were generally higher, and had the local cobbler add an inch to my shoes. It took some getting used to just walking around in them! But then I could play that music, so the modification made sense. The account by Constantin Bellermann of Bach playing the organ at Kassel in 1732 reports that he ends his pedal solo with a double trill, which is not something that ever shows up in Bach's organ music. You can play a double trill without high heels, but the account does show that organists were playing extravagantly virtuosic music with their feet. Chordal pedal playing is a technique that you can work up, and it's flashy and fun; it's something that we think of later with Dupré and Thalben-Ball among many others. The retrofitted shoes allow me to play that Petri exercise and kindred fantasies, that is, to explore a shadowy corner of 18th-century performance practice. It can't really be done, I believe, with the conventional shoe.

**CM: In conjunction with discussing many blind organists, you introduce the concept of "seeing" music with the body. Are there pedagogical implications to this, ways we could learn from it in our modern teaching and playing? I'm thinking especially of where one approach is to forbid students looking down at their feet.**

DY: What I was trying to get at is that a piece by a blind organist in ten parts [Schlick's "Ascendo ad patrem meum"] allows you to feel what that looks like, to have a corporeal mnemonic of that counterpoint. I tried this out with Bach's four-part chorales and did a fair amount of playing these settings with double pedal—one voice in each foot, utterly independent. I think this is a useful exercise, though advanced.

**CM: Your extended discussion of the importance of walking in developing the ubiquitous pedal figurations of North Germany and Bach is ironic when you consider that the organ is the most fixed-in-place instrument we have. The instrument is immovable, but the music portrays motion.**

DY: That's a great point! Of course you're right that the organ is fixed in place, but it's also akin to one of those trendy elliptical exercise contraptions or even the venerable treadmill.

Trio sonatas are good for your "core!" With the Vienne Sixth, you're practically running but going nowhere. Yet even though the organ is physically fixed, indeed the most anchored of all instruments, it is a universe unto itself, its range of creative movement limited only by the imagination.



*David Yearsley (left) receives the Ogasapian Book Prize from James Cook at the OHS 2013 National Convention in Burlington, Vermont.*



# Why Do Organists Take So Little Interest in the Science and Art of Organ Construction?

GEORGE ASHDOWN AUDSLEY

*The following article from the pen of the noted “ecclesiastical and organ architect” George Ashdown Audsley (1838–1925), appeared in the American Organ Quarterly, a monthly journal published for a few years by H. Willard Gray. Each issue contained several organ pieces from the Gray catalogue, biographies of the composers, and an article on the organ. Audsley’s reference to the organ as a “Temple of Tone” is significant because two years later, after his death on June 21, 1925, J. Fischer & Bro. published his last book, Temple of Tone.*

THE QUESTION has frequently been asked: Why do organists, as a rule, take so little interest in matters directly connected with the scientific and artistic construction and tonal appointment of the instrument on which they perform; and to which, to acquire technical proficiency, they devote the best years of their lives? Considering all things involved in the question, the answer, to be satisfactory, is a very difficult one to find. Although the great importance of a knowledge of such matters must be said to be generally overlooked by organists, and a widespread condition of don’t care-ism obtains, it is gratifying to observe that now some prominent organists are taking a serious interest in the improvement and development of the organ along both scientific and artistic lines, affecting, chiefly, tone production and control.

It must be recognized as an apology for the little that has, as yet, been done in a whole-hearted manner, that long familiarity with old-fashioned and unscientifically and inartistically designed and tonally appointed instruments, which organ-builders have been satisfied to produce to their own ideas, or to the designs of others who have given little or no serious study to the fundamental principles of the true constitution of the organ—scientific and artistic—has gone far to satisfy the generality of organists that all of any importance has been done in the tonal appointment and control of the organ. Old and long established habits and personal prejudices are extremely difficult to overcome; and these are very rarely abandoned by even the greatest performers who, naturally, hate to learn or adopt new methods, however advantageous they may be from a musical standpoint. “The man convinced against his will is of the same opinion still.”

To say more on this all-important subject: it is deeply to be regretted, in the case of the noblest musical instrument created by the mind and hand of man, that so little effective interest is being taken in its study as the Temple of Tone by

those who should devote their best energies and skill toward its proper development, and to stay the tide of degradation to which it has, through ignorance and other miserable causes, been subjected in these late days, in which the rustle of dollars is the most prized sound, and art is ignored in too many quarters.

To the accomplished organist, the study of all matters and things pertaining to the true development of the Monarch of All Instruments should have been, and now calls loudly to be, a labor of love, rich in its rewards. Notwithstanding this self-evident fact, the great importance and rare fascination of such a study remain hardly conceived by the organ-playing world, at large, today. There are, however, a few musician organists and others of thoughtful mind who are now awakening to the cry of science and art in the development of the Organ of this Twentieth Century. All honor to them in their belief and work.

But, Alas! in certain quarters, in which conservation of the glories the organ can justly lay claim to should have been recognized as forming the firm foundation of the Temple of Tone, miserable methods have been substituted—absolutely unscientific and inartistic—degrading the instrument in the all-important element of tone. We venture to attribute the chief cause of this degradation, outside that evident in certain organ-building quarters, to the serious want, in the organ-playing world, of knowledge of the basic principles on which the tonal structure of the organ is properly founded and built up.

With all their shortcomings the old masters stand head and shoulders above those who design and construct numerous so-called organs in this advanced century, with their miserable borrowed Pedals, coarse voicing on inordinate wind-pressures, systemless stop-apportionments, sound annihilating swells, and, above all, that blight on the time-honored art of organ-building—the “Unit Organ”—in which obtains the

negation of everything scientific and artistic in tonal appointment, and for which some other and more expressive name should be devised, in which the almost sacred name "Organ" should not appear.

The main purpose of the present Article is to convince organists, and especially young organists, of the great importance of the study of the mechanical construction and the science and art of the tonal structure and stop-apportionments of the different classes of organs. Although such a study is neither a narrow nor an altogether easy one, we can after half a century of devotion to it, assure those who enter upon it wholeheartedly a rich reward and a continually growing source of interest and benefit. When entered upon in the proper spirit, the knowledge and appreciation of the Temple of Tone are no longer bounded by what is merely displayed and recognized by the eye in the external fittings of the key-desk or console. Let the reader, if he is an organist, ask himself how far his study of the construction of the wonderful instrument on which he performs has been carried beyond the claviers and the visible mechanical appliances provided by the fabricator of the console, by means of which he controls the thousand voices of the organ. As a test of his knowledge, resulting from this superficial observation and every-day familiarity, let the performer ask himself how far he can realize what is passing throughout the various portions of the instrument while he is playing and to what extent he can form a correct concept of the materials, formation, and modes of producing the sounds of the pipes or stops which are responsive to his touch. In proportion to the fullness and correctness of his response to such questions the organist's knowledge of the organ can to some extent be gauged.

Yet allowing that the organist possesses such rudimentary knowledge it is insufficient to enable him to prepare a proper specification for an organ, artistically and scientifically schemed, and comprising full instructions to guide the organ-builder in all matters of construction, tone-production, and general control. As a rule, to which there have been very few exceptions so far as our experience has extended, the organist of today who essays the designing of an organ, considers it only necessary, in preparing a specification, to provide a list of unannotated stop names, with merely the addition of the words "metal" or "wood," and the necessary figures indicating the pitches of the stops; adding a list of the desirable couplers and other controlling accessories, and then entrusting all details of construction, qualities and quantities of materials, and the all-important matters of tone-production and quality of tone to the judgment and the favorite trade methods of the organ-builder. A so-called specification of this class is little better than a farce, and as a sufficient and binding document it is valueless. Is it to be wondered at, with such skeleton specifications in general use, that miserable specimens of the organ-builder's art are being perpetrated almost every day?

"There is no royal road to learning." The organist who desires to acquire a true and useful knowledge of the Art of Organ-building must be prepared to undertake a study which can only be carried to a desirable and profitable end under the exercise of considerable patience and a loving enthusiasm. Under such influences, we can promise the student much that will repay and fascinate him as his studies and experiences progress. The following hints will, in all probability, be of service to him:—

The first step to be taken is to acquire a general knowledge of the mechanical construction of the organ, which is to form the foundation for the extended study of the scientific and artistic appointment of the instrument. This primary knowledge can best be obtained through personal visits to organ-building factories, and the careful observation of the formative methods and processes therein practiced. Object lessons are always more instructive than merely written ones. It was in this direction we first made our way when we decided to study the art of organ construction. From that first of many similar visits, made about fifty-eight years ago, we learnt two obvious facts; namely, that although much had been achieved in the mechanical branches of the art, much remained to be done, deserving careful study, before the organ could be considered a satisfactory instrument.

The importance and notable result of a visit to an organ factory and an intelligent survey of the processes of construction therein followed, are well shown in the case of the late Hiborne L. Roosevelt, America's most talented organ-builder. It was the wise practice at the Academy he attended to take a class of boys, at certain times, to some factory, and have the class shown over it, and all the processes carried on therein carefully described by a competent conductor. It was Roosevelt's good fortune to be conducted over an organ-building factory, during which he became so deeply interested in what he saw that he decided to become an organ-builder. The world knows, through the permanent records he has left, what this early resolve culminated in, but it does not know the great loss his untimely death was to the art he loved. Had he lived longer, little would have been left for others to do.

When fairly familiar with what can be seen and directly learned during visits to organ factories, the organist should resort for further information to such of the many works written on organ construction as he can procure or gain access to. He will find his interest grow in proportion to the progress of his studies. The more he knows, the more he will want to know, and knowledge so gained will broaden his views on all matters connected with the construction and appointment of the organ and his performances thereon.

In addition to what can be learnt from the careful observation of the formative processes followed in the organ factory, supplemented by what is set forth and described in pub-



lished works on the mechanical structure of the organ, the organist who desires to acquire a knowledge of the scientific and artistic tonal structure of the instrument, sufficient for his own gratification, and to enable him to intelligently design and properly superintend the construction of organs of different classes, has a fascinating study before him, and in proportion as he masters that study will his interest grow and prove valuable to himself and others. He will no longer be a mere executant,—as more than ninety-nine per cent of the organ players are today,—but will become a vital power for good in the advancement of the organ as a musical instrument. In no time in the history of the modern organ have organists, imbued with a knowledge of and the desire to see the tonal and mechanical improvement for which it calls aloud, been more required than now, to stem the tide of degradation which has set in and threatens to drown the good that centuries have achieved in the development of the Monarch of All Instruments.

Having up to this point touched upon the easiest and desirable steps to be taken by the organist in his study of organ construction, alluding chiefly to its mechanical branch, we have now to approach the more interesting and all-important subject of the tonal structure and appointment of the instrument, in which science and art move hand in hand in the formation of the Temple of Tone. On his appreciation of the value of this fascinating branch of his study, and his mastery of its problems, will depend his true interest in the organ as a musical instrument, and the importance of his influence and personal work in the future development of the organ along desirable lines, and in the condemnation of the destructive methods now followed by merely tradesmen builders.

In entering on the study of this higher branch of organ construction, the organist and organ designer has to realize the necessity of mastering that special branch of the science of acoustics which embraces all matters connected with the production of musical sounds, and the natural laws relating to their compound formation and the causes of their varied tonalities. In this direction, unfortunately, he will find very little of any real value in the published works of popular acousticians. But Helmholtz, *On the Sensations of Tone*, may be consulted with some advantage.

So far as the explanations of the generation of sound in organ pipes are concerned he will fail to find a single correct statement. Instead of attempting a dissertation on this interesting subject in the limited space at our disposal here, we may refer the reader to what we have said in the article entitled, “The Song of the Diapason Wind,” given in the issue of *The New Music Review*, for June, 1923, in which the subject is briefly treated. A fuller treatment will be found in our work, *The Art of Organ Building* (Vol. I, Chap. IX), the only book on organ-building known to us in which any attempt has been made to scientifically explain how sound is produced

in organ pipes. *The Making of Sound in the Organ and in the Orchestra*, by Hermann Smith (London, 1911),<sup>1</sup> is a work on the subject which should be carefully studied by the organist and organ designer. However much it may have been neglected by others, the necessity for a study of acoustics and the problems connected with the production of compound musical sounds has been realized by early German authorities. For instance, Seidel, in his work, *Die Orgel und ihr Bau*, published in 1842, says in the Introduction:

Organ-building is one of the most difficult arts, for, if the skillful hand of the master is to produce a work perfectly answering its lofty purpose, he requires, not only extensive knowledge, but also the greatest accuracy and inexhaustible patience. In this, however, the organ-builder will not, even then, succeed, unless he understands the mechanical part of his art well, and is likewise conversant with mathematics, natural philosophy, and acoustics,—as well as with the theory of the balance of force of bodies in general, and of the air in particular, as also with the theory of the diffusion and power of sound. Devoid of this higher knowledge, he will never attain great proficiency, nor deserve the name of a true artist. The art of organ-building may rightly be called a sublime art; for no other instrument is so ingenious in its construction, and at the same time capable of producing such a wonderful and sublime effect on the human mind.<sup>2</sup>

That the early German organ-builders carried their investigations in acoustical matters, relating to the production of compound musical sounds, to a considerable extent, must be evident to everyone who has given any serious attention to their methods of organ tonal appointment, but, at the same time, it must be realized that they too often carried the application of the facts learnt to an undesirable development, in the introduction of too many, too large, and too assertive harmonic-corroborating compound stops. In this direction they went beyond the teachings of science. The organ designers of today have fallen into a still more serious error in the tonal structure of their organs, by absolutely ignoring the teaching of science in the production of beautiful and varied compound musical sounds which form the glory of the organ as the Temple of Tone. It, accordingly, behooves the organist and organ designer to pay strict attention to the correct teachings of that interesting branch of the science of acoustics which embraces the phenomena and laws relating to the creation of compound musical sounds. Until a correct knowledge of these laws is gained, and their proper application is

1. Hermann Smith, *The Making of Sound in the Organ and in the Orchestra: An Analysis of the Work of the Air in the Speaking Organ Pipe of the Various Constant Types, and An Exposition of the Theory of the Air-Stream-Reed, Based Upon the Discovery of the Tone of the Air, By Means of Displacement-Rods* (London: William Reeves; New York: Charles Scribner's Sons, 1911).

2. Johann Julius Seidel, *Die Orgel und ihr Bau* (Breslau: F.E.C. Leuckart, 1843; reprinted as *The Organ and Its Construction*, 2nd. edition (London: Ewer & Co., 1855) in which this quote appears on p. 9.

followed, it is hopeless to look for a radical improvement in the tonal structure of the organ, and for the production of beautiful and perfectly balanced organ tones. The organist must master the subject, and no longer leave this all-important matter to the insufficient and rule-of-thumb methods evidently too often followed by organ-builders today, some of which methods outrage every canon of science and art in compound tone production.

If the organist has carried his personal investigations, and followed the lines of study already recommended, with any enthusiasm, he will at this stage, assisted by his experience of tonal matters gained in his practical studies at the console, have acquired a fair knowledge of the character and tonal properties of the organ stops in general use, and their tonal effects and values in combination or registration—a knowledge of the greatest value to him in every branch of his profession. He has now to crown his studies by directing his earnest attention to the art of stop-apportionment in the several divisions of the organ commanded by the different claviers, and also to the desirable methods of stop control. This is the field in which he can clearly show his scientific knowledge and artistic skill, but that is haltingly entered by the organ-builders and organ designers today. Entered boldly, fortified with knowledge and artistic sense, the organist can achieve great things in the advancement of the organ as a musical instrument. He must forget how his great-grandfather walked and worked in this field, and so strike out a new and better path for his own art-guided footsteps.

The earnest study of this branch of organ appointment will clearly show how absolutely without a definite system is the old, and still followed, method of divisional stop-apportionment and control, which leaves the large majority of the speaking stops of the organs of all classes absolutely without any means of amelioration or gradation of tone—a condition positively absurd in a musical instrument of any pretensions. Further, attendant on this condition of fixed tone, is the equally serious absence of the necessary powers of expression, which should obtain in every division of the instrument commanded by the manual and pedal claviers. The organist now finds opened to him powers, hitherto unrealized, whereby he can advance the organ, as a musical instrument, to an eminence hitherto practically unapproached, through ignorance on the one hand, and adverse personal interests, dictated by trade considerations, on the other. In addition to this important work, the organist will find this branch of his studies not only of intense interest, but one that will add largely to his scientific and artistic command of the tonal forces of the organ, and his knowledge of expressive tonal coloration, ultimately leading to virtuosity in his control of the Temple of Tone.

*American Organ Quarterly*

(New York: H.W. Gray, October 1923): 1–3

## Scattered leaves ... from our Notebook



As a rule of thumb,  
the 32' stop in an  
organ should be heard  
no more often than is  
the bass drum in a  
symphony orchestra.



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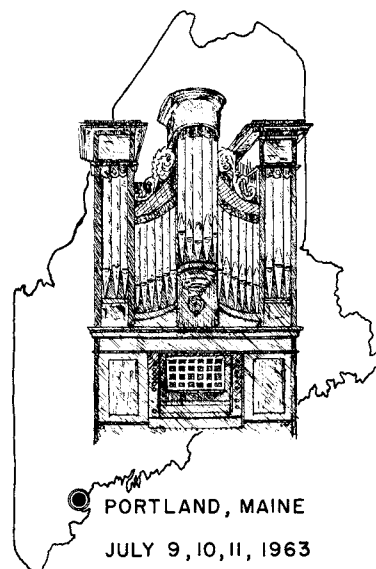
VOLUME VIII, NUMBER 1, FALL 1963

THE COVER STORY OF THIS ISSUE WAS A LENGTHY REVIEW BY Robert Reich of the society's first Down East Maine convention, headquartered in Portland. Of special interest was mention of the issues raised during a panel discussion "What Our Society Is Doing." Panelists included Robert Reich, Tom Eader, Randy Wagner, Ken Simmons, and President Donald R.M. Paterson as moderator. The reviewer found the discussion more fruitful for the questions raised, rather than the opinions offered. Some of these questions were as follows: Can the society set standards by which to judge old organs? Since not all old organs can or should be saved, there is need for some criteria by which to decide which instruments, for one reason or another, are of sufficient importance to warrant efforts on their behalf. Closely related is the question: Can the society take positive steps, as a society, to preserve certain instruments of exceptional value?

