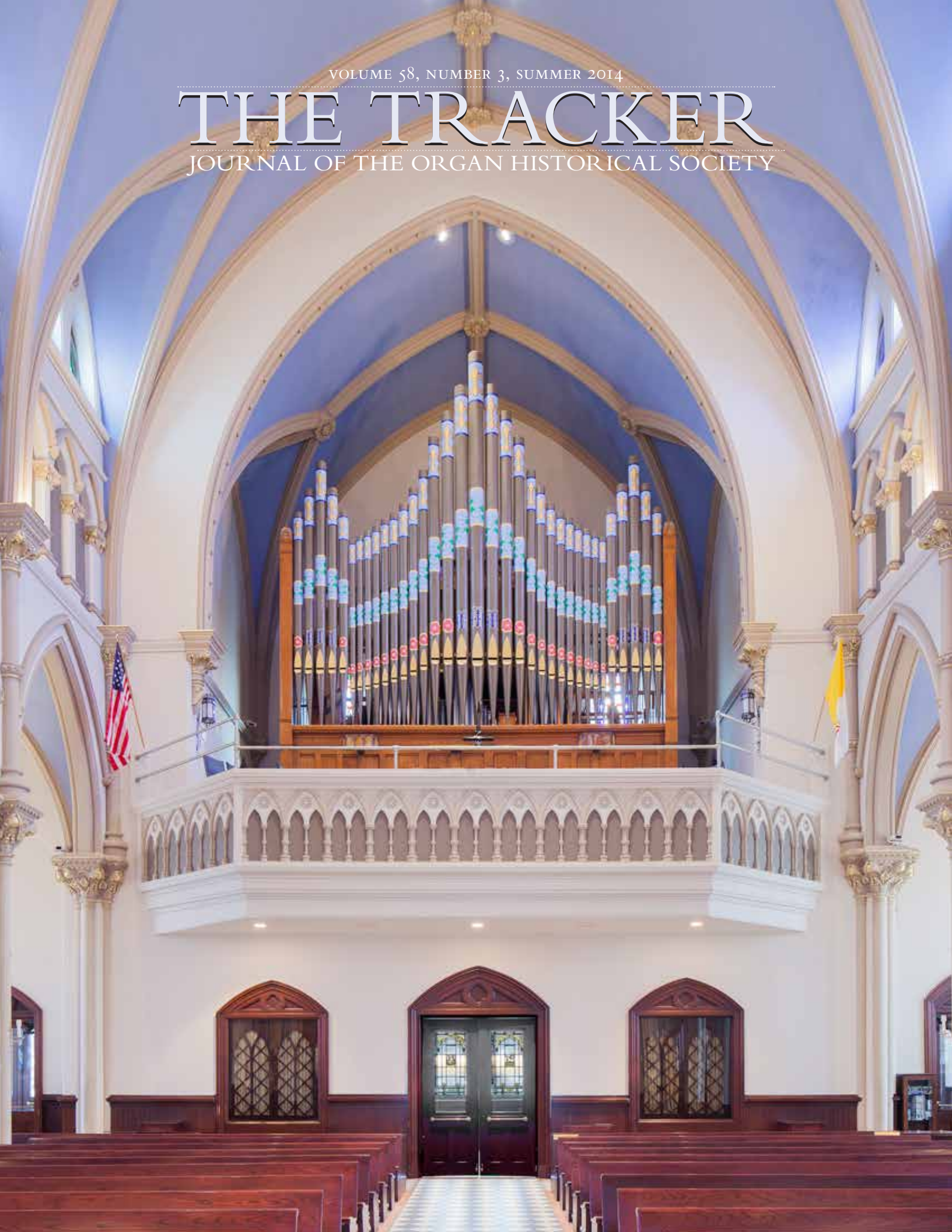


VOLUME 58, NUMBER 3, SUMMER 2014

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





St. Peter's Lutheran, Central Valley - Syracuse, NY
Holdkamp, Job No. 1649 (1950)



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



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



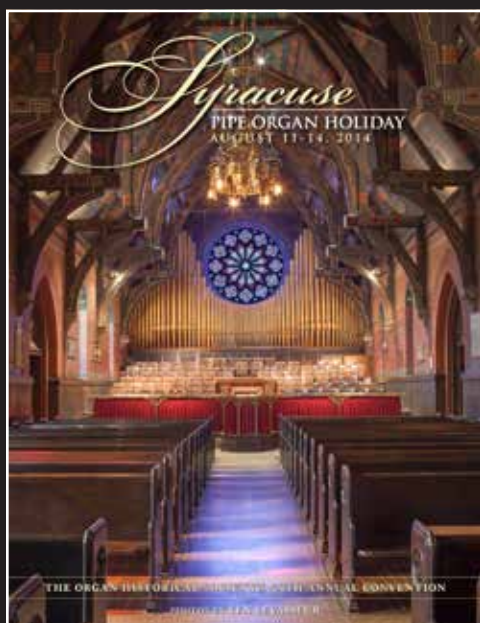
St. Vincent's Presbyterian Church - Syracuse
Wm. A. Johnson, Opus 43 (1855)



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



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



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If our 2014 OHS convention could be summed up in one word, that word would be diversity. Instruments from the 19th century share the schedule with those from later builders, running the gamut from romantic/symphonic to a historically accurate recreation of an 18th-century Schnitger organ, and almost everything in between. Environments range from the urban vibe of downtown Syracuse to the bucolic hills and back roads of the Finger Lakes wine region. Experiences abound, including recitals by established organ "Stars," up-and-coming young performers, and familiar convention favorites, historical presentations by people familiar with the significance of some of our venues, and tours, by water and land, to some of the many Finger Lakes Wineries that make New York one of the premier wine-producing states in the country. Organs that our members will hear for the first time will delight and impress us, as will the six (yes, six!) instruments that have already been awarded OHS citations.



