If our 2014 OHS convention could be summed up in one word, that word would be diversity. Instruments from the 19th century share the schedule with those from later builders, running the gamut from romantic/symphonic to a historically accurate recreation of an 18th-century Schnitger organ, and almost everything in between. Environments range from the urban vibe of downtown Syracuse to the bucolic hills and back roads of the Finger Lakes wine region.

Experiences abound, including recitals by established organ “Stars,” up-and-coming young performers, and familiar convention favorites, historical presentations by people familiar with the significance of some of our venues, and tours, by water and land, to some of the many Finger Lakes Wineries that make New York one of the premier wine-producing states in the country. Organs that our members will hear for the first time will delight and impress us, as will the six (yes, six!) instruments that have already been awarded OHS citations.
HONORING A NOTABLE ADVOCATE FOR examining and understanding the pipe organ, this year’s E. Power Biggs Fellows will attend the OHS 59th Annual Convention in the Finger Lakes Region of New York State, with headquarters in Syracuse, August 11–14, 2014. Hear and experience a wide variety of pipe organs in the company of professional musicians and enthusiasts.

The Fellowship includes a two-year membership in the OHS and covers these convention costs:

♦ Travel
♦ Hotel
♦ Meals
♦ Registration

DEADLINE FOR APPLICATIONS is February 28, 2014. Open to women and men of all ages. To apply, go to www.organsociety.org.

2013 FELLOWS
SARAH JOHNSON
CHRISTOPHER KEADY
SAMANTHA KOCH
SILVIYA MATEVA

Tiffany Ng
Michael Plagerman
Peter Rudewicz
Alex Smith

ORGAN HISTORICAL SOCIETY
WWW.ORGANSOCIETY.ORG
Greetings,

On October 28, 2007, the New York Times ran a piece about a young man who had resolved to save and rebuild the 1933 Kilgen organ that inspired him as a very young parishioner. Six years later, October 18, 2013, I was among a thousand souls, or more, who crowded into that parish church to attend the blessing of the restored organ. Joe Vitacco, a long-time member of the OHS and frequent contributor to OHS projects, had examined the long unused organ in 2006 with Fr. Michael Perry, the pastor of Our Lady Of Refuge, in Brooklyn. What followed as a result of that visit and that examination is truly “A long story short!”

In league with Fr. Perry, Joe mounted a YouTube fund-raising campaign in April 2007. By the time the article noted above was published, the fund had already achieved about 10% of the announced $200,000 goal. I know that the goal became greater, in part, because much of the church’s masonry construction had to be repointed and the crumbling walls of the organ chamber ripped down and rebuilt. Pipe-maker Bob Schopp (A.R. Schopp’s Sons, Inc.) and organbuilder Mike Quimby (Quimby Pipe Organs) agreed to organize and manage the restoration of the instrument. During the ensuing six years, Joe created new ways to raise the money. Fr. Perry wrote personal thank-you notes to every donor, and again, in September 2013, The New York Times documented the progress.

On October 18, the church was jammed and we were handed a program for the event. Presiding at the Blessing were The Most Reverend Nicholas DiMarzio, Seventh Bishop of Brooklyn, and Fr. Michael Perry, Olivier Latry, titular organist of the Cathedral of Notre-Dame, Paris, and Michael Barone, host and producer of Pipedreams, American Public Radio.

What followed was a wonderful event in which the organ was blessed by the Bishop with eight invocations, each followed with a free improvisation by the organist:

Awake, O sacred instrument, intone the praises of God, our Creator and Father!
Sacred instrument, you will bring the comfort of faith to those who sorrow.
Sacred instrument, you will proclaim the glory of the Father, the Son and the Holy Spirit!

Following the rapturous improvisation that raised that proclamation, the assembled body lustily sang “Holy God,
We Praise Thy Name” (Grosser Gott), using the three languages of the parish, English, Creole, and Spanish. This was an extraordinary event with the many people who brought their own language and ethnic backgrounds to participate. For a fleeting moment I thought of the hapless blogger in *The Boston Globe* who just a year earlier had written (on October 12, 2012) “Save the church! (kill the organs).” What might she have experienced at such a joyous occasion as this? Never mind: those who did experience this and Latry’s concert, left the evening as happy a group as I’ve experienced at any event, any time. Perhaps it’s worth noting that Olivier Latry, and his wife, were each presented with Brooklyn Dodger’s caps as part of the ceremonies.

Joe Vitacco leads by example, and he is convinced that you, too, can do the same thing for your church, your hall, your movie palace!

Another heartwarming and important story: On June 25, 2013, at the behest of Will Bridegam, librarian emeritus, Amherst College, and member of the OHS Library and Archives Governing Board, a group gathered at the OHS Annual Convention in Vermont to create the Friends of the OHS Library and Archives (OHSLA). They committed to raising funds to support the rich collections that have been assembled through decades of effort by the OHS and its professional archivists to document the pipe organ. The Friends of the OHS Library and Archives are off to an exciting and promising start. During the first few months of their existence, they enrolled more than 160 charter members. As I write today, just over four months have elapsed since that meeting and the contributions to-date total almost $18,000.

For its first project, the Friends’ executive committee approved the purchase of the Zandt Collection of about 100 rare books and booklets on the organ and organbuilding from the library of the recently deceased Dutch organist and author, Herman S.J. Zandt. James Wallmann’s article documenting and discussing the Zandt collection and its importance to our library was distributed electronically to Friends with internet access and appears in this issue of *The Tracker*.

The Friends of the OHSLA executive committee (Jonathan Ambrosino, Christopher Anderson, Jack Bethards, Will Bridegam, A. Graham Down, Kevin Grose, Allen Langord, Nathan Laube, Christopher Marks, Kimberly Marshall, Bynum Petty, and Michael Timiniski) cordially invite you to join this rapidly developing group that is dedicated to working with the OHSLA governing board to support and further the interests of the OHS Library and Archives, thought by many to be the “Crown Jewel” of the OHS. You can become a member online (friends.organsociety.org) or by mail. Regular charter membership is available for $50 through December 31, 2013.

The preceding tale deserves a companion piece: For the past several years Mike Foley (Foley-Baker, Inc.) has offered marvelous service to the Archives collection, working with Archivist Bynum Petty to sort and compile drawings and blueprints in the collections housed in Enfield, N.H. He makes trips there with Bynum to help put things in order, and has subsequently located an architectural print shop that would make document copies at a fraction of the price normally charged. He asked members of his staff to help move drawings and in a first round of work completed scans of the E.M. Skinner collection. He retained the use of a warehouse he had rented to house organ parts while restoring the Kotzschmar Organ in Portland, Maine (another extraordinary preservation story to celebrate). With his staff he has now organized the complete collection of drawings of the Möller organ archives. There are about 30,000 examples (!) that drive the necessary goal to raise $50,000 to digitize this collection.

Through the years, many OHS members have served the pipe organ—and the OHS—through continuing, sometimes prodigious, efforts. The coming weeks are replete with celebrations of thanks, seasonal holidays, and the New Year. The pipe organ will be in play for many of these celebrations. Heartfelt thanks to all of you who serve this renowned cultural legacy.

Sincerely

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

Jane Errera
St. Anne’s Church
Bethlehem, Pennsylvania
## NEW MEMBERS
THE OHS WELCOMES ITS NEWEST MEMBERS.

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## MAJOR SUPPORTERS
OF THE ORGAN HISTORICAL SOCIETY

The Society expresses its profound gratitude to the following individuals and organizations whose support totals $500 or more during the 2011–2012 fiscal year. All members are challenged and encouraged to join this group during the 2013–2014 year.

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## The Legacy Society

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

info@organsociety.org

## THE EDITOR ACKNOWLEDGES
WITH THANKS THE ADVICE AND COUNSEL OF
MICHAEL D. FRIESEN, ORPHA OCHSE,
BARBARA OWEN, BYNUM PETTY,
AND JAMES L. WALLMANN.

## PUBLICATION DEADLINES

**EDITORIAL**
THE EDITORIAL DEADLINE IS
THE FIRST OF THE
SECOND PRECEDING MONTH

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

**ADVERTISING**
CLOSING DATE FOR ALL ADVERTISING MATERIAL IS THE 15TH OF THE
SECOND PRECEDING MONTH

- February 15 . . . . . . . for April issue
- May 15 . . . . . . . . . for July issue
- August 15 . . . . . . . for October issue
- November 15 . . . . . . . for January issue
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Hist oric Organ Awards ....................... Sebastian M. Glick
OHS Library and Archives Governing Board  Christopher Marks
OHS Pipe Organ Database .................... James H. Cook
Publications Governing Board ................ TBA

CONVENTIONS
FINGER LAKES REGION, August 11–14, 2014
THE PIONEER VALLEY, June 22–25, 2015
SYRACUSE, NEW YORK
SPRINGFIELD, MASSACHUSETTS

PHILADELPHIA, June 26–July 1, 2016
Frederick R. Baas  & L. Curt Mangel
2016@organsociety.org

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†Alan Laufman; Barbara Owen; Orpha Ochse; †John Ogasapian
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The OHS

Where we are headed...

In August of 2008, I was among those who supported Stephen Pinel’s tour of organs in New Hampshire as a fundraising venture for the OHS Archives. Early attendees at that event had the opportunity to inspect the storage facility in Enfield, NH where some of our most precious manuscript acquisitions are housed still. Jim Wallmann, Scot Huntington, and I exited that building together, shaking our heads, feeling strongly that we needed to find more favorable accommodations for our collections, as soon as possible. A breeze of change began to flow then.

In the summer of 2009, Scot Huntington was elected President of the OHS, and other new ideas began to surface, as well. If my history of OHS governance is correct, it was Scot who, in earlier years, envisioned and implemented to some extent a ten-year plan for strengthening the organization and growth of the OHS. Therefore, it followed that Scot would use his presidency to advance the Society further, following a similar format of planning for the future.

The Santa Fe strategic planning meeting of February 2012, with all of its conclusions, goals, and objectives, was the principal product of Scot’s vision, then shared seriously by all officers and councilors, and one of overarching importance to the maturity, long-term health, and effectiveness of the Organ Historical Society. Thus, I can assure you that Scot Huntington’s presidency formed a true and necessary turning point for the OHS, for which we all can be very grateful.

Now, it falls to me to guide the Society through more growth and toward greater security, with objectivity and fairness, yet with a firmness and consistency that follows the trajectory of the National Council’s work over the last couple of years. So, the answer to the title point above is: to new places and new ways, to new limits and new strengths, and to new foundations and new visions for this remarkable, worthy, and well-renowned Society. Through this process, I promise you that we will never forget the core mission of the OHS, the historical basis of our activities, and the essence of our member benefits. Let’s look more closely at the path before us all.

The OHS Library and Archives – It is well known that an expert and very dedicated committee has been working for several years to identify an institution with which the OHS could enter a partnership to consolidate, protect, and develop further the peerless collections that this Society has accrued through its years. More than once, your leadership has intimated that a solution was imminent; yet to date, we have been unable to confirm any agreement. While the Library and Archives consolidation remains our most immediate and pressing negotiation, the mechanics of these dealings have been befuddled by practical, financial, and bureaucratic complications. Still, at the risk of sounding hollow, we do hope for the necessary success and a celebration of this endeavor in the very near future.

Governance and By-laws – Chief amongst the Santa Fe objectives are the needs to pare the organizational chart of the Society, to streamline the chain of authority and responsibility, and to engage more professional help for essential and productive duties (as opposed to relying upon volunteer efforts by councilors), insofar as that is affordable. Additionally, the work of the Archives Relocation Committee, and later of the Endowment Fund Advisory Board, has highlighted challenges to some current negotiations within the Society, and to other daily efforts by our tireless Executive Director, Jim Weaver. Those problems have been resolved individually and successfully, always following the letter of our laws.

Other inconsistencies in our written rules came to light while working with Parliamentarian Marie Wilson during the Vermont convention. For all of these reasons, National Council will be working to propose a new set of By-laws, which will be subject to approval by the general membership, to provide the new and efficient form of governance slated to take effect in 2015. This process of By-laws change seems to be more comprehensive now than when first envisioned, and likely should eliminate the autonomous power of the present Governing Boards, while retaining such operational reviews in an advisory capacity. No conclusions are presented here, only general foresight for public consideration. Our objective is to provide a neat and clean organizational structure that will function efficiently and effectively in the long term.

Endowments and Financial Practices – The computer bookkeeping system for OHS was improved several years ago, allowing more transparent recordkeeping, immediate financial reports, and better fiscal management, especially as the stellar staff in Richmond has become familiarized with it under the watchful eyes of the Comptroller and Treasurer. As such, the OHS enjoyed a thorough, professional, and successful audit of its books, as announced at the Vermont convention. As I write this story, the Investment Fund Advisory Committee has voted to engage the Wells Fargo Bank to provide professional investment management and related philanthropic services. These several fiscal improvements put the OHS in a stronger position, with greater credibility, to attract grants and more significant funding from donors. Good and careful progress is being made for both operational and long-term financial strength.

Research and Publications – Regrettably, this story brings the news of the resignation of Councilor Theresa Slowik, who served also as the Chair of the Publications Governing Board. Theresa’s departure, purely for personal reasons, is a great loss to the Society of her expertise, professional vision, and thoughtful guidance from the greater publishing world. Amongst the valuable lessons from Theresa’s tenure is the need to look into electronic publishing formats and distribution, as opposed to printing so much on paper, a process of ever-increasing expense that is a significant drain on our treasury.