A related discussion raised questions we are still discussing constantly, 50 years later: How can the society reach the general public?: how can it bring to public attention its purposes, activities, and efforts; how can the society make itself better known to organists and organ enthusiasts in order to increase its strength and influence; how can the society reach music committees that would throw out old organs? The answers have certainly changed in 50 years, but the questions are still with us.

*The Organ Historical Society Inc.*

EIGHTH ANNUAL NATIONAL CONVENTION



The convention was the first to publish what a decade later would be called an Organ Handbook, listing not only the schedule and concert programs, but the instrument stoplists as well. The cover of this program booklet featured the second official use of the new logo, a drawing by Leo Constantineau of the Lemuel Hedges organ in Windsor, Vermont (the unveiling of the logo was in a new membership brochure mailed to the entire membership as an insert in the March 1963 issue of *THE TRACKER*). The opening convention program was at the Portland City Hall Auditorium to hear the 1912 Austin, cited as the first municipal organ in America. In keeping with the taste of the day, one is struck by the preponderance of Baroque music performed at these early conventions with nary a work of Mendelssohn in sight. The Wednesday "scenic coastal tour" was by bus, while the bulk of the convention was by private car pool caravans. An after-

hours concert on the Wurlitzer Style 216 at the Portland State Theatre marked the first appearance of a theater organ at an OHS convention.

Author Kenneth Simmons continued his serialized survey of the Johnson company, this installment being the “transition period 1868–1874.” Simmons convincingly developed his thesis that this period marked the mature development of the elder Johnson’s work as an organbuilder: the considerable impact of the Boston Music Hall Walcker on his tonal and mechanical ideas; the tragic loss of the factory, tools, and instruments in progress by fire on April 13, 1871; and the bringing in of his son William H. as partner. The series concluded in the next issue—“The Final Period.”

The minutes of the August 1963 council meeting indicate there was prolonged and intense discussion about the role of the society as an impartial advocate of the pipe organ, and its relationship with the Organ Clearing House (at the time run by Alan Laufman) as a program of the society. The prevailing attitude growing among council members was that this presented a conflict of interest for the society, and there should be no implication of partiality or endorsement of one type of organ over another, or the work of one restorer over another, on the part of the organization. In particular, council stated that the society should be distinctly and completely removed from any role of endorsement in any transaction having to do with the purchase, sale, or restoration of any organ. These transactions should be limited to the business world. Accordingly, the Organ Clearing House was declassified as a society program and Alan Laufman was given official permission to conduct such business as a private concern, unconnected with the OHS, and with privilege of advertising in *THE TRACKER* at the prevailing market rate. A comment in the next issue, from a member in support of the action, stated, “That sort of thing just should not be done. I have often wondered and worried about the society endorsing any transaction having to do with the purchase, sale, or restoration of any organ. Would there ever be the danger of a lawsuit?”

In other business it had been proposed the archivist and recording secretary should be voting members of national council. In spite of strong arguments in support, the majority felt that only elected members should vote to preserve the democratic process, and appointed positions should not have a vote.

Robert Schuneman described a large Barckhoff at the Lutheran Church of St. John the Evangelist in Brooklyn (damaged by fire in 1978, and repaired in 1993, replacing the original Trumpet). The author contemplated removing the Swell Salicional in favor of a two-rank Scharff, but ultimately the organ was left intact.

William Porter continued his serialized excerpts of the “Organ” heading in the *Musical Cyclopedia*. Frederick Mitchell, assistant vice president of Austin in a letter to the editor, asked if the OHS hierarchy had any feelings of how they would rate the work of various builders, so the energies of the rank and file would be focused on the preservation of the best examples of the 19th-century’s leading builders rather than on any and all examples of the genre, good or bad. He opined that he would have internal battles about removing the 17th from old mixtures, and that original wind systems should be left intact whenever suitably functional, as the large reservoirs of the 19th century helped dissipate the heat generated by modern blowing turbines.

The news section noted that in *The Diapason*, 50 years ago that month, a notice had appeared that the body of Dudley Jardine, recently deceased son of organbuilder George Jardine, who had been living as a derelict in the Bowery, had been claimed just before being buried in potter’s field by his nephew Frederick. He was subsequently interred in the family plot in Trinity Cemetery. It was noted that in the fourth movement of the Frescobaldi *Missa della Madonna*, played by Bernard Legacé on E. & G.G. Hook Opus 328 (1863), the five-voice piece exceeded the 24-note pedal compass, and Legacé sang the missing part.

I have been finding that letters to the editor, and president’s messages in particular, are excellent barometers into the tenor of the times, and the president’s letters are especially prescient—their words ringing as true today as when they were first penned 50 years ago. One passage in President Donald R.M. Paterson’s column deserves quoting in full:

In a sense, each succeeding OHS convention marks the close of another chapter in its history. At the conclusion of such a convention, one pauses; one reflects upon the chapter just completed and upon its significance. The Organ Historical Society has not been in existence very long. Each year added to its life has shown that it has grown in wisdom and stature. In all organizations of this type, a lack of unanimity with respect to policies and methods of accomplishing aims and objectives is to be expected. But the healthy disagreement and the exposition of new ideas, both liberal and conservative, is indicative of the fact that individual members in the organization are vitally concerned with its purposes and accomplishments. This is far to be preferred over the lethargy that can creep in when members do not really maintain their concern for the whys and wherefores of the entire society.

I am convinced that the society is more vital and influential now than ever before. Its continuing efforts to accumulate, preserve, evaluate, and publish historical information and its growing concern for increasing a widespread appreciation of the heritage of American organbuilding have been at no time more in evidence than now.



## Annotated List of Ephemera in the Goodwin Collection of the OHS Library and Archives

COMPILED BY BYNUM PETTY, ARCHIVIST

*For a complimentary index, which may be sorted numerically and alphabetically, please contact the Archivist at [archivist@organsociety.org](mailto:archivist@organsociety.org).*

### 6197. The Austin Organ in the Eastman Theatre, Rochester, N.Y.

A brief description of the four-manual organ and its stoplist is found in this brochure. The organ is Op. 1010 (1921).

### 6198. Basilique Métropolitaine de Notre-Dame de Paris

Dated "Friday, June 10, 1932 at 3:30 p.m.," the service leaflet memorializes the concert celebrating the restoration of the Cavallé-Coll organ. In addition to organists Charles Marie Widor and Louis Vierne, the cathedral choir, brass ensemble and a vocal soloist participated in the event. The brochure includes a stoplist of the organ.

### 6199. Branch Street Tabernacle [Baptist], Lowell, Mass., Inaugural Recital Leaflet

Dated June 26, 1906, this leaflet includes the stoplist of the organ built by E.W. Lane. Goodwin's handwritten notes indicate that most of the pipes came from the Simmons organ once in the Music Hall in Providence, R.I.

### 6200. Durham Cathedral

This is a photo of the Galilee [Chapel] showing the tomb of the Venerable Bede.

### 6201. Early American Organs

This is a two-page typed list of organs installed in the USA between 1702 and 1779 that gives some builders' names and prices.

### 6202. Église Saint-Eustache

On Thursday, February 18, 1932, 10,000 people gathered at Saint-Eustache to hear Joseph Bonnet play the newly rebuilt organ. The recital leaflet gives the stoplist as conceived by Bonnet and organbuilder Gonzalez. Accompanying the leaflet is a clipping of the review from the February 19, 1932, issue of the New York Herald Tribune.

### 6203. Ely, Judge Joseph H., Residence Organ, Lowell, Mass.

The organ was opened on June 4, 1872. Although a stoplist is given, no mention is made of the builder; but the organ is known to be Op. 20 of J.H. Willcox. Goodwin's annotations indicate that the organ was eventually moved to Fifth Street Baptist Church, Lowell.

### 6204. First Baptist Church, Worcester, Mass., Organ Recital

On November 7, 1907, Everett J. Harrington played the inaugural recital on the church's new

four-manual organ built by J.W. Steere & Son. The stoplist is given in the leaflet.

### 6205. First Congregational Church, Lowell, Mass., Organ Recital

On March 29, 1922, William Churchill Hammond of Mount Holyoke College played the first anniversary recital on the organ rebuilt by Kimball Frazee Co. of Boston. Goodwin has marked original stops in green ink.

### 6206. First Congregational Church, Methuen, Mass.

This newspaper clipping gives an account of the installation of the organ, originally built by James Treat & Co. for Edward F. Searles house in Great Barrington, Mass. The organ was moved and refurbished by William W. Laws in 1924.

### 6207. Goodwin, William B., Obituary

This is a clipping from the March 16, 1945 issue of the Lowell Sun.

### 6208. Highland Congregational Church, Lowell, Mass., Organ Recital Leaflet

On October 5, 1892, George E. Whiting played the inaugural recital on the Cole & Woodberry organ. The recital leaflet includes the stoplist.

### 6209. Hope-Jones, Robert

This letter, addressed to Wm. Goodwin, June 25, 1894, was in response to Goodwin's request for prices of organ consoles, slider stop actions, coupler boards and other organ components. The letterhead of the Hope-Jones Electric Organ Co. gives the factory address as Argyle Street, Birkenhead. Birkenhead is a town on the west bank of the River Mersey, opposite Liverpool.

### 6210. Lowell Memorial Auditorium Organ Contract

With William Goodwin as consultant, the City of Lowell signed an organ contract with Emmonds Howard on December 12, 1921. The highly unified and duplexed stoplist is not unlike that of the Jesse Woodberry organ at St. Jean Baptist Church.

### 6211. Metcalf, George E., House Organ Stoplist

Metcalf was a partner of Carlos Hazen, and traded under the name Hazen & Metcalf, a Lowell, Mass. insurance company. In 1886, St. Anne's Church, Lowell, sold its George Stevens organ (1855) to Metcalf, who installed it in his house. In 1910, the organ was removed from

the Metcalf home, rebuilt by Wm. Goodwin and installed in the Centralville Methodist Church, Lowell.

### 6212. Milan Cathedral

This is a sepia print of a painting of the cathedral interior.

### 6213. New Universalist Church, Lowell, Mass., Inauguration of the Organ

The inauguration of a large two-manual Hutchings, Plaisted & Co., Op. 51, occurred on February 3, 1875. Stoplist of the organ is included in the brochure.

### 6214. Organ Facade-1

This is the first of three sketches of proposed organ facades designed by William B.

Goodwin. He studied architecture at MIT and had an especially gifted hand.

### 6215. Organ Facade-2

Here, Goodwin provides a front view and side elevation of another proposal drawing.

### 6216. The Organ in Piedmont Congregational Church, Worcester, Mass.

J.W. Steere & Son completed this large four-manual instrument in 1912. Along with the stoplist, there are two photos of the organ and a layout drawing of its interior.

### 6217. The Organ in Festival Hall, Columbian Exposition

The brochure of the organ at the Chicago Exposition of 1893, includes a stoplist and drawing of the Farrand & Votey organ. Clarence Eddy was organ consultant. There is a detailed description of the tubular-pneumatic key action as well as the Roosevelt Patent Adjustable Combination Action.

### 6218. Organ Recital of Everett Truette Pupils

This recital brochure of June 3, 1915 lists names of recitalists and pieces played on the Hutchings organ in Jordan Hall, Boston. The stoplist is included.

### 6219. Peoples M.E. Church, Exeter, N.H.

This is a picture postcard of the E. & G.G. Hook organ located in the left front corner of the church.

### 6220. Pneumatic Pull-down

William Goodwin produced this full-color sketch of

a pneumatic pull-down mechanism operated by tubular-pneumatic key action.

### 6221. Sacred Heart Church, Lowell, Mass.

In 1900, Sacred Heart Church purchased a used organ from Hook & Hastings. The advertised price was \$1,500; but with the addition of a Bourdon 16 to the Pedal and installation, the total cost was \$1,800. Goodwin made his notes on the Hook & Hastings advertisement offering the organ for sale.

### 6222. Saint Andrew's Cathedral, Honolulu, Hawaii

This is a photo of the nave viewed from the west end. In 1882, George Stevens built an organ for the cathedral. The organ was played by Goodwin at the factory. His handwritten notes are on the backside of the photo.

### 6223. Saint-Jean-Baptiste, Lowell, Mass., Notice of Organ Inauguration

Entitled Noces d'Or Sacerdotales [golden jubilee of Fr. Joseph Lefebvre] Inauguration de l'Orgue de St-Jean Baptiste, les 21 et 23 Juin 1908, this commemorative leaflet lists all musical portions of the Mass and concert. A photo of the organ is provided.

### 6224. Saint-Jean-Baptiste, Lowell, Mass., Description of the Organ

This newspaper clipping of 1908 gives a detailed description of the Woodberry organ. A stoplist is also included.

### 6225. Saint John's Church, Lowell, Mass., Organ Recital Leaflet

J.G. Lennon played an organ recital at St. John's Church on May 24, 1875. Stoplist of the Geo. H. Ryder organ (Op. 3) is included in the recital leaflet.

### 6226. Saint John's Church, Lowell, Mass., Christmas Concert

The concert leaflet is dated "Wednesday, Dec. 27th, 1876, 7½ p.m."

### 6227. Saint Paul's Episcopal Church, Worcester, Mass., Organ Installation

The newspaper clipping announces the installation of Johnson & Son, Op. 512 (1878). The article includes the stoplist.

### 6228. Saint Paul's Methodist Church, Lowell, Mass., Organ Leaflet

This two-page document bears the date January

27, 1904, and describes the new Hutchings organ with superlative detail. "The organ is supplied with wind by a hydraulic motor which is a marvel of compactness and power and does its work in the most efficient manner." A stoplist is included.

## 6229. Samuel Pierce Organ Pipe Manufactory

This small drawing of Samuel Pierce's workshop was clipped from an un-named publication of 1923. The inscription under the photo reads "The Home of Pierce Organ Pipes in 1854."

## 6230. Shattuck Street Universalist Church, Lowell, Mass.

The Archives has two photos of this church, both showing the organ facade designed by William Goodwin. The organ is by George Stevens, 1885.

## 6231. Unitarian Church, Lowell, Mass.

Here we have two large photos of the interior of this lovely church. One of the photos shows the E. & G.G. Hook organ, Op. 423, in the rear gallery.

## 6232. Unitarian Church, Lowell, Mass.

An article about the installation of E. & G.G. Hook Op. 423 appeared in a Lowell newspaper, September 25, 1867. The article includes the stoplist. Goodwin's remarks are found in the margins of the clipping.

## 6233. Winans, Thomas, Description of the Open Air Organ, Newport, R.I.

The brochure describes Hilborne Roosevelt's Op. 27 (1876).

## 6234. Worthen St. Baptist Church, Lowell, Mass., Grand Organ Concert

George H. Ryder was among the participants of this concert held on March 12, 1890. A stoplist of the Ryder organ, Op. 153, is included in the concert brochure.

## 6235. Miscellaneous Drawings

These drawings were produced by Goodwin in 1873, while a student at MIT.

*The remaining items in this list are permanently fixed in a bound scrapbook that William Goodwin entitled "The Art of Organ Building, vol. III." They are given here in the order they appear in the scrapbook, with page numbers in brackets.*

## Clarke, William Horatio, Concerning Organ Mixtures [2]

This 12-page booklet was published by Hutchings-Votey Organ Co.

## Buck, Dudley, Of the Department of the Organ [4]

Buck delivered this first lecture in a series called

"The Influence of the Organ in History" at Boston University on January 13, 1873.

## The Organ at St. James' Methodist Church, Montreal [5]

The stoplist of this organ built by Wadsworth, of Manchester, England, as well as details of its rebuilding is given in this one-page description.

## St. Jude's Church, Montreal, Organ Inauguration [6]

A stoplist appears in this leaflet, but no mention is made of the builder. C.E.B. Price, organist at St. Andrew's Church, Montreal, played the recital.

## Perkins, Annie Stevens, The Pipe Organ in Suburban Homes [6]

This 7-page booklet describes the E.W. Lane organ built for John Ritchie Jr. of Roxbury (Boston).

## Christ Church Cathedral, Montreal, Opening of the Celestial Organ [6]

The Tower Organ was installed by Hutchings in 1899, as an addition to the Hill & Son-Casavant organ. Stoplists are given.

## Roslindale Congregational Church, Boston, First Organ Recital [7]

The organ built by H.C. Harrison of Portland, Maine, was inaugurated on February 24, 1904. Everett Truette was the guest organist. A stoplist is given.

## Organ Humor [7]

Submitted by Norman Cocker, this is a description (with stoplist) of a mythical instrument with fanciful nomenclature. The article appeared in the November 1914 issue of The Diapason. William Goodwin added his own remarks: "This foolishness is a palpably 'borrowed' idea and is painfully flat and forced."

## Roosevelt Organ Humor [7]

Published as a caricature of Roosevelt's centennial organ, Op. 15 (1876), this description of the "Grand Organ for the Enharmonic Temple, Siam" was later used by the Roosevelts as advertisement.

## St. Luke's Church, Germantown, Philadelphia, Pa. [8]

This newspaper clipping describes the new Cole & Woodberry organ of 1894. Included are two handsome drawings of the facades. The stoplist is not included.

## St. Luke's Church, Germantown, Philadelphia, Pa. [8]

The Cole & Woodberry stoplist is given in this booklet, but the name of the builder is not mentioned.