PHOTOS: LEN LEVASSEUR

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THE TRACKER

VOLUME 58, NUMBER 3 ~ SUMMER 2014

CONTENTS

From the President 5
WILLIAM F. CZELUSNIAK

From the Executive Director 9
JAMES WEAVER

E. Power Biggs Fellows 10

Letter to the Editor 12

Southern Comfort 14
BYNUM PETTY

Carl Barckhoff and Saint Mary's
Church, Auburn, New York 18
JOEL MOREHOUSE

Special Insert
BYLAWS REVISION

Archives Corner 22
BYNUM PETTY

A New Old Organ in Montréal! 23
ROBIN CÔTÉ

In THE TRACKER 50 Years Ago 24
SCOT L. HUNTINGTON

Ex Libris 28

News 29

Reviews 30

Minutes 34

Obituary 36

EndNotes 37
From the Editor's Desk
ROLLIN SMITH



ON THE COVER

The 1890 Carl Barckhoff organ in
Saint Mary of the Assumption R.C.
Church, Auburn, N.Y.

PHOTO LEN LEVASSEUR

From the President

WILLIAM F. CZELUSNIAK

How we will get there . . .
Part the Second:

With the Help of Many People!

IT WILL BE NO SURPRISE to begin this letter with another reference to the Santa Fe meeting of 2012, since that convocation provided such a pivotal direction for the OHS. At the conclusion of the proceedings, those gathered all agreed how this society needed to advance itself, to build strength, momentum, and breadth of involvement for a long and solid future. The main obstacle to fulfillment of that clear path was funding. We could not achieve the new goals fast enough for our enthusiasm of the day. The society simply did not have the resources to effect instantaneous change.

Nevertheless, we knew then where to head. We have made tremendous progress in just two years' time, thanks to the tireless perseverance of our executive director, to the steadfast attention and hard work of national council and its committees, and to the patience and support of members. Your leadership is doing all possible to nurture the society for a mature, healthy, and productive future; but, we cannot do it alone. All of the OHS must commit to continuing and increased support, if we are to meet the future with success in our mission of celebrating, preserving, and promoting the pipe organ in America.

Another important conclusion in Santa Fe was our agreement that the Organ Historical Society has been, and would remain, a membership society, as opposed to any other kind of structure or organization. That is, the OHS exists to have and to serve members. Conversely, membership in the OHS includes expectations of support, participation, and even sacrifice for the good of the order—your commitment to the mission of the organization. Strong support from existing members, new memberships, and new support from outside the society are all essential to our present goals and objectives. We must increase these assets now.



The OHS Library and Archives may represent the best example of the benefits of broad support. The Library and Archives is also our greatest and most renowned asset. It would not exist at the level that it does were it not for a long history of devotion, support, and commitment—financially, materially, and with the personal sacrifice of the various caretakers. Those contributions continue with enthusiasm. Still, we realize that to consolidate these holdings, to preserve them in best condition, and to make them available more broadly, the OHS needs a strong partner to help. Presently, we await an agreement with an institution that will give the Library and Archives the boost and security that it needs and deserves.

Since January 2014, the society has engaged Wells Fargo to provide skilled management of our invested funds; and we have engaged a professional consultant in our fundraising efforts. By careful management and budgeting, the society is able now to afford the costs of these staff and services, which in turn promise great returns. One might think that the professional development consultant would simply point us toward a windfall of funding sources. Imagine the reaction of some to hear the first advice to be that we look within—that our initial development thrust must be the vigorous building of our own membership rolls! Of course, this is a sensible approach, which represents work that we all must share. We need to attract new members to the OHS, especially youth and students. Many friends will beget many new members!

As part of membership strategy, the OHS will forge new and stronger relationships with educational institutions supporting organ programs. Already, we have colleagues and supporters in New York, Oklahoma, Nebraska, and the Pacific Northwest. We intend to spread these connections and our influence. Clearly, the consolidation of the Library and Archives will support this plan by providing a center for academic research that can also benefit the American Institute of Organbuilders' examination program. We can make many new friends!

More immediately, we can extend invitations to college students to perform at OHS conventions for our mutual benefit. What fun reunions and great educational and networking opportunities our conventions are! These festive gatherings come about only by great effort from devoted committees in various locales, every one of which deserves our respect and full support. Frankly, these conventions also produce income essential for the health of the society.

General membership must become aware of the OHS's need for financial growth. Already, the society needs more income to function effectively, especially for the growth of

programs. In the near future, we will have to re-evaluate our dues structure, for the first time in many years, perhaps with a realignment of categories and opportunities for contributions. The society continues to welcome special gifts at any time, be they contributions to specific programs, or general gifts or bequests. The support is needed; gifts are acknowledged publicly with appreciation and all funds are managed respectfully. The Legacy Society remains available to anyone considering the OHS in their estate plans, as is reported in every issue of this journal. Please contact Executive Director James Weaver, if you wish to make such a commitment.

