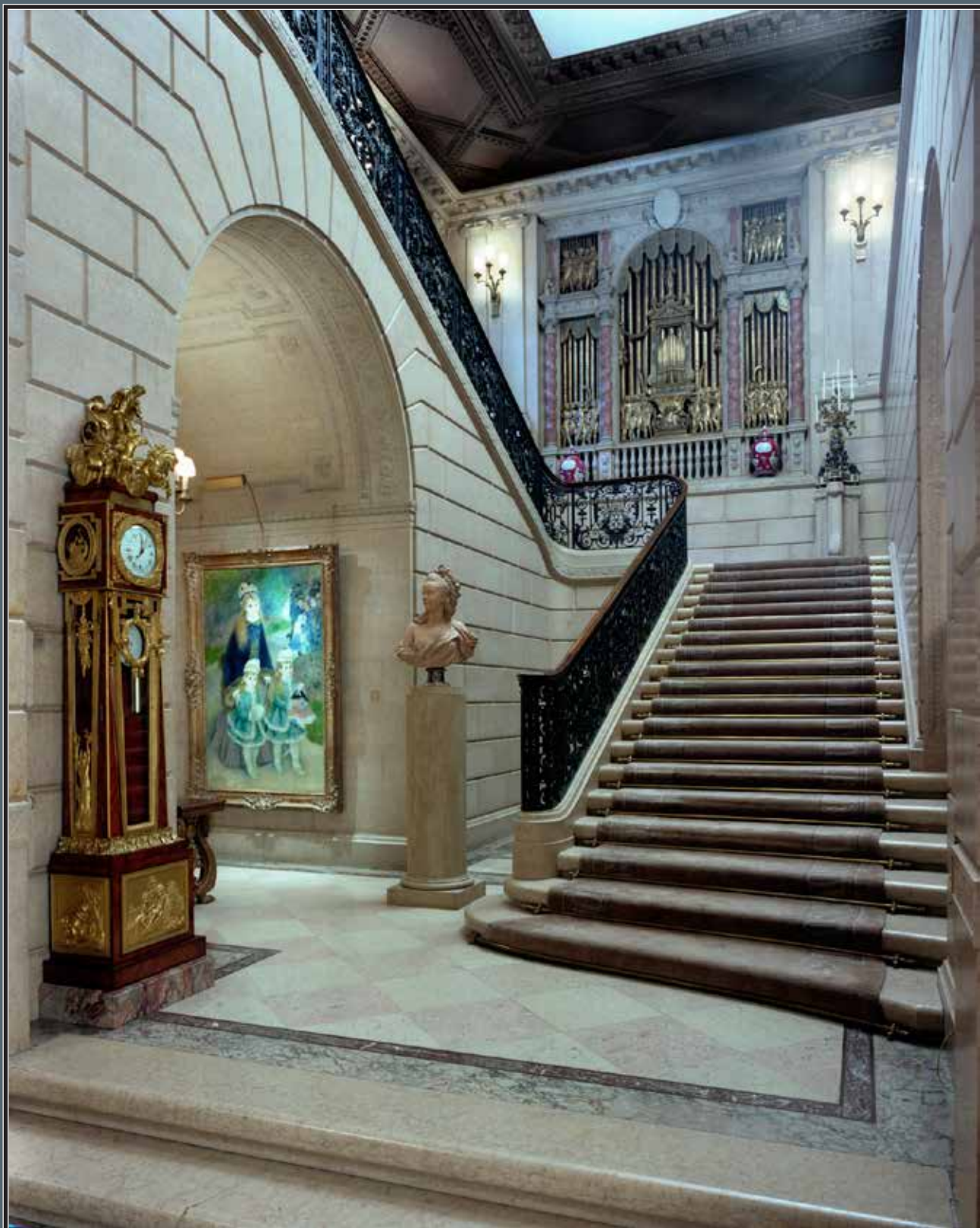


VOLUME 58, NUMBER 2, SPRING 2014

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





St. Peter's Lutheran, Central College - Newburg, New York
Holdkamp, Job No. 1649 (1950)



St. Paul's Episcopal Church - Albany
Stevens & Turner (ca. 1891)



The First Presbyterian Church of Cayuga
C.B. Fisk, Opus 70 (1976)



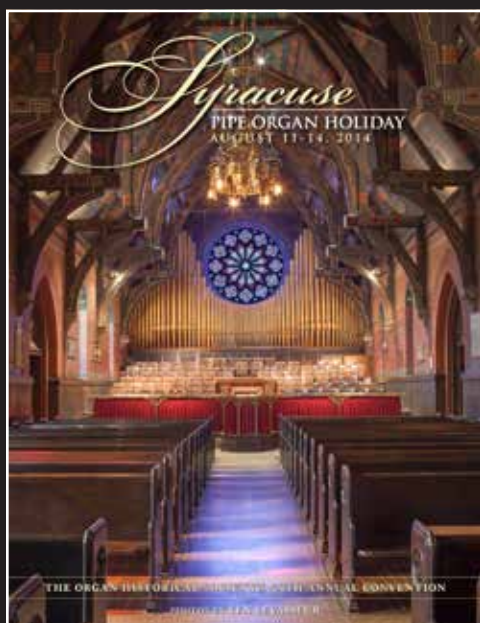
St. Andrew's Presbyterian Church - Seneca
Wm. A. Johnson, Opus 43 (1855)



First Baptist Church - Massena
Johnson & Son, Opus 528 (1879)



St. Michael's Episcopal Church - Seneca
Holdkamp, Job No. 1797 (1962)



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THE TRACKER

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ON THE COVER

The Grand Staircase of The Frick Collection, former residence of Henry Clay Frick. The console of the 1914 Aeolian organ is in the niche at the left opposite Renoir's *Mother and Children*. The small gilt figures in the arched organ case above the landing were inspired by Luca della Robbia's Cantoria for the Duomo in Florence. Visit the Frick online at www.frick.org.

PHOTO MICHAEL BODYCOMB

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From the Executive Director

JAMES WEAVER

Greetings,

It seems impossible not to lead off with an observation about the weather. As I write in early February, ice and snow have been slithering across the country and up and down the eastern seaboard for months. Many calls and notes from colleagues have led off with an observation that roads are impassible and that it is a good time to accomplish stuff at home.

Even though the weather has been daunting, I am on fire with enthusiasm as plans for the future continue to take shape. There has been some travel, and a lot of ongoing work, to plan for the three upcoming OHS conventions: The Syracuse Pipe Organ Holiday (August 11–14) takes advantage of its beautiful location among the Finger Lakes, offering something quite new: visits to a group of local wineries combined with some fewer days of our trademark jamb-packed visits to see and hear organs. The offerings this year are marvelously varied, and the list of performers is particularly strong. The organs are not all in Syracuse, although we will certainly experience the university's iconic 1950 Holtkamp in Setnor Auditorium. The photo we've used for much of our publicity is the 1940 Aeolian-Skinner in Sage Chapel at Cornell, where we will hear three highly diverse instruments. Yet another destination has captured my imagination—the Steere & Turner organ (ca. 1891) in Willard Memorial Chapel in Auburn, N.Y., a complete, unaltered Tiffany installation—windows, the floor and ceiling, pews and chandeliers—stunning! As this publication reaches you, Early Registration is still available until May.

Further travels have taken me to Springfield, Mass., and to Philadelphia, Penn., to work with the local committees who are having a great time planning for the Pioneer Valley Convention in 2015 and Philadelphia in 2016. The intensity of the meetings is exciting because there is so much rich material to choose from. Our members seek to offer a grand experience in these places that they love and know so well. In each case, we will move out from the host city to hear instruments nearby: in 2015, to the Berkshires for the Aeolian-Skinner in the Music Shed at Tanglewood and, in 2016, to Atlantic City for the amazing Boardwalk organ that is currently experiencing a true rebirth.

Also hard at work during these winter months are Rollin Smith and Len Levasseur. You know their work through regular publications of THE TRACKER, but they are both particularly drawn to the creative opportunities implicit in preparation of an OHS Press book. This year, sub-



EXECUTIVE DIRECTOR, CONT.

scriptions are pouring in for Rollin's newest work, *Pipe Organs of the Rich and Famous*. It is drawing a lot of attention that has prompted us to set up a booth (number 213) in the Exhibit Hall of AGO Boston 2014 where you will find Rollin signing copies of his book on Monday night, June 23.

We will offer you other good reasons to stop by—so be sure to look us up!

Finally, as we prepare for our Annual Meeting on August 13, 2014, we are busily at work with our nominating committee, and with a dedicated team that is completing a revision of OHS bylaws that was begun in 2013. These may

seem like dry undertakings, but we are, in fact, moving to set up our beloved Organ Historical Society to flourish with renewed vigor for years to come. Please stay with us as we move forward. We need you! Stay with us, and please bring your friends along to join this wonderful organization in its support of the organ in America.

Sincerely,



Letters | TO THE EDITOR

TO THE EDITOR:

Two stoplists published in David Klepper's Letter to the Editor in the Winter 2014 issue of *THE TRACKER* each contain an error. There is no 4' Rohrflöte in the Swell division of Aeolian-Skinner Op. 1088 (1946) at Grace United Church of Christ in Rutland, Vermont; this stop is in the Great division, where it is also listed in the published stoplist. The factory specification for this organ is published on the Aeolian-Skinner Archives website, and its current disposition, after additions were made in the 1990s, appears in the OHS Database (website: <http://database.organsociety.org/index.html>). In addition, there is a Mixture IV on the Hauptwerk of Casavant Frères Op. 3361 (1980) at the Cathedral of the Immaculate Conception in Burlington, Vermont, which is missing from the published stoplist. The factory specification may be viewed on the OHS Database, ID 4751.

Respectfully yours,
T. Daniel Hancock
Springfield, Missouri

TO THE EDITOR:

I was encouraged by the closing section of George Bozeman's review of Julia Brown's Scheidemann recording (*THE TRACKER*, Winter 2014, p. 44), beginning with: "The other thing I don't seem to be grasping is why melodies seem to always be played with separated notes." This disarmingly ingenuous observation comes in fact from an experienced concert organist and builder who is also a scholar of organs and how they are played. His comments appropriately challenge a ubiquitous characteristic of current organ playing, one that has troubled me as well, and that invites closer scrutiny.

For many years I have opposed the unquestioning adoption and dogmatic application to early music of the "structured legato," an approach that can make us oblivious to internal evidence, i.e., what the music suggests. Blind adherence to this approach reminds me of Don Willing's lament (in his

1976 pamphlet *Organ Playing and Design: A Plea for Exuberance*): "Organists are the only musicians I know of who perform according to rule books!"

By the 1970s, it was already becoming the musical equivalent of "politically correct" for organists to play all music before 1750 in this *détaché* manner, regardless of the style—whether vocally or instrumentally inspired—of an individual piece, of its texture, of the nature of the particular instrument being played and the registration chosen, and of the organ's acoustical surroundings at the time of performance.

This is not intended to devalue—much less to gainsay—the increased knowledge and scope with which the American phase of the 20th-century *Orgelbewegung* has blessed us, in its sensitive tracker-action organs and performance-relevant research connected with them (*re* early fingering and pedaling, etc.). Both the instruments and the scholarship have made us better, more interesting players. For one thing, insight into early fingerings and pedal technique has helped to rescue us from the unremitting, unarticulated legato that many of us older folk were taught as the basic organ touch. How we labored to devise "substitutions" to make everything smooth! The fruit of this crawling touch was presumably what caused Stravinsky to say of the organ, "The monster never breathes."

But there is still a place for a singing legato. May we balance minds open to historical authenticity with ears open to the music itself. We would all do well to remember the words of C.P.E. Bach, who said with customary wisdom (in his Versuch, Wm. J. Mitchell translation): "There are many who play stickily, as if they had glue between their fingers. Their touch is lethargic; they hold notes too long. Others, in an attempt to correct this, leave the keys too soon, as if they burned. Both are wrong. . . [But] every kind of touch has its use."

Carlton T. Russell

Professor of Music and College Organist, Emeritus
Wheaton College

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

info@organsociety.org

THE EDITOR ACKNOWLEDGES
WITH THANKS THE ADVICE AND COUNSEL OF
MICHAEL D. FRIESEN AND
BYNUM PETTY.

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July issue closes	May 1
October issue closes	August 1
January issue closes	November 1

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How we will get there . . .

Part the First:

Organizational Structure

BY NOW, the theme of these presidential letters should be apparent: recounting, considering, and steering gently forward the evolution of the Organ Historical Society. The theme continues; and, the next installment, Part the Second, will address membership involvement in the same process.

The responsibilities of my seat in this Society were clear when I occupied it. I was not elected to reinvent the OHS, to send it off on some pioneering trajectory, nor to squander its heritage. Rather, I have felt absolutely duty bound to carry forward and to fulfill, with calm and thoughtful leadership, the objectives and designs for the OHS that were accepted and endorsed by the collective wisdom and thorough consensus of those good minds gathered at the Santa Fe strategic planning retreat in February 2012.

The first firm decision reached in that Santa Fe review was that the OHS has been a membership society, and will remain that way. The Society was founded by a vibrant band of members, and formalized to engage, serve, and develop new membership, all in the interest of the preservation of historic pipe organs in this country. It is that same membership, after all, that supports and accomplishes the Society's activities. That original mission will not change; but other changes have occurred, and will continue to occur, all in the best interests of strengthening the OHS for the long term. For the last two years' time, your National Council has been on a steady course to enact the important resolutions made at the Santa Fe retreat. Progress appears on several fronts.

Through the years, certain members of the OHS have been exceedingly generous to the organization, leaving substantial bequests for the support of the Society's missions. Since it is our responsibility to honor and manage those gifts to the best of our ability, I am pleased to report that the OHS recently consummated a formal agreement with Wells Fargo for the attentive and strategic management of our endowment funds. This change, certainly important for better growth of our precious nest egg, came about through very active and careful study by the Endowment Fund Advisory Board, the Councilor for Finance and Development, and the Executive Director, with an affirmative nod from National Council. The Wells Fargo agreement already has brought significant improvement to the fiscal standing of the Organ Historical Society: improved credibility with members and donors, in-

creased financial strength for routine operations, and opportunities for greater return on invested funds.