Certainly, paper publication of “The Tracker” will not change, although the National Council is sure to revisit the naming and visual design of that journal. Some amount of convention documentation will continue in book form, at least as a “Handbook” while the concept of atlases is reconsidered. Similarly, it is necessary immediately to become more selective in the number and choice of books that the OHS Press produces on paper, for economy’s sake. It is clear that we must embrace more electronic publication, and more vigorous marketing strategies for what we do print. Again, no firm conclusions are presented here; but, these issues are serious and pressing work for the Council and Governing Board to address.
Online Catalog – Under the magnifying glass, this OHS operation – commonly called “The Store” – proves to be more significant than one might expect. First of all, retail sales provide considerable income that is essential to balance our financial bottom line every year. Secondly, academic colleagues have spoken with praise for and dependence upon the singular and valuable resources available from the OHS inventory. Thirdly, I have learned from friends in France that there is no outlet in Europe that provides pipe organ materials, especially recordings, comparable to that of the OHS. However, they related certain challenges from language and shipping process in dealing with our online sales. As a result of that advice, Jim Weaver and Amanda Watson have worked to introduce translation options on essential catalog pages, to facilitate sales to foreign browsers. Leaner inventory management and selective if broader buying practices will improve both the quality and profitability of this operation. We will wish for increased sales, especially internationally, spreading further the good work and reputation of the OHS.

Conventions – These gatherings are at the core of OHS member activities and certainly will continue unabated. The required annual meeting of membership will continue as tied necessarily to the convention schedule. Like our retail sales, profitable returns from conventions to the Society’s budget are essential, also. We are very grateful to Dan Colburn for his successful supervision of fiscal responsibility in convention planning. The locale and scheme of conventions, frankly, is determined by the forces, energy, and imagination available and willing to conduct these operations, despite any idealistic wish for better geographic distribution or instruments included. Membership input about the style and content of conventions has not been lost, but sometimes cannot be applied quickly. We will listen; and, we will continue to present for enjoyable listening a variety of pipe organs of historic importance.

Prizes, Citations, and Awards – For so many years, these formal recognitions, inside and outside the Society, have been very meaningful and effective at several levels. Surely, all these programs will continue, despite some current challenges, especially regarding the recognition of instruments. The Historic Pipe Organ Awards Committee continues at work, sorting out language and values that will provide appropriate recognition of organs against the great variety of applications received, where original citation concepts have proven inadequate in our changing times. The Distinguished Service Award, Vox Organi Award, and Honorary Membership will continue to recognize those whose longstanding support of the OHS has been noteworthy in any form. The Publications Prize Committee will recognize worthy books in our field, when funding and value allow, even if not an OHS product.

Biggs Fellowships – In recent years, applications for these fellowships have grown in number and quality of credentials. Through generous financial support from members, beyond the normal operating budget, more new participants have been introduced to the OHS, its conventions and membership. Some younger and very fine players have been included! We must keep building the Society through these fellowships, as some members have set the example with this pivotal program. Please consider helping, too.

Preservation of Organs – Starting in Vermont, several members expressed opinions to me that our Society should be more pro-active in the preservation of pipe organs in this country, especially those of significance and endangered by church closings or by changing religious culture. This is a noble and worthy idea, and some simplistic efforts in this direction are on our record already as the Phoenix Project and under support from the Van Pelt Fund. However, it would be a new and great reach for the OHS to attempt any substantive work like that of the Organ Clearing House, for which we simply do not have funds or staff available. Another suggestion, though, is that the OHS establish some communication network for publicizing the availability of pipe organs at risk, which we might do fairly easily electronically. In the future, we could seek an alliance with another foundation or entity that might support a real rescue thrust by the OHS. This is a worthy ideal in our corporate outlook, certainly tied to the essence of our mission and institution, just needing energy, attention, and financial support!

OHS Chapters – It is my desire personally to visit individually, and to understand better the history and operation of, each of the local OHS Chapters. That work will take time; but, it will be a worthy effort before the reformulation of the By-laws. By no means is the existence of any of these Chapters threatened; but, it will be essential to reinforce formally the consistent and mutually contributory relationships between Chapters and the mother Society. We all belong to the same team. Together, we can spread the good work of the Society and build membership from a broader geographical area by engaging Chapters more actively, as the Hilbus and Chicago groups have exemplified already with convention productions. More to come!

In closing, I want to welcome two new members to the National Council: our Vice President Dan Clayton, who has taken his seat with vigor, leadership, and wisdom, and whose energy already has propelled us toward some serious accomplishment. Also, Willis Bridegam has joined the Council in the seat of Graham Down who resigned in the summer. Will Bridegam has proven valuable already in sharing his expertise towards the Archives Relocation, but now brings fund-raising help to the table, also with the establishment of the Friends of the OHS Library and Archives. The OHS remains sincerely appreciative of and indebted to the wisdom, expertise, and generosity shared by Theresa Slowik with regard to publications, and to Graham Down with regard to development, during their tenures on Council, as well as the defining leadership of past president Scot Huntington. We are extremely fortunate still to have assembled a distinguished Council to conduct the business of the Society with consideration, wisdom, and dispatch. It is an honor and my pleasure to work so productively with this group.

We all can be very proud of the OHS and of the high esteem with which this Society is held throughout the organ world. However, we cannot rest on our laurels, and much work remains to be done. Please join me in active and generous support of the OHS as we build our future together as the curators of the American pipe organ.
To the Editor:

It is with great interest that I read your Endnotes article in Fall 2013 issue of The Tracker. I am delighted that you highlighted the beautiful organ at La Iglesia de la Compañía de Jesús in Quito. It is a wonderful building and houses one of Ecuador’s finest instruments. Over the past six years, I have had the honor to play several concerts on the 1888 Roosevelt organ.

The specification at the end of the article omits the following three stops on the Great:

- 8 Spitzflöte
- 8 Doppelflöte
- 8 Trumpet

These stops all appear to be original to the organ.

There are actually four pedal movements in addition to the Great to Pedal reversible and the balanced swell pedal:

Swell Piano
Swell Forte
Great/Pedal reversible
Great Piano
Great Forte

Whereas the organ is not used extensively, it can be heard in the annual Musica Sacra Festival preceding Holy Week.

With every best wish,
Ray Cornils
Portland Municipal Organist

To the Editor:

For one whose various limitations and responsibilities precluded Vermont attendance, Barbara Owen’s convention write-up was important and enjoyable, made doubly so by The Atlas as a reference. The latter must be praised for its organization, layout, writing style, and most of all for all the information it contains. But there are three matters that possibly deserve comment.

I wonder if other readers had their curiosity aroused by the very brief reference to two 20th-century organs, the Aeolian-Skinner at Grace Congregational Church, Rutland (Atlas page 141), and the Casavant at the Cathedral of the Immaculate Conception, Burlington (page 194). Answering my questions, Rip Jackson, organist and choirmaster at Grace sent me some music excerpts that demonstrated the organ—worthy of its G. Donald Harrison nameplate—and an acoustic environment that, while far from “cathedral acoustics,” is warm and lively enough for musical enjoyment. He provided the following stoplist:

**GRACE CHURCH, UCC**
Rutland, Vt.

<table>
<thead>
<tr>
<th>GREAT</th>
<th>PEDAL</th>
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<tbody>
<tr>
<td>16</td>
<td>32</td>
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<tr>
<td>Quintaton</td>
<td>Violone</td>
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<td>8</td>
<td>32</td>
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<tr>
<td>Principal</td>
<td>Untersatz</td>
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<tr>
<td>8</td>
<td>16</td>
</tr>
<tr>
<td>Bourdon</td>
<td>Contre Basse</td>
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<tr>
<td>8</td>
<td>16</td>
</tr>
<tr>
<td>Spitzflöte</td>
<td>Bourdon</td>
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<tr>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>Octave</td>
<td>Quintaton (Gl.)</td>
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<tr>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>Rohrflöte</td>
<td>Echo Lieblich (ext. Sw.)</td>
</tr>
<tr>
<td>2½</td>
<td>8</td>
</tr>
<tr>
<td>Quinte</td>
<td>Principal</td>
</tr>
<tr>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Super Octave</td>
<td>Spitzflöte (added, 1990s)</td>
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<tr>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>Rohrflute</td>
<td>Bourdon</td>
</tr>
<tr>
<td>4</td>
<td>16</td>
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<tr>
<td>Prestant</td>
<td>Contre Bombarde (added 1990s)</td>
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<tr>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>Flute Harmonic</td>
<td>Bombarde</td>
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<tr>
<td>4</td>
<td>8</td>
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<tr>
<td>Plein Jeu III</td>
<td>Trompette (ext.)</td>
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<tr>
<td>16</td>
<td>4</td>
</tr>
<tr>
<td>Contre Hautbois</td>
<td>Clairon (ext.)</td>
</tr>
<tr>
<td>8</td>
<td>16</td>
</tr>
<tr>
<td>Trumpette (t.c.)</td>
<td>Choral Bass</td>
</tr>
<tr>
<td>4</td>
<td>32</td>
</tr>
</tbody>
</table>
| Clari
| 4     |
| Clairon | Mixture IV |
| Tremulant |
| 16    | 32    |
| Violone | Contra Bombarde (added 1990s) |
| 32    | 16    |
| Untersatz | Contre Bombarde |
| 16    | 8     |
| Bourdon | Trompette |
| 8     | 4     |
| Choral Bass | Clairon |
| 4     | 4     |
| Mixture IV | Pedal 1–7, 0 |
| 32    | 0     |
| Contra Bombarde (added 1990s) | General Cancel |
| 16    |       |
| Bombarde |       |
| 8     |       |
| Trompette (ext.) |       |
| 4     |       |
| Clairon (ext.) |       |
| 4     |       |

**COMBINATIONS**
Great, Swell, Choir, and General 1–6, 0.
Ped. 1–7, 0
General Cancel

**COUPLERS**
Swell and Choir 16, 4
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Swell to Choir 16, 8, 4
Great to Pedal 8 (also on toe piston)
Swell to Pedal 8, 4
Choir to Pedal 8, 4
Two balanced expression pedals
Crescendo Pedal
Sforzando Pedal
Tracker touch

The three-manual Aeolian-Skinner was built in 1947. With later additions, the organ has 48 ranks.

Casvant Frères provided the following information on the Burlington Roman Catholic Cathedral organ. Original installation:
I recall visiting this cathedral shortly after the Casavant was installed. The architect was Edward Larabee Barnes, the beautiful building, and all interior surfaces are or were hard and sound-reflecting and heavy enough to reflect bass frequency sound energy. What appalled me was a partial-height solid wood wall behind the high altar, separating the choir and organ from the congregation, with only reflected reverberant choir and organ sound reaching the congregation. I hope the “powers that be” have come to their senses, for the sake of the ability of the choir and organ to lead congregation in hymns, and have either removed the wall completely or replaced it with one that is sound-transparent. I would welcome any news about this, to my e-mail address, daveklepper@yahoo.com.

The second matter concerns what Charles Fisk actually wished to convey at the meeting attended by Frank Taylor, as recounted on page 104. I must contradict Frank in that Charles Fisk knew several years earlier that hard heavy interior surfaces had been used by acoustical consultants Bolt Beranek and Newman. Charles and I had discussed this approach on numerous earlier occasions. On pages 432 and 433 of Beranek’s 1996 Concert Halls and Opera Houses: How They Sound, we read “thin wood paneling with an airspace behind found considerable use before publication of my 1962 book, which clearly showed the negative effects of such circumstances on concert halls and opera houses.” The need for hard, massive construction is a constant theme through all three of Beranek’s music acoustics books.

The very first important hall to benefit from Beranek’s research, which has continued to the present day, was the Jerusalem Congress Hall, (Hebrew, Binyanai HaOomah) where the design was revised after construction had started. The first new halls designed from scratch with this research in mind were Spaulding Auditorium at Dartmouth College’s Hopkins Center, Hanover, N.H., and Butler University’s Cloughs Hall, Indianapolis, both with 1962 openings. Also in 1962, at Philharmonic Hall, cost restraints were said to have forced a much lighter-weight ceiling than optimum. The present Avery Fisher Hall, has a much heavier ceiling as insisted upon by acoustical consultant Cyril Harris.

Finally, many OHS members share my interest in trains and might be interested in the results of research, helped by friends with access to period Official Guides, with regard to Henry Ford’s visit to the Estey factory discussed on pages 184 and 185 of the Atlas. Ford most certainly had a reservation for the drawing room of the Pullman car carried on the evening Boston & Maine train from Brattleboro to Springfield, where it was transferred to a connecting New York New Haven & Hartford train arriving at Grand Central about 7 a.m. the next morning. He probably planned to visit New York City Ford dealerships, as well as the “Automobile Row” showrooms where he could inspect imported luxury cars not often seen in the Midwest. He then planned for a 5 p.m. departure from Grand Central Terminal on the New York Central-Michigan Central Wolverine, again in a Pullman car drawing room. Both Estey and Ford were good freight rail-road customers, and the Brattleboro ticket agent had no trouble in getting a hold on that drawing room so that Ford could occupy it around eight in the evening at Albany. The New York Central ran frequent local service between Troy and Albany, more than ten trips each way each day. Ford could have asked Haskell to take him to Albany, avoiding a change of trains, but that might have put the Haskell party’s automobile return to Brattleboro after midnight. After leaving Detroit, the Wolverine, an express, did pass through Dearborn on its way to Chicago, with Ann Arbor its next scheduled stop. It is likely that the train made a special stop for Ford at the Dearborn station.

Dave Klepper, student Yeshivat Beit Orot, Jerusalem Israel (daveklepper@yahoo.com).
Former principal, Klepper Marshall King, Acoustical Consultants, White Plains, N.Y.

I am not soliciting work in North America. When I have been approached, I have recommended North American consultants, definitely including Daniel Clayton.

The Brooklyn Pilcher Lives Again!

JONATHAN B. HALL

In the spring 2009 issue of The Tracker, I presented an article about a remarkable discovery: a pipe organ bearing a nameplate that read “William and Charles H. Pilcher, Brooklyn N.Y.”1 The organ, found serendipitously by Keith Bigger, was in very poor condition and its future appeared grim. Even when new, it was a small, conservative instrument and the years had not been kind to it. What made it an outstanding discovery was that diamond-shaped ivory nameplate.