The last issue of *THE TRACKER* reported on forthcoming changes to our bylaws. This issue contains the revised bylaws as proposed by your national council. We need your support for these changes, which have been worked out with professional direction, legal review, and consummate consideration for the best policies and practices for the society. Now, it is the duty of all members to read this document, to embrace the spirit of the work, to respond with your comments, and to exercise your vote.

The passage of the revised bylaws will lead to a new organizational chart for the operation of the society, its offices and programs. Surely, there will be more work to do, to develop expertise, productive programs, and member benefits. As such, more and new members will have the opportunity to participate in the management of the society, to share wisdom and advice for the advancement of our mission. We will welcome the help of many people!

In summation, what can you, dear members and readers, do for the OHS? Please continue to be faithful members, renewing your dues on a timely basis. Be as generous as you can be in funding the Society. Make extra gifts, if possible. Be loyal in your convention attendance. Be vigorous to engage your friends, colleagues, and students as new members in the Society. Be patient with the process of transition, as we bring the society into a new age and outlook; but, be alive with us—participate, vote, contribute!

In return, your leadership promises to pursue more and new avenues for financing and support, new sources and strategies to build membership, expanded communications, and steady publications using electronic media and ready data, new alliances and collaborations for education about the science and history of the pipe organ, and continued development of programs that speak with value to our devoted membership. We must involve many new people in our work! The OHS must grow through an expanded membership, greater financial support, and the vigorous pursuit of our common passion as the curators of the American pipe organ.

NEW MEMBERS

THE OHS WELCOMES ITS NEWEST MEMBERS.

Gregg Bailey	Robert Kates
Evan Brickner	Anne Marcure
Glen Campbell	Jonathan E. Moak
Debra Carlson	Frances Morton
Bruce DuPlessis	Suzanne Ozorak
Brenda Goslee	Lise Schmidt
John Grew	Charles M. Spining
Larry Gross	Bill Tweten
David Guyet	Kevin Zorena

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

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The Legacy Society 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

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

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THE EDITORIAL DEADLINE IS
THE FIRST OF THE
SECOND PRECEDING MONTH

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

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

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May 15 for July issue
August 15 for October issue
November 15 for January issue



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Dear Members and Friends,

Last year, in the Spring 2013 issue of *THE TRACKER*, we carried a special insert, a center-fold, if you will, that was given over to certain bylaws revisions. Those several amendments were presented to the OHS membership as a whole, who were asked to read the proposed amendments carefully, and asked by our national council to vote “Yes” to enact the proposed revisions. Those revisions were enacted and became an integral part of the society’s bylaws.

This year, the bylaws were the subject of continuing attention, and in this current issue of *THE TRACKER*, once again you will find a special insert that invites you to consider work that completes the bylaws revisions that were begun a year ago. Please read all the accompanying material carefully. Once again, we ask you to support the completed bylaws revisions that have received the unanimous support of our council.

The Syracuse Pipe Organ Holiday is just around the corner, August 11–14. It looks as if we’re going to have a full house, but we never turn anyone away! I think that if you don’t join us you will be sorry that you missed this one. It’s constructed quite differently from any others that I’ve experienced, and opens with a wine tour that takes you immediately to wineries of the ubiquitous Finger Lakes. You will hear some music, but it is the wineries and the water that provide the enchantment before you are signed in at the Genesee Grande Hotel in Syracuse—a great development—because the hotel is celebrated for its splendid wine cellar. The hotel also provides us a wonderful space to set up the traveling OHS store, where you will find a large stock of music and books, CDs, DVDs, and loads of friends. It’s a great place to hang out at the end of each day! This year we will continue the annual tradition of our book signings, at the party that follows the opening concert played by Hector Olivera. I hope we will have plenty of copies of Rollin Smith’s terrific new publication, *Pipe Organs of the Rich and Famous*. Rollin had a huge number of subscriptions for this book—in fact, if you’re a subscriber—be sure to pick yours up—he’ll be happy to sign it. And, of course, if you buy one on the spot, Rollin will be delighted to sign yours, as well. The book launched at the end of May and copies are dancing off the shelves!

People love these conventions, and though there is novelty served up in Syracuse, both at the beginning and end of this gathering, those who make the journey specifically to hear the organs will not be disappointed. This area contains an absolute treasure trove of splendid instruments of strong character and great musicality. At every convention locale, our member organbuilders are out in full force, working to prepare all the instruments so that you can hear them at their

very best. This year, too, there is a marvelously talented bunch of performers who will provide the magic that we seek. Even if you cannot join us, we have something special for you, as well—we continue another established annual tradition: On Wednesday, August 13, OHS Communications Advisor, Kevin



Grose, has set up a direct webcast of Christopher Houlihan’s concert on the 1940 Aeolian-Skinner at Cornell University’s Sage Chapel. We’ll be sure to tell you just how to find it—these webcasts have expanded the reach of our convention concerts dramatically, and you should plan to enjoy this one—wherever you are.