At the January National Council meeting, we used the new rules within OHS Bylaws to fulfill the constituency of the Nominating Committee. Our Executive Director since has charged this Committee with their task to summon willing members to election in 2015, for those Officers and Councilors whose terms expire at that time. However, over the same working period, OHS membership will be offered a new set of Bylaws to consider and to pass, for the prudent restructuring of our organization. Then, fewer Officers and Councilors will be required; but the Bylaws Committee will prepare a transition platform as well, so that everyone understands the system, and how those members elected will serve.

In letters published previously in this place, I gave a foreshadowing of the need for new Bylaws. This need is a fact at several levels. The efficient operation of this organization is hampered sometimes by the requirements of the existing Bylaws, as were the ardent efforts of the Endowment Funds Advisory Board to make the investment change to Wells Fargo. Other complications and contradictions were identified in Burlington, Vermont, with ideas for corrections offered generously by Parliamentarian E. Marie Wilson, who continues to consult for us in the Bylaws revision process.

Secondly, if we are going to reform the organizational chart of the OHS, that can happen only by rewriting the Bylaws to describe anew the positions of authority and the chain of command. National Council considers this change to be necessary and of paramount importance to bring the daily operation of the OHS more into line with an efficient, functional, and manageable enterprise, removing some essential and productive tasks from the hands of volunteer Councilors who find themselves already fully occupied by day jobs, families, and church duties.

Thirdly, as we try to manage and conduct the finances and the business of the Society currently, it is apparent that the existing Bylaws have come about, however thoughtfully and carefully drafted, as layer upon layer of corrections to prevailing conditions or to challenges of power or control—frequently reactionary, but rarely foresightful to the greater good of the order. Thus, the autonomous governing and funding boards will be reconstituted as advisory committees—still with certain value and volunteer participation – but bringing full and critical financial management of the Society into a centralized chain of command and responsibility.

Following the best practices in mature non-profit organizations, the National Council will continue its work as a group of reduced membership, acting as a Board of Directors over the managers of the Society, and selecting their own leadership from within. The present position of Executive Director will be renamed President of the Society, with supe-

From the President | CONT.

rior duties of growth and development, and with subordinates attending to more of the daily duties and routine business.

A Secretary of the corporation and a Treasurer will remain in force, of course, the latter with a chain of command to the financial operations of the Society as a whole. This is only a sampling of the reorganization that is apparent already, as the Bylaws Committee is still at work in much more detail. As part of these changes, there will remain equal opportunity for members of the OHS to participate in the work of the Society – in elections, on committees, as volunteers, with commentary and suggestions, and as always, as donors and contributors, and helping to organize and support the essential annual conventions!

The Officers, the National Council, and its committees are hard at work to define a better path to secure the long-term substance and strength of this Society, in order to carry out its mission with force and credibility, dare I say in perpetuity. We take very seriously the future and success of the OHS; and, all of our present efforts, however stressful for in-

cluding changes, are being very thoroughly and carefully debated, for best results.

New Bylaws drafted will be scrutinized by our faithful Counsel, James L. Wallmann, and reviewed and endorsed by National Council. Then we will publish the new Bylaws in the next issue of *THE TRACKER* (Vol. 58, No. 3) with explanations, and with a clear plan for members to vote online or by mail. We hope that we can count upon your understanding, your continuing support, and your vote *for* the new Bylaws. It is mandatory that we achieve this progress and success together and in harmony, if all other parts of the vision for the future are to be realized.

Thus, the next steps in the growth and refinement of our beloved Society are crucial. The changes in governance, consonant with the movement of OHS toward a more effective and efficient nonprofit organization are desired eagerly by the National Council. Please join me with your positive support of new Bylaws for the OHS, as we build our future together as the curators of the American pipe organ.

The Sound of an Italian Organ

by Michael McNeil, 78 pages, CC&A

Published as an eBook in PDF format on www.lulu.com (search on the title) and attractively priced at \$4.99, this new study documents and analyzes the Italian pipe organ in the collection of the University of California at Berkeley. The pipework, voicing, wind chest, key action, stop action, wind system, and tuning are all presented in depth with numerous color photographs, tables, and graphs. Many features unique to the Italian organ are analyzed and explained.

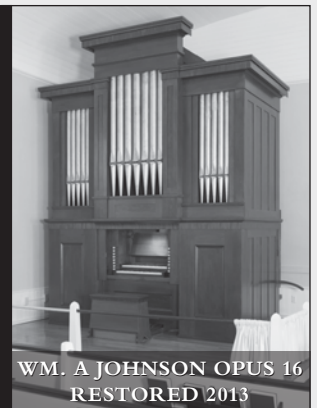
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The East Texas Pipe Organ Festival 2013

GEORGE BOZEMAN JR.

THE LATE LEE MALONE AND I, after attending the Hook Festival in Maine in 2010, decided that there should be a similar festival in East Texas centered on the iconic Aeolian-Skinner organs in First Presbyterian, Kilgore, and First Baptist, Longview. Lee made the suggestion to Lorenz Maycher, organist and director of music at Kilgore, who had already considered such an event, but was inspired into action by Lee's proposal. Lee attended the first festival in 2011 and I in 2012. This year I returned and am pleased to report that the festivals have been a resounding success and attendance has doubled.

This year's festival honored the life and work of Roy Perry (1906–78), who presided over the 1949 Aeolian-Skinner in the First Presbyterian Church of Kilgore. His influence reached much further, including the design and tonal finishing of all the Aeolian-Skinners heard in the festival. William Teague, teacher at Centenary College and a concert organist who performed all over the world, was also a focus of our attention and appreciation.

In addition to performances of the highest caliber, fascinating talks, and informative articles in the program books, we were treated to excellent meals, starting with a catered barbecue at the festival hotel Sunday evening. I missed the meal at Tyler's Currents Restaurant in favor of some last minute practice for my program, but was able to enjoy the extravagantly delicious reception at First Presbyterian after Isabelle Demers's recital that evening. Shreveport regaled us at Ristorante Giuseppe for lunch and Ernest's Orleans Restaurant for dinner. On Wednesday, Kilgore's First Presbyterian again provided lunch, featuring a delicious gumbo from Roy Perry's personal recipe. The evening meal was at the Cherokee Club with its peaceful view of Lake Cherokee. The last day's lunch was in a handsome old Victorian house in Nacogdoches and the final dinner was at Cace's Seafood and Steak House in Longview. Needless to say, I'm back on a strict diet as I write this!

Several "pre-festival" events started on November 10 at the festival hotel when a string quartet with violinists Mark

Miller and Elizabeth Elsner, violist Ute Miller, and cellist Craig Leffer performed Mendelssohn's ultra serious Quartet in F Minor, Opus Posthumous 80. This was followed by a superb performance of Mozart's Piano Concerto in E-flat Major, K. 449, by pianist Ann Heiligman Saslav, a work composed for string quartet and piano rather than orchestra. That evening we were treated to a recital with Charles Callahan and Lorenz Maycher presiding over the organ at Kilgore's First Presbyterian in a program that included works by several of the founders of the American Guild of Organists as well as music of Florence Price, Richard Purvis, Gordon Balch Nevin, Richard Keys Biggs, Roy Perry, Charles Callahan, and Leo Sowerby.

On Monday morning I played a short recital on the 1894 Opus 100 Cole & Woodberry in the Chapel of Marvin United Methodist Church of Tyler, Texas. I had done some restorative work on this organ many years ago when it was still in its original location at Saint Margaret's Convent, Louisburg Square, in Boston, and it was completely transformed by Watersmith Pipe Organs in 1992 for its installation here. That afternoon I played another organ from my past, in the Chapel of First Presbyterian Church in Tyler. It was built in 1965 by Robert L. Sipe, Inc., and, as an employee of that firm, I had a hand in its design and construction. Following that, Scott G. Hayes played the large Casavant (cum Walker digital) organ in the main sanctuary of First Presbyterian, Tyler.

The official opening concert of the festival in East Texas was Monday evening at First Presbyterian, Kilgore. Isabelle Demers provided her usual gifts of brilliant technique, incredible ear for color, and musical panache. She also proved to be a delightful stand-up comedian and informed us, before playing the Overture to *Tannhäuser*, that "Wagner isn't as bad as he sounds!"

On Tuesday, we bussed to Shreveport, Louisiana, to hear Ken Cowan and Bradley Hunter Welch play works together and separately on the large 1959 Aeolian-Skinner organ in Saint Mark's Cathedral that William Teague presided over for so many years. Their program was brilliantly played and

richly explored the lovely colors of this organ. At Centenary College's Brown Chapel, in honor of "Uncle Billy" Teague, Charles Callahan told us about Teague's teacher, Alexander McCurdy, and his students. After this we were treated to some marvelous recollections by William Teague himself, which were peppered with high wit and total recall.

This was followed by an unusual program by Teague's son, Chandler Teague, percussionist, and Bruce Power, organist. The percussive timbres were rich and varied, affording an experience organists don't often encounter. We returned to Saint Mark's for an evening recital by Tom Trenney that had some fine moments but was marred by excessive use of the "party horns."

On Wednesday, once again at First Presbyterian in Kilgore, Nathan Laube played a morning recital. I first heard him at the National Cathedral in Washington, D.C., on an organ I thought I didn't like until I heard him play it. He brought the same mastery of technique and musical insight to his program of Mendelssohn, Sowerby, Bach, and Liszt.

In the afternoon, Joby Bell played on the small Aeolian-Skinner in Kilgore's Saint Luke United Methodist Church. In spite of the rather dead acoustics this organ has an extraordinary richness of color and body. I especially enjoyed Bell's performance of Daniel E. Gawthrop's *Three Floral Preludes*. Everything was played brilliantly from memory, including the fiendish pedal part of Sowerby's *Pageant*. That evening Brett Valliant provided a beautiful accompaniment for a screening of DeMille's *The King of Kings*.

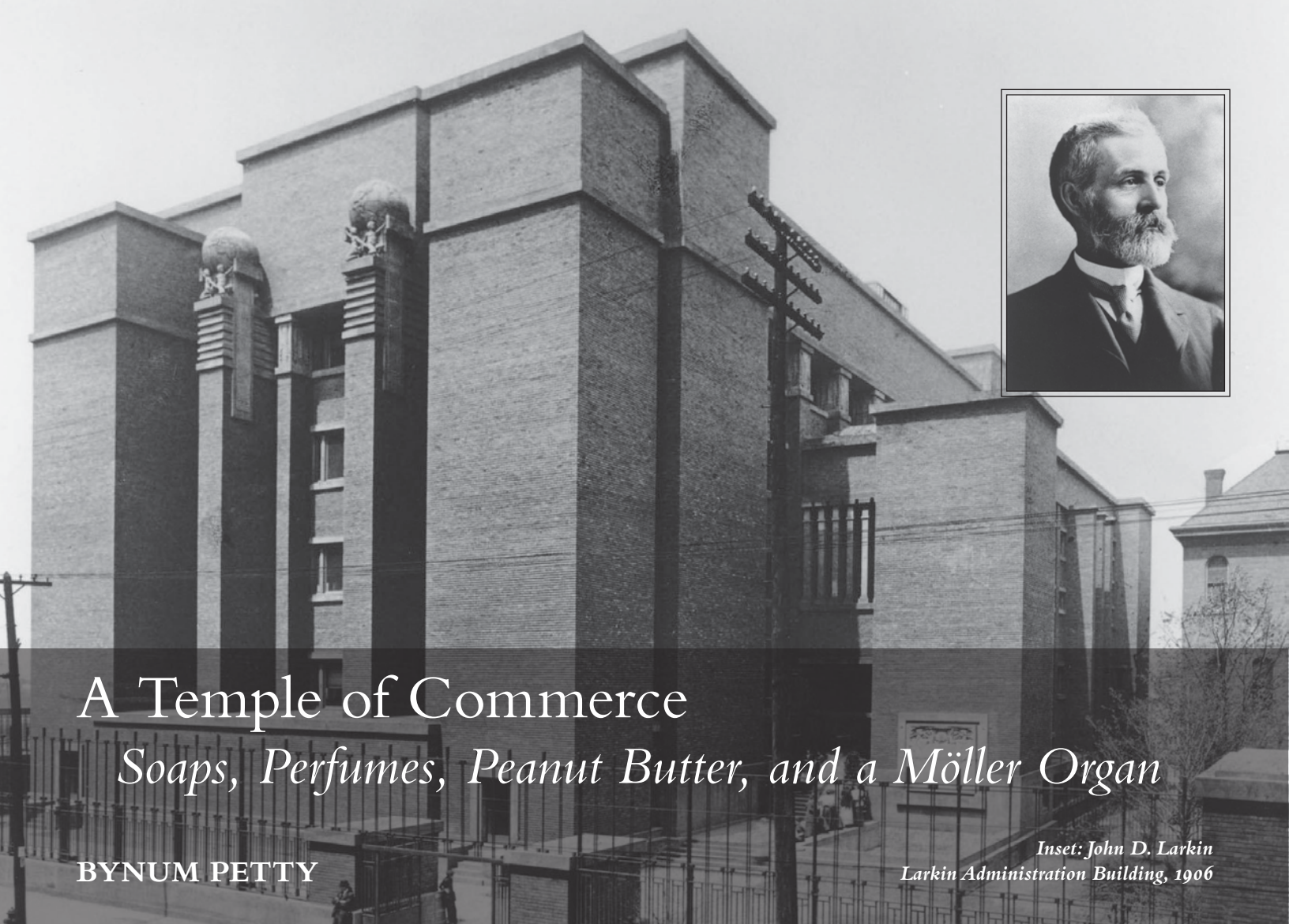
On Thursday, we bussed to Nacogdoches to hear Charles Callahan play on the 1953 Aeolian-Skinner in the First Baptist Church. Although of modest size and totally enclosed, it is a warm and richly-colored organ. Callahan's compositional style was described by the Washington Post as "gentle, confident lyricism." I think that described his playing as well.