## St. Stephen's Church, Boston, Mass. [8]

In the March 1893 issue of "My Neighbour," is an account of the new organ at St. Stephen's Church (Florence Street). According to the article, the organ was built by C.C. Michell, organist of the church. Goodwin's handwritten notes suggest

that the organ was assembled by Michell. There is no stoplist.

## Grace Church, New York City, Organ Recital [8]

The inaugural concert celebrating the installation of the Roosevelt organ, Op. 36, occurred on May 22, 1878. The organists were Samuel P. Warren (Grace Church), Dudley Buck (Trinity Church, Brooklyn), Henry Carter (Trinity Church, New York City), George W. Morgan (Brooklyn Tabernacle) and George W. Warren (St. Thomas Church, New York City). The concert booklet contains the stoplist of the 3-manual organ.

## Knapp, Joseph F., Jardine Residence Organ, Brooklyn, New York [9]

The newspaper clipping of 1880 begins with "Jardine & Son gave an exhibition of a new organ at their factory on Thursday afternoon . . ." The organ was later installed in the Knapp residence on Bedford Avenue at Ross Street in Brooklyn. The clipping contains the organ stoplist.

## First Baptist Church, Pierrepont Street, Brooklyn, New York [9]

This newspaper clipping includes the stoplist of the Odell organ, Op. 188, built in 1895.

## Holy Innocents R. C. Church, New York City, New York [9]

This newspaper clipping gives the stoplist of this four-manual instrument built by George Jardine & Son in 1879.

## St. Patrick' R.C. Church, Jersey City, New Jersey [9]

George Jardine & Son built this 3-manual organ in 1894.

## Christ Methodist Church, Pittsburgh, Pa. [10]

Now Calvary Methodist Church, Farrand & Votey installed Op. 733 in 1895. Clarence Eddy played the opening recital. The stoplist of this 3-manual instrument is found in the newspaper clipping.

## St. Michael and All Angels Episcopal Church, Baltimore, Md. [10]

The brochure describes the Hope-Jones organ "built by Mr. Carlton Michell, for the Hope-Jones Organ Company, in the Factory of Messrs. Cole & Woodberry, Boston, Mass." The date of publication is not given.

## Independent Presbyterian Church, Savannah, Ga. [10]

This very small leaflet describes the 3-manual organ built by Henry Knauff in 1856. The leaflet includes a stoplist. The organ and church building were destroyed by fire in 1889.

## Chicago World's Fair, Festival Hall, Chicago, Ill. [11]

This letter from Alexandre Guilment to Farrand & Votey Organ Co., September 9, 1893, praises the organ. The letter was published in Everett Truette's The Organ, December 1893.

## St. George's Church, Stuyvesant Square, New York City, New York [12]

The gallery organ built by George Jardine & Son

in 1869, certainly is the best known because of its unencased display of pipes and the central clock face from which the flared resonators radiated. The stoplist is given in this notice of a recital by Smith N. Penfield. No date of the recital is given.

## Frederic Archer at Chickering's [12]

In 1876, Hilborne Roosevelt built Op. 25 for Chickering Hall, located on Fifth Avenue across from the organ factory. In December 1882, Frederic Archer played four "Matinées D'Orgue" in Chickering Hall. This booklet includes the four programs and the organ stoplist.

## Auditorium Building, Chicago, Ill. [16]

This clipping is an account of the Roosevelt organ, Op. 400 (1889) to be installed in the Chicago auditorium, and was written by Clarence Eddy, September 18, 1888.

## St. Paul's Episcopal Church, Rome, Italy, Description of the New Organ [16]

This single sheet publication gives the stoplist of the Roosevelt organ, Op. 39 (1878).

## The Roosevelt Organ in the "Old First" Church [17]

This two-page sheet gives the stoplist of Roosevelt Op. 364 (1887) at First Presbyterian Church New York City. On the opposite side is the stoplist of the chapel organ built by the Methuen Organ Co.

## St. Mary's R.C. Church, Syracuse, New York [17]

This clipping taken from The Organ 1, no. 7 (Nov. 1892): 167, gives the stoplist of Roosevelt Op. 520 (1892).

## First Church of Christ, Scientist, Boston, Mass. [17]

This undated recital leaflet gives the specification of the Farrand & Votey organ, No. 748 (1895).

## Centennial Exhibition, Philadelphia, Pa., 1876 [18]

Entitled "The Roosevelt Organ, in the North Gallery of Main Building," this Roosevelt publication gives a description and stoplist of Op. 15. The organ was sold to the Massachusetts Charitable Mechanic Association in 1881.

## Grand Hall of the Massachusetts Charitable Mechanics Association [18]

The opening recital of Roosevelt's Op. 15, relocated, was played by Frederic Archer on June 27, 1882.

## Trinity Methodist Church, Denver, Colorado [18]

Clarence Eddy and others delivered inaugural concerts at Trinity Methodist on December 20 and 21, 1888, in celebration of the installation of the large four-manual Roosevelt organ, Op. 380 (1888). A lengthy description of the organ is given in the concert brochure.

## Kimball, Harold C., residence, Rochester, New York [18]

Frederic Archer played the inaugural recital on



Roosevelt Op. 93 on January 4, 1884. This recital leaflet includes the stoplist.

## **Church of the Incarnation (Madison at 35th), New York, New York [20]**

Frederic Archer played the inaugural recital of Roosevelt's Op. 115 on May 11, 1883. The recital leaflet gives the stoplist and description of the gallery installation.

## **Church of the Incarnation (Madison at 35th), New York, New York [20]**

On December 16, 1897, Alexandre Guilment played the inaugural recital on Votey organ No. 831, a rebuild and electrification of Roosevelt Op. 115. A new console was added, connecting the gallery organ with the Votey chancel organ, No. 811 (1896). Guilment's program and organ specifications are found in the recital leaflet.

## **Church of the Holy Communion, New York, New York [20]**

This leaflet contains a description and stoplist of Roosevelt Op. 1 (1873).

## **Church of the Holy Trinity (Madison at 42nd), New York, New York [20]**

This leaflet contains a description and stoplist of Roosevelt Op. 5 (1874).

## **St. Thomas Church (5th Avenue at 53rd), New York, New York [20]**

This leaflet contains a stoplist and description of Roosevelt Op. 88 (1883), being a rebuild and enlargement of the Hall, Labagh & Co. organ of 1870. The organ and church building were destroyed by fire in 1905.

## **First Methodist Church, Hyde Park, Mass. [22]**

The Christmas Eve service of 1916 also included the dedication of the organ built by James Cole of Boston. In addition to the organ specification, the hymn of dedication written for the occasion by the organist Joseph Kershaw is included in the service leaflet.

## **Grace Episcopal Church, New Bedford, Mass. [22]**

No date is given on this James Cole booklet describing the "Hathaway Memorial Organ." According to the leaflet, Horatio Parker prepared the specification. The booklet also contains a list of organs built for Episcopal churches.

## **Kimball Portable Pipe Organ [25]**

This essay was written in W.S.B. Matthews and first published in *Music*, and reprinted in this unidentified source.

## **Minneapolis Auditorium [26]**

This booklet is an off-print from the *Directory of Minneapolis*, and contains abundant information both on the auditorium and the organ. A stoplist is included.

## **Church of St. Simeon, Philadelphia, Pa. [26]**

Wm. King & Son built a 3-manual organ for this Philadelphia church. This clipping is taken

from *The Organ* 1, no. 11 (March 1893): 26. A stoplist is given.

## **New York State Reformatory Chapel [26]**

Wm. King & Son built a 3-manual organ for this facility located in Elmira. This clipping is taken from *The Organ* 2, no. 7 (November 1893): 165. A stoplist is given.

## **Berkeley Temple, Boston, Mass. [27]**

Everett Truette played a recital on the new Hutchings-Votey in Berkeley Temple on April 29, 1903. This recital leaflet also contains the organ stoplist of this 4-manual instrument.

## **New Music Hall, Boston, Mass. [27]**

This leaflet dated 1900, gives the stoplist of the 4-manual organ in Symphony Hall. The organ was built by Geo. S. Hutchings & Co.

## **Old South Church, Boston, Mass. [28]**

The November 1915 issue of the church newsletter, "Old South Record," was devoted to the completion of the new Skinner organ recently installed. In addition to photos of the console and facade, the newsletter includes the organ specification. The editorial column of the newsletter begins with a quotation from Victor Hugo: "J'aime le carillon dans tes cités antiques, O vieux pays gardiens de tes mœurs domestiques." Do we dare infer that the new organ chimes will become a regular occurrence during Sunday services?

## **Trinity Church, Boston, Mass. [28]**

On April 8, 1904, a festival Evensong commemorating the completion of the organs was celebrated at Trinity Church. The service leaflet indicates that following Evensong, Wallace Goodrich played a recital of works by Bach, Widor, Franck and Rheinberger. The nave organ was built by Roosevelt in 1877. In 1900, new wind chests with tubular-pneumatic action were installed by James Cole. In 1902, Hutchings-Votey was commissioned to build a new chancel organ. Stoplists of both organs are given in the service leaflet.

## **Old South Church, Boston, Mass. [28]**

Henry Wry, organist at Old South Church, played a recital on March 16, 1916. The hand-somely produced recital leaflet contains annotations of each piece played.

## **Organ Recital of Everett Truette Pupils [28]**

This is a duplicate copy of ephemera catalogue item No. 6218, given above.

## **Central Congregational Church, Lynn, Mass. [29]**

This is a clipping taken from *The Organ* vol. I, no. 7 (November 1892). A drawing and specification of the Geo. S. Hutchings organ No. 285 (1892).

## **Specifications of the Organ in the Second Presbyterian Church, Troy, New York [30]**

This attractive Hutchings publication has a

photo of the organ facade and includes the stoplist. The opus number is 1631 (1907).

## **Emmanuel Church, Boston, Mass. Organ Recitals [30]**

Lynnwood Farnam played recitals on Thursdays during Lent. The six recital programs are given in the booklet. Specification of the Geo. S. Hutchings organ No. 216 (1890) is included. The specification notes that the organ was rebuilt "with electric action, movable console and addition of pedal reeds, 1899."

## **South Congregational Church, New Britain, Conn. [30]**

The inaugural concert on the new organ built by Geo. S. Hutchings took place on May 14, 1896. This recital brochure contains a lengthy description of the organ as well as the specification of Hutchings's Op. 385 (1896). On the same page of Goodwin's scrapbook is a newspaper clipping showing a drawing of the Hutchings organ.

## **Mechanics' Fair, Boston, Mass. [31]**

This is a full-page clipping taken from *The Organ* 1, no. 9 (January 1893): 215. Truette gives a two-column description of the two-manual tubular-pneumatic Geo. S. Hutchings organ, Op. 284. A drawing of the console is included.

## **New York Avenue Methodist Church, Brooklyn, New York [32]**

First anniversary recital leaflet of the Hutchings organ No. 200 (1890). The recital took place on November 17, 1891, and was played by R. Huntington Woodman, organist at First Presbyterian Church, Brooklyn. At the bottom of the specification page, Goodwin wrote "for its size a poor colorless inst."

## **New Universalist Church, Lowell, Mass. [32]**

This is a duplicate copy of ephemera catalogue item No. 6213, given above.

## **Church of the Messiah [Unitarian], New York City, N.Y. [34]**

Clifford Demarest, organist of the church, played the inaugural recital of the Hutchings organ, Op. 1680, on January 7, 1913. The recital leaflet contains the organ stoplist.

## **Church of the Divine Paternity, New York City, N.Y. [34]**

This recital booklet memorializes four Lenten organ recitals held during March 1900. The booklet contains the stoplist of the Geo. S. Hutchings organ, Op. 431.

## **St. Bartholomew's Church, New York City, N.Y. [35-36]**

This two-page newspaper clipping gives a

detailed account of the Hutchings organ, Op. 328 (1913). The article includes the stoplist.

## **St. Bartholomew's Church, New York City, N.Y. [36]**

In addition to the stoplist, this brochure contains two photos of the organ console.

## **Second Congregational Church, Holyoke, Mass. [37]**

This clipping from *The Diapason* [1921] gives the stoplist of the Skinner organ, Op. 322, to be installed in the church.

## **New Second Congregational Church, Holyoke, Mass. [38]**

Samuel B. Whitney and H. Cowles played the inaugural recital on the Geo. S. Hutchings organ, Op. 327, on January 27, 1885. A stoplist is given.

## **First Baptist Church, Malden, Mass. [38]**

On Monday, November 23, 1891, four organists opened the new Geo. S. Hutchings organ, Op. 246. The recital leaflet gives the stoplist.

## **Unitarian Church, Westford, Mass. [38]**

J.H. Willcox played the inaugural recital on an organ of his own hand on July 28, 1871. The specification of this small organ is printed in the recital leaflet. William Goodwin notes that the organ was removed and sold to the M.E. church in Graniteville.

## **First Congregational Church, Wellesley, Mass. [39]**

This newspaper clipping gives the stoplist of the Skinner organ, Op. 375 (1922).

## **Williams College, Williamstown, Mass. [42]**

The stoplist of Skinner organ, Op. 195 (1912), is given in this recital brochure.

## **First Congregational Church, Brewer, Maine [42]**

The stoplist for this small Skinner organ (1903) is given alongside the recital program.

## **The College of the City of New York, New York City, N.Y. [42]**

This brochure on the organ, Op. 135 (1906), was produced by the Skinner Organ Co.

## **The Brick Church, New York City, N.Y. [43]**

This is a photo of the Skinner organ console, Op. 280 (1918). On opposing page 44, is a clipping from *The Diapason* with the stoplist.

## **St. Thomas Church, New York City, N.Y. [44]**

This is the recital booklet of recitals played at the church on Wednesday afternoons during November and December 1913. Recitalists were T. Tertius Noble, Will C. Macfarlane, Miles Farrow, Charles Heinroth, and Arthur S. Hyde. The stoplist of the Skinner organ, Op. 205, is given.

## **Municipal Auditorium, Portland, Ore. [44]**

This is a photo of the organ console for the Skinner organ, Op. 265 (1916).

## **First Methodist Church, Steubenville, Ohio [46]**

This advertising leaflet was produced by Lyon &

Healy. In addition to the stoplist (1903), there are photos of the church exterior and interior.

## **New First Congregational Church, Winsted, Conn. [46]**

"Organ and Song Recital" leaflet dated September 18, 1901. Stoplist of the E.W. Lane organ is given.

## **First Presbyterian Church, Newport, R.I. [46]**

This recital leaflet of March 4, 1896 contains the stoplist of the E.W. Lane (Waltham Church Organ Factory).

## **Washington Street [Congregational] Church, Beverly, Mass. [46]**

This recital leaflet is dated November 2, 1899, and contains the stoplist of the two-manual organ built by E.W. Lane.

## **United Congregational Church, Lawrence, Mass. [46]**

The inaugural concert celebrating the completion of the two-manual organ built by E.W. Lane occurred on May 28, 1902. The leaflet includes the organ stoplist.

## **St. Stanislaus Church, Chicago, Ill. [47]**

This newspaper clipping gives the specification of the organ built by Johnson & Son, 1881.

## **Massachusetts State Prison, Charlestown, Boston, Mass. [47]**

This newspaper clipping gives the specification of the organ built by Geo. H. Ryder & Co., 1881.

## **Elliot [Congregational] Church, Newton, Mass. [47]**

This clipping of August 27, 1870, states that the new organ being built by George Stevens of Cambridge will be completed in September. The stoplist is included in the article.

## **Pan-American Exposition, Temple of Music, Buffalo, N.Y. [47]**

This clipping states that the Emmons Howard organ (1901) in the Temple of Music will be moved to St. Louis Church, Buffalo, after the exposition closes. The stoplist is given.

## **Second Presbyterian Church, Chicago, Ill. [48]**

This is a publication of Johnson & Son, and gives the specification of Johnson organ No. 410 (1873).

## **Smith College, Northampton, Mass. [48]**

The opening concert of the new Johnson & Son took place on October 30, 1890. The concert leaflet includes the organ specification.

## **Asbury Temple, Waltham, Mass. [48]**

This leaflet (October 26, 1892) includes the specification of the Geo. H. Ryder & Co. organ.

## **Trinitarian Congregational Church, Taunton, Mass. [48]**

The Johnson & Son organ was first played before

the public on January 21, 1891. The concert leaflet includes the organ stoplist.

## **First [Congregational] Church, Chauncy Street, Boston, Mass. [48]**

"Specification of Organ for Sale" is dated April 10, 1868. The organ was built by Thomas Appleton in 1858.

## **E. & G.G. Hook, Manufacturers of Superior Church Organs [50]**

This rare sales leaflet dates from 1857, and contains drawings and specifications of three stock models [organs No. 1, No. 2 and No. 3].

## **Tremont Temple, Boston, Mass. [51]**

This newspaper clipping gives an account of the new E. & G.G. Hook organ, Op. 975 (1880), and includes the organ specification.

## **Sacred Heart Church, Lowell, Mass. [51]**

The newspaper article says that "The large organ reconstructed by Hook & Hastings is being set up by Boston men and will be finished in accordance with plans of W.B. Goodwin of this city." This organ is not given in the builder's Op. list.

## **Description of Organ, No. 143, for sale by Hook & Hastings [52]**

This is a duplicate copy of ephemera catalogue item No. 6221, given above.

## **Tremont Temple, Boston, Mass. [52]**

This is Goodwin's handwritten copy of the specifications of E. & G.G. Hook organ No. 149 (1853) installed at Tremont Temple, Boston.

## **Plymouth Church, Brooklyn, N.Y., E. & G.G. Hook organ, Op. 360 (1865) [52]**

A drawing of the facade clipped from a E. & G.G. Hook & Hastings sales brochure.