What happened next comprised one of the most delightful surprises a writer could ever hope for, an undreamed-of outcome effected by much friendly support and hard work. As of 2013, the Brooklyn Pilcher organ is alive and well and has a new lease on life. It sits in a gorgeous chapel in a community very much in touch with its history. This outcome is due not only to an inveterate Brooklyn organ sleuth, or to a writer of articles, but to a surprisingly large community of people who came together to make a wonderful thing happen. As you read this story, take heart for the great possibilities before us, and take pride in the real successes we have enjoyed.

There is a community in the Finger Lakes region of New York State, not far from Rochester, called Clifton Springs. In 1850, a sanitarium was founded near mineral springs long used by Native Americans for healing purposes. For years, the “Water Cure Facility” offered hydrotherapy and other alternative therapies to many visitors. By 1972, when the new hospital building was completed, the medical paradigm had shifted to the normative allopathic model, and one no longer traveled to Clifton Springs to “take the waters.” But in 2000, this model again made room for alternative, holistic approaches and the Springs Integrative Medicine and Spa Center, part of the Clifton Springs Hospital and Clinic, is again open for business.2

The medical mainstay, however, remains the modern Clifton Springs Hospital and Clinic. Much of the former spa—a grand Victorian fortress in massive brickwork—is now given over to senior apartments owned in partnership with the hospital. In this wing, called simply the Spa Apartments, there is a first-floor chapel. It features an astoundingly wonderful Louis Comfort Tiffany mosaic over the altar, a treatment of the Last Supper. (This mosaic has a near-identical twin in Christ Church, Rochester, N.Y.)3 There are large, and handsome stained-glass windows by Spence, Moakler & Bell of Boston on either side wall. The carved wood chancel appointments are modest, but contemporaneous with the building and very lovely. There is a Steinway Model B piano in the space as well.

For years, there was a substantial 1901 Hook & Hastings organ, Opus 1935, located on the right side of the chapel as one looked toward the chancel. The II/31 instrument was oriented (liturgically) north-south, so the organist played facing “south,” that is, to the right-hand wall, back to the chancel and right profile to the congregation. The organ’s facade pipes were “green and gilded.”\(^4\) Previous to this organ, there had been another, smaller, II/15 E. & G.G. Hook, Opus 568, from 1870.\(^5\) From the 1970s onward, an electronic was inserted in the facade, all that survived of Opus 1935.\(^6\)

In the last few years, a project was undertaken to restore the chapel, the stained-glass windows first, then the mosaic. The work was completed by John Lord, an accomplished local artisan. One day, the donor—a great champion of the community who chooses anonymity—was present to observe the work in progress. Lord spoke up.

“Do you know what this place needs? An organ.”

The donor asked what that would entail. Lord mentioned a local organbuilder who would help find the perfect fit for the chapel.\(^7\)

Mr. Lord’s “local organbuilder” was the Parsons Pipe Organ Builders of Canandaigua, New York. Canandaigua is the county seat of Ontario County, and is about a 20-minute drive from Clifton Springs. To find the Parsons shop, one actually drives through Canandaigua, then southwards, following the western side of Canandaigua Lake. Technically located in Bristol, New York, Parsons occupies a hillside in the midst of outstanding natural beauty, a setting worthy of a monastery. I could understand how one could found a mystical religion in that countryside—the Hill Cumorah, sacred to the Latter-day Saints, is not far away. The feel of northern New England is here as well, making it easy to understand why so many New Englanders chose to settle this region after the Revolutionary War (among them a family named Hall).

\(^4\) Conversation with Ethan Fogg, June 7, 2013.
\(^6\) Conversation with Ethan Fogg, June 7, 2013.
\(^7\) Conversations with Ethan Fogg, June 7, 2013, and John Lord, January 2013.
THE BROOKLYN PILCHER LIVES AGAIN!

The organ, the former pointing out to me at length the various design resonances between the instrument and the room. The feeling is that the organ was “made to order.” It is significantly smaller than either previous organs, but very successful.

In early 2012, the Brooklyn Pilcher was removed from the organ loft in which, most likely, it was actually installed: the Spanish Calvary Baptist Church, formerly Saint Matthew’s German Evangelical Lutheran Church. The restoration process took most of the year; the organ was installed in the Spa chapel in early December 2012. It was played for a community Christmas singalong, and the dedication recital was given by the author on Friday, January 18, 2013.

The restoration process went forward with a thorough respect for the history of the instrument. There were very few changes made to the original design, or in departure from contemporaneous technology, and all changes are clearly identifiable and reversible. Part of the problem with maintaining strict fidelity to the original design is that it was clearly faulty in some respects. The organ, silent for decades, had been difficult to keep in regulation almost from the start. For example, a turn-screw key-action adjustment, typical of the era, was added; and the height of the backfall rail was made adjustable. These were characterized as “summer/winter” adjustments, and all were done in the name of everyday reliability. There was no guide for the Great stickers, without which the backfalls tended to rub together, causing runs. A guide was accordingly added.

Ric Parsons recalls that “some parts of the organ were very refined, and some parts were very crude.” One crudity was found in the pedal, a tendency for some tracker guides to stick, causing more runs at the very bottom when couplers were in play. The Parsons team worked hard to remedy this, and there was no hint of trouble at the recital. It must have been infuriating to put up with the woolly dissonances the fault engendered in days of yore.

The organ had suffered serious water damage, requiring extensive work on the wooden components. Trackers needed replacement, pallets had to be recovered. The chest was retabled with plywood, rather than the original hardwood. There was no floor frame, and the organ had a built-in tilt commensurate with its original organ loft that required the rear to be jacked up. A new blower was provided—a half-horsepower Laukhuff Ventus, in a filtered silencing chamber—and the original hand-pumping system was restored, all with the original double-rise reservoir. The organ sings on a single wind pressure of 2.8 inches. There was a curious feature with the old patented double-rise reservoir: there were no weights on top, rather, boxes screwed to the underside of the reservoir top, inaccessible to the casual tuner and incidentally also confirming the original pressures. When opened, these boxes were found to contain bricks of a uniform type, strongly suggesting that they had lain undisturbed from the start.

The Parsons team left the original tremulant system unchanged. Rather than the more common exhaust system, or by a device that shakes the reservoir, this organ has a Dom Bédos-style tremblant doux, an internal flap in the wind line. This has the unique effect of becoming weaker the more stops are added, offering the organist an opportunity to dialogue with the instrument. With a single voice, the tremulant was so strong as to be unnerving, though the effect in the room was surprisingly pleasant. With more stops, the tremulant “behaved itself” and became milder. During my rehearsal sessions, I came to enjoy the tremulant thoroughly, and employed it at several appropriate points in the recital.

The organ originally had a hitchdown expression pedal. The Parsons Company installed a balanced swell shoe, metal and in the shape of a foot, taken from a Roosevelt console. The Pilcher facade is unusual in that the pipes are mitered sharply back but given dummy tops. This is no doubt due to the low clearance in the original space. The Parsons team had the most difficulty with speech in these pipes, difficulty they attribute to the 90-degree miters. The side towers of the facade are pipes of the eight-foot Great Gamba; in the center, of the four-foot Great Principal. (The nomenclature of the organ stops is essentially Anglo; witness the use of “Principal” to mean the four-foot Principal specifically.)

Shop-floor opinion still differs as to certain elements of the organ, in particular whether it was a partial rebuild to begin with. Such details notwithstanding, it is safe to say that few organs have received such solicitous care in their rebuilding.

The following stoplist is a more complete analysis of the organ than I previously published in The Tracker, when the organ was not available for such detailed study, and benefits from the thorough work of the Parsons team.

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Prior to my arrival in Clifton Springs, I had only seen the Pilcher in a state of extreme disrepair at its original site in Brooklyn. I had not the faintest idea what it would sound like or how it would play. I had prepared a flexible program, designed to show off many voices and highlight a variety of styles, but was ready to add or subtract as circumstance might require. I found a small organ, but one with great possibilities for color and easy to play. The organ is a mere nine ranks, but its few voices conceal a host of possibilities. The Great Gamba in particular was a true chameleon. With the Flute d’Amour, it made an uncannily convincing Cromorne. With the Principal, it evoked a Cornopean. The “chorus” of Gamba, Melodia, Principal, and Flageolet was full, bright, and joyous. I loved all of these illusions and made extensive use of them in the rededication recital.

I organized the dedication program around three larger works, interspersing a variety of smaller, colorful pieces in between.

**Fugue, Interlude, Toccata**  
*Leo Sowerby*

Opening with a double fugue in stile antico, vintage 1960, allowed the organ to sing seriously and elegantly to the audience. I felt this was a gracious introduction! The interlude was lyrical and jazzy, and the toccata, in 5/4, worked up to full organ. I had to accept a quieter Swell than I would have preferred, but the music presented itself with solid internal logic.

**Ach Herr, mich armen Sünder**  
*Dieterich Buxtehude*

This piece allowed for a very different registration than any of the above, focusing on principal tone.

**“Ubi caritas et amor...”, “Isti sunt agni novelli”**  
*Dom Paul Benoit, OSB*

The first of these pieces made use of the tremulant in the final bars; the second, a solo 4’ flute passage that brought a pleasant note of whimsy. Benoit’s large output is full of charming lighter pieces and should not be overlooked.

**Andantino (24 Préludes Liturgiques)**  
*Gaston Litaize*

See my comments on the Keraulophon above. This piece starts and ends in a lyrical folk style and adopts some of the typical Benoit language of augmented triads in the middle.

**Adagio, Symphony 3**  
*Louis Vierne*

True to Vienne’s instructions, I registered this piece around its musical architecture. Though the resources were small, the piece succeeded musically.
Aria (alla Bach), Sundown  
*Sigfrid Karg-Elert*

For “Sundown,” I used the 4' Principal at the octave below for a fresh solo voice. The “alla Bach” found a new evocation of eight-foot principal tone, different from the Buxtehude.

**Petite Pièce**  
*Jehan Alain*

**Ballade en mode phrygien**  
*Sigfrid Karg-Elert*

For these, I used the “chameleon” Great Gamba in a variety of guises, imitating reeds. The “Cromorne” was really quite astonishing!

**Green Boughs, Les Petits Cloches**

**Nocturne (Night in Monterey), Marche Grotesque**  
*Richard Purvis*

I chose this set in honor of the composer’s centennial, and to display the astonishing versatility of these nine stops. In the final “Marche Grotesque,” the Gamba masqueraded as a very pungent Cornopean. (If you believe it, the audience believes it.)

**Fugue in B Minor**  
*J.S. Bach*

I prefer to end with Bach rather than begin with him; the greatest always comes last. The organo pleno used here was different from the “full organ” used at the end of the Sowerby. For the entire recital, the same registration never occurred twice except within an individual work when the structure demanded it.

I am not a mathematician, but the total number of any and all combinations of nine stops must be very large, and not every combination is musically useful. Still, there is nothing here for a professional organist to be ashamed of; on the contrary, the limitation of resources is a delicious goad to the creative spirit. The audience was delighted, and the donors deeply gratified. For that opportunity—the seeds of which were planted by an unexpected phone call from Keith Bigger five years ago—I remain forever grateful.

Keith, of course, was duly honored at the event! We called him forward and bade him pump the organ by hand while we sang “For he’s a jolly good fellow.” That was a spot of improvisation on my part, and Keith deserves every accolade possible for this good outcome.

One other person to be warmly congratulated is local organist Denise Morphy. Denise was my page-turner for the event, and performed that vital, unsung duty to perfection. Denise is the organist of the First Congregational Church of Canandaigua, and has played the Pilcher on a number of occasions since its installation. She was one part of a wonderful community that came out to support this project. Ethan Fogg, who has since moved on from the hospital, did yeoman’s work throughout the project, and it will remain as a very large feather in his cap. His team was uniformly kind and helpful. The Parsons organization impressed me on several levels, both technically and personally. For the company’s great work supporting a piece of Brooklyn’s organ culture, Ric Parsons was named Person of the Year by the Brooklyn AGO Chapter in June 2013.

I was housed at Ashton Place, a senior community near the hospital, and was more than pleased with the accommodations and staff. A diner and grocery store were adjacent, making for pleasant meals! For dining, Warfield’s Restaurant was more accommodating of my current problem with sodium than any other restaurant I’ve visited, bar none; they were downright scrupulous, which I really appreciate. The food itself was strictly A-list.

If this reads like an advertisement for the Clifton Springs area, so be it. The lesson I learned was mainly about how much love and support an organist can find in this wide world, and the gift I received is one of gratitude. It is important for us to fight and advocate for historic pipe organs. It is still more important to remember the great impulse of joy that impels it.
The Zandt Collection of Books on the Organ

JAMES L. WALLMANN

Herman S.J. Zandt (1935–2012) was a Dutch organist and author active in the Netherlands and Germany. From an obituary:

Herman Sicco Jan Zandt was born in Groningen in 1935. He moved later with his parents to Amsterdam. He studied in Herford (Germany) where he also met his wife Ursula. For years thereafter he worked in Germany as a church musician; first in Kiel and then in Bremen. After 1972, he worked at the music school in Dokkum (The Netherlands). After his retirement in 2000, he settled in the Black Forest area of Germany. For the past several years he lived in Moormerland, just over the Dutch border in Ost Friesland.

Books and booklets on the organ authored, co-authored, or edited by Zandt are listed below in chronological order. As far as I have been able to determine, this is a complete list of such publications by Zandt.