We returned to First Presbyterian in Kilgore to hear Jason Roberts, winner of the 2008 AGO Improvisation Competition. His program of Vivaldi-Bach, Dupré, Guillou, and Ravel was performed with consummate musicianship and skill. For an improvisation, he was handed three themes honoring Roy Perry including Perry's *Christos Paterakis* and the *Solemn Melody* by Walford Davies. Roberts created beautiful music from these themes, including more than one excellent fugue.

The festival concluded with our only visit this year to the majestic 1951 Aeolian-Skinner in Longview's First Baptist Church. Thomas Trotter's program of music by Bach, Schumann, Judith Weir, Wagner, and Eric Coates displayed a masterly-contrived exposition of this wonderful instrument's timbres, and the closing Reubke *94th Psalm* put a superb cap on this year's festival. Traffic on Facebook indicates people are already committing to register for the 2014 festival.



Clockwise from top: Ken Cowan; George Bozeman and Michael Barone; Chandler Teague; Bill Czelusniak and Carole B. Symonette; Charles Callahan; Nathan Laube and Larry Palmer; Ann Heiligman Saslav



A Temple of Commerce

Soaps, Perfumes, Peanut Butter, and a Möller Organ

BYNUM PETTY

*Inset: John D. Larkin
Larkin Administration Building, 1906*

IN 1803, the U.S. Congress enacted legislation leading to the purchase of the Louisiana Territory from France. This act almost doubled the size of the U.S., and under President Thomas Jefferson, westward expansion was encouraged. Jefferson—himself a farmer—believed in the close association between virtue and farming, and set about to expand the growth of the small farm in the newly acquired territory. By 1840, 40 percent of the country's population lived west of the Appalachian Mountains; and by 1890, more than 60 percent of Americans lived in rural areas.

With the westward expansion of railroads, rural inhabitants had easier access to goods produced in the East, bringing about the birth of mail-order; and it was Aaron Montgomery Ward (1843–1913) who was the first to come up with the idea of offering direct mail-order service to rural America. In 1872, Montgomery Ward & Company was established in Chicago, and 163 items were listed for sale in his first catalogue. About 20 years later, a competing catalogue company was founded by Richard Warren Sears (1863–1914). Originally known as the R.W. Sears Watch Company, he moved his business to Chicago in 1887 and, in 1893, co-founded Sears, Roebuck & Company with his first employee, Alvah C. Roebuck (1864–1948).

Between the founding of Ward's and Sears's, John D. Larkin (1845–1926) entered the soap-making business with his brother-in-law. Initially established in Buffalo, the two partners moved to Chicago, where they remained for five years. In 1875, Larkin returned to Buffalo, and established his own soap-making company. Buffalo, like Chicago, had excellent rail facilities and was second only to Chicago as a meatpacking center where animal fat, necessary for soap-making, was plentiful. His first soap products, *Sweet Home* and *Crème Oatmeal*, were sold through the conventional wholesale system. In 1885, Larkin eliminated all middlemen and began selling directly to the public. The company's motto was "from factory-to-family: save all cost which adds no value." By 1900, the company was selling soaps, perfumes, furniture, spices, coffee, peanut butter, paint, and china. In 1903, the company was receiving 3,000 orders a day from customers; thus, it was apparent that a larger office building was needed to handle the increasing number of orders.

Despite his young age and radical creations, Frank Lloyd Wright (1867–1959) was chosen to design Larkin's new administration building. Completed in 1905, the air-conditioned, hermetically sealed, fire-proof building was home to 1,800 administrators and clerical employees. The open

LARKIN ADMINISTRATION BUILDING

Buffalo, New York

M.P. Möller, Op. 4335 (1925)

GREAT (7" and 12" wind pressure)

All ranks 61 pipes unless indicated.

1. 16 Double Diapason
 2. 16 Tibia Clausa
 3. 8 1st Diapason
 4. 8 2nd Diapason
 5. 8 3rd Diapason
 6. 8 4th Diapason
 7. 8 Gross Flute (73 pipes)
 8. 8 Gross Gedeckt (73 pipes)
 9. 8 Fern Flute (73 pipes)
 10. 8 Flute Celeste II (146 pipes)
 11. 8 Violoncello (73 pipes)
 12. 8 Cello Celeste (73 pipes)
 13. 8 Gemshorn (73 pipes)
 14. 8 Gemshorn Celeste (73 pipes)
 15. 4 Octave
 16. 4 Flute Harmonic
 17. 5½ Solo Flute
 18. 2 Fifteenth
 19. 2½ Twelfth
 20. Cornet V (305 pipes)
 21. 16 Double Trumpet (85 pipes)
 22. 8 Trumpet (ext. 21, (73 notes)
 23. 8 Tromba (73 pipes)
 24. 4 Clarion (73 pipes)
 25. Chimes (g^o-e², 25 tubes)
 26. 8 Harp (t.c. 13-73, 61 bars)
 27. 4 Harp (ext. 26, 1-61)
 28. 8 Piano (73 notes)*
 29. 4 Piano (73 notes)*
- Tremulant

* Chickering Ampico Grand, largest size

GREAT CHORUS (7" and 15" wind pressure)

percussion stops all 49 notes

All ranks 73 pipes unless indicated

30. 8 Choral Diapason
 31. 8 Violin II (134 pipes)
 32. 8 Cello II (134 pipes)
 33. 8 Tibia Plena
 34. 8 Major Tibia Clausa
 35. 2½ Salicional Quint (61 pipes)
 36. 4 Suabe Flute
 37. 2 Solo Piccolo
 38. 8 Harmonic Tuba
 39. 8 Harmonic Trumpet
 40. 8 English Post Horn
 41. 8 Major Vox Humana
 42. Marimba (single stroke)
 43. Marimbaphone (repeat stroke on 42)
 44. Orchestral Bells (repeat stroke)
 45. Glockenspiel (single stroke on 44)
- Tremulant

GREAT DUPLEX (from Choir)

46. 8 Concert Flute (No. 108)
 47. 8 Flute Celeste (No. 109)
 48. 8 Dulciana (No. 122)
 49. 8 French Horn (No. 120)
 50. 8 Orchestral Oboe (No. 122)
 51. 4 Flute d'Amour (No. 113)
 52. 8 Musette (No. 121)
- Tremulant

SWELL (6" wind pressure)

All ranks 73 pipes unless indicated.

53. 16 Contra Viole
 54. 16 Bourdon
 55. 8 Diapason Phonor
 56. 8 Open Diapason
 57. 8 Violin Diapason
 58. 8 Gedeckt
 59. 8 Flauto Dolce Celeste (146 pipes)
 60. 8 Harmonic Flute
 61. 8 Viole d'Orchestre
 62. 8 Viole d'Orchestre Celeste (61 pipes)
 63. 8 Salicional
 64. 8 Salicional Celeste
 65. 8 Viole d'Gamba
 66. 8 Viole d'Gamba Celeste (61 pipes)
 67. 4 Principal
 68. 5½ Gemshorn (61 pipes)
 69. 4 Violina
 70. 2½ Flute Twelfth (61 pipes)
 71. 4 Rohr Flute
 72. 2 Flageolet (61 pipes)
 73. Dulciana Mixture V (305 pipes)
 74. 16 Posaune
 75. 8 Oboe
 76. 8 Cornopean
 77. 4 Clarion
 78. 8 Vox Humana
 79. Chimes (Gt.)
 80. Orchestral Bells (49 bars, repeat stroke)
 81. Glockenspiel (single stroke on no. 80)
- Tremulant

SWELL CHORUS (duplexed from Great Chorus)

SWELL DUPLEX (from Solo)

98. 2 Philomela
 99. 8 Gross Gamba
 100. 8 Gross Gamba Celeste
 101. 8 Major Violin
 102. 4 Hohl Pfeife
 103. 8 French Trumpet
 104. 8 Cor Anglais
- Tremulant

CHOIR (6" wind pressure; Nos. 120 and 122, 12")

All ranks 73 pipes unless indicated.

105. 16 Quintadena
 106. 8 English Diapason
 107. 8 Geigen Principal
 108. 8 Concert Flute
 109. 8 Flute Celeste (61 pipes)
 110. 8 Quintadena
 111. 8 Mezzo Violin
 112. 8 Violin Celeste (61 pipes)
 113. 4 Flute d'Amour
 114. 4 Dulciana
 115. 2 Harmonic Piccolo
 116. 2½ Nazard (61 pipes)
 117. 1½ Tiercena (61 pipes)
 118. 1½ Larigot (61 pipes)
 119. 8 Clarinet
 120. 8 French Horn
 121. 8 Musette
 122. 8 Orchestral Oboe
 123. 8 Dulciana
 124. 8 Unda Maris
 125. 8 Dulciana Celeste
 126. 8 Unda Maris (61 pipes)
 127. 8 Dulciana Celeste (61 pipes)
 128. 4 Harp (from No. 26)
 129. 8 Harp (ext.)
- Tremulant

SOLO (12" wind pressure)

All ranks 61 pipes unless indicated.

130. 8 Stentorophone
 131. 8 Philomela
 132. 8 Tibia Clausa
 133. 8 Gross Gamba
 134. 8 Gross Gamba Celeste
 135. 8 Major Violin
 136. 4 Hohl Pfeife
 137. 8 French Trumpet
 138. 8 Major Vox Humana
 139. 8 Cor Anglais
 140. 16 Tuba Profunda (97 pipes)
 141. 8 Tuba Mirabilis (from No. 140)
 142. 4 Tuba Clarion (from No. 140)
 143. Marimba (single stroke)
 144. Marimbaphone (repeat stroke on No. 143)
- Tremulant

PEDAL

145. 64 Gravissima (Nos. 146 and 147)
146. 32 Double Diapason (32 pipes)
147. 32 Contra Bourdon (56 pipes)
148. 16 1st Diapason (32 pipes)
149. 16 2nd Diapason (44 pipes)
150. 16 3rd Diapason (No. 1)
151. 16 Violone
152. 16 Contra Viole (No. 53)
153. 16 Tibia Clausa (No. 2)
154. 16 Bourdon (No. 147)
155. 16 Lieblich Gedeckt (No. 54)
156. 8 Bass Flute (ext. No. 147)
157. 8 Octave Bass (ext. No. 149)
158. 8 Gross Gedeckt (No. 8)
159. 8 Cello (Nos. 11 and 12)
160. 4 Flute (No. 7)
161. 10½ Quint (ext. No. 147)
162. 32 Bombard
163. 16 Trombone
164. 16 Posaune (No. 74)
165. 16 Tuba Profunda (No. 140)
166. 8 Tuba Mirabilis (ext. No. 140)
167. 4 Tuba Clarion (ext. No. 140)
168. 8 Tromba (No. 23)
169. 16 Trumpet (ext. No. 21)
170. 16 Piano (No. 28)
171. 8 Piano (No. 28)
172. Chimes (No. 25)

PEDAL CHORUS

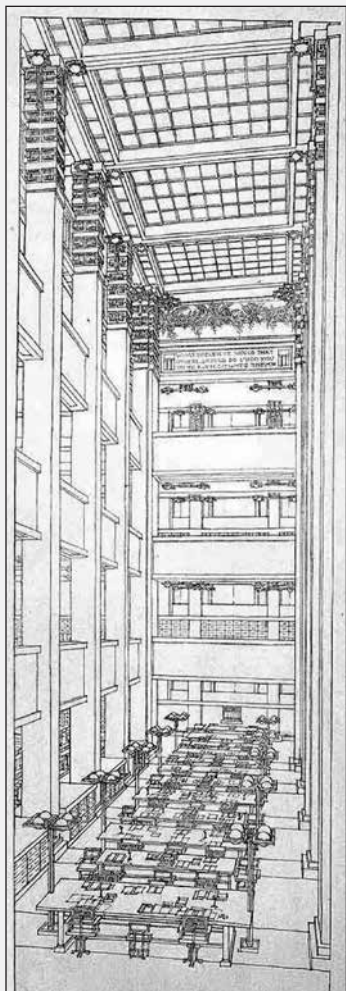
173. 16 Open Diapason
174. 8 Tibia Plena (No. 33)
175. 16 Bourdon (44 pipes)
176. 8 Flute (No. 175)
177. 8 Cello (No. 32)
178. 16 Tuba (12 pipes, ext. No. 38)
179. 8 Tuba (No. 38)

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Frank Lloyd Wright's sketch of the building interior



Möller organ, Op. 4335, in the Larkin atrium



Alexander O. Levy's organ case

interior contained a five-story, 76-foot tall atrium surrounded by office space. A kitchen and employee dining room occupied the top floor and there was also space for classrooms and a branch of the Buffalo Public Library. In egalitarian fashion, administrative personnel had no individual offices, and worked alongside clerical employees in the open space of the first floor, a management plan embraced with great success by Michael Bloomberg, the 108th mayor of New York City.

Because of his religious background, John Larkin maintained a paternalistic relationship with his employees, with over 60 percent being young, single women; and for their benefit, the company created its own branch of the YWCA. Larkin provided his employees with paid vacations, thrift plans, and life insurance. His greatest gesture towards his workforce was the installation of a pipe organ. On April 24, 1925, Larkin signed a contract with M.P. Möller to build a large four-manual organ and locate it high above one end of the central atrium. On Christmas Eve 1925, the organ was given its first public hearing with William J. Gomph, a Buffalo organist,

entertaining Larkin employees with Christmas music. Six weeks later, John Larkin died at the age of 81.

The organ occupied the fourth and fifth floors of the light court and stood behind a magnificent case designed by Alexander O. Levy (1881–1947), a German-born Buffalo artist who was the art director for the Larkin Company. Below the impost and incorporated into the facade was Levy's mural painting, *The Spirit of Music*. He also painted other murals located throughout the administration building.