Once again we are joined by an attractive group of E. Power Biggs Fellows. Four women and four men will be with us to attend their first OHS convention. As it happens, a significant number had previously joined the OHS, but all will present fresh faces at this event. Their numbers are small, but I find that the passion they bring to our proceedings is a great tonic for all attendees. They will be introduced at the opening concert, and I hope that you will plan to find them throughout the week in order to spend some time with each of them, if possible. You won’t be disappointed.

And finally, we are reaching out to develop our membership; to grow it by introducing programs that we believe will draw new lovers of the pipe organ to join us. We want to do more for our current members, as well, and we will be reaching out to you in a variety of ways to tell you about new ventures. As always, this organization is for people, about people like you who share a passion for the hand crafted, a passion for the many skills required to conceive and build a fine pipe organ. Please stay with us and contribute what you can to grow the OHS! We want you with us, and we’d love to have you bring your friends and family along to join us in support of the pipe organ in America.

Sincerely,



The E. Power Biggs Fellowship of the Organ Historical Society is awarded to outstanding applicants with a developing interest in the American pipe organ. The intent of the Fellowship is to introduce people to the historic pipe organ through conventions of the Organ Historical Society.



DEVIN ATTELN began his piano study with Barbara Zupancich. When he was a high school senior, the pastor of his church in Tomah, Wisc., urged him to study the organ. However, it was not until his first year at St. Norbert College in De Pere, Wisc., that Atteln began taking organ lessons with Jeffrey Verkuilen. He

has recently played in Münster, Germany; Schlägl, Austria; and Ataun, Spain. The piece that he most enjoyed performing is Peter Sykes's organ transcription of *Neptune* from Gustav Holst's *The Planets*, an organ duet played with Fr. Michael Frisch of St. Norbert Abbey. Devin Atteln is a member of the Northeastern Wisconsin AGO Chapter and the OHS. Since the fall of 2012, he has been assistant organist at St. Norbert Abbey and will be continuing organ studies in the fall of 2013.

Atteln is a member of the Honors Program at St. Norbert College and pursues a double major in organ and German. He has a passion for languages (he has learned Russian and Spanish), culture, and geography, and spent a semester at Westfälische Wilhelms Universität in Münster, Germany. He belongs to Phi Sigma Iota, the National Foreign Language Honors Society.



ALVEZ BARKOSKIE IV is a native of St. Augustine, Fla., and currently attends the University of Oklahoma, pursuing a master of music degree in organ performance with John Schwandt. He received his MM in composition from the University of Texas at Austin, where he studied organ with Gerre and Judith Hancock and composition with Donald Grantham, Dan Welcher, and Yevgeniy Sharlat. He earned his BM from Stetson University in DeLand, Fla., where he studied organ with Boyd Jones and composition with Sydney Hodkinson and Manuel de Murga.

Barkoskie has performed in such venues as Peterskirche in Vienna; Our Lady of the Angels Cathedral in Los Angeles; Central Synagogue in New York City; Trinity Episcopal Church in Tulsa, Okla.; and Jacoby Symphony Hall in Jacksonville, Fla. His composition, *Pedals, Pipes and Percussion*, was broadcast on *Pipedreams* in February 2012 and his compositions have been performed in the United States, Czech Republic, and Austria.



After studying piano for eight years, **COLLIN BOOTHBY** began organ studies as a junior in high school. A sophomore at Texas Christian University, where he studies church music with Joseph Butler, Boothby is the undergraduate winner of the 2014 William C. Hall Pipe Organ Competition, held in San Antonio, Tex. He has performed recitals at Texas Christian University, St. Mark's Cathedral in Seattle, Wash., and at Agnus Dei Lutheran Church in Gig Harbor, Wash. Boothby has performed with several ensembles at school, with the TCU Concert Chorus, Vocal Jazz Ensemble, Jazz Band II, Frog Corps (the men's chorus) and the Wind Symphony. He has been organist at Edge Park United Methodist Church in Fort Worth since August 2013.



A native of Fort Wayne, Ind., **KRISTA MELCHER** recently graduated from East Carolina University with a degree in sacred music. She holds a bachelor's degree in music education and enjoys teaching both instrumental and choral ensembles. Currently music associate/organist at First Baptist Church of Ahsoskie, N.C., Melcher is the student representative to the board for the East Carolina AGO Chapter. Planning to pursue graduate studies in sacred music

later this year, Krista Melcher is also interested in Christian education and is excited to spend a portion of the summer in missionary work in Guatemala.



HEATHER MINION'S interest in the organ began when, as a child, she heard her grandmother play the 1886 Hook & Hastings, Op. 1322, at a church in the Upper Peninsula of Michigan. After several years of piano lessons, she quickly took the opportunity to begin organ lessons in high school. While earning a bachelor's degree in music education and a master's in trumpet performance, she continued to study organ.

A piano technician, Minion has been a church organist for 30 years and has recently become interested in historically-informed pipe organ restoration. At present, she is restoring two Hinners organs: one with five ranks, and the other with eleven, which she and her family rescued from a former church building.

A piano technician, Minion has been a church organist for 30 years and has recently become interested in historically-informed pipe organ restoration. At present, she is restoring two Hinners organs: one with five ranks, and the other with eleven, which she and her family rescued from a former church building.

Heather Minion specializes in releathering and is a subcontractor for Jeff Weiler's Chicago-based organ firm. When not working on reservoirs, she and her husband, Mark, can often be found keeping in touch with their six children and enjoying photos of their two beautiful grandchildren.