All of these books and pamphlets are in the collection of the Organ Historical Society Library and Archives (“OHS-La”), formerly the American Organ Archives. As is clear from the list, Zandt was active in editing historic treatises (items A/B, D, E and F) and writing booklets about histories of individual organs (items G, H, I and K). In *Organum novum* (item C), Zandt and his co-author Hans Kriek produced a little book that advocated for mechanical-action organs with slider chests. The Danish “neo-Baroque” approach to reform organbuilding was on prominent display, and while the *Orgelbewegung* style of fifty years ago is no longer popular, this period was an important way station on the journey to a deeper understanding of historic organbuilding. The book has many stoplists and pictures; an appendix includes the famous essay about organ reform by Sybrand Zachariassen, head of the Marcussen firm, in Dutch translation. Zandt’s survey of organists and organ playing in Reformed worship (item J) is magisterial and the standard work on this topic. It is beyond the scope of this article to cover the dozens of periodical articles written by Zandt.

What happens to book collections when the owner dies? In some cases, the owner disperses parts or all of the collection before he or she leaves mortality. This must have been the case with the organ books owned by J.S. Bach. Other times, the books become part of the estate and are donated or sold with greater or lesser care to a library, a book dealer, another private collector, or the local thrift store. Throughout its history, the OHS-La has been the fortunate recipient of these kinds of transactions. Most recently, the William B. Goodwin collection was donated to the OHS-La in 2012. In 2004, the family of Henry Karl Baker sold all of his extensive collection to the OHS. Duplicates from the Baker collection were in turn sold by the society to help cover the cost of acquisition. For bibliophiles like me, it is sad to see a collection broken up which has been brought together with care, but on the other hand this means that desirable books will return to the marketplace to be acquired and made part of another collection. Once books make their way into institutional collections such as that of the OHS-La, they are preserved for future generations of researchers but become almost always permanently beyond the reach of private collectors.
Shortly after his father died in late 2012, Herman Zandt, Jr. contacted me as a representative of the OHSLA to see if the OHS would be interested in acquiring his father’s collection of books on the organ. He wanted these books to find a good home and had identified the OHSLA as a suitable institution. The family prepared an inventory of the organ books and the OHSLA expressed its interest in about 75 titles of the more than 360 organ books listed in the inventory. The parties negotiated a price and arrangements were made to inspect the desired books at the family home in Ost Friesland, Germany.

In addition to his books on the organ, the late Mr. Zandt also owned many books on church music which he used to write *Organisten, orgelspel en kerkzang binnen het Nederlandse Calvinisme* [item J], as well as reference works and titles on art history, theology, World War II history, the Dutch royal house, regional Dutch history, and other subjects; the family estimated the total number of his books at about 10,000. The sheet music owned by Zandt, including organ music, occupied one wall of his music room. The Archivist of the OHS and the OHSLA governing board decided that the OHS would not acquire the books on church music. Although related to the organ in some fashion, these titles are outside the primary focus of the OHSLA collection.

The Baker collection was acquired with the goal of selling off its many duplicates, but the expense of acquiring and transporting the entire Zandt collection of organ books to the United States and the prospect of limited demand for most of the duplicate titles, almost all of which were in Dutch or German, meant that the OHSLA could not seriously consider acquiring the complete Zandt collection.

A small attic room in the Zandt house was filled with periodicals on the organ and church music. Zandt had what appeared to be a nearly complete run of *Het Orgel*, including the first numbers from 1886 and the scarce issues from the years of World War II, many if not all issues of *Musik und Kirche*, a complete set of *Acta Organologica*, and several other periodicals. It was too much to collate all of Zandt’s periodical holdings during the afternoon of my visit, but the OHSLA already has complete or nearly complete sets of these periodicals.

The books on the organ in the Zandt collection were part of the working library of a scholar. Zandt would write notes on pieces of paper as he read a book and these notes are still found in many of his books. Furthermore, he would sometimes use a label on the cover to refer to a single article on an organ subject in a periodical or book of essays. This led to some confusion when examining the list prepared by the family because these “books” could not be found in online library catalogs. However, the logic of Zandt’s organization was immediately apparent when these books and periodicals were examined in situ. In anticipation of our visit, the organ books had been arranged in alphabetical order on the shelves; previously, the books had enjoyed their owner’s idiosyncratic arrangement, but the family assured me that Zandt always knew exactly where each book was located. Zandt did not insert a bookplate in any of the books I examined and he rarely wrote his name as owner in any of these books.

I felt it important to work with a Dutch or German antiquarian bookseller in acquiring the Zandt collection. Those books not purchased by the OHS would be available to the bookseller, thus helping the family to dispose of the collection, and the bookseller would be able to handle the logistics of shipping the books to the OHSLA in Princeton, New Jersey. The Dutch antiquarian bookseller Paul van Kuik, now of Kranenburg, Germany, agreed to assist the OHS. I already had plans to be in the Netherlands on a family vacation and on July 23, 2013, Mr. van Kuik and I traveled to northern Germany where we met with Mrs. Zandt-Stotzka and her son. In addition to the books already selected from the list prepared by the family, about two dozen additional books were purchased after examining titles on the shelf and reviewing four stacks of organ booklets. Books were inspected, payment was made, a bill of sale was signed, and I hand-carried the
most valuable books to the United States for delivery to the OHS Archivist. Bookseller van Kuik acquired only five organ books but took three large boxes full of organ music, as well as the OHSLA materials he was shipping.

Two titles stand out among the books acquired from the Zandt collection of books on the organ. Joachim Hess (1732–1819), as the surname implies, was of German ancestry but achieved his fame in the Netherlands as an organist. For almost 65 years he was organist of the St. Janskerk in Gouda, home to the famous stained glass windows and, of course, the Moreau organ built in 1736. Dispositien der merkwaardigste kerk-orgelen, welken in de zeven Vereenigde Provincien als mede in Duytsland en elders aangetroffen worden [“Stoplists of the most notable church organs found in the seven United Provinces, as well as Germany and elsewhere”] (1774) was not the first published book to contain a collection of stoplists—that honor goes to De organographia of Michael Praetorius in 1618—but it was the first of several collections of Dutch organ stoplists. According to WorldCat, only two other libraries in the United States, the Library of Congress and the University of Michigan library, hold copies of the original edition of Dispositien. Organists love collections of stoplists: the armchair organist-traveler can visit many different instruments and imagine what they sound like based on the stoplist. As thorough as Dutch church and municipal archives are, they are not comprehensive and for a handful of organs the Hess stoplist is the only record available of an earlier state of an instrument.

The printer of Dispositien, Johannes vander Klos of Gouda, also published other books by Hess: Luister van het orgel (1772) and all five editions of his keyboard treatise, Korte en eenvoudige handleyding tot het leeren van ’t clavecinbemel of orgel-spel (1766, 1768, 1771, 1779, 1792). Johannes vander Klos was the official city printer of Gouda and his work was above average for the day and time. The Zandt copy was previously owned by the antiquarian bookseller and publisher Frits Knuf. Marginalia in and manuscript additions to books of organists were unexplored but potentially fruitful areas of research. For example, the Dutch organbuilder Dirk Flentrop’s copy of an original edition of Dispositien contained a thirteen-page description of the Moreau organ in Gouda, no doubt of some use to him when his firm restored the Moreau organ in 1960. In the Zandt copy of Dispositien, the stoplists for the organs in the Groningen Martini-Kerk (p. 38) and the Michaelis-Kerk in “Zwol” (i.e., Zwolle) (p. 84) are heavily annotated and show the state of the instruments in 1816–33 and 1837–53, respectively. Also found within the volume are the following loose papers: (i) three cards with notes by what must be Frits Knuf about possible organ books to reprint; (ii) a note written after 1849 listing organists and organbuilders of the Zwolle organ; (iii) a small piece of paper with mathematical calculations on the number of pipes on a keyboard with 49 keys; (iv) a note written on the back of a concert program from March 5, 1864, with a history of the Zwolle organ; (v) a sheet with stoplists of three organs in Groningen—the Menonitenkerk (i.e., Mennonitenkerk), the A Kerk (correct name: Der Aa-Kerk), and the Nieuwe Kerk—and notes on five other instruments in Groningen (probably recorded in the period 1831–48), and (vi) a folded sheet with the number of speaking and non-speaking pipes of the Zwolle organ as of 1817 and its history. The OHSLA will carefully preserve these ephemera.

In the years before 1800, organs in the following Dutch cities were the subject of printed monographs:

- Alkmaar, the Netherlands (3 titles in 1727)
- Gouda, the Netherlands (1764, 1774 [as part of Hess’s Dispositien])
- Zierikzee, the Netherlands (1771)
- Haarlem, the Netherlands (1775)
- Nijmegen, the Netherlands (1782)

There was a rich tradition of printed organ descriptions in Germany and the Netherlands. Christian Müller’s organ in the St. Bavokerk in Haarlem was and is one of the most famous in the world. Johannes Radeker (1738–99), the organist and grandson of Johan Radeker (Ratje), Arp Schnitger’s journeyman, presents the instrument upon which he played. Korte beschryving van het beroemde en prachtige orgel, in de Groote of St. Bavoos-Kerk te Haarlem (1775) is found in several Dutch collections but only two libraries outside that country until now. This 32-page booklet is rare not only because so few copies are known, but because it was printed by Enschedé, with Elsevier one of the great printing houses of the Netherlands. For a small octavo booklet, the type size is larger than what one would normally expect, bringing unusual elegance to the presentation. The presswork is exemplary. Three of Enschedé’s fonts are displayed on the title page—a fine roman font used in all caps, small capitals, and upper- and lower-case with the old-fashioned long s; impressive shaded titling capitals; and a stylistic script font.

I do not know how Zandt came to have this booklet, but it clearly had once been bound as part of a larger book. In previous centuries, it was common to gather anywhere from two or three to a dozen booklets or small books and have them bound together as a single unit. (Remember, this was in the day when buying a book was a two-step process. First, one would buy the unbound sheets from the printer/publisher, and then one would go to the bookbinder to have the sheets bound as a book.) Someone may have once had numerous booklets about Haarlem or descriptions of Dutch churches bound together. Years later, commercial realities made it more profitable to “break up” the book into its indi-
vidual parts than to keep the book intact. On the one hand, researchers lose a bit of history when a multi-part book is broken up, but on the other hand, booklets like *Korte beschrijving van het beroemde en prachtige orgel* become available.

Two Dutch books from the nineteenth century in the Zandt collection also deserve our attention: M.H. van ’t Kruis’s *Verzameling van disposities der verschillende orgels in Nederland* ([1885]) [37] and Carl Locher, *Beschrijving der registers van het orgel en hunne klinkkleur* (1900) [39]. What Hess was for Dutch stoplists in the eighteenth century, van ’t Kruis was for the nineteenth century. Like Hess, who added a description of “his” organ in Gouda to his collection of stoplists, van ’t Kruis included an account of the instrument in the St. Laurenskerk of Rotterdam where he was organist. The original edition has a large folding plate of the organ in the St. Laurenskerk; the reprint editions [A/B] lack this folding plate. *Verzameling van disposities* is found in its original edition at only a handful of public and private collections in North America. The Zandt copy appears to have been used to make the 1962 reprint edition. Frits Knuf’s 1962 edition was clumsily made by taping a sheet with the reprint publisher’s name on the bottom of the title page and adding Zandt’s notes, “Toelichting bij de herdruk,” on what had been a blank page following page v of the preliminaries. For the 1972 reprint, the publisher respected the integrity of the original title page and added the publication data of the reprint edition on a preliminary page.

The Swiss organist Carl Locher (1843–1915) seemed single-minded in his effort to have his dictionary of organ stops published in as many languages as possible. Even listing all the languages and their editions is exhausting: German (1887, 1896, 1904, 1912, 1923), English (1888, 1914), French (1889, 1909), Dutch (1900), Finnish (1902), German braille (1904), Italian (1907), Swedish (1909), Spanish (1910), Danish (1912), and Esperanto (announced but not published). With two or three exceptions, all of these editions and translations are at the OHSALA. The Dutch translation, *Beschrijving der registers*, is very scarce and the OHSALA is fortunate to have the Zandt copy in its collection, although it is a shame that the title page is missing.

Other books acquired include a handful of German books from the nineteenth century; Dom Bedos in German translation [4–6]; miscellaneous, often obscure, books in German and Dutch from the twentieth century; and a few recent books in Dutch. One of these obscure Dutch books is a twelve-page promotional booklet from Klaas Doornbos Kerkorgelfabrikant of Groningen published around 1930 [31]. I have not been able to locate a copy of this title in any other library. A number of books in the Zandt collection were previously in the library of the Nederlandsche Organisten Vereeniging (later the Koninklijke Nederlandse Organisten Vereniging, now the Koninklijke Vereniging van Organisten en Kerkmuzici); a couple were obtained through the aforementioned Frits Knuf.

Of the four Dutch books mentioned above, three are available in reprint editions and the fourth (Locher/Immig [39]) has recently been digitized by the Utrecht University library. Of course, the fact that a reprint edition was once published is not to say that it is still in print and available. Friends of the OHSLA will need no prompting to understand the importance of having the original editions available for study. Books are wonderful machines for transmitting texts, but they do more than transmit a text. The book as a physical object has a story to tell in its typography, design, choice of paper, printing method, binding, and evidence of previous owners such as bookplates, signatures, and even marginal annotations. I can accept that a “facsimile” reprint will print the photographically-reproduced pages by the offset method on machine-made paper, not by letterpress on hand-made paper as in the original, but is it necessary to change page numbers, omit preliminary pages, and increase or reduce the size of the text block on the page? Reprint editions are not always an accurate reflection of the original publication and serious researchers will always want to check the original edition if possible.

Mr. Zandt was also an organ consultant who worked on proposals for the installation of new instruments and the restoration of historic organs. He kept all of these files stored in the basement of his home. Mrs. Zandt generously agreed to donate these files to the OHSLA. Time did not permit an inventory of the files, but the files are in folders arranged by location. Most of the organs are in the Netherlands, but several instruments in Germany were also the subject of Zandt’s expert consulting. The files contain correspondence, newspaper clippings, and Zandt’s notes from examining the instruments and delving into relevant church and municipal archives. I estimate the files to take from six to ten linear feet of shelf space. This is an important addition to the OHSLA.