The large symphonic instrument, with an astonishing amount of foundation tone—three 32s, fifteen 16s, sixty-six 8s and twelve 4s—and abundant solo color, was controlled by a four-manual console located in a pit on the atrium floor. Möller's Solo-Symphonist self-player mechanism was built into the console, and the Chickering concert-grand piano was fitted with an Ampico player device. Later, the Solo-Symphonist was replaced with a free-standing Artiste player, for which 100 music rolls were provided. Friday noontime recitals were given by local organists, and nationally-known play-

ers, including Rollo F. Maitland, Clarence Dickinson, Pietro Yon, and Alexander McCurdy, all of whom were invited to play recitals on Tuesdays and Thursdays. Of these, Dickinson's program of May 2, 1929, stands as a monument of erudite enlightenment. Sponsored by the Buffalo chapter of the American Guild of Organists, the concert was entitled "The Immortality of Teaching, 1429-1929, Through Five Centuries an Unbroken Line of Teacher and Pupil," in which Dickinson demonstrated the 500-year apostolic succession from teacher to student, from John Dunstable to Dickinson himself.

The Larkin Company did not survive the Great Depression, and the City of Buffalo ordered Frank Lloyd Wright's building razed because of unpaid back taxes. The building was destroyed in 1950 to make way for a truck stop that never materialized. Like the building, Möller's Opus 4335, too, suffered an ignominious fate. Before the building was demolished, Herman Schlicker bought the organ for \$6,000, and broke it up for parts. The destruction of Wright's building ranks among America's worst man-made architectural disasters, and the same could be said of the Möller organ.

Clarence Dickinson's recital leaflet


LECTURE-RECITAL

BY

CLARENCE DICKINSON

"THE IMMORTALITY OF TEACHING"

1429-1929
THROUGH FIVE CENTURIES
AN UNBROKEN LINE OF TEACHER AND PUPIL



AUSPICES OF
BUFFALO CHAPTER AMERICAN GUILD OF ORGANISTS

LARKIN ADMINISTRATION BUILDING

THURSDAY EVENING, MAY 2, 1929
AT 8 O'CLOCK P. M.

USING THE LARKIN CONCERT ORGAN
BUILT BY M. P. MÖLLER, INC.

♦

Assisting Artists, Choirs and Choruses:

<p>MR. SETH CLARK, Conductor</p> <p>MR. LEONARD ADAMS, Organist</p> <p>MR. ARNOLD CORNELIUSSEN, Conductor</p> <p>TRINITY CHURCH CHOIR</p> <p>GUIDO CHORUS</p>	<p>CHORAL CLUB</p> <p>FIRST PILGRIM QUARTET</p> <p>MRS. E. D. WOODS, Contralto</p> <p>MISS HELEN HARRISON, Harpist</p> <p>MEMBERS OF THE BUFFALO SYMPHONY ORCHESTRA</p> <p>OTHER CHORISTERS</p>
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PROGRAM

John Dunstable, 1390-1453 English
THREE PART CHORUS—"O Bella Rosa"
(Mrs. Marion T. McKennie, Miss Mary L. Conover, Mrs. E. D. Woods)

A German Text *Translation*
"O schön Röslein, herzu! Herzu! Sei wieder gut dein Treuen
O lass dein Zünnen sein! Sei wieder gut dein Treuen
dein,
Lass leuchten deines Lichthelms Schein in meines
Herzens Nacht hinein,
O schön Röslein, lass wieder froh mich in deiner
Liebe sein!" "O lovely rosebud, dearest treasure of my heart
cease from thy scorn, look kindly once again on thy
true love! Let the light of thy smile shine into my
heart's night! O lovely rosebud, let me be happy
again in thy love!"

His Pupil:
Giles Binchois, 1400-1460 Flemish
ORGAN—"Amours Merchi"

His Pupil:
Jean Okeghem, 1434-1496 Flemish
ORGAN—"Sanctus"

His Pupil:
Josquin De Prés, 1450-1521 Flemish
THREE PART CHORUS—"Ave, Verum"

Test *Translation*
Ave, verum corpus natum Jesu, Word of God incarnate,
De Maria Virgine Of the Virgin Mary born,
Vere passum immatum On the cross Thy sacred body
In cruce pro homine. For us men with nails was torn.

His Pupil:
Adrian Willaert, 1480-1562 Flemish
ORGAN—"Quidnam Ebrietas": "The Topsy Song"

His Pupil:
Andrea Gabrieli, c. 1510-1586 Italian
ORGAN—"Canzona"

His Pupil:
Giovanni Gabrieli, 1557-1612 Italian
a. TWO CHOIRS OF MEN'S VOICES—"Echo Kyrie"
Kyrie Eleison
"Lord have mercy upon us."

b. TRUMPETS, TROMBONES AND TYMPANI—
"Sonata, Pian e Forte"

Also:
Jan Pieter Sweelinck, 1562-1621 Dutch
CHORUS a cappella—"Arise O Ye Servants of God"
Arise, O ye servants of God; ye who watch to serve our God and laud His name, singing
praise to Him night and day; oh praise ye His name evermore.

His Pupil:
Heinrich Schreidemann, 1600-1654 German
TRUMPETS, TROMBONES, TYMPANI, AND ORGAN—
"Chorale Prelude"

"Valet will ich dir geben"

His Pupil:
Johann Adam Reinken, 1623-1722 German
TWO VIOLINS, CELLO, HARP AND ORGAN—
Adagio, Allegro from Sonata

His Pupil:
J. Sebastian Bach, 1685-1750 German
a. SOLO CANTATA—"Strike Thou Hour"
With Bells
(Mrs. E. D. Woods)
Strike, thou hour so long expected!
Dawn at last thou lovely day!
Come, ye angels, to my side,
Lead me to the heavenly bowers,
Where, amid the fadeless flowers,
With my Lord I may abide!

b. ORGAN—"Cathedral Prelude and Fugue"

His Pupil:
Johann Christian Kittel, 1732-1809 German
TRUMPETS, TROMBONES AND TYMPANI—"Chorale"
"Jesus My Joy"

His Pupil:
Johann Christian Heinrich Kirck, 1770-1846 German
a. DUETT—"Evening"
(Miss Lucy Macdonald, Miss Ethel Dreher)
The gloom of eve erases the rose-tinted traces
That linger in the West;
The shades of night descending proclaim the day is ending,
And all around inclines to rest.
Before we sink to slumber we contemplate the number
Of mercies Thou hast shown:
Our thanks for every blessing possessed, or still possessing,
Are due, O God, to Thee alone.

b. ORGAN—"Rondo for Flute Stops," from Concerto

His Pupil:
Adolf Hesse, 1809-1863 German
ORGAN, FOUR HANDS—Sonata for Two Players
(The second part will be played by Mr. Leonard Adams)

His Pupil:
Jacques Nicolas Lemmens, 1823-1881 Belgian
ORGAN AND TYMPANI—"Fantasia in E Minor" ("The Storm")

His Pupil:
Alexandre Guilmant, 1837-1911 French

Also:
Charles Marie Widor, 1845- French
a. "SANCTUS," FOR TWO CHOIRS, VIOLINS, CELLO, HARP,
TWO ORGANISTS
(Mr. Seth Clark directing the Male Chorus)
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua,
Hosanna in excelsis.
Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of Thy glory, Hosanna
in excelsis.
b. TRUMPETS, TROMBONES, TYMPANI AND ORGAN—
"Toccata" from "Symphony V"

Their Pupils:
A great many of the prominent organists in Europe and America today are pupils of
Guilmant or Widor, or pupils of their pupils.

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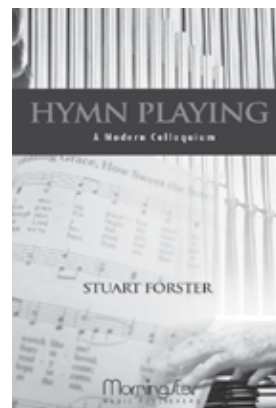
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In The Tracker

50 Years Ago

SCOT L. HUNTINGTON

VOLUME 8, NO. 3, SPRING 1964

THE COVER STORY described the upcoming national convention, June 30–July 3 in the Washington D.C., area. Only two concerts were held in the city itself while the bulk of the convention took place in the environs, from Alexandria to Baltimore. Of the 22 venues visited during this convention, only three were revisited by the OHS in 2011, although some were revisited in the Baltimore area during the 1991 convention. The registration fee was \$15, and travel on the optional day (as it was into the early 1980s), was by private car. The convention opened at the National Cathedral where the 1938 Ernest M. Skinner had been updated with new additions by Aeolian-Skinner the previous year. This was quite a different instrument then that heard by convention attendees in 2011.

A late-notice obituary also appeared on the cover, noting the sudden December 27, 1963, passing of Frederick R. Webber, one of the founders of the OHS and, at the time, one of only two Honorary Members, the other being Albert Schweitzer. Webber was one of the most prolific organ historians of his day. His articles appeared regularly in the pages of the *THE TRACKER*, and he was regarded as the foremost authority on the history of the antique American pipe organ, a passion aroused by his visit as a child to hear what was then the largest organ in the world at the Louisiana Purchase Exposition in 1904, the same instrument now forming the core of the great Wanamaker organ at Macy's flagship store in Philadelphia.

The five-part serialized history of the Johnson organ company, written in 1948 as a doctoral thesis by journal editor Kenneth Simmons, concluded in this issue. Three specifications of sizeable three-manual instruments were represented: "No. 24" printed by Johnson & Son and sent to prospective purchasers, Opus 738 (1890) for Smith College Hall, Northampton, Mass. (an organ unique in having string stops as the double on both the Great and Choir divisions), and Opus 790 for Third Presbyterian Church, Rochester, New York. (In a nod to the work of the Roosevelt family, both Swell and Choir divisions—the latter also containing the upperwork of

the Great—were expressive.) All three organs were unique from other builder's work of this decade in having 61-note manual and 30-note pedal compasses. Those familiar with the work of Johnson & Son during the 1890s, recognize the work of the firm from this period as equal or superior to the finest work being done by any American organbuilder. It has long been speculated that the younger Johnson's commitment to quality and his refusal to incorporate new and potentially unreliable forms of tubular- and electropneumatic action led to a steadily declining number of orders, and in 1898, the doors of the firm were closed after building one last large and elegantly crafted instrument for St. Paul's German Lutheran Church in Chicago—a city that long favored Johnson instruments over all others. The Johnson opus list, meanwhile, continued with the years 1861–62.

OHS Recordings Supervisor F. Robert Roche announced the release of a new Archives Series available to members only—four-track stereo, reel-to-reel recordings of selected convention concerts in their entirety. The newly-released slide-sound program had been shown to a record number of AGO chapters and New York's St. Wilfrid Club since its premiere at the Portland, Maine, convention the previous summer. Michael Anthony Loris described the large three-manual tubular-pneumatic Kimball organ at St. Mark's Cathedral in Seattle, soon to be replaced with D.A. Flentrop's magnum opus. Elizabeth Towne described a ca. 1888 II/II Moline in the Mayflower Congregational Church in Sioux City, Iowa. The nominating committee's slate for the upcoming election was presented, along with two amendments to the by-laws: the first added the recording Supervisor and society archivist as voting members of the national council, and the second changed the voting procedure for by-law amendments. The editorial was a polite but pointed response to a critical letter from an unnamed member who chastened the editor for his earlier editorial—reprinted in its entirety in the Winter 2014 issue of *THE TRACKER* because of the continued timeliness of its message. Among a host of issues, the member's letter called the editor to task for the quality of articles and incorrect details being published therein. The editor chastised the letter's author for so easily and harshly criticizing the work of others while contributing neither articles nor corrections of their own. Fifty years later, the more things change, the more they stay the same. . . .

Finally in the "news" column, notice was made of a new tracker organ of three manuals for King's Chapel, Boston, by C.B. Fisk. An article in the *Boston Herald* noted the flames of controversy surrounding the recent decision by Harvard University (heatedly unpopular with a local group of organists) to replace the large Aeolian-Skinner organ in Memorial Church with a new mechanical-action instrument, and an announcement of a fund drive to restore the Brattle Organ at St. John's Church, Portsmouth, N.H. (America's oldest pipe organ).



Chicago: A Fair City

THE FIRST WORLD'S FAIR took place in London from May to October 1851. Better known as the Crystal Palace Exhibition, the Great Exhibition of the Works of Industry of all Nations was a response to the successful French Industrial Exposition of 1844, and was intended to solidify Great Britain as the world's industrial super-power. The building designed to house the exhibit was known as the Crystal Palace, an enormous cast-iron and glass structure measuring 1,851 feet in length by 454 feet wide.

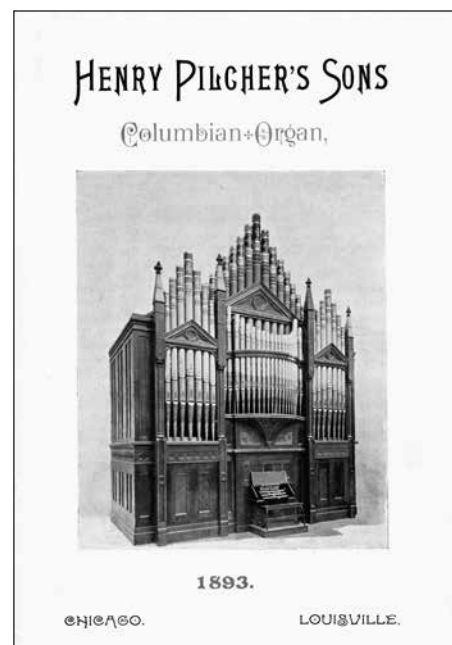
Only two years later, a former colony challenged the British hegemony with its own fair: Exhibition of the Industry of All Nations in New York City. Located on 42nd Street between Fifth and Sixth avenues—now Bryant Park—this fair, too, was housed in a larger-than-life cast-iron and glass building—The New York Crystal Palace—itsself being destroyed by fire in 1858.

The world's fair of 1893—known as the World's Columbian Exposition—was organized to celebrate

Christopher Columbus's discovery of the New World in 1493, and it also boasted a larger-than-life exhibit hall. Several cities—New York, St. Louis, Chicago, and Washington, D.C.,—expressed interest in hosting the fair as early as 1880, but Congress voted in Chicago's favor because of an unprecedented effort to raise large sums of money to fund the project. The nation's best architectural firms were chosen—one for each building, and Frederick Law Olmsted was given the

charge of designing the fair park. The neoclassical buildings were painted white, leading to the fair grounds being called The White City, a moniker many found offensive.