## **Centennial Organ Exhibit, Philadelphia, Pa., E. & G.G. Hook & Hastings organ, Op. 828 (1876) [52]**

This descriptive brochure states that the organ was purchased by St. Joseph's Cathedral, Buffalo, N.Y. and was opened there on February 13, 1877.

## **St. Anne's Church, Lowell, Mass., Hook & Hastings organ, Op. 1231 (1884) [53]**

This newspaper clipping describes the new organ and specification. Goodwin's handwritten comments in the margins suggest that he wasn't pleased with the organ.

## **First Methodist Church, Birmingham, Ala., Hook & Hastings organ, Op. 1492 (1891) [53]**

This newspaper clipping describes the new organ and specification.

## **First Unitarian Church, Lowell, Mass., Hook & Hastings organ, Op. 423 (1867) [53]**

The newspaper clipping describes the new organ and specification. Op. 423 replaced Op. 9 (1832).

## **Holy Trinity Church, Boston, Mass., Hook & Hastings organ, Op. 858 (1877) [54]**

The inaugural concert in this German R.C. church

was given on May 21, 1877. Participating organists were Samuel B. Whitney, Frank Monroe and George E. Whiting.

## **Church of the Immaculate Conception, Boston, Mass., Hook & Hastings, Op. 1959 (1902) [54]**

Op. 1959 is an enlargement of Op. 322 (1863). The organ was also converted to electric action.

## **St. Ann's Church, Philadelphia, Pa., Hook & Hastings organ, Op. 1574 (1893) [54]**

The clipping from *The Organ* 2, no. 10 (February 1894): 237, shows a drawing of the organ facade and includes the stoplist.

## **Holy Cross Cathedral, Boston, Mass., Hook & Hastings organ, Op. 801 (1875) [55]**

This newspaper clipping dated Thursday morning, February 24, 1895, gives the organ stoplist as well as the inaugural concert program.

## **Church of the Immaculate Conception, Lowell, Mass., Hook & Hastings, Op. 868 (1877) [56]**

This undated newspaper clipping gives a lengthy description of the new church edifice and organ. A stoplist is given.

## **Shawmut Congregational Church, Boston, Mass., E. & G.G. Hook, Op. 398 (1866) [56]**

The inaugural recital leaflet, dated January 3, 1867, includes a description and stoplist of the organ. The recital program is also included, but no mention is made of the organist.

## **Fourth Congregational Church, Hartford, Conn., Clough & Warren Co., Op. 22 (1898) [58]**

Clarence Eddy played the inaugural recital on this four-manual organ employing Austin universal wind chests. A description and stoplist of the organ are given along with Eddy's program.

## **First Congregational Church, Newton Centre, Mass., Austin Organ Co., Op. 137 (1905) [64]**

The organ dedication occurred on November 19, 1905. The recital program and organ stoplist are given in the service leaflet.

## **Austin Console [64]**

This undated sales brochure examines the features of Austin's all-electric organ consoles.

## **Salt Lake City Tabernacle, Salt Lake City, Utah, Austin Organ Co., Op. 573 (1915) [65]**

This clipping from *The Diapason* 6, no. 7 (June 1915): 3, states that the new Austin organ will be installed in October of that year. A stoplist is given.

## **Unitarian Church, Detroit, Mich., Austin Organ Co., Op. 43 (1901) [66]**

Frederic Archer played the inaugural recital on March 13, 1901. A stoplist of the tubular-

pneumatic organ and Archer's program are given in the recital leaflet.

## **St. Mark's Church, Philadelphia, Pa., Austin Organ Co., Op. 69 (1902) [66]**

Austin published a brochure announcing the four-manual instrument in 1902. The pitch of the organ was A-435, and was powered by a water motor. A stoplist and description of the organ are given in the brochure.

## **Festival Hall, Panama-Pacific International Exposition, San Francisco, Calif., Austin Organ Co., Op. 500 (1915) [66]**

This clipping shows Richard Keys Biggs seated at the 4-manual Austin console.

## **Festival Hall, Panama-Pacific International Exposition, San Francisco, Calif., Austin Organ Co., Op. 500 (1915) [66]**

Austin published this descriptive brochure of the Festival Hall organ in 1915. The stoplist and photo of the console are included in the publication. After the Exposition, the organ was moved to the San Francisco Municipal Auditorium.

## **All Saints' Memorial Church, Providence, R.I., Austin Organ Co., Op. 490 (1912) [66]**

John Hermann Loud played the inaugural recital of this instrument on November 20, 1912. The organ stoplist and concert program are given in the leaflet.

## **First Baptist Church, Cleveland, Ohio, Austin Organ Co., Op. 467 (1913) [66]**

R. Huntingdon Woodman, president of the department of music of the Brooklyn Institute of Arts and Sciences, played the inaugural recital of this organ on October 23, 1913. A description of the organ, but no stoplist, is given.

## **First Baptist Church, Birmingham, Ala., Austin Organ Co., Op. 903 (1920) [67]**

Edwin Lyles Taylor played the inaugural recital on December 19, 1920. This clipping, taken from *The Diapason* 12, no. 3 (February 1921): 9, shows Taylor seated at the four-manual console. No stoplist is given.

## **First Methodist Church, Asbury Park, N.J., Austin Organ Co., Op. 956 (1921) [67]**

This clipping from *The Diapason* 13, no. 2 (April 1922): 3, shows a photo of the four-manual organ console.

## **First Parish, Concord, Mass., Austin Organ, Op. 54 (1901) [67]**

This blueprint drawing shows the organ situated in the rear gallery. According to Goodwin's notes, the drawing pertains to the "rebuilt" church. The organ had tubular-pneumatic action.

## **Medinah Temple, Chicago, Ill., Austin Organ Co., Op. 558 (1915) [68]**

This is the only five-manual organ Austin built. Dedication concerts took place on October 18, 19 and 20, 1915. Recital organists were Wilhelm Middelschulte, J. Lewis Browne, Eric De Lamarier, William E. Zeuch and Charles M. Kirk. The concert booklet contains the organ stoplist. Also on page



68, are photos of the four- and five-manual organ consoles.

**Christ Church, Springfield, Mass., J.W. Steere & Son (1912) [69]**

This single sheet gives the specification of the organ.

**City Hall, Portland, Me., Austin Organ Co., Op. 323 (1912) [70]**

Will C. Macfarlane, Portland municipal organist, played a series of daily recitals at City Hall from July 5 to September 6, 1915. His repertoire for this series included 100 compositions, each given a number. The public was invited to request numbers for each recital.

**City Hall, Portland, Me., Austin Organ Co., Op. 323 (1912) [70]**

Entitled *The Kotzschmar Memorial Organ*, this small booklet describes the Austin organ and includes a stoplist. Also included are photos of the organ facade, City Hall exterior and Will C. Macfarlane.

**Bailey Hall of Cornell University, Ithaca, N.Y., J.W. Steere & Son, Op. 663 (1914) [70]**

On this page of Goodwin's scrapbook are two photos of the Steere console, a photo of James T. Quarles, university organist, and a booklet published by Steere entitled *Story of Cornell University Organ Contract*. A stoplist of the organ is included in the booklet.

**St. Mark's Methodist Church, Brookline, Mass., Jesse Woodberry & Co. Op. 194 (1905) [73]**

This single-sheet publication by Woodberry describes the organ and includes the organ specification.

**Tremont Temple, Boston, Mass., Jesse Woodberry & Co., (1896 & 1900) [73]**

The organ was built with tubular-pneumatic action in 1896. In 1900, the organ was enlarged by one-third and converted to electric action. George E. Whiting played the inaugural recital on the enlarged instrument of December 18, 1900. The recital leaflet does not contain a stoplist.

**Baptist Church, North Tewksbury, Mass., Jesse Woodberry & Co. with specification by Wm. Goodwin, n.d. [73]**

Goodwin's handwritten specification includes pipes scales, metal content, mouth widths and tuning devices. He notes that the organ is "mostly" good. Cost \$2,250 ±. A loose newspaper clipping shows a photo of the church interior and organ.

**Prince of Peace Chapel, Philadelphia, Pa., Jesse Woodberry & Co. Op. 247 (1907) [74]**

Prince of Peace Chapel was built as a mission of Holy Trinity Church, Rittenhouse Square, Philadelphia. This leaflet contains no date of the inaugural recital played by Ralph Kinder, organist at Holy Trinity Church. The leaflet includes

the organ specification of the tubular-pneumatic instrument.

**Church of the Redeemer, New Haven, Conn., Jesse Woodberry & Co. (1898) [74]**

The specification of the three-manual electro-pneumatic organ is included in this recital leaflet of December 21, 1898.

**Central Methodist Church, Brockton, Mass., Jesse Woodberry & Co. (1901) [74]**

Arthur M. Raymond played the inaugural recital on this two-manual instrument on Monday, October 28, 1901. The recital leaflet includes a description and specification of the organ.

**St. Paul's Episcopal Church, New Haven, Conn., Jesse Woodberry & Co. [74]**

Woodberry produced this descriptive leaflet on heavy card stock. The organ was electro-pneumatic. The leaflet includes the organ specification. No date of the organ is given. Goodwin notes that the organ facade was designed by Audsley.

**St. Paul's Episcopal Church, Rochester, N.Y., Jesse Woodberry & Co. [74]**

Woodberry produced this descriptive leaflet on heavy card stock. The organ was electro-pneumatic. The leaflet includes the organ specification. No date of the organ is given.

**First Congregational Church, Lowell, Mass., Kimball Frazee Co., Op. 62 (1921) [76]**

During 1920-1921 Kimball Frazee rebuilt the Hutchings organ of 1884. This recital leaflet is a duplicate of catalogue No. 6205.

**Lawrence Street Congregational Church, Lawrence, Mass., Kimball, Smallman & Frazee Co. (1915) [76]**

William C. Hammond played the inaugural recital on June 10, 1915. In addition to the recital program, the specification of the three-manual organ is given in the leaflet.

**Harvard Club, Boston, Mass., Kimball, Smallman & Frazee Co., Op. 16 (1913) [76]**

On February 19, 1914, Ernest Mitchell, organist of Trinity Church, Boston, and Roy L. Frazee, organist of First Baptist Church, Salem, played a joint recital at the Harvard Club. The recital leaflet includes the specification of the four-manual instrument.

**Phillips Church, Exeter, N.H. [78]**

This newspaper clipping gives an account of the organ dedication on August 11, 1901. Mention is made that the organ was designed by William Goodwin, but no mention is made of the builder. The organ is possibly by Charles Chadwick, as this notice is on the same page with other Chadwick organs.

**Phillips Church, Exeter, N.H. [78]**

This is the specification sheet of the organ. The organ is possibly by Charles Chadwick, as this

notice is on the same page with other Chadwick organs.

**Phillips Church, Exeter, N.H. [79]**

This organ dedication service leaflet is dated August 11, 1901. No mention is made of the organbuilder.

**Phillips Church, Exeter, N.H. [79]**

This leaflet is the program for the first organ recital, and is dated September 17, 1901. Edgar A. Barrell of Boston was the soloist. No mention is made of the organ.

**North Baptist Church, New Bedford, Mass., Charles F. Chadwick (1901) [79]**

James D.D. Comey played a recital on February 18, 1902. In addition to the recital program, the leaflet includes the organ specification.

**St. Andrew's Episcopal Church, Wellesley, Mass., Charles F. Chadwick (1902) [79]**

The organ specification states that the organ is by William B. Goodwin, and was executed by C.F. Chadwick.

**Middle Street Christian Church, New Bedford, Mass., Charles F. Chadwick (1899) [79]**

James D.D. Comey played a recital on November 16, 1899. The recital leaflet includes the organ stoplist. Mention is made that the organ was formerly in the Porter Church, Brockton, and was thoroughly rebuilt by Chadwick.

**St. Jean Baptiste Church, Lowell, Mass., Jesse Woodberry & Co., Op. 258 (1908) [80]**

This newspaper clipping gives a lengthy account of the new organ. The clipping is a duplicate of catalogue No. 6224.

**St. Jean Baptiste Church, Lowell, Mass., Jesse Woodberry & Co., Op. 258 (1908) [81]**

Entitled *NOCES D'OR SACERDOTALES*, this is the service leaflet of the inaugural concerts celebrating the installation of the organ. The leaflet is dated June 21 & 23, 1908.

**Pope Pius Honors American Expert [81]**

This clipping concerning William Goodwin was taken from *The Diapason* 5, no. 12 (October 1914): 10.

**St. John's Episcopal Church, Hingham, Mass., unknown organbuilder [82]**

The newspaper clipping states that the organ was given to St. John's "... by the church in Stockbridge." The stoplist for this one-manual instrument is given.

**St. Paul's Methodist Church, Lowell, Mass., Geo. S. Hutchings, Op. 171 (1887) [82]**

This is part of the recital leaflet dated January 27, 1904. The cover page states that the organ was "Built by Geo. S. Hutchins [sic] of Boston, Mass., in conjunction with Wm. B. Goodwin of Lowell." Goodwin's hand-written notes accompany the stoplist. The organ was originally built for the John Street Congregational Church, Lowell. The organ was moved by Jesse

Woodberry & Co. in 1903, and was altered by Goodwin.

**St. Paul's Methodist Church, Lowell, Mass., Geo. S. Hutchings, Op. 171 (1887) [82]**

This clipping from a church publication contains a photo of the organ.

**St. Jean Baptiste Church, Lowell, Mass., [84-85]**

Wm. Goodwin's sketch of drawknob heads for the rebuilt organ after the fire.

**Masonic Temple, Lowell, Mass., Kimball, Smallman & Frazee (1915) [85]**

In addition to a large four-manual organ, a new three-manual instrument was added in 1915. This clipping with stoplist was taken from *The Diapason* 6, no. 7 (June 1915): 6.

**Grace Episcopal Church, San Francisco, James E. Treat & Co. (1894) [86]**

This handsomely produced sales leaflet contains a description and specification of the organ. Also included is a full-page drawing of the two organ facades designed by Henry Vaughan, and a drawing of the organ console.

**World's Columbian Exposition, Liberal Arts Building, Chicago, Ill., Henry Pilcher's Sons (1893) [87]**

In addition to the specification of this three-manual tubular-pneumatic organ, this sales brochure contains photos of the console and organ facade.

**Swedish Lutheran Augustana Church, Cambridge, Mass., Paul J.C. Mias (1921) [87]**

This clipping was taken from *The Diapason* 12, no. 12 (November 1921): 2. John Hermann Loud played the inaugural recital on September 29, 1921. A stoplist of the Mias organ is given.

**Morrow Memorial Methodist Church, Maplewood, N.J., Arpad E. Fazakas (1921) [87]**

This clipping was taken from *The Diapason* 12, no. 12 (November 1921): 8. The clipping contains the stoplist.

**E.F. Walcker & Cie. [90]**

Sales leaflet.

**Universal Exposition, Brussels, Belgium, E.F. Walcker & Cie (1910) [91]**

This descriptive sales brochure includes the stoplist.

**Reinoldikirche, Dortmund, Germany, E.F. Walcker & Cie., Op. 1500 (1909) [91]**

This single sheet contains a photo of the organ, but does not give a stoplist.

**Stadtkirche, Weimar, Germany, E.F. Walcker & Cie., Op. 1255 (1907) [92]**

The stoplist of this three-manual electro-pneumatic organ and a photo are included in this clipping from a sales brochure.

**Markuskirche, Stuttgart, Germany, E.F. Walcker & Cie., Op. 1400 (1908) [92]**

The stoplist of this three-manual electro-

pneumatic organ and a photo are included in this clipping from a sales brochure.

**Westend-Synagoge, Frankfurt, Germany, E.F. Walcker & Cie., Op. 1535 (1910) [93]**

The stoplist of this three-manual organ and a photo are included in this clipping from a sales brochure.

**Synagoge, Dortmund, Germany, E.F. Walcker & Cie. (1900/1907) [93]**

The stoplist of this four-manual organ is included in this clipping from a sales brochure.

**Blüthner-Saal, Berlin, Germany, E.F.**

**Walcker & Cie., Op. 1389 (1908) [93]**

The stoplist of this three-manual concert hall organ and a photo are included in this clipping from a sales brochure.

**Weltausstellung, Brussels, Belgium, E.F.**

**Walcker & Cie., Op. 1600 (1910) [93]**

The stoplist of this three-manual electro-pneumatic organ and a photo are included in this clipping from a sales brochure.

**Goodrich, Wallace, lecture on the French organ (1914) [93]**

This clipping contains a review of Goodrich's lecture given before members of the New England Chapter of the A.G.O. at the Harvard Musical Association on March 18, 1914.

**Münster, Ulm, Germany, E.F. Walcker & Cie. (1857) [94]**

This clipping from the *Organists' Journal* (September 1874) gives the stoplist of the four-manual organ.

**Festhalle, Landau, Germany, E.F.**

**Walcker & Cie., Op. 1344 (1907) [94]**

The stoplist of this three-manual concert hall organ and a photo are included in this clipping from a sales brochure.

**Saalbau, Saarbrücken, Germany, E.F.**

**Walcker & Cie., Op. 1114 (1904) [94]**

The stoplist of this three-manual concert hall organ and a photo are included in this clipping from a sales brochure.

**Laeisz-Musikhalle, Hamburg, Germany,**

**E.F. Walcker & Cie., Op. 1328 (1908) [95]**

The stoplist of this three-manual concert hall organ and a photo are included in this clipping from a sales brochure.

**Serlo Organ Hall, Methuen, Mass., E.F.**

**Walcker & Cie. (1863) [95]**

Entitled "The Great Organ in Serlo Organ Hall," this brochure published in 1909 gives a short history of the organ. In addition to the organ

stoplist, the inauguration program of November 2, 1863 is given.

**Serlo Organ Hall, Methuen, Mass., E.F. Walcker & Cie. (1863) [95]**

This undated newspaper clipping is entitled "Ernest M. Skinner Buys Serlo Organ."