A recent graduate of Immanuel Lutheran High School in Eau Claire, Wisc., **RYAN MUELLER** is no stranger to the pipe organ. His great-grandfather, Gerhardt Mueller, was an organist and choir director for more than 50 years and introduced Ryan to the organ at an early age. He began studying piano in third grade with Susan

Eichstadt. Growing up in Milwaukee, he was greatly influenced by the magnificent organs of the Midwest and began organ study with John Reim during his freshmen year of high school. Other teachers have included Craig Hirschmann and Dean Rosko. Ryan Mueller has performed at the Cathedral of St. John the Evangelist and Church of the Gesu in Milwaukee, Wisc., among many other venues throughout the Midwest. In addition, he is passionate about organbuilding and historic preservation and volunteers to help tune, clean, or repair any organ he can get his hands on, while never missing an opportunity to attend an organ recital or workshop. Mueller plans

to attend the University of Wisconsin Eau Claire to pursue a music education degree with a minor in organ performance, after which he hopes to open his own organbuilding firm.

Photo: Leah Ehle Photography



MARY PAN is a third-year organ performance major at the Hartt School, University of Hartford, where she studies with Renée Anne Louprette (organ) and Margreet Francis (piano). She began her organ studies with Patricia Snyder in 2010, and is a prizewinner in the Albert Schweitzer Organ Competition, the L. Cameron

Johnson High School Organ Competition, and the AGO/Quimby Regional Competition for Young Organists (Region I). Pan is a recipient of the M. Louise Miller Scholarship and of the Dorothy Goodwin Summer Research Scholarship, which will enable her to research and perform *Messe pour les couvents* by François Couperin under the mentorship of Renée Anne Louprette. Mary Pan is organist at First Baptist Church in West Hartford, Conn.

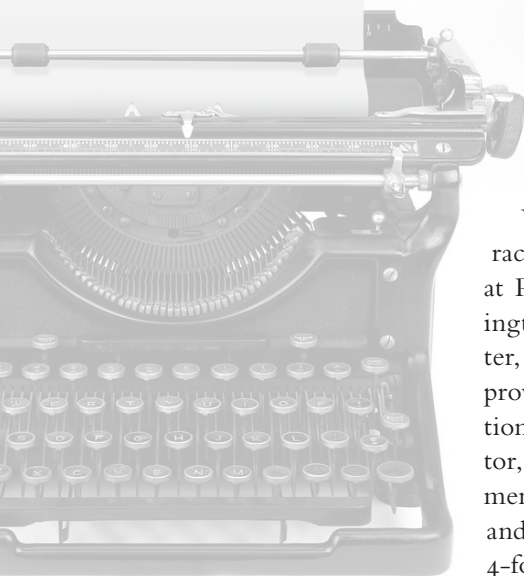


PRISCILLA WEAVER is completing her second year of doctoral studies in organ performance at Indiana University, where she is a student of Christopher Young. She graduated *summa cum laude* with honors in music from Grove City College in 2010, and earned a Master of Sacred Music degree at the University of Notre Dame. She has

received various awards for organ and sacred music, including winning the 2010 Pittsburgh Concert Society Young Organist Competition; she also was named the 2013 Immanuel Lutheran Church Organ Scholar. Her former organ teachers include Craig Cramer, Delbert Disselhorst, Richard Konzen, and Anita Greenlee. She has also studied piano, oboe, voice, and conducting.

Weaver is organist and choir director at First Lutheran Church, Columbus, Ind., and has previously held the positions of organist at First Presbyterian Church, Mishawaka, Ind., and graduate assistant in the Basilica of the Sacred Heart on the campus of the University of Notre Dame. She is an associate instructor at the Jacobs School of Music, teaching secondary piano classes and lessons, and recently founded the Bloomington-based liturgical choir *Laetare*.

Letter | TO THE EDITOR



TO THE EDITOR:

I wish to thank T. Daniel Hancock for reading my letter (*THE TRACKER*, Winter 2004) and for his interest in accuracy in accounting for the Aeolian-Skinner at Rutland, Vt., and the Casavant at Burlington. However, as I pointed out in my letter, the stoplist for the Aeolian-Skinner was provided by Rick Jackson, the Congregational Church's organist and music director, who has daily contact with the instrument and has confirmed that both the Swell and the Great each have separate ranks of a 4-foot Rohrflute stop, of similar tone.

In the case of the Casavant, I was initially told that some research would have to take place before I received an answer, and the two stoplists forwarded within my letter were exactly as received from Casavant. What apparently happened was that there were three purchase orders, one for the original one-manual-and-pedal organ, a second for the additional manual, and a third adding the mixture to the Hauptwerk. The third item may have preceded the second. The information in the third purchase order was apparently omitted. Again, thanks are due Mr. Hancock for revealing this.