Located on the shore of Lake Michigan in Chicago's Southside, the World's Fair opened on May 1, 1893. Dominating the Exposition grounds was the Manufacturers and Liberal Arts Building, created by George B. Post, who also designed the New York Stock Exchange Building. At 1,687 feet long, 787 feet wide and 245 feet high, the Liberal Arts Building covered 44 acres,



OPPOSITE

Left: Aerial view of the Columbian Exposition

Right: Pilcher Columbian Exposition brochure cover

Bottom: Manufacturers and Liberal Arts Building, Columbian Exposition

enough space to accommodate 250,000 people. In the southeast end of the building, Henry Pilcher's Sons set up a three-manual encased organ that was dwarfed by the building. The instrument would have been equally as effective had it been placed outdoors.¹

Despite its disadvantaged location, the organ was well received and was given the highest awards by the Exposition judges. Both Clarence Eddy and Alexandre Guilmant played recitals on the organ, and enthusiastically endorsed it. At the end of the Fair, the organ was purchased by Trinity Episcopal Church, Pittsburgh, and an identical copy was ordered by St. Paul's Episcopal Church, Louisville.

Tonally, the organ was an exceptionally fine instrument, with a complete principal chorus on the Great, and an unusually large Pedal department. Mechanically, the organ was an example of all things modern, with tubular-pneumatic key- and stop-action, pneumatic windchests, tubular-pneumatic couplers, and an adjustable pneumatic combination action—all bearing Pilcher patents. A Ross water motor pumped the bellows.

Forty years later, Chicago was host city for another world's fair: A Century of Progress International Exposition, opening on May 27, 1933. The exposition buildings were multi-colored, and

the fair grounds known as Rainbow City. The Hall of Religion building was painted in chalk white with accent portions in bright red, green, and blue. To further distance itself from the White City of 1893, buildings of the fair were in modern Art Deco style, contrasting with the neoclassical architecture of the Columbian Exposition.

In late November 1932, M.P. Möller Sr. learned that a Hall of Religion would be erected on the fairgrounds, and he immediately laid out his proposal for an organ in the building.

Our proposition is that we will put [an] organ in your auditorium, a three-manual organ costing \$10,000 or more, with the privilege that there should be no charge for us, when the instrument is not in use, to exhibit it to our customers and to advertise therefrom; that we will have our name as builders of the organ on every program and all advertising material that goes out from this religious building, and also that we have the privilege to display an advertising card or our name on the organ and circulate our literature from it, the Exposition Company to furnish light and power.²

It was understood that the Hall of Religion would be the only building on the fairgrounds with a pipe organ, and Kilgen had been promised the right to install an organ of their make in the hall. Eventually Kilgen was pushed aside and Möller won the contract.³

Even though Richard O. Whitelegg had established himself two years earlier as a credible tonal director at the Möller factory, management thought it better to design the organ without his imprimatur. Heavily unified, the number of borrowed and extended stops were more numerous than the actual number of ranks.

The Swell Mixture III contained one rank of pipes (2⅔'), with the other two voices being borrowed from the Flautina and Tierce. The 32' Pedal Lleno Fundamento was a thunderous concoction combining three 16-foot stops—Diaphone, Gamba, and Bourdon—and their extensions into a chord—the dominant ninth—yet, organists were not favorably impressed.⁴

On June 11, 1933, the 600-seat Hall of Religion and its Möller organ were dedicated. The two-hour program began with four 30-minute organ recitals played by prominent Chicago-area organists—Edwin Stanley Seder (First Congregational Church, Oak Park), Stanley Martin (St. Mark's Church, Evanston), Ralph Gerber (Temple Sinai, Chicago), and Arthur Dunham (Chicago Temple).⁵ During the next six days, another series of recitals was given, including one by Porter W. Heaps, who two years later would embrace the new technology of the Hammond electronic organ and tour the country giving seminars, demonstrations, and recitals on the new invention.

When the Century of Progress Exposition closed, Möller's Opus 6143 was renumbered as Opus 6244 and moved to Seabury-Western Theological Seminary in nearby Evanston.

Yet another exhibition was to follow, and Chicago was the successful bidder to host the 1992 World's Fair, the last planned for the United States; but, because of the financial disaster of the Louisiana World Exposition in 1984, Chicago withdrew its offer.

In the end, both Chicago and Möller set new standards of capitalistic exuberance in the marketplace with the Fair of 1933, one that neither was ever to duplicate.

1. The Pilcher was not the only organ exhibited at the fair, as Farrand & Votey installed a four-manual, 71-rank instrument in the 6,000-seat Festival Hall. See Rollin Smith, "The 1893 World's Columbian Exposition in Chicago," in *Organ Historical Society Organ Atlas 2012, Chicago—The City of Big Sounds*, ed. Stephen Schnurr (Richmond: OHS Press, 2012), 24–25.

2. M.P. Möller to Frederick Thielbar, November 25, 1932. Organ Historical Society Library and Archives, Princeton, N.J.

3. Gertrude Maleski to E.O. Schulenberger, January 14, 1933. OHSL&A.

4. L.B. Buterbaugh to M.P. Möller, October 6, 1933. OHSL&A.

5. *A Century of Progress Dedication Ceremony* (Chicago: Committee on Progress Through Religion, 1933).

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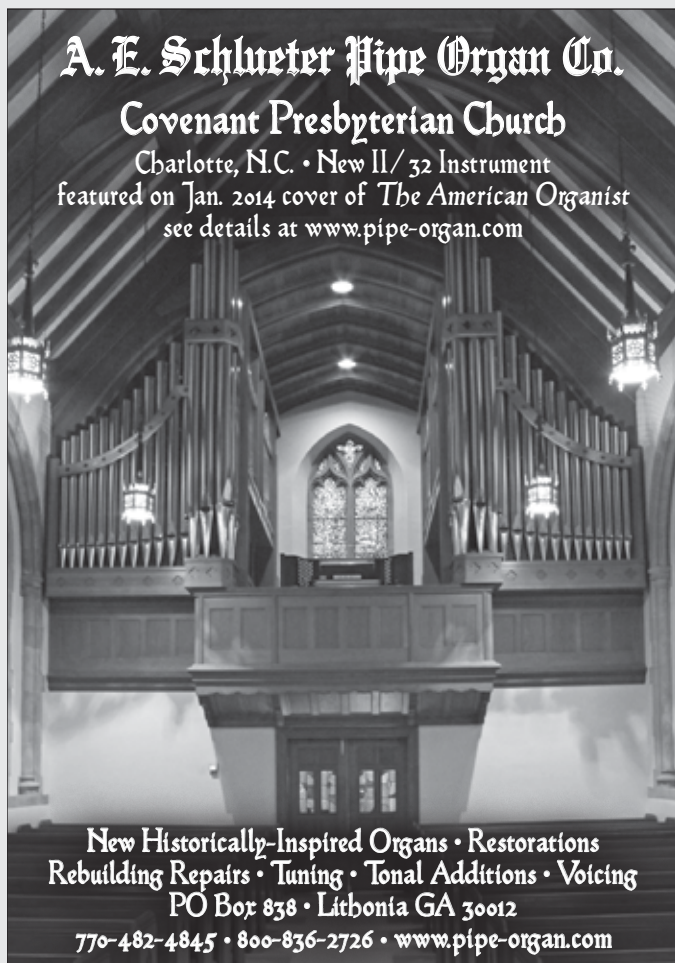
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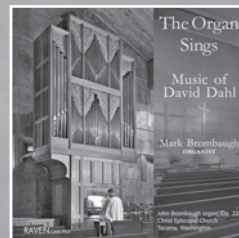


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Andrew Scanlon, player at four OHS Conventions, shows off the C. B. Fisk Op. 126, 2005, of 3m, 44 voices, 57 ranks situated in the splendid Kirkegaard acoustics of St. Paul's Episcopal Church, Greenville, North Carolina, where Andrew is organist/choirmaster and teaches at the University. **Raven OAR-947**

John Cook: Fanfare

Langlais: Mors et Resurrectio

Guilain: Suite du 2 ton

Mendelssohn: Sonata 2 in A

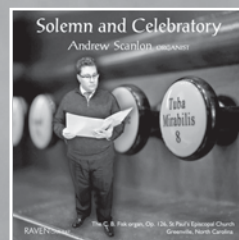
Durufle: Sicilienne fr. Suite

Howells: Master Tallis's Testament

Bach: Fantasia & Fugue in G minor, BWV 542

Daniel-Lesur: In Paradisum

Vierne: Final from Symphony No. 1



THE FREESE COLLECTION

Faythe Freese plays the 106-rank 2008 Schuke 4m in the soaring Magdeburg Cathedral. Decker's new work is inspired by 3 sculptures created by the artist known as Nall, both the sculptures and the music commissioned by Faythe Freese. **Raven OAR-948**

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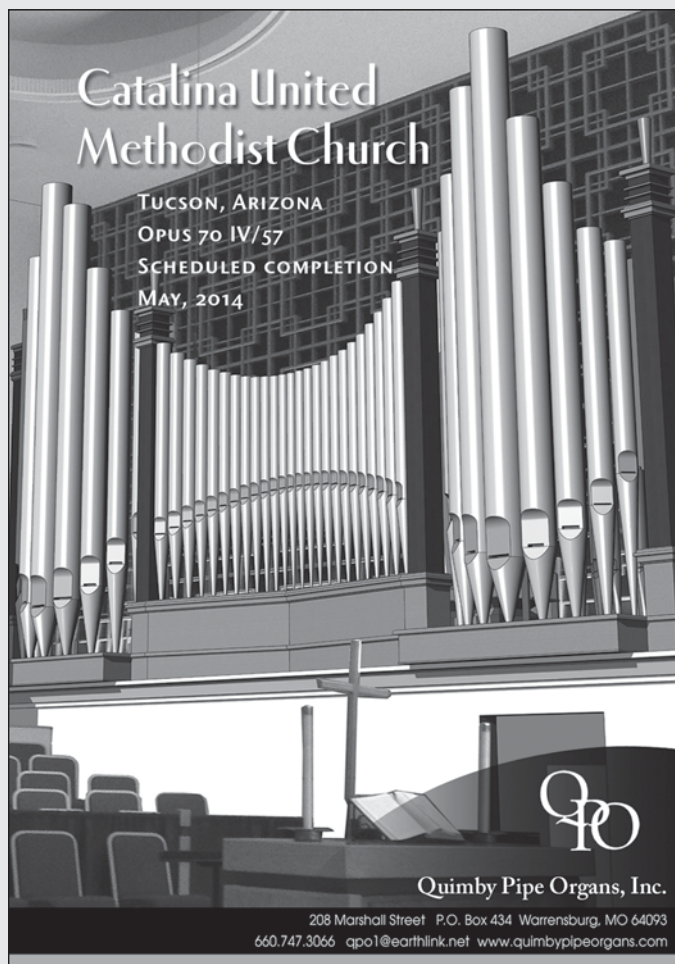
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HILBUS OHS CHAPTER



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PAUL ROEDER prepared an Anne Arundel county Liturgical Organ Tour for Saturday, January 25, 2014. In the morning the group visited St. Martin-in-the-Field Episcopal Church with its II/28 Schantz organ, installed in 2008.

In the afternoon, the first stop was at St. John Neumann R.C. Church in Annapolis, Md. The II/25 Casavant, Op. 2414, was built in 1957 for the First Methodist Church in Normal, Illinois, and installed in St. John's by Meloni and Ferrier of New York City.

GEORGETOWN UNIVERSITY ORGAN FEATURED AT SCHOENSTEIN OPEN HOUSE

BENICIA, CALIF.—The new three-manual 19-rank organ to be installed at Georgetown University in January 2014 was demonstrated for over 100 people at an Open House Christmas Party in the Schoenstein Benicia plant. The organ, featuring Schoenstein's double expression system, was fully playable and assembled in the erecting room exactly as it will be in the Dahlgren Chapel at the university. Twelve members of the founding Schoenstein family attended and the highlight of the day was a presentation of a pair of fine oil paintings of the firm's founder, Felix F. Schoenstein, and his wife. The portraits, in matching frames, were painted in 1915 and will become the centerpieces of the new Schoenstein & Co. archives. They were a gift of fourth generation organbuilder Bertram Schoenstein. The archives, which has been added to the factory building, is devoted to the history of the Schoenstein firm from its beginnings in Germany in the mid-19th century.

Right: Bertram Schoenstein surrounded by eleven members of the Schoenstein family presents paintings of the firm's founder and his wife to Jack Bethards, president of the company.

NEW ORLEANS OHS CHAPTER



LINDA FULTON wrote an excellent overview of the OHS 2013 national convention in the Fall 2013 issue of *The SwellShoe*. On Sunday, June 2, Robert Zanca, chapter president, played an all-Bach recital on the 1972 Schlicker organ at St. Paul Lutheran Church in the Bywater Neighborhood of New Orleans. The loss of the 1910 nine-rank Henry Pilcher's Sons Opus 708 was reported. The church had been closed since 2008, but OHS members had been unsuccessful in obtaining information or access to the organ. When it was finally sold and members got into the building, it was found that vandals had stolen all the pipework.

Its demise makes us pause to wonder if it is prudent to fight so hard to leave these important historic organs in their buildings. Looking at New England, it appears that old organs have been moved around constantly. There is a lesson here for us as we mourn this tragedy: To remove the organ is to preserve it.

Stephen Pinel discovered a brief article in the November 12, 1842, issue of the *Newark (New Jersey) Advertiser* concerning "The First Church Organ Ever Built in New Orleans."

Mr. J.W. Poul of N.O. is now constructing at his manufactory on Carondelet street a large organ for the old Cathedral. It will be when finished a very heavy and powerful instrument.

While Carondelet Street still exists, nothing is known of organbuilder J.W. Poul or of any organ to have come from his manufactory.

REDEDICATION CONCERT



A REDEDICATION CONCERT will be held on June 7, 2014, to welcome home Trinity Episcopal Church's 1823 Thomas Hall organ recently restored by S.L. Huntington & Co. of Stonington, Connecticut.