**Münster, Bern, Switzerland, Frederick Kass (1847) [96]**

This account of the Kass organ appeared in the *Organists' Journal* (January 1875).

**Cathedral, Salzburg, Austria, Matthew Mauracher (1914) [97]**

This clipping from *The Diapason* 6, no. 5 (April 1915): 9 gives the stoplist of the Mauracher organ.

**Gustave Masure, facture d'orgues [98]**

In this letter dated November 6, 1885, the organbuilder responds to Wm. Goodwin's request for organ pipe prices.

**Scottish Exhibition of National History, Art, and Industry, Glasgow, Scotland, 1911, Abbott & Smith Organ Works [99]**

This sales leaflet contains the specification the three-manual tubular-pneumatic organ installed in the concert hall of the exhibition.

**Hope-Jones Electric Organ, Co., Ltd. [101]**

Wm. Goodwin inscribed "visited by W.B. Goodwin 1895" on this sales brochure.

**St. John's Church, Birkenhead, England, Hope-Jones (1893) [101]**

This leaflet announces Saturday afternoon recitals beginning January 24, 1894. A specification and description of the organ is included.

**Worcester Cathedral, Worcester, England, Hope-Jones (1896) [101]**

This sales leaflet bears Goodwin's inscription "Worcester 1910." In addition to a description and specification of the organ, the leaflet contains a drawing of the console.

**Balruddery, Dundee, Scotland, Hope-Jones (1894) [101]**

A.L. Peace played the inaugural recital at Balruddery, the country home of J. Martin White, on June 9, 1894. A specification and description of the organ is included in the recital leaflet.

**Town Hall, Melbourne, Australia, Ingram & Co. (1906) [103]**

Ingram was chosen to rebuild the William Hill & Son organ of 1872. Ingram was the successor to Ingram, Hope-Jones & Co. The leaflet contains a description and stoplist of the organ.

**International Exhibition, Christ Church, New Zealand, Ingram & Co. (1906) [103]**

Ingram's sales leaflet contains a description and specification of the four-manual instrument. Ingram was the successor to Ingram, Hope-Jones & Co.

**Doncaster Parish Church, Doncaster, England, Edmund Schulze (1862) [104]**

This newspaper clipping is entitled "Organs

and Organists of the North," and contains the stoplist of the Schulze organ of 1862.

**Oratory of St. Philip Neri, Birmingham, England, Nicholson & Co. (1909) [106]**

This sales leaflet contains the stoplist and description of the organ.

**Dale Street Wesleyan Church, Leamington Spa, England, Nicholson & Co. (1904) [106]**

C.W. Perkins, organist of Birmingham Town Hall, played the inaugural recital of this instrument on March 7, 1904. A photo and stoplist of the organ is given.

**Claines Church [St. John the Baptist], Claines, England, Nicholson & Co. [107]**

A specification and description of this rebuilt organ is given in this Nicholson publication. No mention is made of the date.

**St. Mary Magdalene Church, Wandsworth Common, London, England, Nicholson & Co. [107]**

A specification and description of this instrument is given in this Nicholson publication. No mention is made of the date.

**St. Mary's Church, Eastbourne, England, Nicholson & Co. [107]**

This leaflet describes Nicholson's rebuild and enlargement of the Walker organ of 1854.

**Royal Albert Hall, London, England, Henry Willis (1871) [111]**

This specification of the organ is handwritten, but is not in Goodwin's hand.

**Second Congregational Church, West Newton, Mass., Casavant Frères, Op. 657 (1916) [118]**

Lynnwood Farnam played the inaugural recital on this four-manual instrument on October 5, 1916. The specification of the organ is included in this recital leaflet.

**Mason & Hamlin Co. [120]**

This sales brochure gives the specification of three styles of organs.

**Uniform Pitch [122]**

This is a publication of the Piano Manufacturers' Association of New York (1891).

**Thomson-Houston Motor Co. [124]**

Organ blower sales brochure.

**Organ Blowing by Electricity [124]**

Sales brochure of the L.E. Rhodes Co., Hartford, Conn.

**The Spencer Steel Orgoblo for Reed Organs [124]**

Sales brochure of the Organ Power Company, Hartford, Conn.

**U.S. Patent No. 646,892 (April 3, 1900) [126]**

Jesse Woodberry developed an ingenious method of controlling the belt location on pulleys connected to water motors. A pneumatic device similar to a pneumatic slider motor

shifted the belt location as demand for organ wind increased or decreased.

**U.S. Patent No. 595,660 (December 14, 1897) [126]**

The 31-year-old E.M. Skinner developed key-action magnets with multiple windings, which he employed to activate couplers.

**The Pedal Practice Clavier [132]**

This is a sales leaflet advertising a one-manual and pedal practice clavier as manufactured by The Virgil Practice Clavier Co. of New York City.

**The United States Tubular Bell Co. [132]**

This sales catalogue markets tubular chimes ranging in size from tower chimes to breakfast bells. The company was located in Methuen, Mass. Officers were Walter H. Durfee, president, and James E. Treat, treasurer and general manager.

**Latest Styles Music Boxes [134]**

This is a sales brochure of Fred H. Sander Co., Boston, Mass.

**Orchestrions [134]**

This is a sales brochure of M. Welte & Söhne, c. 1893.

**Price List No. 12, Frati & Co. Manufacturers of Mechanical Musical Instruments, Berlin, Germany [134]**

This sales catalogue is rich with illustrations of music boxes, orchestrions, concertinos for merry-go-rounds and dancing saloons, and violin organs.

**Kunstharmeniums und Célestas (c. 1900) [134]**

Mustel Père et Fils, Paris, was known for its high-quality celestas and tuned percussion instruments. This sales catalogue was issued by Mustel's German agent, Carl Simon Musikverlag, Berlin.

**The Dulcitone [136]**

Thomas Machell was the inventor of a "... portable musical instrument on the lines of the piano, but with steel forks instead of strings as sound producers." Prices are given in British pounds.

**The Church Economist 9, no. 8 (August, 1904) [140]**

This New York City publication features a photo of George Hutchings on the front cover. The entire issue is devoted to the pipe organ. Stoplists of notable organs are found on the last four pages of the journal.

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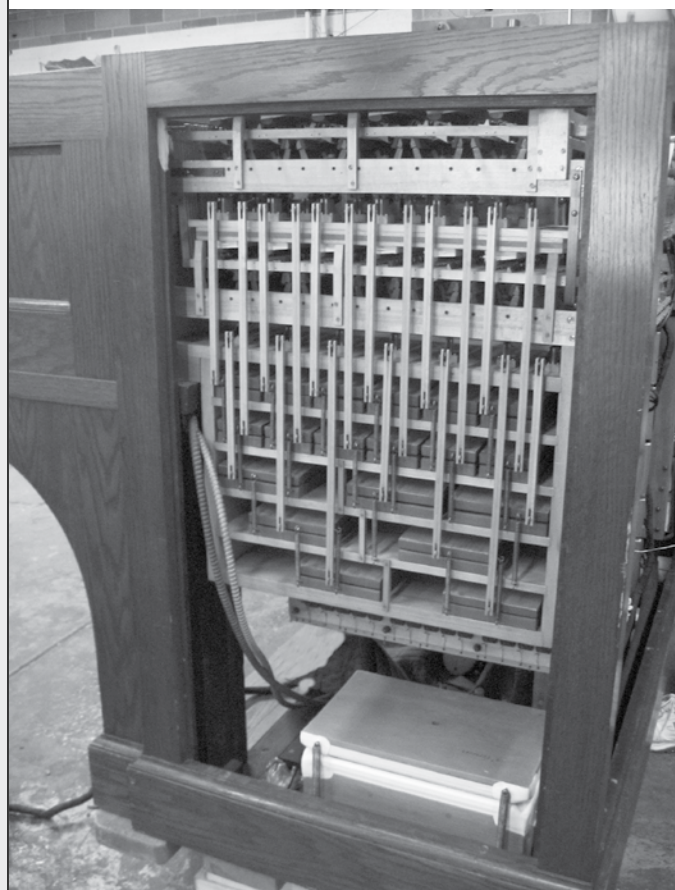
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# Pipes, Players, and the Internet

KEVIN GROSE

THE ORGAN HISTORICAL SOCIETY can use webcasting to bring its national conventions closer to its 2,500 members across the country and, through on-demand video, promote its purpose and activities to the friends of the pipe organ around the world. Webcasts can help bring the music of the pipe organ into members' lives—to older members whose mobility isn't what it used to be and, equally, to younger members that have grown up with computers.

I witnessed the arrival of the Internet. From the early '90s, I thought the first e-mail was a marvel of communication. But the arrival of the World Wide Web in the mid '90s made e-mail pale in comparison. It was a shock to the system to see words and pictures presented on a computer screen (remember the green on black displays?). I first got a glimpse of a live "broadcast" over the Internet from 1997—the triumphant approval of the Kyoto Protocol at the United Nations Climate Change Conference in Japan. I was hooked.



Broadcasting on the Internet is known as "webcasting" or "web streaming" and, from 1999 to 2012, I ran the webcast operation for 14 UN Climate Change Conferences—from Montreal to Bali, Indonesia. My conclusion, after that long experience, is that webcasting, both live and with on-demand video, brings important events to the people that care about them, regardless of location or time.

Convention veteran Carl Schwarz kindly agreed to work with me in 2011 to understand the technical, logistical, legal, and musical dimensions of what could be an OHS convention webcast. The requirements for such a webcast are relatively many:

Support from the OHS, especially the executive director, James Weaver, and the convention-committee chair that must agree to a webcast project and raise funds for it;

Agreement of the performer to do a live webcast and to air an on-demand video of that performance;

Review of any copyright/performance rights as required;

Identification of a local least-cost technically-acceptable webcast and videography service provider;

A hard-wired broadband connection at the venue;

Coordination of audio systems between venue and webcast technical teams and with Ed Kelly, the OHS audio recording specialist;

Access to the venue for set-up and testing;

Contracting and administration;

Promotion, outreach, and website updates with Len Levasseur, OHS designer;

Staging of the event on the day with the venue, service provider, performer, and OHS;

Post-event production of the video, including approval from the performer and OHS;

Administrative processing of any contracted work with the service provider and provision of feedback to the OHS.

During the 2011 Washington, D.C., convention, Jim Weaver discussed with Dennis Northway and myself the possibility of an OHS webcast from the 2012 Chicago convention. Dennis enthusiastically took up the challenge and proposed Nathan Laube's recital scheduled at Rockefeller Chapel on the 1928 Skinner/2008 Schantz organ. Nathan agreed. I worked with the University of Chicago creative team to shape the event and oversee the administrative details. For 2013, Jim Weaver, Dan Colburn, and Marilyn Polson collaborated to confirm an OHS convention webcast featuring James David Christie playing the 1973 Wilhelm organ at St. Paul's Episcopal Church in Burlington, Vermont. James Christie agreed. I worked locally with CCTV/Channel 17 to produce the live webcast and on-demand video.

Nathan Laube's recital attracted over 500 live viewers; from 43 of the 50 states, four Canadian provinces, and eleven countries around the world. The on-demand video of Laube's 2012 recital has attracted 18,005 viewers. James Christie's recital this year had over 600 live viewers and his on-demand video has recently been posted on the OHS website.

These statistical results from the OHS indicate an interest to continue to explore this medium for outreach. Equally, I understand from the many comments, that there is an audience on the Internet. Just one, from "Organblower" says of the 2012 event: "Not only is Laube outstanding, but Schantz did a good rebuild of an important Skinner. The varied program uses every resource available. Particularly, the videography and audio engineering are a welcome surprise with their excellence."

Is it time to start planning something at the 2014 convention in Syracuse, N.Y.?

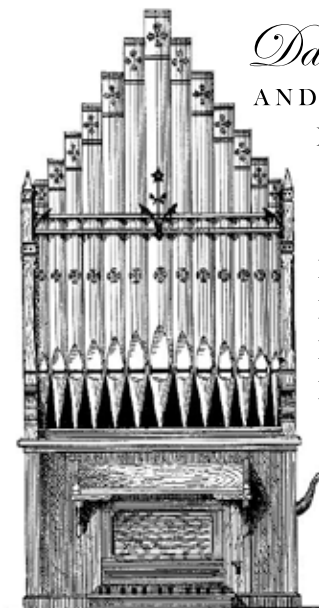
Both the 2012 and 2013 videos are available on the OHS website: [www.organsociety.org](http://www.organsociety.org), thanks to Nathan Laube, James David Christie, and Jim Weaver.

### NOTE ON THE AUTHOR

KEVIN GROSE is the OHS communications adviser and vice president of the executive committee of the Friends of the OHS Library and Archives. He is also the honorary editor of the *Journal of the Organ Club* in the United Kingdom. Grose was previously the communications director for the secretariat of the United Nations Framework Convention on Climate Change located in Bonn, Germany. He now lives in New York City.

**Opposite Bottom:** Camera operator captures James Christie at the console of the 1973 Wilhelm organ.

**Opposite Top:** Eric Fey from the University of Chicago checks sound levels during Nathan Laube's final practice session.



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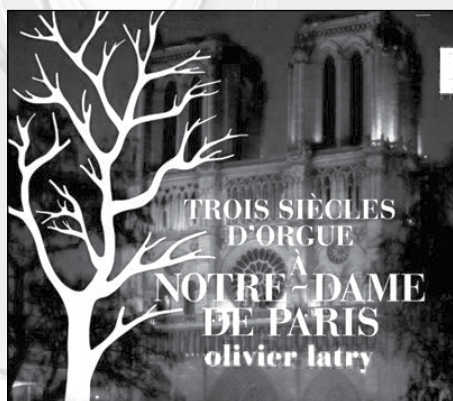
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## RECORDINGS



*Trois Siècles d'Orgue à Notre-Dame de Paris*, Oliver Latry, organist; Emmanuel Curt and Florent Jodelet, percussionists. Naïve V5338. Available from [www.ohscatalog.org](http://www.ohscatalog.org). It was a pleasure to listen to this CD. Up to now the recordings I've sampled of the Notre-Dame organ seemed to convey the sound of an unpleasantly screechy instrument that wasn't in very good tune. Latry's recording was made in January of this year, and the sounds on this disc are very good indeed. Of course no recording can fully match the experience of hearing it in the flesh, but this take is very convincing.

The Notre-Dame organ has undergone many transformations and has been presided over by some stellar and some not so stellar musicians. Perhaps the first organ that truly filled the role of *Grand Orgue* for this building was built by François-Henri Clicquot in the 18th century. Some of his pipes are still sounding in the Pedal division. Aristide Cavaillé-Coll built an essentially new instrument in 1868. Unfortunately, problems developed after the floor supporting the organ settled unevenly and the organ required frequent repairs to keep it functioning. Louis Vierne became the titular organist in 1900 and, during his long career, he advocated various changes to the instrument, revising the Romantic nature of its

tonal design with neo-classical ideas. He would have made more sweeping changes had he been able. When Pierre Cochereau became the titular in 1955, he immediately made an assessment of the organ. He was later influenced by organs he had played and admired in the United States and was bolstered in this direction by Marcel Dupré who had similar opinions.

One of the problems Cavaillé-Coll tried to deal with was the high location of the organ. He wanted a new tribune lower so the sound would better fill the cathedral but Viollet-le-Duc, the "restorer" of the cathedral, refused to consider it. Thus, one of the ongoing efforts was to provide the organ with greater power and presence. Some horizontal reeds were added, but they tended to cast a raw edge to the ensemble. Perhaps the most controversial change Cochereau made was the provision of a new, American-style console fully outfitted with pistons and balanced swell shoes. But the organ continued to have shortcomings of one sort or another. The most recent major project for the organ was begun in 2012 and, apparently, is still in progress as the booklet gives the date 2014 for completion.

In any case, the sound on this CD is generally beautiful and, of course, Latry's performance is superb. This is the recording to have if you're interested in the current state of this famous organ landmark.

*Música Oaxaqueña en el Órgano de la Catedral de Oaxaca*, Cicely Winter, organ; Valentín Hernández, percussion. Órganos Históricos de Oaxaca, México, Vol. V. Available from [www.ohscatalog.org](http://www.ohscatalog.org). When I attended the 9th International Organ and Early Music Festival of the Instituto de Órganos Históricos de Oaxaca (IOHIO) in February 2012, I enjoyed the many concerts and recitals but one was especially memorable: IOHIO Di-

rector Cicely Winter teamed up with percussionist Valentín Hernández to perform traditional Oaxacan music on the organ in a 1686 case at the Basilica de la Soledad. The church was filled. Not just the attendees of the festival, but also a big crowd of local music lovers tapped their toes to the delightful dances and some sang softly to the tunes they knew. I even saw a few tears when the program closed with *Dios Nunca Muere* (God Never Dies), a composition by Macedonio Alcalá that is *de facto* the state anthem of Oaxaca. Thus, it is with great enjoyment that I have listened to a new CD replicating that program.

For this recording, I was happy that the organ in the Cathedral of Oaxaca was chosen. To my ears, it is a more musical instrument and has a wealth of beautiful colors. It was built in 1712 by Matías de Chávez, but suffered many vicissitudes afterwards. Susan Tattershall, through Órganos Históricos de México, reconstituted it in 1996–97. It contains principals at 8', 4', 2', 1⅓' and mixtures. Flutes at 8' and 4' plus a treble Corneta provide rich colors. A beautiful Trompeta real (interior, vertical pipes) alternates with a treble 8' Clarín (horizontal, exterior). The tuning is ⅓-comma meantone, which suits this folk music perfectly. Also heard are the Pajaritos (little birds), and the CD opens with the eerie sound of a conch shell blown as a trumpet.

After the introduction, the music is arranged in geographical sections, the central valleys, the regions of Mixteca, the Mixe Sierra, the Cañada, the Pacific coast, the Isthmus, and the upper Papaloapan. There are fiery dances that will set your pulse racing and sweet songs of sadness. Listen to this CD and I suspect you'll be itching to catch a plane to Oaxaca to hear this and other organs there in person.