David Klepper



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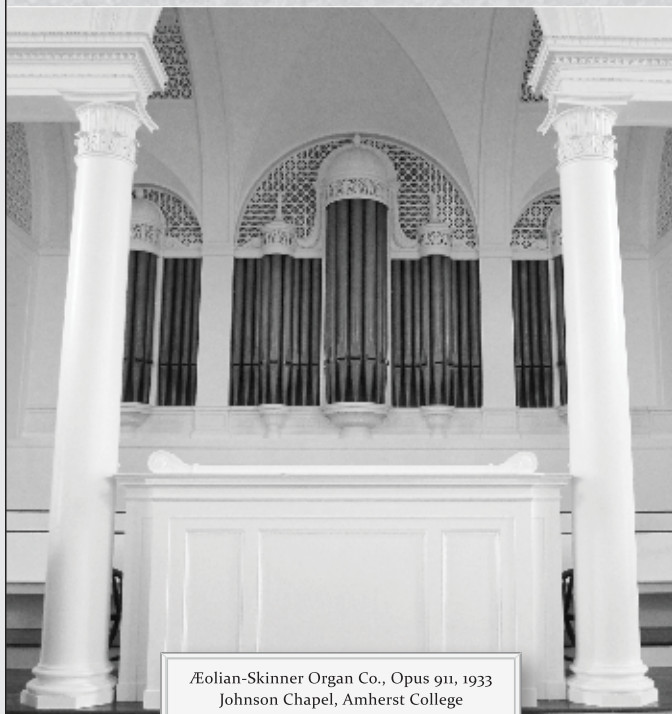
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BEAUTY IS WHERE ONE FINDS IT—sometimes in improbable places. In rural southwestern Georgia lies Talbot County with its four small towns, the largest of which is Talbotton—the county seat—itsself with only 907 inhabitants. While cotton provided the county with a sound economy for its landowners, the county seat, founded in 1828, was the home of prosperous merchants, lawyers, doctors, and planters, some of whom were born in the area, but others were transplanted from New York, Connecticut, Delaware, and Virginia; and many of their Greek Revival antebellum houses still grace the streets of Talbotton. Of the merchant class, one family's legacy and philanthropic contributions to the town were exemplary.

In 1854, Lazarus Straus with his wife and their five children immigrated from Otterberg, Germany, and settled in

Talbotton; soon his family, the only Jewish one in town, became identified with the progress of the community. In addition to his local mercantile activities, Straus was anxious to expand his business and eventually convinced Rowland Hussey Macy to grant him a license to sell china and crockery in the basement of Macy's store on 6th Avenue between 13th and 14th Streets, New York City. In 1895, Isidor and Nathan Straus, sons of Lazarus, purchased R.H. Macy & Co. from the Macy family.

Across the narrow street from Straus-LeVert Memorial Hall in Talbotton is another structure of historical significance and beauty. In this part of Georgia, where Methodists and Baptists predominated, the formation of an Episcopal church in Talbotton was truly an anomaly. In 1847, several professional men in town met with the purpose of organiz-



A country church from Upjohn's pattern book



Zion Church

ing the congregation. In 1848, Zion Episcopal Church was erected; its original membership consisted of eleven families.¹ Throughout its history, membership has never been greater than twelve families. The National Register of Historic Places identifies Richard Upjohn as the architect of the Carpenter Gothic building, although the church is not on the list of his works prepared by his great-grandson.² Upjohn's design book was extremely influential, and small-town carpenters throughout the East erected churches based on drawings in his pattern book.³ Characteristic of Upjohn's designs, the exterior of Zion Church is clad with vertical board-and-batten siding interrupted with double lancet windows on the sides and single lancet windows in the front. Roof points are fitted with crenellated parapets and each is topped with a conical finial. In the interior, the roof is supported by six massive scissor trusses beneath which are two side galleries for slaves of the church members and a rear gallery for the organ. The walls and ceiling are made of unfinished pine. Two years after the building was completed, a Pilcher organ was installed in the rear gallery. The tattered paper nameplate reads: "Henry Pilcher Organ Builder, Newark, New Jersey."

Henry Pilcher established himself as an organbuilder in Dover, Kent, in 1820, and twelve years later he immigrated to the United States. He arrived in New York on March 1, 1832, and his wife and five children joined him in June. After a few years in New York, the Pilchers moved across the Hudson River to Newark, New Jersey, and rented a house at 13 Centre Street. Henry set up shop nearby on Front Street, where he where he advertised himself as a builder of organs and pianos.⁴ Pilcher had at least one employee, Joseph A. Oakes, as Pilcher's receipt book shows that wages were paid to him on October 3, 1835, and March 31, 1836.⁵

Three years later, the Pilchers moved to New Haven, Conn., where Henry was engaged as organist of Trinity Church; however, his tenure was short-lived as Truman Munger succeeded him in 1841.⁶ Henry also set up an organbuilding shop at 12 State Street, and from there he built his first known organ in America.⁷ Pilcher's receipt book reads:



Pilcher organ at Zion Church

MANUAL

- 8 Open Diapason (g⁰-f³)
- 8 St. Diapason Treble (g⁰-f³)
- 8 Unison Bass (CC-f^{#0})
- 4 Principal (g⁰-f³)
- 4 Principal Bass (CC-f^{#0})
- 4 Flute (CC-f³)

1. William H. Davidson, *A Rockaway in Talbot: Travels in an Old Georgia County* (West Point, Ga.: Hester Printing, 1983), 1:66.

2. Everard M. Upjohn, *Richard Upjohn, Architect and Churchman* (New York: Columbia University Press, 1939).

3. Richard Upjohn, *Upjohn's Rural Architecture: Designs, Working Drawings and Specifications for a Wooden Church, and other Rural Structures* (New York: George P. Putnam, 1852).