Trinity Church is located in the Milton section of Litchfield, Connecticut. The organ is the oldest American-built organ in the state. It was originally built for St. Michael's, Litchfield, and was acquired by Trinity at auction in 1863. In 1858, a swell box and 13-note coupled pedal were added, which compromised the instrument's effectiveness and reliability. As part of Huntington's restoration carried out according to the revised O.H.S. Guidelines for Conservation, these additions were reversed, returning the organ to its original 1823 condition. For more information on date and time, call 860-868-0739 or visit www.slhorgans.com.



Above: The historic 1928 Felix F. Schoenstein & Sons San Francisco plant



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RECORDINGS



English Town Hall Organ, Roland Maria Stangler at the Eule organ of Philharmonie Duisburg. Acousence Records ACO10710.

www.acousence.de. The current German infatuation with the sound of Romantic organ music on Romantic organs has taken some fascinating forms. While there are some surviving instruments of this ilk, such as the monumental 1905 Sauer in the Berlin Dom, the 1871 Ladegast in Schwerin Cathedral, or the 1878 Walcker in Vienna's Votivkirche, many have fallen victim to replacement or destruction in wars. This was a strong motive for the import of the 1870 E. & G.G. Hook from Woburn, Mass., to the Heilig-Kreuz-Kirche in Berlin, and it has gained many devoted fans for its American slant on Romantic timbres. Nearby Potsdam has a beguiling instrument completed by Woehl in 2004 that very successfully blends both German and French Romantic concepts. There must be many other examples of new organs striving to meet the requirements of Romantic literature, but the new Eule organ for the concert hall in Duisburg is still another unusual wrinkle in this genre: an attempt to encompass the style of a late Romantic era English Town Hall organ.

Because the Eule firm restored the Berlin Hook organ, I can't help won-

dering if that experience was useful to them in planning the Duisburg instrument. However, the Hook didn't influence them in one aspect: it is largely cone-tuned whereas photographs in the booklet for this CD show many expertly fitted tuning slides in the Duisburg organ. I'm curious to know why.

The grandest English Town Hall organ is not in England at all, but rather is the astounding 1890 William Hill & Son organ in Sydney Town Hall, Australia. I couldn't resist digging out Robert Ampt's CD for a comparison. My instinct says both recordings give a good impression of the respective organs. My verdict is that the Duisburg organ has many beautiful voices and its ensembles are well-knit and nicely balanced, but the Sydney organ is simply extraordinary in every way. Nevertheless, if you're a fan of Romantic organs, you need the Duisburg CD in your collection.

Roland Maria Stangler presents an interesting program of Holst, Handel, Vierne, Frank Bridge, Elgar, Franck, and a concluding *Grand Choeur* by Zsolt Gárdonyi. Herr Stangler also includes some pleasant improvisations on "Strings," "Diapasons," "Flutes," and "Reeds."

Organ Works of Anton Heiller, Mark Steinbach, organist, on the 1962 von Beckerath organ in Saint Paul Cathedral, Pittsburgh. Loft Recordings LRCD-1116. When I saw who was playing on this CD I knew a treat was in store. Mark Steinbach has entranced us at several OHS conventions, and most recently at St. Columba's Episcopal Church in Washington, D.C., on a delightful Flen-trop on which he played with total aplomb modern music by Philip Glass and Anton Heiller. Interestingly, the Heiller variations on "Nun komm' der Heiden Heiland" he played there are not included on this CD. Steinbach's recording is a wonderful addition to

the only other recordings of Heiller in my collection—his marvelous Hindemith Sonatas recorded on the original Fisk organ at Harvard Memorial Church, and an LP that he shares with Gaston Litaize in improvisations fetting the opening of the Marcussen organ at the Linzer Dom in Austria. (When I had lessons with Heiller in 1967 he told me he was going to Boston to play on the new Fisk at Harvard. I had taken photographs of the organ before sailing for Vienna and showed them to Heiller, who seemed rather unimpressed. When he returned I asked him what he thought of the Harvard Fisk. "One of the great organs of the world," he said.)

Steinbach is a great proponent for new organ music and has performed widely. He teaches at Brown University in Providence and is director of music at St. Paul's Church in Wickford, Rhode Island. He received a Fulbright to study at the Hochschule für Musik in Vienna with Heiller student, Peter Planyavsky, and for his master's and doctoral degrees from Eastman he studied organ with David Craighead and harpsichord with Arthur Haas.

The organ music of Anton Heiller is by no means "easy listening." He was an extremely serious man, although he also enjoyed good food, good wine, and good company. All of the music on this disk requires careful listening, preferably in several takes and repetitions, because new beauties and richnesses appear with each hearing.



The recording opens with the 1970 *Tanz Toccata*, surely his most popular organ work. Its opening is an example of Heiller's unique sense of color—the sound of the Vox Humana with tremulant underpinning the exciting rhythms! Although it is a rollicking dance of shifting meters it is also very accessible. Steinbach plays it with exuberant panache.

A little *Partita on a Danish Song*, “*Den klare sol går ned*” was written in 1978 when Heiller had suffered a third stroke and the loss of two old friends while in Denmark. The music has forebodings of death, and Heiller himself died the next year at the age of 55. Steinbach's informative booklet notes reveal that the Rückpositiv 16' Bärpfeife is used in the second movement. One stoplist version of the Beckerath organ in St. Paul Cathedral, Pittsburgh, applies the name “Englisch Horn” to this register. I checked with Cathedral organist Donald Fellows and he told me that the stopknob is labeled “Bärpfeife” but the pipes are stamped “Englisch Horn.”

The Passacaglia was composed around 1940–42 when Heiller was only 17 or 18; it is a beautiful example of this genre, and again displays his instinct for timbre and texture. A charming little *Partita on “Es ist ein Ros' entsprungen”* was composed in 1944 for Erna who became his wife later that year. Another product of his unhappy time of 1978 in Denmark is a beautiful setting of another Danish tune, “As the heart of the lily, so faith springs eternal.” “*Freu dich sehr*” is the inspiration for a three-part work consisting of *Vorspiel*, *Choral*, and *Nachspiel*. This is music of great charm and expert counterpoint.

I found the 1977 *Vorspiel, Zwischen-spiel und Nachspiel aus der “Vesper”* für Kantor, Chor und Orgel to be an incredibly powerful work. It was composed to celebrate the opening of the Klais organ in Graz Cathedral, a build-

ing with amazing reverberation that Heiller exploits with exciting mastery. It opens with grand chordal clusters that suggest the clanging of great bells. The *Nachspiel* closes with some incredibly loud and dissonant chords, the last few of which seem to be almost exhausting the wind supply of the organ. Donald Fellows assured me that the original winding of the Beckerath, which involves inbuilt regulators, or schwimmers, was retained in the Taylor & Boody restoration, but that if one pulls too many stops and couplers it is possible to “bottom out” the main bellows, causing a drop in pressure and some out-of-tuneness. I think that limit may have been reached in these last chords.

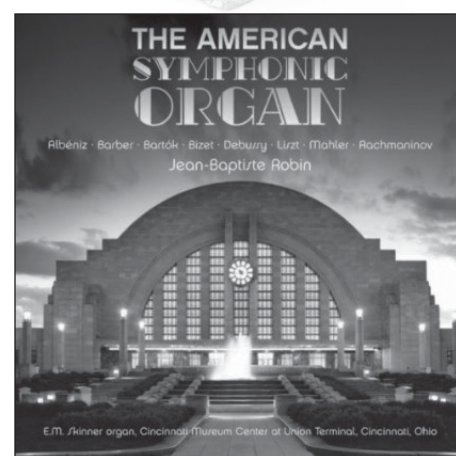
The final work is another setting of “*Es ist ein Ros' entsprungen*” from 1977. Its simple charm and dreamy jazz chords makes us wish Heiller had given us more of this sort of music.

The Beckerath in St. Paul Cathedral is one of the landmark instruments of its era, and Taylor & Boody's 2009 restoration wisely endeavored to maintain the original sound of the organ. It is an immense body of tone with both great warmth and crystalline brilliance. In spite of having four 16' and two 32' stops in the Pedal, curiously there is no thunderous rumblings in the Tutti; apparently von Beckerath was intent on balance and refinement rather than over the top drama. The range of colors is never ending, with a wealth of quiet and charming single stops, and ensembles of every dynamic level. Steinbach navigates these tonal riches with unfailing skill.

Steinbach writes that he has focused on the study of Heiller's music since 1984, and it certainly shows in his playing. It's a shame that he is too young to have known Heiller personally; I think they would have had much to talk about. But Steinbach's performance in this CD shows that he has gotten into Heiller's head and heart.

I must also commend the recording engineer, Roger W. Sherman. Mark Steinbach told me that many takes were required because of outside noises, even late at night. Sherman has somehow managed to capture a detailed image of this large organ so that everything is clear and sharply etched, in spite of, and including, the many seconds of reverberation ending each piece.

If you want to experience one of the greatest figures of 20th century organ music compositionally and otherwise, expertly played on an ideal instrument, you must have this CD.



The American Symphonic Organ, Jean-Baptiste Robin plays the E.M. Skinner organs, Opuses 660 and 726, in the Cincinnati Museum Center at Union Terminal. Brilliant Classics 94726. Available from Naxos. In the summer of 1955, I journeyed by train from my home town of Tulia, Texas, to Kansas City Union Station on the Santa Fe line, and changed to the Missouri-Pacific there to complete my trip to Saint Louis. I was mightily impressed by the grand interior of this beautiful building and thought it would be a lovely place for a grand organ. This is exactly what has happened to the Union Terminal in Cincinnati. It is a 1933 Art Deco half-dome (the Kansas City building is Beaux-Arts from 1914), and has nearly six seconds of luscious reverberation.

The main organ was originally built for Immaculate Conception Church in Philadelphia, and the present Antiphonal division is from an organ built for the home of Powell Crosley Jr. of Cincinnati, both instruments dating from 1929. Physicist and amateur organist Harley Piltingsrud devoted countless hours of supervising and hands-on work to install the organs. (He will be remembered by OHS members for his studies on the aging of leather used in organbuilding.)

Jean-Baptiste Robin has chosen a program of his own transcriptions for the most part, but also Liszt's Prelude and Fugue on BACH and a new work, *Distant Circles* from Robin's *Reflecting Circles*. The composers represented include Debussy (twice), Albéniz, Bartók, Bizet, Barber, Rachmaninof, and Mahler. The latter's *Urlicht* from his Second Symphony features mezzo-soprano Stacey Rishoi.

I was fascinated by Robin's treatment of Barber's *Adagio for Strings*. Organists usually perform this with combinations of all the strings and celestes available, but Robin instead uses combinations of foundation stops which gives him a much wider dynamic potential, resulting in quite an impressive performance.

All of the pieces are rich sonic experiences; if you are an E.M. Skinner fan I think you'll get a bang out of this CD. If you aren't a Skinner fan yet, this recording may tip you over the edge.

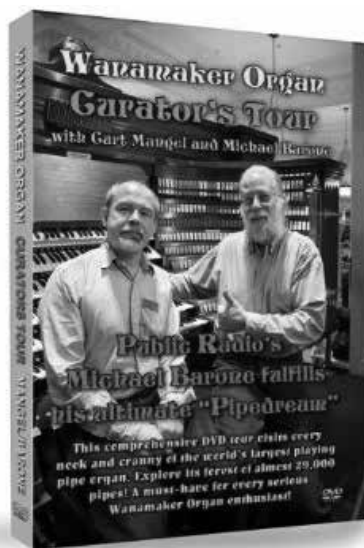
GEORGE BOZEMAN JR.

DVD

Wanamaker Organ Curator's Tour with Curt Mangel and Michael Barone. The Friends of the Wanamaker Organ, 2013. Bronzeagleye Films.

From the first frames of the Wanamaker Organ Curator's Tour, when organist Peter Richard Conte presses the organ's on-switch, one can't help but smile as the world's largest fully-playable musical instrument comes to

life. One by one, in a pre-ordained sequence, the organ's nine blowers (totalling 190 horsepower) power-up and begin to fill seemingly endless reservoirs with wind from five- to 27-inch pressure. Yet even this impressive spectacle doesn't prepare the viewer for the sheer vastness of this organ. That job



is left to Wanamaker Organ Curator Curt Mangel and Pipedreams host Michael Barone, who escort the viewer through every nook and corner of the mammoth five-level instrument in a generous and well-detailed, nearly three-hour tour.

The Wanamaker organ began its life as the largest organ in the world when 71-year-old John Wanamaker (1831–1922) purchased the Louisiana Purchase Exposition organ for his Philadelphia store in 1909. The five-manual, 138-stop, 177-rank Exposition organ was built in 1904 by the Los Angeles Art Organ Company to a design by English organ architect George Ashdown Audsley (1838–1925). The St. Louis Fair would award the organ its gold medal for quality of construction; Audsley, as its envisioner, received the silver, which is now on display in the organ's main chamber. Once in Philadelphia, the organ would enjoy pride of place in the Grand Court of Wana-

maker's new store, standing behind a spectacular and elegant organ case designed by architect Daniel Hudson Burnham. Famously quoted for saying "Make no little plans," Burnham might have been predicting the organ's future: Despite its size, the organ fell short of expectation as it spoke into the cavernous Grand Court, and soon after its 1911 dedication the decision was made to enlarge it. To that end, Rodman, John Wanamaker's younger son, established an in-house organ shop, and by 1917 an additional 116 ranks were added, bringing the organ to 293 ranks and 17,285 pipes. (This shop would also produce a four-manual, eight-division, 7,422 pipe organ for Wanamaker's New York Store "for intimate concert purposes." It was inaugurated by Marcel Dupré in 1921.) The 1920s saw the organ's second enlargement, which included an Orchestral division (with three French Horns of 8' pitch) and the iconic String Organ of 88 ranks, built by W.W. Kimball. As it stands today, the organ consists of six manuals, 16 divisions, 28,500 pipes, and weighs 287 tons.