GEORGE BOZEMAN JR.

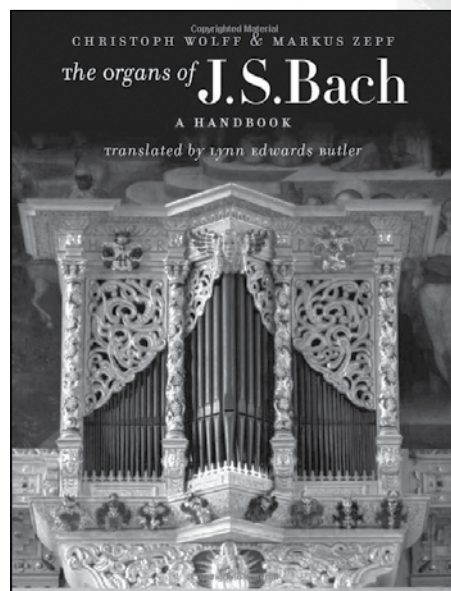
**Buxtehude Organ Works, Marie-Claire Alain playing the Schnitger (1740) and Ahrend (1984) organs of the Martinikerk, Groningen, Holland. Apex/Warner Classics. Available from [ohscatalog.org](http://ohscatalog.org).**

Marie-Claire Alain's 1986 recordings of the complete works of Dieterich Buxtehude were re-issued on March 11, 2013, on the Apex/Warner Classics label as a two CD set. Thanks to the wonders of digital technology, these new CDs sound as good as the original Erato pressings. As usual, Marie-Claire Alain's reading of this music is informed, musical, communicative, and satisfying. (This is in fact her second recording of the complete works of Buxtehude; the first dates from the 1960s for The Musical Heritage Society.) This collection in every way captures the glory of the noble 1740 Schnitger organ in the spacious acoustic of Groningen's Martinikerk. Recorded just two years after Jürgen Ahrend's acclaimed restoration, the organ sounds spectacular and Alain's *intégrale* explores a myriad of registrational possibilities, from bold and silvery plenums to piquant mutations, mumbling flutes, and colorful, sometimes buttery, sometimes buzzy reeds. The "photography of sound" is superb.

In contrast to the original Erato release, the current Apex reissue is clearly a low-budget cousin. Gone are Alain's interesting multi-page, multi-lingual liner notes, and a stoplist of the Schnitger organ is nowhere to be found. In fact, one has to search the fine print even to find the name and location of the organ. These blemishes aside, this reissue is a splendid aural documentation of a great organ and organist, each doing their part to bring alive the music of a great composer. Marie-Claire Alain's *Buxtehude Organ Works* is a valuable addition to the record shelf of organists and aficionados alike.

THOMAS BROWN

## BOOKS



***The Organs of J.S. Bach: A Handbook*, Christoph Wolff and Markus Zepf, trans. Lynn Edwards Butler. Urbana: University of Illinois Press, in cooperation with the American Bach Society, 2012. 208 pp. ISBN139780252078453, \$30 (paperback), \$80 (hardcover). Available from [ohscatalog.org](http://ohscatalog.org).** This

book was first published in 2006 as *Die Orgeln J.S. Bachs: Ein Handbuch*. In the Foreword, George B. Stauffer explains that the American Bach Society has brought out this English translation, with the University of Illinois Press, in order to expand its publication agenda beyond the well-known *Bach Perspectives*. What follows is a wonderful study, organized conveniently and systematically. There is first a survey, listed alphabetically by town, of organs with a proven connection to Bach himself. Spanning the alphabet from Altenburg to Zschortau, and comprising 32 communities, some with several organs, it's the stuff any organist would choose to read for pure joy as well as for serious study. As much information as possible is given for these organs: dates, builders, stoplists, successive renovations, and often enough, alas, date

of destruction. We learn about the churches, too, and often of organists, as well.

Some of these organs, of course, were played extensively by Bach during his regular work; others were visited by the master, perhaps for a formal inspection, perhaps for performances or while visiting. The specific Bach connection is always given. In some cases, nothing is known about the organ and nothing survives. In other cases, abundant detail from Bach's day and thereafter is available and provided. There are many photographs and drawings (including a beautiful photograph of Saint John's, Leipzig, taken in 1894). The pictures are of a high quality: most are in color and many are of a generous size.

After this section is another one of comparable scholarly interest. It documents organs of what Wolff calls "Bach's narrowest circle." Included (for example), is the organ in St. Margaret's Church in Gotha, played upon by Johann Pachelbel and close by other places associated with Bach. This section of the book offers another 14 cit-ies. The same logical format, and the same consistent and careful quality, are also found here.

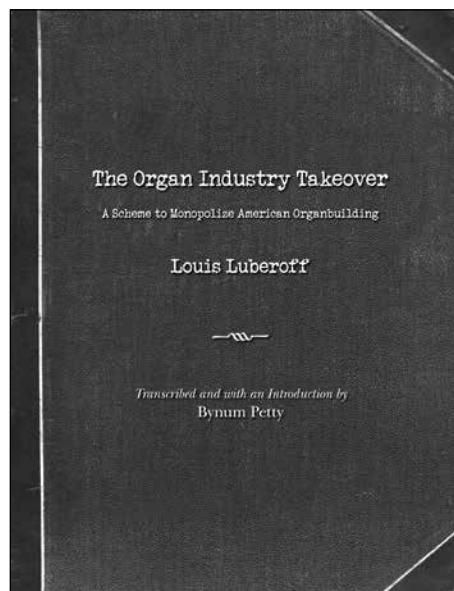
"But wait," as the saying goes, "there's more!" We next have an inventory of the organs just described and documented, including their state of preservation and compass. Bach's organ reports are then given; only seven of these survive, but a listing of many more inspections in which he was involved is also given. We conclude with a gazetteer of organbuilders. Added to this profusion is an introductory essay on Bach, a timeline of his life, and some maps.

This book belongs on your shelf; that is, when it is not open and being read, which should be often. *The Organs of J.S. Bach* is a compact, well-organized, picture-packed, fact-rich handbook for any organist, organ en-

thusiast, or scholar. The reader may draw both delight and learning from its pages: plan a tour or a research paper, or simply dream over the pictures (this pleasure is allowed even to the most serious among us). The paperback, in particular, is eminently affordable. Do buy yourself a copy.

JONATHAN B. HALL

***The Organ Industry Takeover: A Scheme to Monopolize American Organbuilding, Louis Luberoff. Transcribed and with an Introduction by Bynum Petty. Available from ohscatalog.org.*** Found recently among the treasures in the Organ Historical Society's American Organ Archives, hiding in the documents from the Möller Company, was a small loose-leaf notebook held together with shoelaces. Its unassuming appearance belied its extraordinary contents: the



blueprint of a shrewd business plan, conceived by a seasoned, ambitious veteran, to control the organ industry in the United States in the late 1920s.

*The Organ Industry Takeover: A Scheme to Monopolize American Organbuilding* was the brain-child of Louis Luberoff (1895–1962), an exceptional and aggressive salesman employed by M.P. Möller in 1916 as its East Coast

representative. In 1925 alone, for example, during the heady days when the Möller plant was producing one organ per day, Luberoff was responsible for 162 instruments, nearly half the factory's output that year. During his 13-year-career with the Möller firm (1916–29), Luberoff would sell a total of 1,156 organs for an astounding \$6,742,453.35 (nearly \$92 million in 2013 dollars!) while netting a handsome 7½ percent commission.

Despite his considerable success at Möller, Luberoff was devising a plan to centralize and dominate American organbuilding as early as 1924. Through the use of a holding company, he intended to acquire a choice combination of organ-related firms that included both builders that produced instruments of varying quality as well as key supply houses. In his words, “With the ideal tie-up, we will . . . be in the position to meet the [nation's] demands for the sale of organs, regardless of type, size or quality.” Through a sole enigmatic reference in his notebook, it appears that Luberoff might have been pointing to Donald F. Tripp to capitalize this astonishing venture. Tripp, a wealthy retired Wall Street broker who had bought the bankrupt Welte-Mignon firm and changed its name to the Welte-Tripp Organ Corporation, seemed an attractive candidate with whom to form a partnership. Most likely, it was the stock market crash of October 1929 that prevented the Luberoff-Tripp holding company, and thus the monopoly, from being realized.

*The Organ Industry Takeover: A Scheme to Monopolize American Organbuilding* contains Luberoff's plan summary and 44 revealing—and fascinating—company profiles, gathered by his “reporters,” of what was essentially the American organ industry in the late 1920s. Each profile includes a description of a firm, the names of its officers and board of directors, Luberoff's

recommendations (to Mr. Tripp?) as to how a firm might or might not fit into the plan, and a detailed financial report by either the Bradstreet Company or R.G. Dun & Company (these firms would not merge into one company until 1933). Two appendixes, reproducing Möller publicity material created by Luberoff and an article entitled “Selling” penned for a 1924 issue of *The American Organist*, give further clues to Luberoff's persona. One never gets the sense that Luberoff regards the organ as anything more than a “product”—a commodity from which to profit. His evaluations of the organ firms and their work, some of which are still in existence, are always interesting and sometimes brutally businesslike. In fact, reading much of this book almost feels like eavesdropping!

*The Organ Industry Takeover: A Scheme to Monopolize American Organbuilding* offers an unusual and bold look into an exuberant period in American organbuilding that remains unmatched in productivity and output. Louis Luberoff's plan seems as remarkable as the industry he hoped to monopolize. This book will be a real page-turner for anyone interested in American organs and organbuilders of the period.

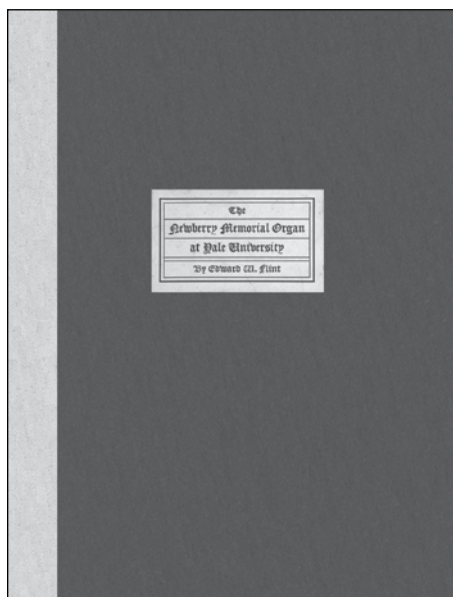
***The Newberry Memorial Organ at Yale University, Edward W. Flint. New Haven: The Yale University Press, 1930; reprinted by OHS Press.***

**Available from ohscatalog.org.** *The Newberry Memorial Organ at Yale University*, written by Edward W. Flint and first published by Yale University Press in 1930, documents the genesis and metamorphosis of what has become one of America's iconic musical instruments. Perhaps unintentionally, it is also a treatise on the inevitability of change brought about by the shifting sands of taste and fashion.

The story begins in 1901 with the laying of the cornerstone of Woolsey Hall, a new auditorium commemorat-



ing the bicentennial of Yale's founding and named in honor of Theodore Dwight Woolsey, president of Yale from 1846 to 1871. That same year Helen Handy Newberry presented a



gift for an organ to be placed in Woolsey Hall in memory of her husband, John Stoughton Newberry. The organ would continue to enjoy the Newberry family's non-conditional financial support throughout its 26-year evolution.

The Newberry Memorial Organ began its life in 1902 as an instrument of 76 stops and 4,354 pipes, the work of the Hutchings-Votey Company of Boston. Twelve years later, in 1915, the university entered into a contract with J.W. Steere & Company of Springfield, Mass., to rebuild the organ into a second, expanded instrument of 120 stops and 7,353 pipes. In turn, after 13 years of service, the Steere organ was rebuilt and enlarged in 1928 by the Skinner Organ Company of Dorchester, Mass. The third organ contained 166 stops and 12,573 pipes, being just 489 pipes shy of three times the size of the first Newberry organ. Today, the Skinner organ stands in Woolsey Hall nearly unchanged and remains one of the greatest examples of American organbuilding of the period.

Each incarnation of the Newberry Organ is considered individually in the book's text that includes complete stoplists, dedicatory recital programs, and extensive discussion of the three organs' physical, mechanical, and tonal attributes, often in a stop-by-stop description (the latter especially detailed concerning the Skinner organ). The development of American tonal concept and design during this period, a thread that runs throughout the book, is clearly the driving force behind the extraordinary evolution of the Newberry Memorial Organ. One mystery is the identity of the author: it's unclear to the reader just who Edward W. Flint is, although he speaks with great authority on all three instruments. Not without his opinions, e.g., "... the role of celestes is essentially irrational," some of his thoughts *vis à vis* the classic style of voicing, its importance and contribution to clarity in contrapuntal music, and how it all relates to the Skinner organ seem to foreshadow the *Orgelbewegung*. All very interesting reading.

For too many years, a copy of *The Newberry Memorial Organ at Yale University* could be had only by the sheer luck of finding it on the shelf of a used-book shop. Thanks to the OHS Press, this engaging volume, a faithful reproduction of the original, is again available. It is a must-have for aficionados of American organbuilding and its development, the symphonic organ, and the organs of Ernest M. Skinner.

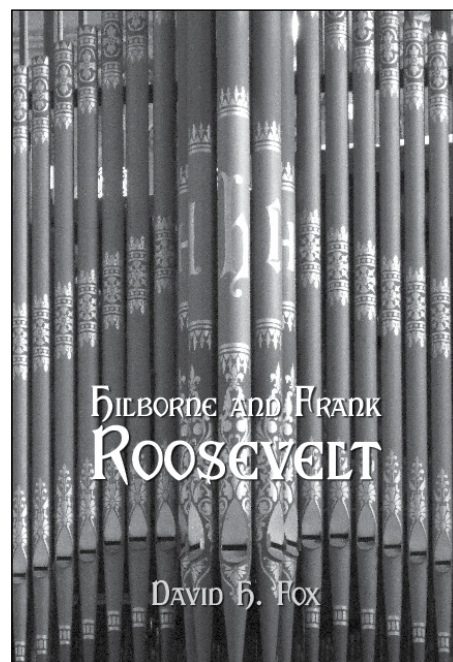
THOMAS BROWN

***Hilborne and Frank Roosevelt, David H. Fox. 367 pages, paperback. Richmond: OHS Press, 2012.***

**Available from [ohscatalog.org](http://ohscatalog.org).** At \$25 a copy, this book is a great bargain—it's less expensive than a bottle of restaurant wine, but unlike the wine doesn't produce a headache after the contents have been consumed. In a word, *Roosevelt* is an enjoyable read of

two brothers' work and of their family's patrician heritage that enabled them to pursue art for art's sake.

Hilborne Roosevelt (1850–1886) was born into a family of privilege whose New York roots date back to the early 17th century. Claus Matenszen Van Rosenvelt immigrated from the Netherlands to the Dutch colony of New Amsterdam in the 1640s, and his two grandsons established the two branches of the family: the "Oyster Bay" and "Hyde Park" Roosevelt. Members of the Oyster Bay branch were Hilborne, Frank, Eleanor, and Theodore Roosevelt. The two branches were united with the marriage of Eleanor and Franklin D. Roosevelt in 1905.



Born in New York City, Hilborne was a man of many interests. He was a major force in the musical culture of the city and his involvement in the high technology of electricity cannot be overstated. His commercial ventures included batteries, burglar alarms, telephones, phonographs

1. The village of Oyster Bay is located on the north shore of Long Island.

2. Hyde Park is located in Dutchess County near the eastern banks of the Hudson River.

and, of course, pipe organs. In the 1860s, he joined Hall, Labagh & Company, builders of the organ at Church of the Holy Communion on the corner of West 20th Street and 6th Avenue in Manhattan. That the Roosevelts attended this church certainly was a factor in Hilborne's decision to engage in organbuilding.

In 1872, Hilborne left Hall, Labagh for an extended organ tour of England, Germany, Holland, France, and Switzerland. After returning home, and at the age of 22, he established his organbuilding business on West 18th Street between 5th and 6th Avenues. Opus 1 was begun in December of 1872 and completed in September the next year. During the next 14 years of his short career—he died at the age of 36—his factories in New York City, Philadelphia, and Baltimore produced well over 300 instruments. He also was a prolific inventor, holding patents in electrical devices and pipe organ components, especially the adjustable combination action. At the age of 19, he was issued his first patent for electric key action in organs. His final patent was issued posthumously on December 20, 1887.

Hilborne's younger brother Frank (1862–1895) continued the organbuilding business, and announced his intention to maintain the high quality established by Hilborne.

I have the honor to inform you that I have succeeded to the business of my brother, the late Hilborne L. Roosevelt.

Having been intimately associated with his work and plans for some time past, I will continue to manufacture on the same basis

which he adopted at the start and practiced throughout, and with the same high aims which he always had in view, viz.: to endeavor that every instrument, whether large or small, shall be of the best materials and most honest workmanship possible, and shall produce the most artistic results, preferring quality to quantity in every detail and shunning competition in the latter feature at the expense of the former.<sup>3</sup>

Having said this, Frank showed little interest in the business, other than as a memorial to his brother; and it is likely that general manager Walter F. Crosby controlled day-to-day activities. In 1891, Frank announced that he intended to consolidate the three factories, and leased a large manufacturing space on the Upper East Side of Manhattan. Yet in 1892, he announced that he was closing the business.