With the acquisition of these books and the manuscript materials from the estate of Herman S.J. Zandt, the OHSLA has filled more than a few gaps in its collection. The largest and finest collection of books on the organ in the world is now a little bit better. Lovers of books and the organ need to thank the Friends of the Organ Historical Society Library and Archives for this, their first project in support of the collection.

Here follows a checklist of all the books and pamphlets acquired from the estate of Herman S.J. Zandt by the Organ Historical Society Library and Archives.20

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LIST OF BOOKS
AND PAMPHLETS


3. Baron, John. ———. (2)


damum.nl/site/inhoudsopgave.htm (click on 1936-65, then “1948B42” to download).


digital version is available at hdl.handle.net/2027/njp.3210104855231?urlappend=%3Bseq=37.


17. Eem, Egbertus van. Aantékening van situatie mechaniek anno 1855. Amsterdam: Uitgeverij vanaf ongeveer 1630 werkende orgelbouw-

18. Fischer, Pieter. Schets tot de kunstgeschiedenis van het Noord-Neder-
landse orgelfront. N.p., december 1959–januari 1960. “Scriptie voor Prof. Dr. Q.J. van Regteren Al-
tena” (title page). The institution for which this dissertation was written is not identified but was the University of Amsterdam; see lib.uva.nl/primo_library/libweb/action/display.do?fn=display&doc=UVA_LMS0031707383&kvid=UVA.

19. Graaf, G.A.C. de. Voorlopige lijst van de in het tegenwoordig Nederland vanaf ongeveer 1630 werkende orgelbou-

Seven blueprints. N.p., n.d. I: “Doorsnede klavieren” (scale 1/1); II: ten flue pipes with details of mouth and foot (scale 1/1); III: five flue pipes with details of mouth and foot and one reed resonator (scale 1/1); IV: “Situatie mechaniek anno 1740” (scale 1/10); IV*: “Situatie mechaniek anno 1855” (scale 1/10); V: “zuider pedaaltoren situatie mechaniek 1692,” “zuider pedaaltoren situatie mechaniek 1855”
and “Lade bovenpedaal zuidzijde situatie mechaniek 1730” (scale 1/10); VI: “Lade Bovenwerk 1691”, “Lade Hoofdwerk 1854/55”, “Lade Bovenpedaal 1729/30”, “Laden Benedenpedaal 1692”, “Idem 1854/55” and “Lade Rugwerk 1729/30” (scale 1/5). The blueprints have no markings as to their origin and they do not identify the instrument, but it is clearly the organ of the Martiniker in Groningen.


49. Noah, R. Organist en bespreking van de orgelbouwfirma Bader, Alt-Hildesheim. A digital version is available at hdl.handle.net/2027/nyu.34333082283296?urlappend=%3Bseq=207.


69. Schade van Westrum, S.W.J. Manuscript. Folder with 20 articles in manuscript about organs in churches of the Old Catholic Church (Oudkatholieke Kerk) in the Netherlands.


75. ———. (III) [Naaldwijk–Zummarum.] [1978.]
97. ———. Orgelverket i Leufsta Broks kyrka. Offprint from Fortvännen (1933).
ENDNOTES


2. The preface is dated January 1885, but the Library of Congress gives the date of publication as 1887. A notice in Het Orgel: Maandblad voor Organisten, vol. 1, no. 1 (March 1, 1886), [5] states that “a few more copies of this book are still available,” confirming that the book was published before 1887 and strongly suggesting a publication date of 1885.

3. The note reads: “Tweede druk verscheen in 1973. (Zie Het Orgel, feb. 1973, pag. 57)” [Second printing appeared in 1973. (See Het Orgel [vol. 69] Feb. 1973, pag. 57)]. The reference from Het Orgel announces “new books from Frits Knuif,” among them the stoplist collection of van’t Kruis appearing in a second re-printing. Zandt’s note is not clear whether he means the book was actually published in 1973 (unless there is evidence that the book was printed in 1973, there is no reason to question the publication date of 1972 given in the printed book) or merely that it was published in 1972 but did not “appear” until 1973 when it was announced in Het Orgel.


7. The senior Mr. Zandt once reffered to the OHSLA want list and remarked to his son that he had sev- eral of the desired titles. Personal communication from Herman Zandt, Jr., July 23, 2013.

8. In fact, the OHS Archivist at the time, Stephen L. Pinel, always com pared duplicates from the Baker collection with holdings in the OHS library; the best copy was re tained and the other copy was de accessed. For some titles, it was important to have two copies and Pinel also kept the Baker collection duplicate.

9. Examples are items 10, 19, 27, 30, 42, 56, 70, 86, 90, 98, and 99.

10. See these items on the checklist below: 1, 9–11, 13, 15, 16, 19, 20, 22– 24, 31, 33, 38, 45–48, 50, 57, 64, 67, 72, 78, 80, 91, 102, and 103. The organ booklets had not been inventoried on the list prepared by the family. Without being able to consult the OHSLA online catalog and going by memory, a few booklets were acquired which turned out to be duplicates.


12. Nicolaas Arnoldi Knock (Dispositen der merkwürdigsten kerk-organen, 1788), George Hendricus Broekhuysen (MS ca. 1850–62; published as Orgelbeschrijvingen, 1866), and M.H. van ’t Kruis (Verzameling van dispositen der verschillende orgels in Nederland, [1885]) are the most notable collectors of Dutch stoplists after Hess. A Hess manuscript col lection of stoplists was also published; see Joachim Hess, Dispositen van kerk-organen welke in Nederland worden aangetroffen [in print], and the handchrift van amstreck [1881], ed. J[an] Willem[en] Enschedé (Amster dam: Johannes Müller, 1907). For a survey of stoplist collections, see Ulrich Martini, Die Orgeldispositionssammlungen bis zur Mitte des 19. Jahrhunderts (Kassel: Bärenreiter, 1975).

13. Beschryving van het groot en uitmuntend orgel, in de St. Jans Kerk te Gouda (1754) was also published by vander Klos but is probably not by Hess, as is sometimes claimed. [At] Bouman, “Naschrift,” in Beschryving van het groot en uitmuntend orgel, in de St. Jans Kerk te Gouda (rpt. Baarn: De Praestanties, 1965), [21].


17. For bibliographical details, see James L. Wallmann, “Reflections on
THE ZANDT COLLECTION OF BOOKS ON THE ORGAN

Title page of Dispositionen der merkwaardigste kerk-orgelen (1774) by Joachim Hess. (Original page size 198 × 158 mm.)

Utrecht University and numerous private collections.

29. Positif Press has produced and produces excellent publications, but its reprint edition of Sir John Sutton’s A short account of organs built in England from the reign of King Charles the Second to the present time (London, 1847) edited by Hilary Davidson (1979) differs from the original in these respects: the text is 6% larger; the half title (p. [l]) is omitted; the colophon ([p. iv] is omitted; a blank page preceding the table of contents [p. [xxv]] is omitted; the page number on the second page of the table of contents (p. xxvi) is omitted; the fly title is omitted (sig. d4); signature marks are omitted throughout; and the five plates at pp. 109–17 in the original are printed one per page, not one per leaf (i.e., every other page), leading to a numbering of these pages. I apologize for picking up on Positif Press because there are many other examples of misleading “reprint” editions from different publishers.

30. My standard practice is to prepare bibliographies and checklists with the book in hand, not from other bibliographies or catalog records. However, twelve of these titles (items 18, 21, 29, 32, 34, 52, 53, 61, 73–76, 82) were taken for shipment after they had been inspected—there being no time to record bibliographic details—and I relied on library catalog records in preparing this checklist. For fourteen titles (items 8, 14, 17, 29, 32, 34, 52, 53, 61, 73–76, 82), I inspected the book but relied on a copy of the same title in my personal collection in preparing this checklist. Where no publisher is indicated but a printer is known, the place of print is indicated in preparing this checklist. For two items (items 5, 6) I relied on library catalog records in preparing this checklist.

19. The firm dates to 1703 and is still under family ownership. In previous centuries the house of Enschedé was famous for its type foundry and print shop: now it is best known for printing bank notes and postage stamps. There’s a good chance that the Euro bank note you have in your wallet while traveling in Europe was printed by Koninklijk Joh. Enschedé. See joh-enschede.nl for more information about the present firm.
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tions, shows off the C. B. Fisk Op. 126, 2005, of
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gaard acoustics of St. Paul’s Episcopal Church, Green-
ville, North Carolina, where Andrew is organist/choir-
master and teaches at the University. Raven OAR-947
John Cooke: Fantasia
Langlais: Missa et Resurrection
Guilmant: Suite no 2
Mendelssohn: Sonata in A, No. 2
Dunant: Sieglinde from Siegfried, Op. 5
Hume: Miserere from Psalm 100

NEW! Faythe Freece at Magdeburg
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organ of 4 manuals, 93 stops, 106 ranks in the soaring
acoustics of Magdeburg Cathedral (Germany). Pamela
Decker’s work in three parts, recorded here for the first
time, is inspired by three art works created by the artist known as Noll, both the art works and the music com-
missioned by Faythe Freece. Raven OAR-948
MAX REGER: Introduction, Variationen und Fuge über ein Originalthema für Orgel, Op. 73
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A Wonderful Organ of 1625
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BRIGUES DAVENPORT

IN 1913, THE NEW YORK TIMES PUBLISHED A COUPLE ARTICLES about a 1625 chamber organ from France that had been imported for resale by an American antiques dealer. The article of September 13, “$100,000 Rare Organ Bought by American,” suggested that Henry Clay Frick was the purchaser of this instrument. Indeed, a recent biographer claims this to be the organ now in The Frick Collection. Frick did not buy the organ and it was subsequently sold at Freund’s American Art Galleries in New York on the fourth day of a series of auctions, March 23, 1916. It was described in the auction catalogue:

Seventeenth Century Pipe Organ from the Chateau de Rethei (Ardennes). (–10” high; 3’5” wide; 3’2’ deep.) Case of walnut. Of rectangular shape, on stand. With molded cornice, surmounted by a shaped cut cresting, the lower portion decorated with a carved acanthus-leaf scrolling. Fitted with two hinged and paneled doors, the panels painted with two shields of armorial bearings surmounted by coronets. The stand has a molded top, a deep fluted apron and is supported on four square tapering legs with dies carved with pendant acanthus leaves, the fronts with single flutings, molded bases and square, tapering feet. Above the case are the bellows worked by hinged levers from the side and also by hinged pedals below. The interior is fitted with the organ, the front formed of leaden pipes with pierced and carved triangular bracketings over a red painted backing. The side stiles are enriched with sunken carvings and the bottom rail is carved in relief, “N.M. anno MDCXXV.” Below is a double keyboard of black keys inlaid with pearwood, and on one side are four wooden levers which work the stops. Accompanying the organ is an old copper-plate engraved portrait of Mande-scheidt which had hung at the back of the case probably for some centuries.

The subsequent whereabouts of this instrument are unknown. The following account presents what a contemporary writer knew of it.

At a special audition of this organ given in Paris a short time ago, the distinguished organist of the abbey church of St. Pierre de Montmartre was the performer. He said afterward: “It made my heart rise in my throat as I played.” There were only a half dozen other persons present in the shabby second-floor room, vacant but for a few borrowed chairs, where the test was made, but nearly all of them at each interval in the playing spoke with trembling lips and with eyes half-suffused with tears. The room was in an unrented flat just over an establishment in the rue Lamartine, in which millions of francs worth of art treasures are packed every year for shipment abroad, chiefly to America. The contrast of the uncouth with the perfection of beauty could scarcely have been greater than in the contrast between the seemingly miraculous sounds which came from the instrument and the incongruous surroundings.

1. Thanks to Michael Friesen for bringing this article to our attention.

SAINT-SAËNS HEARD OF IT.

It seems that fifty-five years ago Saint-Saëns, the French composer and organist, then a young student, was passing a vacation in the Ardennes when by accident, in a neglected château inhabited by an aged caretaker, he learned of the existence of an organ of such great age that it awakened in him a profound curiosity. He was told that once or twice a year the château was visited by an old lady, a poverty-stricken member of the noble family to which it belonged, and that then the wrappings in which the organ was kept to protect it from dust and humidity were removed, and she would play upon it for many hours. It appeared that no other of the family appreciated its value, and that she was jealous lest the knowledge of it should get abroad. She feared that the family would sell the instrument or would remove it to their Paris home, very distant from her own, and to which she was but rarely invited.

Saint-Saëns recounted recently to one who visited him to verify this story, that he succeeded, by discreetly cultivating the good will of the caretaker, in obtaining an opportunity to play upon the mysterious organ. He said that he believed then it was the most wonderful instrument of its kind in the world, and although the distance of time is great, nothing in his experience had since ever caused him to lose this impression. When he was informed that only about a fortnight ago the same organ was in a packer’s workshop in Paris and that it was now on the way across the Atlantic to be installed probably in the sumptuous music room of some multi-millionaire, the illustrious composer seemed greatly disturbed.

“Ah!” he exclaimed, “had I only known that I could have renewed the delightful pleasure of my youth by playing upon it again I would gladly have shortened my summer holiday.”

It was in 1858 that M. Saint-Saëns found the organ in the Ardennes. He had no idea that the family owning it would ever sell it, and the activities of his brilliant career soon prevented him from thinking further of it except at long intervals. Indeed, when it was mentioned to him the other day, he appeared to ponder for a moment before he replied. The noble family seems to have descended more and more in the scale of fortune, for the château no longer belongs to it. Exactly how the purchase of the organ was effected by the American anti-Saëns is not able to say; but I am led to believe that it was sold by a son of the wealthy manufacturer, who is now the owner of the château, without the latter’s knowledge. It is the old story, doubtless, of the prodigal anticipating his inheritance. One thing is certain: I saw the instrument packed with the minutest care by the most skillful packer in Paris, and I know that it has left the shores at France.