DVD hosts Curt Mangel and Michael Barone treat the viewer with visits to every chamber and other behind-the-scenes locations usually unavailable to the public eye. They discuss and examine the potpourri of pipework, often stop by stop, that abounds in this instrument, from the Swell Doppelrohrflöte of 1898, to the two five- and six-rank Solo mixtures by Welte, the seven Gottfried Vox Humanas in the Solo, the unusual Saxophones in the Choir, Vincent Willis's signed double-languid lead Diapason, the flat-fronted (otherwise conical) two-rank Nazard-Gamba, a variety of orchestral reeds by W.W. Kimball and White, and the Centennial Tuba by Ernest Skinner, to name just few of the many treasures considered along the way. A visit to the organ's String Division, housed in the world's largest organ chamber (67' long

by 26' deep by 16' high) has to be seen to be believed. Much of the organ appears to be in superb condition, thanks to an ongoing restoration program, with work performed by in-house staff and often volunteer enthusiasts that include noted organbuilders and technicians. Curator Mangel, who displays an impressive knowledge of the organ's 400+ ranks, states that 95 percent of the organ is now fully playable, as opposed to just 35 percent in the late 1990s. The Orchestral division stood silent for 30 years in an ineffective, buried location, for example; through Mangel's efforts and the generosity of the landlord to forfeit profitable commercial space, the division has been moved to a new chamber and completely restored. Peter Richard Conte, the current Wanamaker Organist and only the fourth since 1911, hosts a tour of the unique—and massive—six-manual console. Of it, E. Power Biggs was heard to say "You can walk around inside the console just as you might walk about in an ordinary organ!" Its design (as were all the consoles emanating from the Wanamaker organ shop) is based on the original 1904 console of the Los Angeles Art Organ Company's Exposition organ and includes eleven of that company's signature chrome-plated swell pedals in the shape of shoe soles. The present console dates from 1927 and contains 729 color-coded tilting stop tablets, 210 thumb and toe pistons, and thumb slides under the keyboards that can control the organ's sea of swell shades.

If a picture is worth a thousand words, then this DVD gives a fine account of the monumental—even breathtaking—scale of this great American symphonic organ. A brief "intermission" feature presents period photographs of the Grand Court and organ facade through the years, and a paper insert includes a complete, current console layout. This DVD is certainly a must for every Wanamaker

organ and symphonic organ enthusiast; as much footage is devoted to the explanation of the inner-workings of the organ, this presentation would also be valuable to anyone interested in learning more about how organs work. Perhaps by design, the instrument that spawned Dupré's *Symphonie-Passion* in 1921 is heard all-too-briefly in this presentation. It certainly whets one's appetite to make a pilgrimage to Philadelphia!

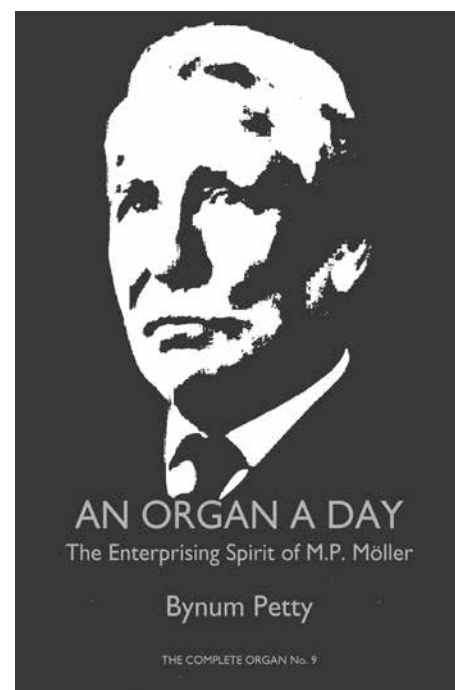
THOMAS BROWN

BOOK

***An Organ a Day: The Enterprising Spirit of M.P. Möller.* Bynum Petty. The Complete Organ, No. 9. Hillsdale, N.Y.: Pendragon Press, 2013. 230 pp. +1 CD, paperback. ISBN 9781576472439. \$54.** Here's the book that all of us old fogeys never expected to want, but has been written, and must be read! Bynum Petty, archivist of the Organ Historical Society, has painted a portrait of the patriarch of American organbuilding, Mathias Peter Möller.

Petty's endeavor, *An Organ a Day: The Enterprising Spirit of M.P. Möller*, is a book that will not require the use of your decoder ring to understand. The author, a successful organbuilder himself for decades, wrote this book about an organbuilder, but it is not written exclusively for organbuilders. As described in the preface, the book is "a collection of essays," dealing primarily with the life and multi-faceted activities of M.P. Möller between the years 1872–1937. This is not a comprehensive history of the Möller business, which came to a close in 1992; the book leaves ample room for other researchers to continue where Petty has left off. Petty clearly presents aspects of M.P.'s humble beginnings on Bornholm Island, Denmark, continuing with his arrival in America in 1872, events that led him to the organbuilder's trade, and his trials and tribulations.

Every ringmaster needs his acrobats, magicians, and clowns; Möller, too, needed allies to build his empire. We read of team members like E.O. Shulenberger, general manager and secretary to the M.P. Möller Organ Company and the legendary Möller Motor Car Company, whose products (unlike the organs) are collector's items; Louis Luberoff, salesman extraordinaire (see OHS Press publication the *Organ Industry Takeover: A Scheme to Monopolize American Organbuilding*); M.P. Möller, Junior, heir apparent to the family business; and last, but not least, the phenomenally talented Richard O. Whitelegg, first tonal director of the company after the Founding Father. Petty includes a well-rounded chapter on Whitelegg, showing why this Brit's contributions were as significant to M.P. Möller as G. Donald Harrison's tonal innovations were to the



Skinner Organ Company. Möller's ambitions and business practices had many similarities to those better known in history like John Jacob Astor, Thomas Edison, and Henry Ford. Once you read this book, you'll appreciate the man behind the name.

Facts are presented chronologically, without excessive repetition, keeping the book to modest proportions. A majority of the illustrations have not been in print for more than 70 years; each recounts an interesting visual story. Footnotes are plentiful and not relegated at the end of the book, making consulting them easy.

After completing the life of Mathias Peter Möller, the reader is presented with an abundant array of appendixes—a book in itself. Rich in self-explanatory, organbuilding-related materials, the reader will be en-

tertained and enlightened with its content. Then, when you think you have finished, Petty offers a grand epilogue in the form of the Möller's opus list, compiled from various sources, offered on CD, and organized in two formats, chronologically and geographically. You'll marvel for hours as you peruse Möller's clientele and information about more than 11,000 organs from what was the world's largest organ company, "The Artist of Organs, the Organ of Artists."

The publisher, Pendragon Press, has prepared an adequately packaged

book. An easy to read font and clean, crisp reproduction of some very old and damaged images makes this book a pleasure to own. A criticism I do have, which has nothing to do with the scholarly research of the author, is that the book is only offered in a soft cover version. How much more would it have cost to present such an endeavor in a hard cover edition? It's somewhat like holding an egg in your hand, in the shell or out of the shell! What is your preference?

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MINUTES OF THE NATIONAL COUNCIL MEETING

FRIDAY, OCTOBER 25, 2013

Chicago, Illinois

CALL TO ORDER

President Czelusniak called to order a regular meeting of the National Council of the Organ Historical Society on Friday, October 25, 2013 at 9:05am CDT.

ROLL CALL

(P-PRESENT)

William Czelusniak (President) P
Daniel Clayton (Vice-President) P
Jeff Weiler (Secretary) P
Allen Langord (Treasurer) P
Will Bridegam (Councilor for Finance and Development) P
Jeffrey Dexter (Councilor for Organizational Concerns) P
James Cook (Councilor for Education) P
Christopher Marks (Councilor for Archives) P
Daniel Schwandt (Councilor for Conventions) P
James Weaver (Executive Director) P

A quorum of Council members was established.

INTRODUCTIONS AND OPENING REMARKS

President Czelusniak commented on the meeting format for the day.

Approval of Minutes

MOVED — Jeffrey Dexter that the minutes of the June 24, 2013 meeting be approved. Motion carried with Mr. Clayton abstaining.

Ratification of Recent Unanimous E-mail Votes

- 1) Moved — Jeffrey Dexter, that Randall E. Wagner be nominated to the Endowment Fund Advisory Board.
- 2) Moved — Jeffrey Dexter, that the Endowment Fund Advisory Board be charged by National Council to review all relevant sections of the OHS By-laws (Part 5.5 Endowment Fund Advisory Board, Sections (a) through (f) inclusive of all paragraphs and sub-sections), and then to proceed with its business with vigor and compliance, to best benefit of the Organ Historical Society.
- 3) Moved — Jeffery Weiler, that the National Council accepts with regret the resignation of A. Graham Down from his position as

Councilor for Finance and Development, per his statement to this effect received on Tuesday morning, July 23, 2013.

- 4) Moved — Jeffery Weiler, that the National Council extends to A. Graham Down our profound thanks for his generous and valuable service to the OHS as a Councilor, noting especially his introductions to pivotal consultants continuing to serve the best interests of the Society. Likewise, that the National Council extend support and encouragement to Mr. Down to continue in valuable service to the Society through his current work on the Strategic Planning Committee.
- 5) Moved — Jeffery Weiler, to nominate Willis Bridegam of Amherst, Massachusetts to succeed Mr. Down as the Councilor for Finance and Development, which service would commence immediately upon the approval of this body, and shall continue through to the conclusion of the annual meeting (of membership) in 2015 — the extent of the current term vacated by Mr. Down.

MOVED — Jim Cook, that the motions above be ratified. Motion carried.

Resignation of Theresa Slowik

MOVED — Jeffery Weiler, that the resignation of Theresa Slowik be accepted with regret, and the gratitude of the Organ Historical Society be extended for her bringing her wisdom and vision from the world of publishing to bear on the society. Motion carried.

Extension Executive Director Contract

MOVED — Dan Clayton, that James Weaver's contract be extended for a period of two years under the same terms except that mileage is to be reimbursed at the maximum current federal rate. Motion carried.

ARCHIVES GOVERNING BOARD

MOVED — Chris Marks, that the renewed terms for Carol Britt and Will Bridegam to the Archives Governing Board be ratified. Motion carried with Mr. Bridegam abstaining.

Executive Session

MOVED — Chris Marks, that the meeting enter executive session at 9:29am. Motion carried.

The meeting recessed for lunch at 11:50am.

The meeting reconvened in executive session at 1:28pm.

MOVED — Chris Marks, that the executive session be ended at 2:45pm. Motion carried.

Executive Director Employment Review

Mr. Weaver was thanked for his exemplary work on behalf of the society.

FRIENDS OF THE OHSLA — Mr. Bridegam reported on the successful formation of the Friends of the Organ Historical Society Library and Archive. \$17,625 has been contributed to date.

TREASURER'S REPORT

Mr. Langord referenced his written report.

The budget committee will begin work on an operating budget immediately to be completed by December 2. The president appointed Chris Marks to the committee in addition to the vice president and treasurer.

ARCHIVES REPORT AND BUDGET PRESENTATION

Mr. Marks commented on recent acquisitions and activities at the archives.

INVESTMENT ADVICE AND PHILANTHROPIC SERVICES

MOVED — Jim Cook, that recently developing circumstances have revealed the importance of OHS receiving professional support such as major donor services. Wells Fargo can provide these services. Consequently, the National Council strongly urges the Endowment

Committee to engage the investment and philanthropic services of Wells Fargo as soon as possible. Motion carried.

BYLAWS REVIEW

MOVED — Jeff Weiler, that E. Marie Wilson, who served as parliamentarian at the 2013 annual membership meeting, be solicited for a cost proposal and plan for a comprehensive review of the bylaws. Motion carried.

2015 CONVENTION ATLAS

MOVED — Will Bridegam that, in accordance with the OHS bylaws, the council reject Stephen Pinel's proposal for research for the 2015 convention atlas. Motion carried.

2014 CONVENTION PROGRESS REPORT

Messrs. Weaver and Schwandt reported good progress on preparations for the 2014 convention in Syracuse. Many artists have been contacted, venues identified, and hotel arrangements confirmed.

UPDATED COMMITTEE ROSTERS AND COUNCILORS' REPORTS

The president called for reports to be filed. The secretary called for updated contact information from councilors, committee responsibilities, and names of members serving on committees.

The next council meeting of the OHS National Council shall be held in person in the Philadelphia area on Friday and Saturday, January 17-18, 2014.

Adjournment

The president declared the meeting adjourned at 6:00pm.

/s/ Jeff Weiler, Secretary



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FREDERICK E. GILLIS

THE REV. FREDERICK E. GILLIS died at the age of 72 on July 14, 2013, after a long battle with Lewy Body Disease. Born in Cambridge, Mass., in 1940, he graduated from Tufts University in 1962, earned his Bachelor of Theology from Harvard Theological School in 1965, and was ordained in Channing Unitarian Church of Rockland, Mass. in 1966, where he also served as minister. He was later minister of the Unitarian Church in Halifax, Nova Scotia, where he restored and installed a small English organ. His longest ministry was from 1977 to 2003 in the Westminster Unitarian Church of East Greenwich, Rhode Island, where he was instrumental in building up a music program and replacing an electronic instrument with a small but versatile organ built to his design by Roche Pipe Organ Co. Gillis was active in the Unitarian-Universalist liturgical group of Abraxas, the OHS, and the Boston Chapter of the AGO, serving for several years on the chapter's Organ Advisory Committee after his retirement in New Hampshire. His lifelong interest in and advocacy of the pipe organ was shared with an interest in trains and the outdoors. He is survived by his wife Judy Stewart, former wife Kate, two sons, three stepdaughters, and ten grandchildren.

WILLIAM GOODWIN

WILLIAM GOODWIN died on December 7, 2013, at the age of 83. He was born in Elgin Ill., on September 9, 1930, and graduated from Knox College with a degree in physics. He was a cherished member, organist, and music director at the First Congregational Church in Woburn where he played the large 1860 E.G. & G. Hook organ, Op. 283, for more than 30 years and established the Organ Restoration Fund to maintain the instrument. He was a member of the AGO for more than 50 years.