I have the honor to announce my intention to close the Roosevelt Organ Works, and retire from the business of manufacturing organs. The work now on hand will be completed about January 1, 1893, and after that time no organs will be built under the name of Roosevelt.<sup>4</sup>

With meticulous research, David Fox has produced a book of lasting value. In addition to a thorough review of the Roosevelt family, the two brothers and their work, Fox includes an opus list along with stoplists and photos of many Roosevelt organs. While the book contains a few typographical errors, it is relatively free of factual mistakes, a condition that has

diminished the quality of other recent books on organbuilding. There is one factual error, however, that requires examination—an error perpetrated by the Roosevelt firm itself. In 1888, the firm produced a handsome booklet containing descriptions of organ construction, specifications of 100 stock models, and an opus list.<sup>5</sup> On page 117, organ No. 415 is listed as a two-manual instrument installed in St. Ignatius Church, Quito, Ecuador. In turn, Fox lists the organ as being installed in Saint Ignatius R.C. Cathedral (“La Campaña”) [*sic*], all of which is incorrect. First, there's the matter of incorrect spelling, which Fox may have taken from an article by Wilmer Hayden Welsh.<sup>6</sup> Indeed, in 1605 the Jesuits began construction of a new church simply known as La Iglesia de la *Compañía* de Jesús (*italics mine*). The church is patterned in part after, but not named after, two Jesuit churches in Rome—Chiesa del Gesù and Chiesa di Sant'Ignazio di Loyola—and is located in central Quito near the cathedral, which predates La *Compañía* by over 40 years and is known only as La Catedral Metropolitana de Quito.

This bit of history and historical mistake aside, *Hilborne and Frank Roosevelt* is a good read and is a worthy entry into the continuing expansion of our knowledge of North American organbuilding history.

BYNUM PETTY

3. *Music Trade Review* 10, no. 16 (March 20, 1887): 247.

4. *The Organ* (January 1893): 209.

5. Hilborne L. Roosevelt, *Manufacturer of Church, Chapel, Concert, and Chamber Organs*.

6. Wilmer Hayden Welsh, “Organs and Earthquakes in Quito,” *The American Organist* 25, no. 6 (June 1991): 46–48.



**Die Geschichte der Orgel**, Roland Eberlein. Köln: Siebenquart. 536 pp. ISBN 9783941224018.

**La Famiglia Dell'Alpa. Una stirpe de organari padani del Quattrocento**, Sauro Rodolfi. Florence: Olschki. 281 pp. ISBN 9788822260802.

**Forgotten Organ Builders of Old California, 1855–1900**. James Lewis. 61 pp.

**Handbuch der Stimmungen und Temperaturen: Ein praktischer Leitfaden für Spieler von Bund- und Tasteninstrumenten**, Werner von Strauch. Berlin: Pape Verlag. 606 pp. ISBN 9783921140840.

**Music und Musiker in Karikatur und Satire: eine kulturgeschichte der musik aus dem zerspiegel**, Karl Storck. Oldenburg: Gerhard Stallring [1910]; reprinted by Laaber-Verlag. 1998. 448 pp.

**Die Orgeln der Klosterkirche St. Urban: Das Meisterwerk und das Werkstattbuch des Orgelbauers Joseph Bossart (1664–1748)**, Friedrich Jakob. Männedorf: Orgelbau Kuhn. 257 pp. ISBN 9783033029149.

**L'Orgue de 1753: Renaît de ses cendres**, Élisabeth Gallat-Morin. Quebec: Musée de la Civilisation. 87 pp. ISBN 9782551253425.

**The Pipe-Organs of London's East End and Its People's Palaces**, Donald A. Preece. Queen Mary University of London. 72 pp. ISBN 9780956789983.

## Articles of Interest

*from Organ Journals Around the World*

“The Cavaillé-Coll Organ of Notre Dame de Paris: The great organ finds its voice once more” (Patricia Stoughton), *The Organ*, no. 364 (Summer 2013): 38–44.

“Earthquake Damage to Organs in Japan” (Takeshi Nakazato), *ISO Journal*, no. 43 (April 2013): 56–61.

“Die grosse Möller-Orgel der Basilica of the National Shrine of the Immaculate Conception, Washington, D.C.” (Florian Wilkes), *Ars Organi* 61, no. 1 (March 2013): 40–44.

“The Newberry Memorial Organ, Yale” (Thomas Murray), *Organists' Review* (June 2013): 6–11.

“Der Orgelmacher Georg Friedrich Schmahl und sein Wirken in der Reichsstadt Ulm und im Herzogtum Württemberg” (Hans-Martin Braunwarth), *Ars Organi* 61, no. 1 (March 2013): 11–23.

“Die profane Orgel in Österreich” (Gottfried Allmer) *Das Orgelforum*, no. 15 (September 2012): 6–81

“The Restoration of the Baroque ‘Buseck Organ’ in the Vonderau Museum in Fulda” (Andreas Hahn), *ISO Journal*, no. 43 (April 2013): 8–26.

“The Restoration of the Robert and William Gray 1793 Organ of St. Patrick's, Soho Square, London” (Bess Twiston-Davies), *The Organ*, no. 364 (Summer 2013): 47–52.

“La Sicile revisitée: Voyage du Musée Suisse de l'Orgue 2012” (Guy Bovet), *La Tribune de l'Orgue* 64, no. 4 (2012): 4–20.

“Die Spreckels-Orgel von 1915 im Balboa Park zu San Diego (Kalifornien), eine Freiluftorgel mit begehbaren windladen” (Thomas Lipski), *Ars Organi* 61, no. 2 (June 2012): 98–104.

“A Sticky Subject: Adhesives” (Mike Bryant), *Theatre Organ* 55, no. 4 (July–August 2013): 20–24.

“The Story of the ‘Lost’ Snetzler Organ of the Octagon Chapel, Bath” (David Shuker), *Organists' Review* (June 2013): 36–37.

“The Use of Vocalists on Theatre Organ Recordings” (John W. Landon), *Theatre Organ* 55, no. 4 (July–August 2013): 14–19.

“With Compass and Ruler: The Scaling Triangle and Pre-Industrial Organbuilding” (Andreas Ostheimer), *ISO Journal*, no. 40 (December 2012): 8–22.

“Without Compass and Ruler: Method for the Calculation and Reconstruction of Scaling Lines” (Thomas Haller), *ISO Journal*, no. 40 (December 2012): 23–41.

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## HILBUS OHS CHAPTER



**Hilbus Chapter**  
of the ORGAN HISTORICAL SOCIETY

*Where the Tracker Action is!*

THE ANNUAL BUSINESS MEETING OF THE Hilbus Chapter took place on Saturday, May 25, at which time the election of officers was held. Officers for next year are Paul Roeder (chair), Glen Frank (vice chair), Carolyn Lamb Booth (secretary-treasurer), and Gordon Biscomb (official photographer).

The Hilbus Chapter participated in an organ crawl prepared by Bob and Barbara Hutchins on Saturday, July 27. In the morning, members visited the Second English Lutheran Church in Baltimore to hear its 1962 M.P. Möller, Op. 9784. With two-manuals and 42 ranks, this is one of the larger two-manual instruments built by Möller.

After lunch in Catonsville, Md., the group proceeded to the Howard County Historical Society Museum (formerly the First Presbyterian Church) in Ellicott City, Md. There they heard the ca. 1910 A.B. Felgemaker II/11 mechanical-action organ and a portable harmonium.

For the July Newsletter, Thomas Bozek wrote an extensive review of St. Dominic R.C. Church in Baltimore City and the chapter's visit to the home of Michael Gaffney to hear his 80+-rank organ.

## RETREAT HOUSE IN RETREAT

ONE OF THE ORGANS NOT PICTURED IN the OHS Library and Archives collection is the tenth largest Aeolian residence organ ever built, the 85-rank instrument at INISFADA—Gaelic for Long Island. Completed in 1920, the 87-room Tudor Revival mansion was the Long Island summer home of Nicholas and Genevieve Brady, at the time the most generous Catholic laypeople in the United States. Nicholas Brady was heir to a utilities fortune and gave the estate to his wife as a present for their tenth wedding anniversary. Brady died in 1930, and when Genevieve married the Irish Free State Minister to the Vatican in 1937, she gave INISFADA to the New York Province of the Society of Jesus (the Jesuit order). Originally intended for use as a seminary and then a high school, the estate was eventually, in 1963, converted into St. Ignatius Retreat House.

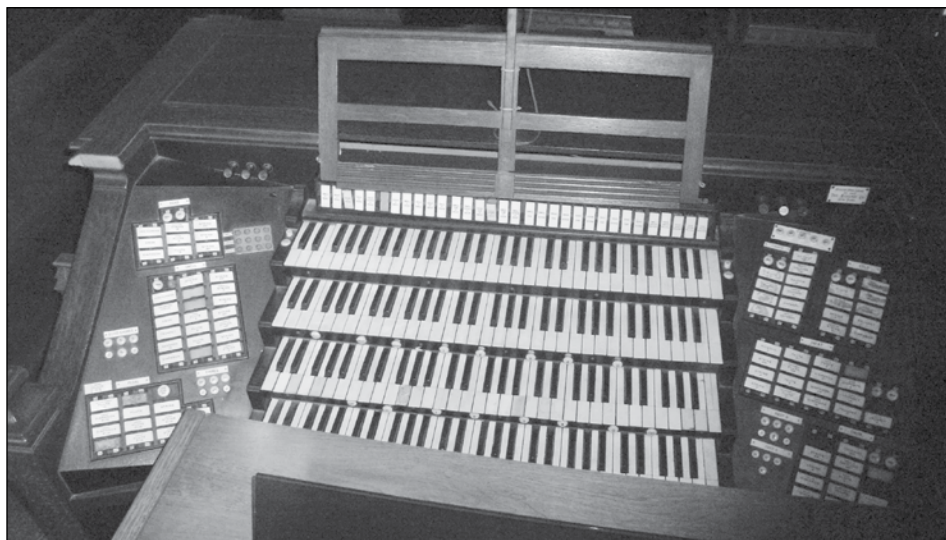
With annual heating bills of \$80,000 and liability insurance of \$90,000, INISFADA became too expensive to maintain and, in June 2012, it was announced that the retreats would end and the property would be sold. In May 2013, INISFADA went into contract with a Hong Kong developer and closed officially on June 15. The sale of INISFADA was completed on July 29 for \$36.5 million.

The Aeolian organ, Op. 1411, has been silent for more than 15 years. A used electronic, wedged between the four-manual console and the wall (the Aeolian pedalboard had been removed), was played for infrequent weddings. A grand piano near the altar on the floor of the Great Hall was used when music was required.

An offer of more than \$20,000 for the organ was refused on the advice of a consultant, and disposition of the organ was deferred to the buyer of the property. Once again the conundrum arose of telling an owner that an organ that would cost over \$2 million to build today, was not worth what it would cost to remove it. The *New York Times* reported on July 30 that everything in the mansion was being carted away and the “Wurlitzer baby grand piano lay on its side in the grass, with its legs piled alongside.” In spite of a grass-roots preservation effort, it is feared the house will be demolished to make way for an upscale gated community now zoned for one home per half acre.

Amazingly, F.W. Woolworth's 107-rank Aeolian is extant, though not playing, in WINFIELD HALL, just a few miles northeast of INISFADA.

ROLLIN SMITH



*The console of Aeolian Op. 1411 in the Minstrels' Gallery of INISFADA.*

## LETTERS TO THE EDITOR

Cleanliness next to Godliness?

I thought readers of *THE TRACKER* might find this account interesting.

In early May, I was invited to play the 25th anniversary recital on an organ for which I served as consultant in 1987 (Moller IV/58) at St. Joseph's Roman Catholic Church in Bronxville, New York. A week or so before the recital, when the parish's director of music, John Peter Strybos, went to the organ loft to practice and turned the organ on, he heard a horrific noise emanating from the blower room (which is adjacent to the choir loft). On further investigation, it seems the parish sexton unwittingly stored some loose black plastic bags on the floor of the blower room near the blower intake. When it started up, it drew the bags in, shredded them and blew scraps

and plastic dust throughout the instrument, rendering the organ unplayable. What didn't get shredded melted inside the blower. Early estimates predict that perhaps \$5 of plastic bags may have caused up to \$100,000 in damage. I was heartened that Mr. Strybos seemed quite zen about this disaster and, surprisingly, the sexton still has his job. The anniversary recital has been rescheduled for November.

Over the years, I've seen countless blower rooms used as storage places for all manner of non-organ-related paraphernalia, especially when their location is convenient. I would urge readers of *THE TRACKER* to have a look and ensure that their blower rooms are clean and purpose-specific to avoid a similar calamity.

Thomas Brown  
Chapel Hill, North Carolina

To the Editor:

My article In the April Issue of *THE TRACKER*, "Stories from my Apprenticeship and Travels," contains a few errors and omissions. The organ shown is the one in Meiringen, and not Sant'Anna of Roveredo. Alfredo Arquint was the jobber who subcontracted the restoration work on the historic Italian organ to the several builders. For him we would have used the term *Rucksackorgelbauer*.

The picture of the painted panel of Zillis relates to Jakob Schmidt's grandfather who restored the ceiling and installed a copy in his stately home on the Züriberg. On this side of the ocean, we owe the case design of the Alice Tully organ at Lincoln Center to Jakob Schmidt.

Hellmuth Wolff

## MINUTES OF THE NATIONAL COUNCIL MEETING

MAY 6, 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, May 6, 2013 at 6:34pm CDT.

The secretary called the roll:

(P-PRESENT, A-ABSENT, D-DELAYED)

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

A quorum of Council members was established.

**APPROVAL OF MINUTES:** Moved — Chris Marks, that the minutes of the April 5, 2013 meeting be approved. Motion carried.

**OHS AUDIT:** Executive Director Weaver and Treasurer Langord provided an update on the audit. The audit is expected to be complete May 15.

**ANNUAL REPORTS:** Annual reports are to be sent to the secretary no later than June 1.

**ELECTION:** The Executive Director reported that 252 ballots have been received.

Jeff Dexter joined the meeting at 7:04pm CDT.

**CONVENTION REGISTRATION:** The number of registrations at the time of report was 266, which guarantees a profitable event.

**ARCHIVES RELOCATION:** A signed agreement may be possible by the time of the convention.

Theresa commended Len Levasseur's work on the layout of the Atlas.

**ADJOURNMENT:** The President declared the meeting adjourned at 7:58pm CDT.

/s/ Jeff Weiler, Secretary

## OHS NATIONAL COUNCIL | Minutes



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# Obituaries

## DOUGLAS L. RAFTER

**DOUGLAS L. RAFTER**, Portland's longest-lived municipal organist, died on Wednesday, July 3, 2013 at the Portland Center for Assisted Living. He was 97.


A native of Wilmington, Vermont, Rafter moved to Portland in 1971. As a concert organist, he had a memorized repertoire of about 275 pieces. He taught music privately at St. Paul's School in Concord, New Hampshire, and the University of Southern Maine. He was organist and choir director at Immanuel Baptist Church for 13 years, and then worked at other churches in the Portland area until his retirement in 2005.

Over the years, Rafter gave 1,700 organ concerts throughout the United States. He played his first organ concert in Portland in 1936, right after earning the Associate certificate from the American Guild of Organists. In March 2010, he was honored by the AGO for 75 years of consecutive membership, all but the last five of which had been in uninterrupted service as a church organist and concert performer.

Douglas Rafter was Portland's municipal organist from 1976 until 1981. During those years, he entertained thousands of listeners with his interpretations of musical masterpieces, classical and popular alike. He had an enviable record, playing summer-series concerts for 68 years. Thousands more will remember his Christmas preludes before the annual *Magic of Christmas* concert.

## JOHN A. SCHANTZ

**JOHN A. SCHANTZ**, passed away on July 4, 2013, at his home in Orrville, Ohio. He was 93 years old. Born on June 14, 1920, Schantz studied piano and organ at the Oberlin Conservatory of Music and, after service in the U.S. Army during World War II, completed his undergraduate degree in 1947. He then joined the staff of the Schantz Organ Company where, with his brother Bruce and cousin Paul, he was part of the third generation of the family business. Schantz was tonal director in the firm for many years, in addition to holding the offices of corporate secretary/treasurer, and chairman of the board of directors. Many Schantz organs from the postwar period through the late 1980s bear the influence of John Schantz.