HISTORY IS REMARKABLE.

And now for its history, which is as extraordinary as is the organ in itself. There is strong reason for believing that it was brought into the Ardennes during the Thirty Years’ War, after having been seized in Germany by the soldiers of Louis XIII. It was made at Nuremberg by Nicolaus Mandescheidt, one of the greatest of the German organ builders in an age wherein they excelled all others, for a wealthy burgher named Kolner, who had it placed in his private oratory. One of the most curious things about it is that inside, on the back of the frame which sustains the pipes, is a copperplate engraving of the period, presenting a portrait of Nicolaus Mandescheidt, with this inscription in old German characters:

Nicolaus Mandescheidt of Trèves, Noble-born Councillor of the City of Nuremberg, Special Privileged Organ-maker, in His Seventy-fifth Year.

There follows a eulogistic stanza in the classical style and with classical allusions. The hand that pictured Mandescheidt is likened to that of Apelles, the Greek painter. Of Mandescheidt the eulogist says that his face is that of an honest man, in whose artistic works Euterpe herself, the muse of music, espe-cially privileged organ-maker, rejoices. “Therefore,” the inscription concludes, “a good name remains to him in this world.”

Mandescheidt was born at Trèves on the 2nd of April, 1581. The date of the building of the organ in question, 1625, is on its front, where also are the armorial bearings of the family of Nuremberg to whom it originally belonged. It appears then that Mandescheidt, when he devised it, was in his forty-fifth year—in other words, at the very height of his powers. He died at Nuremberg in 1662 on the anniversary of his birth. His portrait was engraved by Walsch in 1654. It was in this year that his son, Sebald Mandescheidt, entered into a contract with the council of the City of Fribourg in the Canton of Berne for the construction of an organ for the famous Gothic church of St. Nicholas, which has the highest spire and the finest set of bells in Switzerland. The organ, which was completed in 1657, is reputed to be unsurpassed in Europe for beauty of tone. Nicolaus Mandescheidt was 77 years old when in 1657 he built the second organ of the Church of Saint-Sebald at Nuremberg. It had thirteen stops, which, for that day, was a very great number. He was famous as an organ builder before this, which seems to have been regarded as his crowning work. It is evident that the engraved portrait by
A WONDERFUL ORGAN OF 1625 FOUND IN FRANCE

Walsch was pasted in what we must call the Ardennes organ, by way of distinction, by its admiring and grateful owner, long after it was built.

MADE VERY SMALL ORGANS.
The Mandescheidts excelled in the making of organs of comparatively diminutive size. That in the choir of the Fribourg church is of this type. It was finished with extreme care in all its details, just as was the Ardennes organ. Its front is only about three and a half feet in length, and its depth about two feet, yet within these dimensions are 400 pipes, many of them in a horizontal position, to economize space. Only four of them are of metal, all the rest being of wood. The stops are only four.

The case of the organ is in the Renaissance style. It opens with a double door in front, on which are enameled the arms of the Nuremberg owner, conspicuous in which is the Maltese cross of the knightly order of that name. There is a frieze in the form of a delicate scroll in low-relief. The legs are of a slender spade design, supporting a fluted apron, which is flanked by a graceful leaf ornamentation. There are doors at each side, revealing the interior works. These doors form magnificent Renaissance panels, boldly carved in open-work scrolls, framing each the ecstatic head of a cherub in high relief.

Two of Nicolaus Mandescheidt’s instruments are in the great Deutsches Museum at Nuremberg—“Quaint old town of toil and traffic, quaint old town of art and song,” as Longfellow characterized it. German organ building, which rose to distinction in the fifteenth century, when Heinrich Traxdorf of Nuremburg constructed some remarkable instruments, reached a much higher point of excellence in the succeeding hundred years, when again a Nuremberger, Hans Lobsinger, brought to this art some important ameliorations. The hostility of Zwingli and other religious reformers to the use of the organ in the churches produced only a temporary reaction.

The improvement in organ building continued until the beginning of the Thirty Years’ War, in the first quarter of the seventeenth century. Devastation and terror, especially in the Rhine provinces, drove artists and artisans away from the German ateliers and workshops, and thence they wandered into many other countries, notably to England, where, after the Cromwellian period, many organs were constructed, notably by Bernhard Schmidt (Father Smith).

It is astonishing that in the very midst of the Thirty Years’ War, in which Nuremburg suffered severely, Nicolaus Mandescheidt should have been able to produce so wonderful an instrument as that which is the subject of this article. It is highly probable that an officer of Louis XIII took possession of the organ as part of the loot of one of the bloody campaigns in Bavaria soon after it was built. Researches are being made to determine that part of its history, still obscure.

In The Tracker
50 Years Ago

SCOT L. HUNTINGTON

VOLUME 8, NUMBER 2, WINTER 1964

Two serialized articles continued in this issue: the history of the William Johnson family and firm by editor Kenneth Simmons, and the reprint of the Musical Cyclopaedia (1834) by William Porter. The cover story, by Cleveland Fisher, described the 1855 Henry Berger organ at Old Fork Church in Virginia. Fisher described his first chance acquaintance with the organ as he found it on a detour during a trip to Richmond. The organ was in a deplorable state, having been abandoned for decades, ravaged by insects and woodland creatures. He left a note for the church folk representing himself as an interested member of the Organ Historical Society. He was subsequently contacted by the organist-choirmaster inquiring as to the organ’s worthiness. Eventually, Fisher was hired to make restorative repairs, and the organ was returned to regular service on March 31, 1963. That afternoon it was played for a baptism by the infant’s 91-year old great-grandmother who had played the organ in 1913 shortly before it was allowed to lapse into unplayability. The article contained a short documented description of the one-manual, five-stop instrument, including the dated graffiti, and a description of the work undertaken (just the sort of written documentation the present OHS Guidelines for Conservation ask for—Cleveland Fisher being 50 years ahead of his time in that regard). The five-section case is a dead ringer for a stock Erben one-manual case of the period. Henry Berger was born in Germany in 1819 and immigrated to the United States in 1848, establishing an organ shop in Baltimore, Maryland. He died in 1864. While two cases attributed to him survive, the Old Fork instrument is believed to be the only surviving example of his organs (Historic Awards Committee please take note).

Robert Whiting wrote a short article describing the threemanual organ built by William Johnson for the Chicago teaching studio of Dudley Buck in 1869. The fascinating instrument, a unique collaboration between builder and gifted musician, was unfortunately short-lived, perishing in the Great Fire of 1871.

The OHS audio-visual department announced that, in addition to the newly instituted 12” LP recordings of convention highlights, they were making available to members, reel-to-reel tapes of entire recitals from the Maine and Finger Lakes conventions.

The penultimate installment of the Johnson series, originally penned by Simmons in 1948 and reprinted in The Tracker over the past year, began this chapter of the company’s history in 1874, the year the nameplate reflects the younger Johnson joining his father’s firm as partner. Two significant instruments are described, both within a few miles of the shop. The larger, a three manual installed in the Methodist Church in Westfield as Opus 472 in 1876, was described in detail by the author, but sadly, the organ was badly electrified in 1955 and junked in 1972. While the 1870s were a period of large two- and three-manual organs, the firm continued to build solid musical instruments of modest proportions. As an example of the firm’s typical work, the nine-stop two manual organ for St. George’s Episcopal Church in scenic Lee, Mass. (Op. 533, 1879) was described. Simmons’s succinct first-person descriptions of instruments give a vivid idea of how the organs were developed tonally—made even more interesting for us today, as a number of these instrument’s now exist only in the author’s prose.

The Hilborne Roosevelt organ in the Memorial Church, Elberon, N.J. (Op. 333, 1885) was described in an article by Richard Peek. The church was built to serve the fashionable carriage trade residents of Manhattan, who escaped to their mansion-sized “cottages” in this New Jersey seaside resort (not far from Ocean Grove). The church is a time capsule of sorts, and looks just the same today as it did 118 years ago. It is only used for eight services a year in July and August, still has the original gas and electric lighting fixtures on the wall, and was built without a heating system. This author was privileged to restore the Pedal action a decade ago. The organ is in pristine condition (in church time, the organ has been played the total equivalent of 17 years’ worth of Sundays), still functioning on original leather that is in good condition. The church building bespeaks a time of leisure and drawing-room elegance, and was just far enough from the ocean that it was thankfully spared the ravages of last year’s devastating Hurricane Sandy.

Of special interest, and worth reprinting in its entirety, is the editorial by Kenneth Simmons. While the subject has received considerable ink over the years, this was the first time in The Tracker that the definitions of the terms preservation, restoration, remodel, rebuild, and modernize were examined. The fact that this subject is as important and contemporary today as it was 50 years ago, demonstrates the confusion that arises when these words are used carelessly, and that, most importantly, the work of the OHS as educator regarding the differences between these terms, which are at the root of the work of the organization, is on-going. Simmons reiterates, for the third time in these pages, the origins of the journal’s moniker. He makes an impassioned plea for the members of the organization not to lose sight of the entirety of the “pipe organ forest” while focusing on saving the pre-Civil War “trees.” He concludes with three questions the organ historian should ask in every case, which are not as true today as they were 50 years ago, but logarithmically more urgent now, than in 1964. In this spirit, Ken Simmons’s impassioned editorial from the formative years of the OHS is reprinted here in its thought-provoking entirety.
EDITORIAL . . .

It has been my thought for quite a while that I ought to express myself on a couple of things, but being human I have put it off. In any event, not wanting to do a lot on one subject, I have decided to touch on a number of thoughts lightly in the form of editorial wandering.

Recently we have been publishing excerpts from William S. Porter's Musical Cyclopaedia. There was a two-fold purpose in doing this. Viewing the work more than a century later, there are numerous things which appear humorous; at the same time, it gives us a view of the musical outlook toward organs and organists in the early part of the 19th century.

I feel that we need to define a few terms in today's organ world where we are constantly misusing words, either thoughtlessly or otherwise. Among OHS members I constantly hear the terms preservation and restoration. Preservation means to keep from injury or destruction; protect; or save. Restoration means putting back into an unimpaired condition or to the original form. Both of these words imply NO change from the original. Hence, any change of voicing, action, specification, etc., automatically removes any organ from the categories of preservation or restoration. It is not a question of whether or not the changes have been an improvement. It is, obviously, a changed organ and is no longer an example of the original builder's art, intention, or ability.

Probably the correct words should be “rebuild,” “remodel,” “modernize,” or some such. These latter terms imply a change of some degree. In any case let us call work done on organs by their correct title. When any change is made from the original, do not call it that which it can not be; namely, preservation or restoration.

While I am on the subject of nomenclature, let us look at the title “organ builder.” I look on an organ builder as one who has the ability to completely build an organ. He knows all the facets of his trade. It is not an ability which is acquired easily or quickly. Most of those who misuse this term are at best organ assemblers, organ mechanics, organ maintenance companies, or what have you.

I have no argument with these latter classifications. I know some who do their work in an excellent manner, but who should never be called “organ builders.” For a discussion in more detail I would refer you to Aubrey Thompson-Alien’s “Fundamentals in Organ Building,” found on page 47 of the May 1963 issue of The Diapason.

Needless to say there has been some delight felt by the editor and publisher to find the existence and value of The Tracker being acknowledged by OHS writers of a wide area. We can most heartily recommend their work for your worthwhile consideration:

The Organ, April 1963: “The Flentrop Organ in Cambridge, Massachusetts” by E. Power Biggs.

The title of this publication is The Tracker. This name was chosen because those who hunted or tracked down organs usually were in pursuit of an organ with tracker action. Hence one who sought might be called a “Tracker,” and what he often found was a “Tracker” organ.

This was not meant, nor does it mean to imply, that either The Tracker or the Organ Historical Society endorses or rejects tracker action for modern organs. Each and every individual has his own prejudices concerning every phase of the art of organ building (and I might say the same of organ builders). I, personally, have been disturbed by non-OHS members implying that the Society and its publication endorse tracker action as the “cure all” of modern organ building. I was most delighted to find that there was no such misunderstanding among the membership at the Portland Convention.

In truth we might be criticized for reporting, almost exclusively, data concerning mechanical action. There are two reasons why this has been the case. In the first place, by emphasizing the earlier American organs as there was no other action known. Secondly, organ building since the turn of the century has been pretty well covered by other publications and information is still readily available. The Tracker has been attempting to publish that which is not available in other sources.

At the same time, there is no excuse for the members of OHS not being aware of the developments in organ building since the Civil War (or the War Between the States). An historian should know all periods of his subject, although he might well be a specialist in a given area. An organist also should know all phases of the development of his instrument. We should know the reasons for the invention of all forms of pneumatic and electrical actions.

Perhaps in the mad rush to preserve early 19th century examples of organ building, we are doing nothing to preserve examples of the later period. In fact, some members are actually aiding and abetting the destruction of them. If the time is not already here, it will soon be when a working example of tubular pneumatic action is non-existent. Certainly, they are a most rare artifact at present.

I can hear many saying, “So what? That’s good!” and “They are not worth saving.” I say to you, “You are not an historian nor a complete organ enthusiast.”

This carries over into the 20th century. Fortunately, the Association of Theatre Organ Enthusiasts is doing its job to preserve and record the theater organ. Its members are no more specialized than many of our own members. Whether or not we agree with the art of the theater, it is a finite and important phase of organ history. Electric, electro-pneumatic, high wind pressure, etc., are all important parts of the history of organs.

Examples of the early 20th century organs of note are also becoming extinct. The place of Ernest M. Skinner in organ history is secure, for this great man and others of this period did not live in vain. However, it is almost impossible to find an untouched example of their finest work. The future organ historian will make the same remarks concerning the destruction of the 1920 organ as we have made of those who destroyed the best organs of 1820.

I understand that work of Donald Harrison is meeting the same fate as those of his predecessors—and so soon!