Bill Goodwin worked for Baird Associates in Cambridge, Mass., and was assigned to work with the Central Intelligence Agency on the now declassified SR71 aircraft in AREA 51. He worked for Baird for many years, until he bought out the audio division and started his own company, Keyword Associates, which designed and installed recording systems for courtrooms around the country.

An avid sailor, Bill was a longtime member of the Marblehead Yacht Club and a strong supporter of the arts and animal organizations.

A concert in memory of Bill Goodwin will take place at the First Congregational Church, Woburn, May 4, 2014, at 3 p.m.

HELLMUTH WOLFF

Noted Canadian organbuilder HELLMUTH WOLFF died in Montreal on November 20, 2013, at the age of 76. Born on September 3, 1937, in Zürich, Switzerland, he apprenticed with Metzler & Söhne in nearby Dietikon, later working for Rieger Orgelbau in Schwarzach, Austria. He came to the United States in 1962, working briefly for Otto Hofmann in Austin, Texas and Charles Fisk in Gloucester, Mass. In 1963, he was engaged by Casavant to take charge, with Karl Wilhelm, of the firm's new mechanical action department, for which he designed several organs, including those in the parish church of Saint-Pascal-de-Kamouraska, Quebec, Our Lady of Sorrows in Toronto, and Marie-Reine-des-Coeurs in Montreal. In 1968, he established Wolff & Associates, in the Montreal suburb of Laval. The firm built 50 organs ranging in size from small continuo and house organs to the impressive four-manual organ for Christ Church Cathedral in Victoria, British Columbia, completed in 2005, a few years before his retirement in 2010. Other notable instruments are the 1982 French Classic-style organ in

Redpath Hall of McGill University and the 1991 organ in North German style in the chapel of the University of Toronto, as well as several church organs, including those for St. John the Evangelist Anglican (1984) and the Church of La Visitation (1993, preserving casework from a circa 1840 Samuel R. Warren organ), both in Montreal. On the day of his death, the Casavant firm posted a notice on its website, stating that "the organ world has lost a great artist and a passionate advocate for the pipe organ," a sentiment with which all who knew Wolff would heartily agree. The following day a recital dedicated to his memory was played on his grand instrument in Victoria. He is survived by Claudette Bégin, his devoted wife of many years.

JOHN WESSEL

JOHN WESSEL, veteran organ voicer and builder in Brattleboro, Vt., passed away January 7, 2014, at the age of 91. He was born in Zoeterwoude, Holland, on November 15, 1922. At age 13 he started working for Van Leeuwen Pipe Organ Company in Leiden, remaining in the organbuilding profession until his retirement in 2002.

During World War II he spent years successfully evading the occupying German troops who were actively searching for young Dutch men to work in their factories.

In 1946, he married Sophia A. van Hoeven. The family emigrated to Brattleboro in 1954 after he was invited to work for the Estey Organ Company. After Estey closed, he continued building, restoring, repairing, and maintaining pipe organs throughout Vermont and much of New England. In addition to maintaining most of the organs in Brattleboro, he moved Estey Opus 1 from its original home in the former Methodist Church on Elliott Street to the new church on Putney Road, and built the organ in St. Michael's Catholic Church on Walnut Street.

Kinetic Engineering Company

THE KINETIC ENGINEERING COMPANY WAS established in New York City by Robert Pier Eliot and Herbert Brown in 1904. A year later, manufacturing was moved to Lansdowne, Pennsylvania, where it remained until being absorbed by the M.P. Möller Organ Company in 1939.

M.P. Möller, Sr. took an early interest in electric-powered methods of supplying pipe organs with wind, and was one of Kinetic's first investors. Over the years, he continued to purchase Kinetic stock and eventually became a director of the company. At the time of his death in 1937, Möller was in total control of the company. In 1939, manufacturing operations were moved to the Möller factory in

Hagerstown, Maryland, and there made blowers for its own use and that of its competitors, who, upon learning that Möller made Kinetic blowers, switched their organbuilding businesses to the Spencer Turbine Company of Hartford, Connecticut.

Kinetic maintained two card catalogues of all blowers produced. These catalogues are in the OHS Library & Archives, and are an important source of information, especially of organs built by companies other than Möller. No card in the two catalogues is more unique than that for St. Ignatius Loyola R.C. Church, New York City.

BLOWER FOR	St. Ignatius R. C. Rectory	New York	N. Y.
CUSTOMER	Rev. Jas. H. Richards, S.J.	980 Park Ave.	
ORGAN	Chimney	upward	brick at present poor
STOPS	none	HP 1	SHIP DATE May 11, 1917
COMMENTS	*Wind: to push the smoke up the chimney. Subs:no Supers: yes [Sold by Ebert]		



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CUSTOMER Rev. Jas. H. Richards, S.J. ADDRESS 980 Park Ave.

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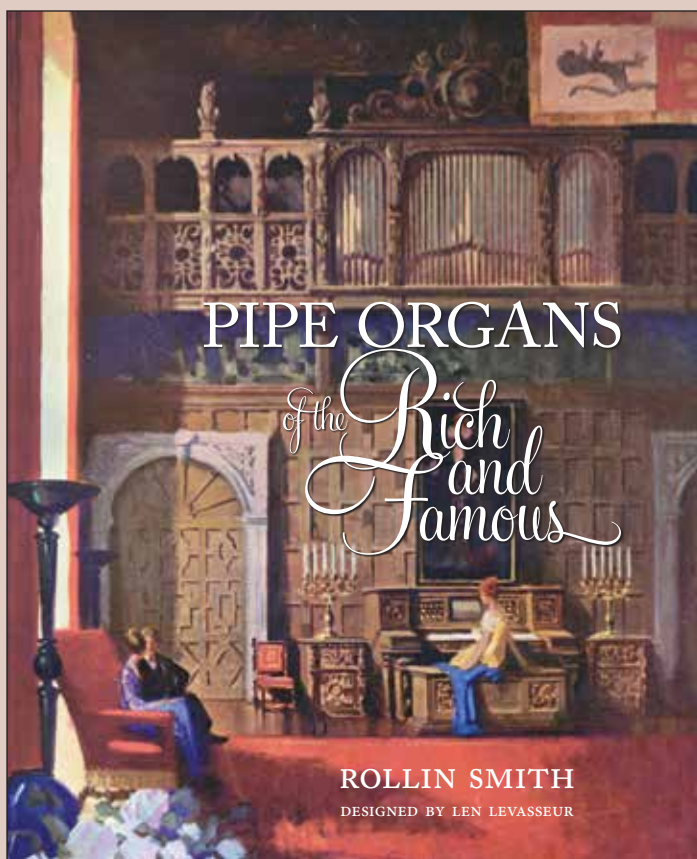
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B. K. J. C. GRAHAM



LARGEST AND MOST COMPLEX of musical instruments, the organ has traditionally been found in churches—from country parishes to great cathedrals—and, for centuries, small “chamber organs” were found in the homes of the elite, most often, royalty. Then, in the mid-19th century, with the application of mechanical blowing devices, organs entered the private homes of the well-to-do and professional musicians. Automatic player devices provided those who could afford them with a self-playing organ and the opulent mansions of the new American aristocracy offered unlimited space for extremely large instruments.

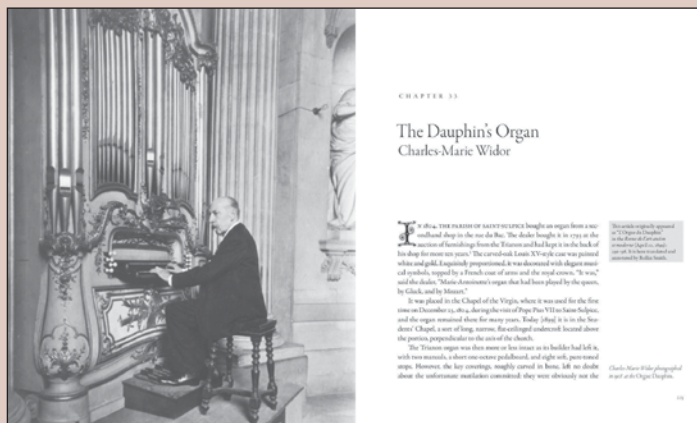
ROLLIN SMITH'S **PIPE ORGANS OF THE RICH AND FAMOUS** is the story of organs in more than 50 private homes—a few residents being more famous than rich. It recounts a time when the organ was not only a symbol of those who had arrived socially, but was considered the ultimate appointment of the luxurious home, indeed, the Home Orchestra of the Twentieth Century. Here you will visit with royalty, captains of industry, famous organists and composers, organbuilders, and those whose names are less familiar, but who were patrons of the King of Instruments on a lavish scale.

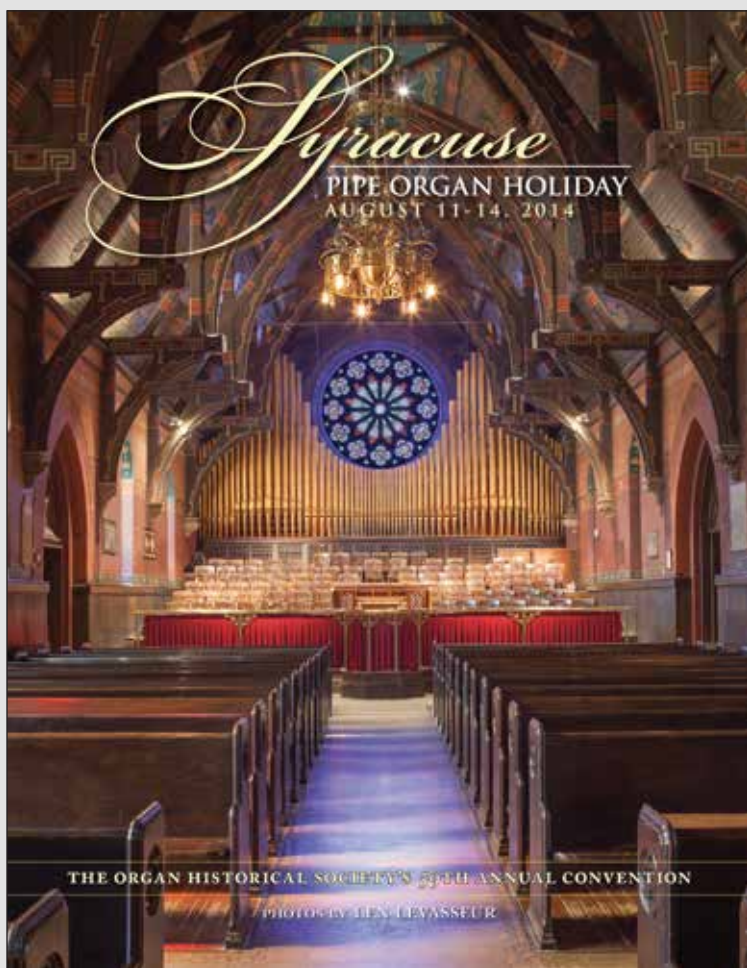
Profusely illustrated with 300 photographs and engravings, this large-format hard-bound book documents the work of more than 25 organbuilders in the United States, England, France, and Germany; stoplists of each instrument is included.

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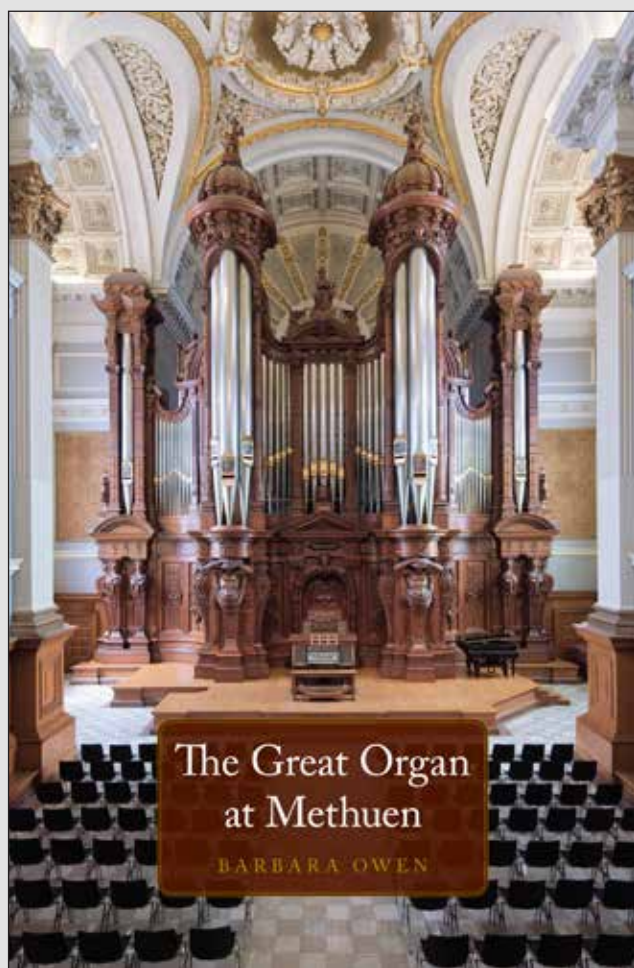




OHS 2014 PIPE ORGAN HOLIDAY 12-MONTH CALENDAR

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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THE GREAT ORGAN AT METHUEN BARBARA OWEN

IN THE MIDDLE of the of the nineteenth-century, American organbuilding reached a milestone when, in 1863, in the midst of the Civil War, a large concert organ — really the first of its kind in the country — was opened in Boston's relatively-new Music Hall. Visually and musically it was regarded as a sensation, as it put a stamp of approval on paid-admission secular organ recitals, and quickly opened the door to a spate of American-built concert hall organs. The composition of large-scaled secular organ works soon followed, written by American composers recently returned from study in European conservatories.

This is the story of that catalytic instrument, known then and now as the Great Organ — its checkered history, and, perhaps most intriguingly, the varied and colorful cast of characters who conceived and financed it, built and rebuilt it, played it, made recordings on it, wrote about it, maintained it, rescued it from time to time, and continue to ensure that its voice continues to be heard. The Great Organ is now housed in its present purpose-built concert hall, north of Boston in the town of Methuen, Massachusetts. How it got there and how it remained there is only a part of its story.

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