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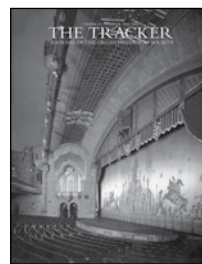
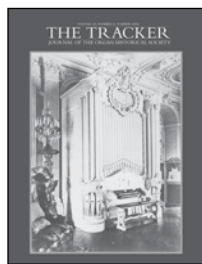
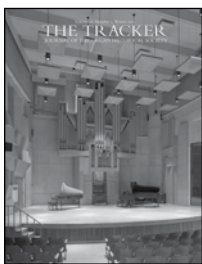
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## Index to *The Tracker*, Volume 57 (2013)

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

### ORGAN HISTORICAL SOCIETY

Archives Corner (Bynum Petty)  
—Annotated List of Ephemera in the Goodwin Collection of the OHS Library and Archives, 4:26  
—Möller Mixture, 3:24  
—William B. Goodwin and the Grand Organ at L'Église St-Jean-Baptiste, 2:24  
Bylaw Revisions, A Presentation of, 2:i  
Chapter News  
—Hilbus, Washington, D.C., 2:46, 3:38, 4:42  
—New Orleans, La., 2:46, 3:38,  
Distinguished Service Award Renewed (Daniel Schwandt), 2:17  
Executive Director, 1:5, 2:5, 3:5, 4:5  
Historic Organ Award: M.P. Möller, Op. 5566 (1929) Fox Theatre (Atlanta, Ga.),  
Historic Pipe Organ Awards (James Heustis Cook), 2:18  
John Ogasapian Publication Prize, David Yearsley, 4:22  
National Council Meeting, Minutes, 1:48, 2:42, 3:35, 4:43  
President, 1:9, 2:9, 3:9, 4:9  
Vermont Convention 2013, Variety and Spice: The 58th Annual Organ Historical Society Convention in Vermont, The (Barbara Owen), 4:12

### GENERAL INDEX

Bach and the Organ (George Bozeman Jr.), 1:53  
**California:** San Francisco  
—Farrand & Votey (1896), St. Ignatius R.C. Church, 3:14  
—Murray M. Harris (1910), proposed specification for St. Ignatius R.C. Church, 3:15  
**Colorado:** Colorado Springs, Welte-Tripp, No. 30712-RJ-A (1931), Shove Memorial Chapel, 3:22  
Dupré, Marcel, testimonial for Estey organs, 2:23  
Electricity, Organ Playing by (William Sidell Chester), 1:10  
Elliott, Robert Pier, his 1915 divorce, 2:36  
Endnotes  
—Aeolian Organ at Rosecliff, 3:42  
—Original Theater Organ, The, 2:51  
—Pipe Organ Tonal Color Wheel, The, 1:53  
—Tropical Organ, A, 4:46

**Ecuador:** Quito, Roosevelt, Hilborne, Op. 415 (1888), La Iglesia de la Compañía de Jesús, 4:46  
Estey Organ Company, Books And Pamphlets on the Pipe Organ Published (James L. Wallmann), 1:12  
Estey organs, testimonial by Marcel Dupré, 2:23  
Ex Libris (column), 1:45, 2:37, 3:34, 4:41  
Farrand & Votey Organ at St. Ignatius Church, San Francisco (James Lewis), 3:12  
Fisk at the University of Vermont: Its Evolution and Influence (Barbara Owen), 2:12  
**Germany:** Munich, Vogler (1809) St. Peter's Church, 2:22  
Langlais, Jean, Complete Organ Works of, Feature Review by Lawrence Archbold, 1:40  
Letters to the Editor, 4:43  
Lincoln, Robert Todd, his Aeolian Organ (Rollin Smith), 2:48  
**Massachusetts:**  
—Lowell, Cole & Woodberry (1892), Highland Congregational Church, 2:25  
—Lowell, Jesse Woodberry & Co., Op. 258 (1908), St. Patrick's R.C. Church, 2:25, 2:27  
**New York:**  
—Watervliet, Jardine, St. Patrick's R.C. Church (demolition of church), 3:28  
—Clifton Park, Jardine, St. Edward the Confessor R.C. Church, 3:28  
Organ Construction, Why Do Organists Take So Little Interest in the Science and Art of (G.A. Audsley), 4:24  
Pipes, Players, and the Internet (Kevin Grose), 4:34  
Retreat House in Retreat, the closing of INISFADA (Rollin Smith), 4:42  
**Rhode Island:** Newport, Aeolian, Op. 959 (1904), Mrs. Hermann Oelrich residence, 3:43  
Wolff, Hellmuth, Stories from My Apprenticeship and Travels, 2:30  
**Texas:** Kilgore, Möller, Op. 6323 (1935), First Presbyterian Church, 3:22  
Variety and Spice: The 58th Annual OHS Convention in Vermont (Barbara Owen), 4:12  
Vermont? (E.A. Boadway; Stephen L. Pinel), 1:24  
**Vermont:**  
—Burlington, Fisk, Op. 68 (1975), Recital Hall,

University of Vermont, 2:15  
—Manchester, Aeolian, Op. 1068 (1908), Robert Todd Lincoln residence, 2:48  
Vogler, Abbé, and His Theory of Organ Design (Bynum Petty), 2:20  
Yearsley, David, author of *Bach's Feet*, 2013 winner of the OHS John Ogasapian Publication Prize, interviewed by Christopher Marks, 4:22

### OBITUARIES

Alain, Marie-Claire, 3:40  
Broome, David A.J., 3:40  
Byers, Thomas William, 2:46  
Hobbs, Robert "Bob" Wesley, 2:46  
Rafter, Douglas L., 4:44  
Schantz, John A., 4:44  
Winkelstein, Warren Jr., 2:46

### STOPLISTS

**Aeolian:**  
—Op. 959 (1904), Mrs. Hermann Oelrich residence (Newport, R.I.), 3:43  
—Op. 1068 (1908), Robert Todd Lincoln residence (Manchester, Vt.), 2:48  
**Cole & Woodberry:** (1892), Highland Congregational Church (Lowell, Mass.), 2:25  
**Farrand & Votey:** (1896), St. Ignatius R.C. Church (San Francisco, Calif.), 3:14  
**Fisk:** Op. 68 (1975), Recital Hall, University of Vermont (Burlington, Vt.), 2:15  
**Harris:** (1910), proposed specification for St. Ignatius R.C. Church (San Francisco, Calif.), 3:15  
**Möller:** Op. 6323 (1935), First Presbyterian Church (Kilgore, Tex.), 3:22  
**Möller-Flentrop:** (1959), example, 3:25  
**Roosevelt, Hilborne:** Op. 415 (1888), La Iglesia de la Compañía de Jesús (Quito, Ecuador), 4:46  
**Vogler:**  
—(1789), Orchestron, 2:21  
—(1809), St. Peter's Church (Munich, Germany), 2:22  
**Welte-Tripp:** No. 30712-RJ-A (1931), Shove Memorial Chapel (Colorado Springs, Colo.), 3:22  
**Woodberry:** Op. 258 (1908), St. Patrick's R.C. Church (Lowell, Mass.), 2:25, 2:27

### AUTHOR INDEX

**Archbold, Lawrence.** Feature Review: *The Complete Organ Works of Jean Langlais*, 1:40  
**Audsley, George A.** Why Do Organists Take So Little Interest in the Science and Art of Organ Construction, 4:24  
**Boadway, E.A.; Stephen L. Pinel.** Vermont?, 1:24  
**Bozeman, George Jr.**  
—Bach and the Organ, 1:52  
—New Orleans OHS Chapter Holds an Organ Crawl and Recital, 3:38  
**Chester, William Sidell.** Organ Playing by Electricity, 1:10  
**Cook, James Heustis.** OHS Historic Pipe Organ Awards, 2:18  
**Grose, Kevin.** Pipes, Players, and the Internet, 4:34  
**Huntington, Scot L.** In *THE TRACKER* 50 Years Ago (column), 1:42, 2:34, 3:26, 4:24  
**Lewis, James.** The Farrand & Votey Organ at St. Ignatius Church, San Francisco, 3:12  
**Marks, Christopher.** Interview with David Yearsley, 4:22  
**Owen, Barbara.**  
—The Fisk at the University of Vermont: Its Evolution and Influence, 2:12  
—Variety and Spice: The 58th Annual OHS Convention in Vermont, 4:12  
**Petty, Bynum.**  
—Archives Corner (column), 2:24, 3:24, 4:26  
—Charlatan or Visionary? Abbé Vogler and His Theory of Organ Design, 2:20  
—Richard O. Whitelegg: The Voice of M.P. Möller, 3:16  
**Pinel, Stephen L.; E.A. Boadway.** Vermont?, 1:24  
**Schwandt, Daniel.** A Renewed Distinguished Service Award, 2:17  
**Smith, Rollin.**  
—Aeolian Organ of Rosecliff, 3:42  
—Historic Photographs of Aeolian Organs Scanned and Catalogued, 4:20  
—Robert Todd Lincoln's Aeolian Organ, 2:48  
—Retreat House in Retreat: The Closing of INISFADA, 4:42  
**Wallmann, James L.** Books And Pamphlets on the Pipe Organ Published by the Estey Organ Company, 1:12  
**Wolff, Hellmuth.** Stories from My Apprenticeship and Travels, 2:30

## A TROPICAL ORGAN

MR. FRANK ROOSEVELT OF NEW YORK HAS JUST received a contract to build a large two-manual organ for an enormous Jesuit Church in Quito, Ecuador. To reach its destination, this organ, after travelling seven or eight days to the Isthmus, and about the same time from the other side of the Isthmus to Guayaquil, will have to be carried for nine or ten days by men and mules up the mountains to the city of Quito. Every piece will be reduced to the minimum bulk, but such portions as are too large to be loaded on mules will have to be swung on long poles, each end of which will rest on the shoulders of from two to five men. The contractors have asked for "written instructions" to enable them to erect and finish the organ, but in all probability Mr. Roosevelt will find it necessary to send one of his employees down to Quito with the instrument.

*Brainard's Musical World* 25, no. 29  
(November 1888): 438.

*This is Op. 415, a two-manual, 19-rank organ for La Iglesia de la Compañía de Jesús, which is extant.*

### I. GREAT

- 8 Open Diapason
- 8 Viola di Gamba
- 4 Octave
- 4 Flute Harmonique
- 2 $\frac{3}{4}$  Octave Quint
- 2 Super Octave

### PEDAL

- 16 Bourdon
- 16 Open Diapason

### COUPLERS

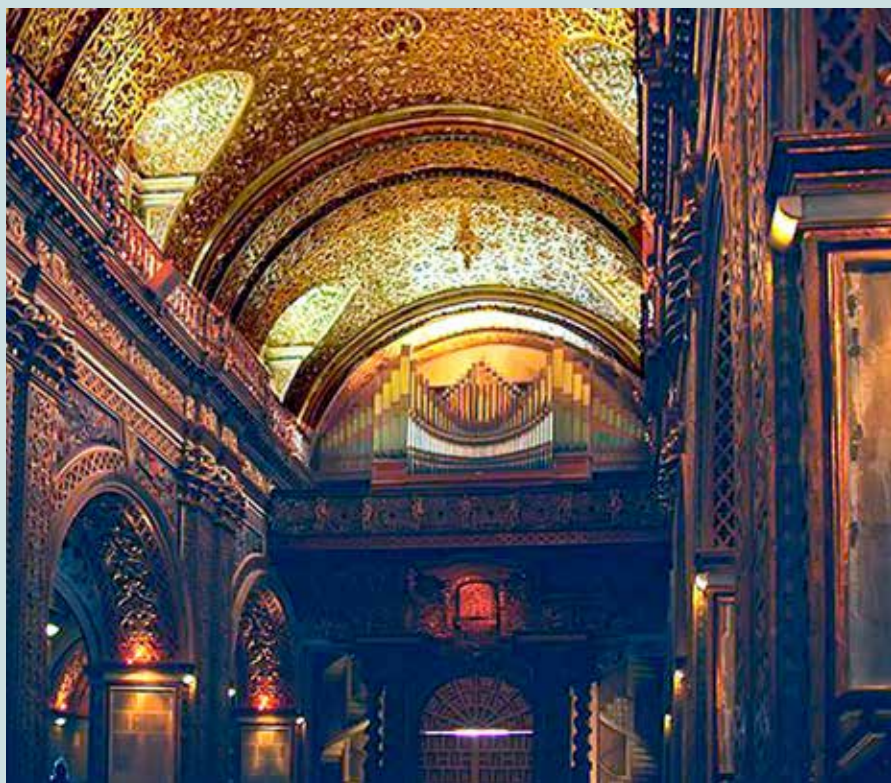
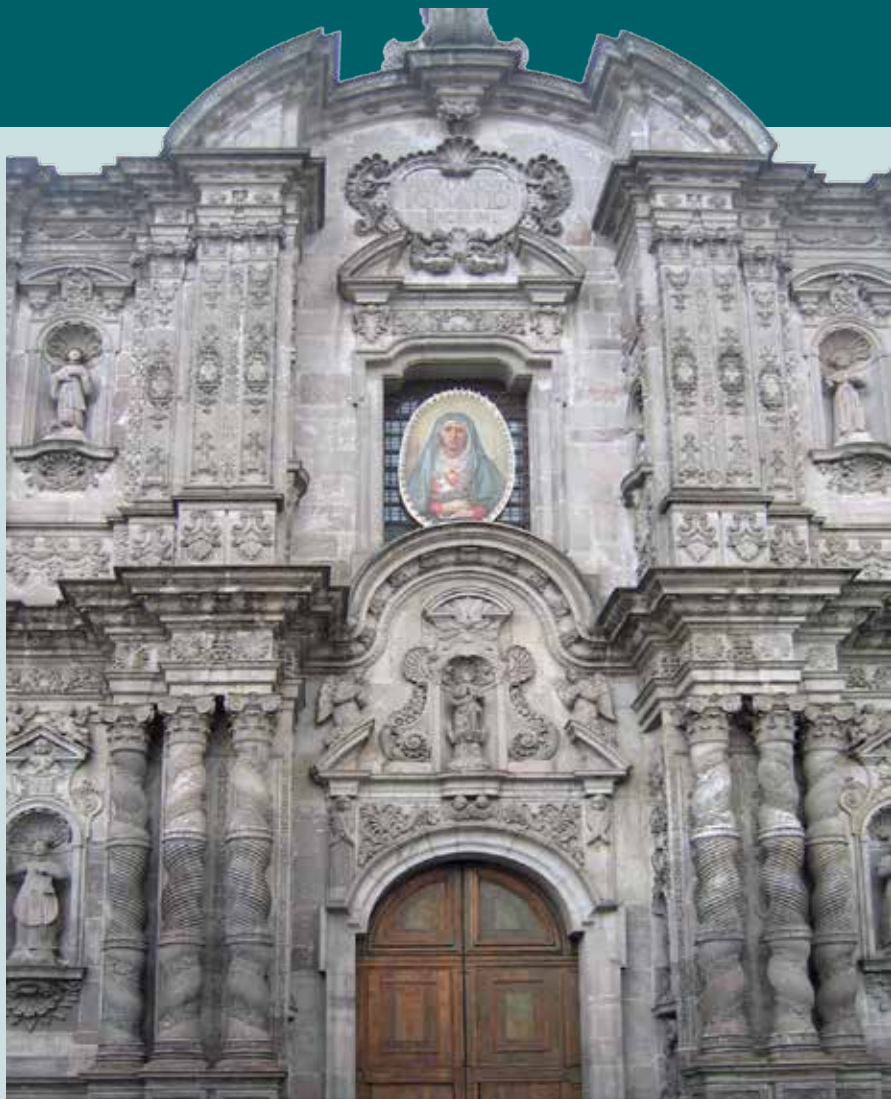
- Swell to Great
- Swell to Great Octaves
- Great to Pedal
- Swell to Pedal

### II. SWELL

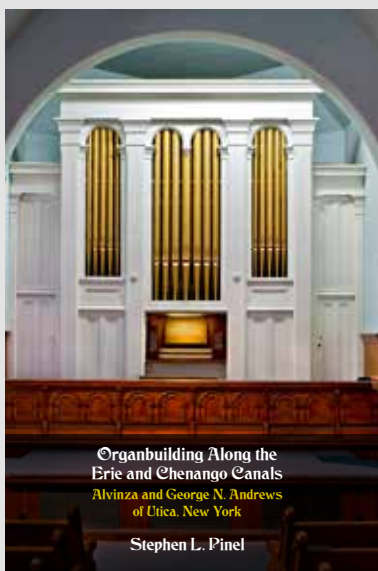
- 16 Bourdon (split knob)
- 8 Stopped Diapason
- 8 Dolce
- 8 Violin Diapason
- 4 Hohl Flute
- 4 Gemshorn
- 2 Flageolet
- Cornet III
- 8 Oboe
- Tremulant

### MECHANICALS

- Three pedal movements for
- Swell and Pedal stops
- Great to Pedal reversible
- Balanced Swell pedal
- Bellows signal



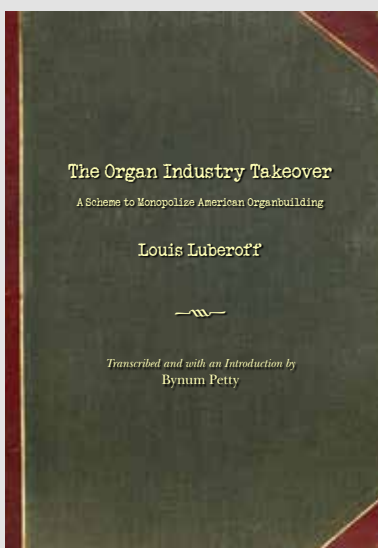




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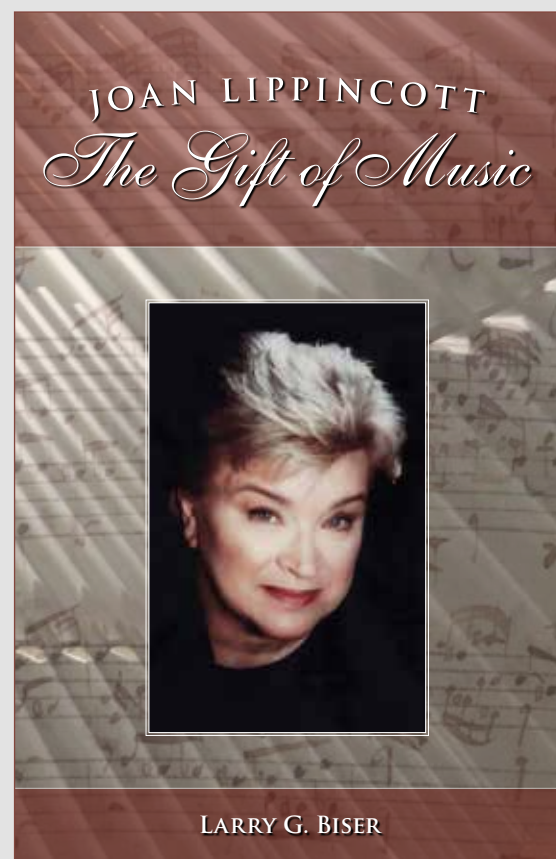
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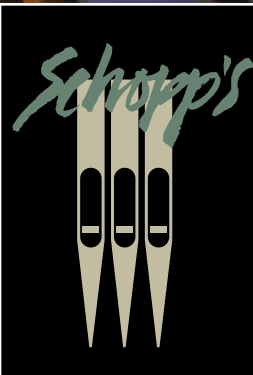
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