What am I trying to say? I say that we are not real organ historians, nor are we true to organ history, unless we study and preserve the best of all periods. We must ask three questions of everything about the history of organs:

1. What was done?
2. Why was it done?
3. Why did it die out or why did it survive?

Only after this was done can we evaluate any part of our heritage.

I, personally, believe that there is a future in American organ building. I also believe that the glory of the past builders belongs to them. We, ourselves, cannot steal their honor. We must investigate our heritage, learn the lessons from the past, and then go forth to make our own place in history. Only by doing this can we forge a link in the chain. If we copy only the past, we will certainly give history a blank, empty, arid period which will tell those of the future that even though we knew the past we did not learn its lessons.

Kenneth F. Simmons
Among the rare books in the OHS Library and Archives, perhaps none bears more historical significance than a two-volume text published in 1774, yet one that has little to do with the pipe organ. Recently discovered in the library and subsequently catalogued, De cantu et musica sacra a prima ecclesiæ ætate usque ad presens tempus is widely accepted as the foundation upon which modern music scholarship developed. Written by Martin Gerbert (1720–1793), its central thesis is the establishment of an underpinning upon which a reform of musical practice in the Catholic Church would develop. Born in Horb am Neckar, he was the son of a wealthy merchant and a member of the noble family, Gerbert von Hornau. After attending the Jesuit school in Freiburg im Breisgau, he entered the Benedictine Abbey of St. Blaise, located in the Black Forest of Baden-Württemberg, and in 1744, was ordained priest. That same year, the abbot appointed him professor of philosophy and theology and, in 1755, librarian of the abbey. In 1764, the 45-year-old Gerbert was appointed abbot of the monastery, a position he held for 27 years until his death in 1793.4

At the abbey, Martin Gerbert flourished, during which time he traveled extensively throughout Europe gathering material related to his favored discipline, ecclesiastical music. A prolific writer with 60 treatises bearing his name, his early publications concerned theological subjects, not music; but during his last 30 years, he was occupied with researching and writing his two greatest works that are still essential tools for modern musicological investigation: De cantu et musica sacra a prima ecclesiæ ætate usque ad presens tempus (2 vols., 1774) and Scriptores ecclesiastici de musica sacra (3 vols., 1784). These two works were intended to be a single project, but the devastating fire of 1768 at the abbey altered this, destroying much of his work up to this time.6

Each of the two volumes of De cantu is divided into two parts, the first being music in the early Church and church music of the Middle Ages. From the first, Gerbert advises the reader that “The primary goal of singing and music is, and ought to be, to the glory of God . . . .”7 He continues with an examination of church music from the Old Testament—not without influences from the Greeks, Egyptians, and Romans—to the early days of the Christian Church in Rome.

Later in the first volume, Gerbert documents the origins of music in both the Ordinary and Proper of the Mass, as well as those of the Offices. The second half of Volume I is devoted to the development of ecclesiastical music in the Middle Ages, particularly concerning the multiple co-existing liturgies and their chants, notably Roman, Milanese, Mozarabic, and Gallican. Further, he emphasizes the power of liturgical music to influence actions and thoughts. Continuing into the final pages of this volume, Gerbert discusses the nature of chant, along with the use of tropes and sequences, all of which he knew.

Volume II of De cantu is also divided into two parts: polyphonic and instrumental music in the church tradition and sacred music from the 15th century to the time of Gerbert. He turned to the early theorist, Hucbald (ca. 840–930) and his Musica enchiriadis for understanding the use of polyphonic music in the liturgy. In this volume, Gerbert discusses the organ in liturgical use and argues that it is the only instrument suitable for liturgical use;8 yet Franz von Böcklin in his

1. On Song and Sacred Music from the Early Church up to the Present Time.
3. A small city in southwest Germany, in the state of Baden-Württemberg.
5. Ecclesiastical Writers of Sacred Music.
7. Cantus musicæque primarius finis est, & esse debet Dei Gloria . . .
Beyträge zur Geschichte der Musik (1790) wrote that at the consecration of the new abbey church in 1783, “...a new antiphon composed by Gerbert, Ecce sacerdos magnus, was sung—the organ, trombones, cornets, trumpets, and timpani, as well as some harmonic bells, accompanied alternately.”

Concluding Volume II of De cantu is Gerbert’s Missa in cœna Domini that includes the five parts of the Ordinary and three from the Proper—Introitus, Graduale, and Ad Communionem. The homophonic texture for two choirs in the Introit for Holy Thursday, “Nos autem gloriari,” is found throughout the Mass. Although Gerbert complained of the decline of church music since Palestrina, he made no attempt to emulate the polyphony of the Italian Renaissance. After 1787, no music was heard at St. Blaise other than simple four-part harmony with organ accompaniment and Gregorian chant.

Only 40 copies of De cantu are known to exist worldwide. Despite its age and musicological importance, it has never been the subject of thorough examination and analysis, perhaps in part because it is written in academic Latin.


10. “But it is expected of us to glory in the cross of Our Lord Jesus Christ, in whom is our salvation, life, and resurrection, through whom we are saved and made free.”
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HILBUS OHS CHAPTER


“Two Möllers of Washington County” was arranged by Paul Roeder for September 28. In the morning, the group visited St. John’s Episcopal Church in Hagerstown. The 1927 III/60 Möller (Op. 4936) was installed behind casework retained from the church’s original Hook & Hastings organ. Later in the day found the group in Boonsboro, Md., at Trinity Reformed UCC, where they examined a II/8 1905 Möller tracker, Op. 937.

On October 26, Jim Baird led “A Tracker Tour of McLean, Virginia,” that included visits to Trinity United Methodist Church to see its III/30 1850 Henry Erben; the residence of Ira (Ben) Faidley in which is installed a II/14 1871 Hall, Labagh & Co. tracker; and the residence of Julio-Blanco-Eccleston with its 1956 II/8 Walcker tracker.

IN LATE 2013, GEORGE F. STEINMEYER donated his library and papers to the OHS Library and Archives.

Before immigrating to the United States, Mr. Steinmeyer learned organbuilding at the family firm, G.F. Steinmeyer Orgelbau, located in Oettingen, Bavaria, and was associated with the business for 15 years.

In 1955, he was appointed director of the pipe organ division at the Estey Organ Co., Brattleboro, Vermont, a position he held until the company’s demise in 1960.

In addition to books, Mr. Steinmeyer’s gift includes rare photos of the Estey factory, G.F. Steinmeyer Orgelbau brochures, drawings, and photos, as well as lecture notes and even two model-railroad cars bearing the inscription “Nidaros Dom Orgel,” a reference to the large IV/139-rank organ that Steinmeyer Orgelbau built in 1930 for the Cathedral in Trondheim, Norway.

TO PROMOTE THE VALUE OF EXCELLENCE in hymn playing, the 2014 Schoenstein Competition in Hymn Playing has just been announced to coincide with the release by MorningStar Music Publishers of Hymn Playing: A Modern Colloquium by Stuart Forster. Organists born on or after March 20, 1981, are invited to apply. The application should include live recordings of the applicant playing hymns with a congregation singing, and must be received by March 20, 2014. The final round will be held at Christ Church, Cambridge, Massachusetts, at 4 p.m. on Sunday, June 22, 2014, the day before the American Guild of Organists National Convention begins in Boston. The public is invited to sing in the congregation during the final round. Finalists will play the 2006 III/43 Schoenstein organ at Christ Church, Cambridge. First prize will be $3,000 and second prize will be $1,000. Rules and Application Forms are available at www.hymnplayingcompetition.org or from the organizer, Stuart Forster, at stuartforster@aya.yale.edu

NEWS

About Prices

The really valuable article is not usually the highest priced. Selections are based on the quality of goods, prices and service. We always compare prices with other dealers having the same quality, and have found that there is considerable difference in quality, in selection and in service. We will be happy to compare at any time prices being offered by other dealers for the same materials, and you will find that we are usually in a position to offer you superior goods at lower prices. The argument is not price for price alone, but value for value.

Comparison of the quality of prices of MÖLLER PIPE ORGANS

M. P. MÖLLER
MACEDONIA, OHIO

42 THE TRACKER Vol. 58, No. 1
RECORDINGS

Heinrich Scheidemann, Magnificat VIII Toni, Galliarda & Variatio, Durch Adams Fall ist ganz verderbt et al, Volume 6 of Scheidemann’s Organ Works. Julia Brown, organist, Brombaugh organ, Opus 35, in the First Presbyterian Church, Springfield, Illinois. Naxos 8.573118. I seem to have come in late for this series of Scheidemann’s organ music. Volumes 3-5 are already on disc from Naxos (one assumes that Volumes 1 and 2 are on some other label), and there is still Volume 7 to come. Congratulations are in order for organist Julia Brown (Karin Nelson is organist on one of the discs), producer Wolfgang Rübsam, and Naxos for undertaking such a massive project.

Julia Brown’s last name belies her somewhat exotic origin in Rio de Janeiro, Brazil, where she studied, among others, with Elisa Freixo whose playing I enjoyed in 2010 in Oaxaca. Graduate studies were with Rübsam at Northwestern University and she is director of music and organist at First United Methodist Church in Eugene, Oregon.

The organ heard on this disc is a fine example of John Brombaugh’s unique designs and sounds. It is blessed with a nice acoustic ring which, at least in this recording, doesn’t interfere with the clarity of the music. It is fascinating to muse that Brombaugh and friendly colleagues have produced instruments that have resurrected the beauties of composers like Scheidemann through the magic of their “vocal” sounds.

But now for a wee bit of carping. First, it seemed to me that many of the pieces heard on this CD have such leisurely tempi that I was often impatient that things might get a bit more lively. Perhaps I simply haven’t been infected with the true Zen of this music, and need to let myself be gently moved into this early world. But surely a Courant even in Scheidemann’s time had a nice swing to it!

The other thing I don’t seem to be grasping is why melodies seem to always be played with separated notes. If this is part of the ‘vocal’ idea, can it be true that singers in this period had a quiet little gasp for breath between every note? Perhaps one can excuse this practice when the melody is sung by pedal keys, because of course we are prohibited from using heels or substitutions in order to make the lines legato, but surely this stricture doesn’t apply to the manuals . . . or does it? Have I missed something here? I understand that one of the useful rhetorical practices is the occasional brief silence before a climactic note, but surely not every note is climactic!

Am I off base here? If so, please let me know, but only if you’re willing to explain how and why.

George Bozeman Jr

BOOK

Stephen J. Schnurr Jr., Organs of Oberlin: The College Conservatory of Music and its Pipe Organs. Oak Park, Ill.: Chauncey Park Press. 160 pp., hardcover. ISBN 9780966780840. Oberlin, Ohio, is a small rural town of 8,300 inhabitants located 35 miles southwest of Cleveland. Founded in 1833 as a community of faith by two Presbyterian clergymen, it was named after Jean-Frédéric Oberlin (1740-1826), an Alsatian minister known for his work in educating the poor in remote areas. That same year, in December 1833, the Oberlin Collegiate Institute was founded in a log house and welcomed 29 men and 15 women into its first class. Today, the town of Oberlin is host to a renowned liberal arts institution and conservatory and home to an exceptional collection of 35 pipe organs.
At first glance, Stephen J. Schnurr Jr.’s latest book, *Organs of Oberlin*, might be considered a gazetteer of notable pipe organs in the Oberlin Conservatory and in neighboring churches and residences in the Ohio town. On closer look, however, it reveals itself as an engaging history of the development of an extraordinary organ program at the Oberlin Conservatory of Music and its considerable influence on the community’s churches. From the town’s first instrument of 1877 by Johnson & Son to the conservatory’s latest, the large Fisk concert organ in Finney Chapel, Oberlin’s remarkable organ history is impressively documented through numerous historical and handsome contemporary color photographs, descriptive text, often with complete specifications and dedicatory recital programs, and footnotes conveniently located at the bottom of pages. *Organs of Oberlin* chronicles instruments both past and present from a dizzying array of builders: Aeolian-Skinner, Andrews, Thomas Appleton, Austin, Barckhoff, Blanchard, Boze-man, Brombaugh, Byrd, Ernest M. Skinner, Estey, Fisk, Flentrop, Fritts-Richards, Guibault-Thérien, Gober, Holtkamp, E.& G.G. Hook & Hastings, Johnson & Son, Laukhuff, Lewis, Lyon & Healy, Möller, Noack, Schull, Joel Speerstra (pedal clavichord), and Roosevelt. The existing instruments represent a variety of international and historical styles, including modern evocations of an early 17th-century North German quarter-comma mean-tone organ, a large concert organ in the 17th-century Dutch style, a copy of an existing organ built by Gottfried Silbermann, a large concert organ based on the style of Cavaillé-Coll, an 1840 American organ by Thomas Appleton, and a variety of other cabinet, positive, practice and studio organs, church instruments, and residence organs. An interesting soon-to-be addition to the conservatory’s arsenal is the Güttschmitter Gonzalez Parisian residence organ of André Marchal, donated to Oberlin by Marchal’s daughter in 2011.

As with any narration on history and development, it’s not surprising that *Organs of Oberlin* is also an account of change and shifts in taste and style, and that which might have been. The metamorphosis of the various instruments in Oberlin’s three major organ venues is a fascinating study in organ design and evolution. In the (old) Warner Hall, for example, the 1882 Hillborne Roosevelt was rebuilt by Skinner in 1914 and replaced in just 14 years, in 1928, by a new Skinner. Twenty-two years later, in 1950–52, the Holtkamp Company would rebuild/redesign the Skinner into an instrument that dramatically resembled the firm’s famous (and extant) 1950 instrument for Syracuse University. In 1964, Holtkamp provided a new instrument for the then-new Warner Hall; it was replaced ten years later by the current Flentrop neo-Baroque organ, which itself has undergone significant tonal alteration. (Despite the obvious merits of the Flentrop organ, it’s difficult to deny that the 1964 Holtkamp, within the context of the modern Warner Hall, made a stunning visual statement.) Several organs designed but not built are also discussed, including a 1931 scheme for a five-manual, 121-rank Casavant for a proposed 4,000 seat auditorium.