4. *Directory of Newark, for 1835-6* (Newark: The Osborne Company, 1835), 70.

5. Henry Pilcher's receipt book, Vaché-Cox Collection, New York Historical Society, New York City.

6. *Patten's New Haven Directory for 1841-2* (New Haven: James M. Patten, 1841), 119.

7. *Patten's New Haven Directory for the Year 1840* (New Haven: James M. Patten, 1840), 69, 111.



Henry Pilcher (New York Historical Society)

Received \$293 in part of payment for an organ placed by me in St. Stephen's Church, East Haddam, and value [sic] at \$630, which organ I promise to deliver to the parish of St. Stephen's if said parish or its assigns shall at any time prior to the expiration of the term of three years from the date hereof, pay to me or my assigns the balance of said \$630 with interest thereon to me [at] time of payment. East Haddam, June 4, 1839.⁸

The instrument was “. . . a very beautiful and richly toned organ, with swell.”⁹ Pilcher's business was financially unstable though, and in 1844, he and his family returned to New York City, and took up residence in a small house at 13 Vandewater Street in lower Manhattan.¹⁰ From there, it was a short walk northwards to Henry Erben's workshop at 172 Centre Street, where Pilcher found reliable employment. He and other Erben employees signed the back of the center facade pipe in the gallery organ built for Trinity Church (Wall Street) in 1846. This pipe still stands in the Erben facade. Later in 1846, Pilcher rented shop space for a quarterly payment of \$87.50 in the New York Dispensary at 133 Centre Street, and began

building organs again under his own name.¹¹ That same year, a small one-manual organ was built at this location and was sold to Grace Church, Prattsville, N.Y. By 1848, Pilcher was in Newark again, and his receipt book indicates payments to Isaac Van Wagener for a store at 117 River Street. Other rent payments for the River Street workshop and the family's residence at 72 Pine Street were made in April 1849. Pilcher continued building organs in Newark through 1851.¹²

How Zion Church in Talbotton, Ga., selected Pilcher to build its organ has not been established, although a founding church member, Russell E. Harris, a music teacher from Connecticut, may have been familiar with Pilcher's organ in East Haddam. Prior to construction, Pilcher likely visited the Talbotton church as the organ case has striking architectural elements that mirror those of the church building. The case is made of a common wood painted—“grained” as Pilcher called it—to imitate quarter-sawn white oak. The center flat is filled with 15 half-round, non-speaking wooden pipes. On either side of these pipes are columns topped with carved black walnut finials with crenellations fitted to the top edge of the side walls. The keydesk and stop jambs are recessed behind folding doors, and the stop jambs, drawknob shanks and music desk are made of black walnut.

Inside, the entire organ is under expression. The horizontal swell shades are weighted, and the expression pedal has no hitch-down and must be held down by the right foot to keep the shades in the open position. The key action is sticker and backfall, with a roller board transmitting the key action to pipes 1–19 located on the treble end of an otherwise chromatic layout. The touch is light and responsive. The stop action is spring-loaded, and the drawknob shanks are notched for hitch-downs. An upward flick of the hand on the drawknob head allows the spring quickly to return the drawknob and slider to the off position.

Not unexpectedly, the organ speaks with an English accent. The Open Diapason is mild and singing, the Stopped Diapason begins in the bass with a pronounced twelfth overtone (the quint) and progressively becomes more fundamental in tone towards the treble; the 4' Flute also is stopped and has a prominent twelfth throughout its compass. The 4' Principal is similar in tone to that of the Open Diapason; the first two pipes of the Principal Bass are stopped wood.

While there is no longer a congregation at Zion Church, the building and organ are kept in good repair by an Episcopal church in neighboring Harris County. The oldest extant Pilcher organ appears to be in good hands and stands ready for another 164 years of service, a comforting condition indeed.

8. Henry Pilcher's receipt book.

9. *Journal of the Proceedings of the Annual Convention of the Protestant Episcopal Church, in the Diocese of Connecticut, Held in Christ Church, Hartford, June 11th and 12th, 1839* (New Haven: Hitchcock & Stafford, Printers, 1839), 35.

10. Pilcher's receipt book indicates that rent on the property was paid on August 2, 1844.

11. Margaret E. Lippencott, “Henry Pilcher, Organ Builder,” *The New-York Historical Society Quarterly Bulletin* 27, no. 4 (October 1943): 90.

12. B.T. Pierson, *Directory of the City of Newark for 1852–52* (Newark, N.J.: Holbrook's Steam Press, 1851), 208.

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Carl Barckhoff and Saint Mary's Church, Auburn, New York

*An Account of an Extraordinary Organ,
An Extraordinary Community,
and Three Dedicated Organists*

JOEL MOREHOUSE



PHOTO LEN LEVASSEUR

TELEVISION HAS TAUGHT MY GENERATION to seek the extraordinary: an unlikely underdog rises to power through immense and dramatic struggle, the good guys finally catch the bad guys in some retelling of a classic story, or a quirky eccentric shows uncanny capability in a specialized field. These plots make great drama for the silver screen.