*Organs of Oberlin* is also a testament to the school’s past and ongoing commitment to the art of the organ, and to the enthusiasm and effectiveness of its organ faculty and other leadership over the years who envisioned and amassed such an amazing collection of musical instruments. As with Stephen Schnurr’s other volumes (*Organs of Chicago*, Volumes I and II, co-authored by Dennis E. Northway), *Organs of Oberlin* is textually interesting, visually compelling, and beautifully produced. Far from being of interest only to alumni and Ohio locals, *Organs of Oberlin* will give much to the organ aficionado and is one of those books that rewards the reader again and again.

Thomas Brown
Articles of Interest
from Organ Journals Around the World

“Gebrüder Käs, Pipe Makers 1921–2010”

“The Nineteenth-century Organ and the Culture of Victorian England”

“Nuovi documenti sugli organi di Colle di Val d’Elsa dal 1487 al 1662”

“Nuovi Documenti sull’arte degli Organi a Siena e a Chianciano dal 1414 al 1845”
(Renzo Giorgetti), Informazione Organistica 22, no. 3 (December 2010): 235–249.

“Organaria conventuale del Cinquecento ferrarese”

“Orgel oder Nicht-Orgel? Ammerkungen zur Auseinandersetzung mit Digitinalinstrumenten”
(Peter Donhäuser), Das Orgelforum, no. 16 (July 2013): 14–51.

“Oxbridge Organs IX: Jesus College, Oxford”
(Curtis Rogers), The Organ, no. 364 (Summer 2013): 16–24.

“Pipe Shade”
(John Norman), Organists’ Review (June 2013): 34–35.

“Le Pyrophone: Charme et Douceur de l’Orgue de Feu”
(Laurent Mettraux), La Tribune de l’Orgue 65, no. 3 (September 2013): 5–6.

“Zur Restaurierung der Orgel von St. Urban in Freiburg im Breisgau”
(Markus Zimmermann), Ars Organi 61, no. 1 (March 2013): 34–39.

“Retour à Lunéville: Origines, structure et significations d’un buffet aux tuyaux masqués”

“Review of the 2013 Organ Historical Society Convention”
(Kevin Grose; Mark Jameson), The Organ Club Journal, no. 3 (2013): 97–105.

“St. George’s, Hanover Square: Specification and Brief History”

“On the 200th Anniversary of Carl Giesecke (1812–1888), Part II”
(Uwe Pape), ISO Journal, no. 43 (April 2013): 62–75.

“Vox Maris: The Voice of the Sea”

“De Witheren in de Kempen en hun orgels”
(Jan Van Mol), Orgelkunst 36, no. 3 (September 2013): 116–31.

“A Work of Beauty: St. Mary’s R.C. Cathedral, Newcastle, Pt. 2”
(Paul Hale), Organists’ Review (June 2013): 27–33.
MINUTES OF THE NATIONAL COUNCIL MEETING
JUNE 24, 2013
Burlington, Vermont

CALL TO ORDER — President Scot Huntington called to order a regular meeting of the National Council of the Organ Historical Society on Monday, June 24, 2013 at 8:39 am EDT.

ROLL CALL

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

A quorum of Council members was established.

The order of the agenda was altered to meet the needs of those present.

APPROVAL OF MINUTES

MOVED — Jeff Dexter, that the minutes of the May 6, 2013 teleconference be approved as amended. MOTION CARRIED.

REPORTS

The following reports were received and filed:

PRESIDENT’S REPORT — Scot Huntington
The president cited his written report without further comment.

VICE-PRESIDENT’S REPORT — William Czelusniak
The vice-president cited his written report without further comment.

TREASURER’S REPORT — Allen Langord
The treasurer commented on the success of the convention.

EXECUTIVE DIRECTOR’S REPORT — Jim Weaver
The executive director cited his written report without further comment.

COUNCILORS’ REPORTS

A) ARCHIVES — Christopher Marks
Negotiations continue for the relocation of the OHS Archives.

B) CONVENTION RECORDINGS
MOVED — Chris Marks, that Will Headlee be appointed to the Convention Recordings Committee. MOTION CARRIED

B) CONVENTIONS — Dan Schwandt
Plans for upcoming conventions and possibilities for the future were discussed.

C) EDUCATION — James Cook
The Biggs Fellowship Committee should review the youth protection policy. Convention organ database entries should be updated in advance of the event. The first of the new Historic Organ Awards are to be given during the convention.

MOVED — Jim Cook, that ads be included on the Organ Database website, that a price be set for ads to appear for one week, that the design be revised, and that appropriate line items be included for accounting purposes and soliciting sponsors. MOTION CARRIED.

PUBLICATIONS PRIZE COMMITTEE
MOVED — Jim Cook, that Tina Friehauf be appointed chair, that Bill Osborne be requested to remain on the committee another year, and that another individual be appointed to a four-year term. MOTION CARRIED.

D) FINANCE AND DEVELOPMENT — Allen Langord

MOVED — Allen Langord, that Randy Wagner be appointed to the Endowment Fund Advisory Board. MOTION CARRIED.

MOVED — Allen Langord, that a brokerage account be opened and maintained Wells Fargo for the purpose of accepting securities. MOTION CARRIED.

E) ORGANIZATIONAL CONCERNS

MOVED — Dan Schwandt, that Whitmore be moved to a private bank in Fargo for the purpose of accepting securities.

MOVED — Allen Langord, that a broker account be opened and maintained Wells Fargo for the purpose of accepting securities. MOTION CARRIED.

MOVED — Bill Czelusniak, that the investment account be moved to a private bank with a long history in wealth management. MOTION CARRIED.

MOVED — Bill Czelusniak, that the investment account be moved to a private bank with a long history in wealth management. MOTION CARRIED.

MOVED — Allen Langord, that another individual be appointed to a four-year term. MOTION CARRIED.

MOVED — Dan Schwandt, that reports be accepted. MOTION CARRIED.

UNFINISHED BUSINESS

The secretary reminded councilors that they are to cover their own expenses in attending meetings with the understanding that in cases where that imposes a difficulty, the matter can be discussed privately with the executive director.

The president reminded councilors that there should be a job performance review of the executive director soon, that Len Levassuer needs to take photos for the Syracuse convention; and that the mission statement for the organization needs to be revised in conjunction with a rebranding effort for the journal.

Funding for the Ogosapean Prize should be underwritten by donation.

The following individuals will be asked to be candidates for the nominating committee Sam Baker, Carol Britt, and Demetri Sampas.

MOVED — Dan Schwandt, that James Wallmann receive the Distinguished Service Award for 2013. MOTION CARRIED.

NEW BUSINESS

Updated job descriptions for board of directors are needed.

The next meeting of the OHS National Council will take place in Chicago Friday, October 25, 2013.

The meeting recessed at 3:40pm.

Adjournment

The president declared the meeting adjourned on June 27 at 8:24pm.

/\ Jeff Weiler, Secretary
RACHEL ARCHIBALD
Rachel “Archie” Archibald died August 5, 2013, aged 101, born on October 19, 1911, in Hempfield Township, Pa. She moved to Phoenix, Arizona, in the early 1960s, and was a self-taught expert in early music and performance practice on stringed instruments. She taught privately and many of her pupils are now teaching nationwide.

A long-time member of the American Guild of Organists and the Organ Historical Society, she attended conventions as long as her health allowed. As she aged, she never complained about her loss of mobility or her hearing. “Hell, I’m glad I was able to do it as long as I did,” she always said, without a shred of regret.

Music was always her greatest joy in life. She recalled fondly having heard Josef Hofmann, Paderewski, and Rachmaninoff at the piano, and she sang in a chorus conducted by Sir Thomas Beecham.

Attending a recital with Archie was always a learning experience, as her alert ears always caught the slightest nuances in the music. A lifelong student, she read voraciously on every musical matter imaginable and, when encountering some fresh information gleaned from a new book on musicology, would explain “I learned something today!” Her zest and enthusiasm never failed her, and she savored every moment of life.

No services are planned. We who knew her will miss her wisdom and common sense approach, but she wished to be remembered by her friends as she had lived her life: all music, good friends, and no nonsense.

Lew Williams

LEE MALONE
Lee Whelpley Malone, 73, died August 18 at home in Jenkintown, Pa. He opted against treatment for lymphoma and received hospice care lovingly supplemented by his daughter, Catherine.

Malone was born in Towson, Maryland, and his family later moved to Dennison, Texas. There he studied organ with Mary Landrum at Austin College. He later studied with Helen Hewitt at North Texas State College and with Alexander McCurdy at Westminster Choir College, where he received a bachelor’s degree. He received a master’s degree in choral conducting from Temple University. Malone was director of music at Grace Presbyterian Church in Jenkintown, Pa., from 1979 to 1986 and choral director at Cedar Crest College in Allentown, Pa. After this he had a career in the travel industry while continuing to serve as interim organist in a number of churches.

Lee Malone is survived by his wife, Lucy (née Sharp), two children, two granddaughters, a brother, nephews, grandnephews, and grandnieces.

An organ concert in his memory will be held at Methuen Memorial Music Hall next summer.

MARY WALLMANN
Mary W. Wallmann died on September 26, 2013, of causes incident to dementia in Flower Mound, Texas, where she had lived the past two years at a memory care facility. She was 86. Born in 1927 in Albany, California, where she lived almost her entire life, Mary Wallmann was a Phi Beta Kappa student at the University of California, Berkeley, where she earned degrees in French and Library Science in 1949 and 1950. She was librarian at Albany High School from 1966 until she retired in 1993. After retirement, she was a founding member of the Albany Education Foundation and served as a member of the Albany Unified School District Board of Education from 1998 to 2002.

Music was an important part of Mary Wallmann’s life. She was six years old when she started piano lessons with a neighbor who herself had only had six piano lessons in her life, but Mary progressed rapidly. As a teenager, she earned money for college by playing the piano at 50 cents an hour for dancers and singers, even playing “Song of India” for a sword swallowers’ act. For about 20 years she accompanied the annual musical put on at Albany High School. As an adult, she learned to play the organ, studying with Frances Beniams. Mary served as secretary and later treasurer of the San Francisco AGO Chapter. She was a life-long member of the Church of Jesus Christ of Latter-day Saints and played the organ at the historic Berkeley Ward meetinghouse for decades. In addition to her volunteer and charitable service with the Mormon community, Mary played the piano at elementary schools in Albany and Richmond following her retirement.

Mary married James C. Wallmann, a research chemist at the Radiation Laboratory in Berkeley, in 1950. She is survived by her son James of Flower Mound, Texas, and three grandchildren, and was preceded in death by her husband, sons John and Peter, and a grandson. A memorial service was held on October 12 in Berkeley, California.

Lew Williams
Movin’ Around

Originally founded in 1834 as the Second Wesleyan Chapel, this New York City congregation moved to a new building in 1858 that was dedicated as St. Paul’s Methodist Church. The white marble church at Fourth Avenue and 22nd Street had a 210-foot tall center spire and could seat 1,300. A new three-manual, 37-stop organ built by George Jardine & Son was installed in the rear gallery. It had an unusual facade, incorporating elements of Romanesque, Gothic, and even Moorish design, with a recessed console protected from sticky, exploring hands by hinged doors.

Perhaps wanting a more robust sound as the congregation grew in size, a fourth manual with six new stops was added in 1871. A further enlargement of the organ in 1881 included a Saxophone, bells, new action, and the addition of two wings to the case making it 16 feet wider.

With the encroachment of commercial buildings in the 22nd Street neighborhood, St. Paul’s congregation voted to relocate to a new edifice at 86th Street and West End Avenue for which an organ was purchased from J.H. & C.S. Odell in 1895. The old Jardine organ was sold to Olivet Memorial Church in New York City, but the elaborate casework went out west in 1891 with a new two manual Jardine organ to Immanuel Presbyterian Church in Los Angeles.

The widely separated casework and organ suffered their final fate in 1928. Olivet Memorial purchased a two manual Aeolian-Votey organ and Immanuel Presbyterian Church moved to a new building with a new Skinner. The Aeolian Company agreed to remove and dispose of the Jardine without cost, while the fate of the Immanuel Presbyterian organ is unknown. Both had outlived their usefulness and were no doubt recycled for useable parts. The two accompanying faded photographs are all that remain of these 19th-century Jardines.
**THE AUDITORIUM ORGAN**
*DANIEL PICKERING*

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

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**MUSIC ON THE GREEN**
*THE ORGANISTS, CHOIRMASTERS, AND ORGANS OF TRINITY CHURCH, NEW HAVEN, CONNECTICUT*  
*BY BARBARA OWEN*

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

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

*Music on the Green* traces the long, rich history of one musically-significant New England Episcopal church that mirrors so much of the literature of the organ and church music in the United States. Over 100 pages, the book features many illustrations, including a beautiful color photograph of the Aeolian-Skinner organ case. **$29.95**
JOAN LIPPINCOTT: THE GIFT OF MUSIC

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

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

$29.95

OHS 2014 PIPE ORGAN HOLIDAY
12 - MONTH CALENDAR

CELEBRATING THE ORGAN HISTORICAL SOCIETY’S 59th Annual Convention in Syracuse, N.Y., August 11–14, 2014, this full-color calendar features stunning new photographs by Len Levasseur. The calendar is 8½” by 11” and opens vertically to highlight the beautiful images. Instruments by Steere & Turner, C.B. Fisk, Frank Roosevelt, E. & G.G. Hook, Johnson, Barckhoff, and Willcox, are joined by the iconic Holtkamp at Syracuse University, made famous by Arthur Poister and by André Marchal’s recordings. An excellent article about the convention by Greg Keefe is also included. A must for all organophiles!

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