Similarly, when it comes to pipe organs, we often hear about great instruments of ages past, damaged by water and neglect, that rise again like the phoenix against unlikely odds through the herculean efforts of dedicated organbuilders and technicians, or we hear of new organs constructed according to historic models and techniques: copies of classic Schnitgers, Father Smiths, or Skinners. Finally, we occasionally hear of avant-garde instruments that explore technical and tonal possibilities, seeking to redefine the organ's role for the next generation.

How often, however, do we hear the story of an instrument whose acclaim has never waned, that over the years has been maintained and appreciated in its original location, and that was not built as a nostalgic, historical reconstruction? This sort of success story might not make good television, but it is the dream of every organbuilder and every true organ enthusiast. This is the story of the 29-rank 1890 Carl Barckhoff organ at Saint Mary's Catholic Church in Auburn, N.Y., a truly magnificent instrument whose mighty voice has spoken for itself over the past 124 years. It is also the story of the fair city of Auburn, of Saint Mary's parish community and choirs, and of several dedicated organists just as much as it is the story of the organ itself. Let us begin with Saint Mary's Church and Auburn, N.Y.

Saint Mary of the Assumption Church was founded on Assumption Day, August 15, 1868, as an ethnically Irish offshoot of nearby Holy Family Catholic Church, founded in 1834 by Irish immigrants. Auburn at the time was one of the largest cities in New York State, home to such industries as International Harvester and the Columbian Rope Company. Legend has it that Auburn was offered the opportunity to be the New York state capital, only to choose instead to become the home of the state penitentiary, reportedly because it would bring more jobs and fewer politicians. Fortunately, the few notable politicians that would hail from Auburn, including William Henry Seward and John Foster Dulles, were like Auburn today: hardworking, productive, and civic minded.

Shortly after the Civil War, the Rev. Miles Loughlin, DD (d. 1878) was given the challenge to build a church for the new Saint Mary's Parish. A proud Irishman, Father Loughlin set out to make his church the most beautiful in the region. He sought out the finest architect of the time, Patrick C. Keely (1816–96) of Brooklyn, to design an imposing neo-Gothic structure of grand proportions to be built entirely of stone. Keely, the “Augustus Pugin of America,” designed over 700 churches from Nova Scotia to the Gulf of Mexico, including Holy Cross Cathedral in Boston, Saint Patrick's Cathedral in Rochester, N.Y. (demolished in 1939), St. Joseph's Cathedral in Buffalo, and Immaculate Conception Cathedral in Albany, N.Y. He had also designed a noble structure for St. Michael's Parish in Buffalo, N.Y., which had been completed in 1867 just a few years before the cornerstone of Saint Mary's was laid on September 18, 1870. The importance of this little detail will become evident; however, let it suffice to say that Fr. Loughlin was a consummate perfectionist and, reportedly, while Saint Mary's was being constructed, he inspected each stone before it was set in place. While the church was still lacking its bell tower, organ, and stained glass windows, Bishop Bernard McQuaid (1823–1909) of Rochester, assisted by Bishop Stephen Ryan (1825–96) of Buffalo, N.Y., and Bishop Patrick Lynch (1817–82) of Charleston, S.C., consecrated the church to great fanfare on April 29, 1877. Poor Father Loughlin, whose life's great work was now complete, was reassigned to a small country parish in Lima, N.Y., where his fastidious temperament finally overtook him and he died in 1878.

The question then remains why Saint Mary's, an Irish parish, selected a relatively unproven German-American organbuilder located in Salem, Ohio. There are several answers to this question. Perhaps the most obvious is the lack of Irish-American organbuilders and the affordability of Barckhoff's organs. The second lies with Isaac Van Vleck Flagler (1838–1909), a noted American organist at the time, and certainly the best in the Central New York region. Flagler taught at Colgate University and presided over a large four-

manual Barckhoff organ at Second Presbyterian Church on South Street in Auburn, approximately four blocks from Saint Mary's. Little is known of that instrument as the church was demolished in the 1930s to make room for Schines' Theatre; however, it was undoubtedly one of the largest instruments Barckhoff ever constructed. Professor Flagler dedicated Saint Mary's Barckhoff organ at the end of Sunday Vespers on December 7, 1890, most likely with his usual program of Bach, Mendelssohn, Dubois, transcriptions, improvisations, and popular tunes. Thus, it is reasonable to suspect that Fr. William Mulheron, the third pastor of Saint Mary's, had sought out Professor Flagler's advice in selecting an organ.

The Saint Mary's organ represents a triumph for Carl Barckhoff (1849–1919), a German-born organbuilder who was active in a number of locations, including Pittsburgh, Mendelssohn, and Latrobe, Pa.; Salem and Pomeroy, Ohio; and Basic, Va. Barckhoff learned the trade from his father, Felix Barckhoff (1823–77), who had been an apprentice organbuilder in the family's hometown of Wiedenbrück, in the Westphalia region of Germany. Felix immigrated to the United States in 1865 and had established a successful organ business by the time Carl finished college in Germany. Carl immigrated to the U.S. in 1870 and soon learned the family business, so when Felix died in 1877, the firm passed into his hands. In 1882, Carl moved the firm to Salem, Ohio, where high-quality lumber was available at nearly half the price of eastern cities. While Barckhoff built nearly 3,000 organs during his lifetime, nothing remained of his company after his death in 1919, except, as some speculate, what became portions of the Klann Organ Supply Company in nearby Waynesboro, Va. Unfortunately, few if any original Felix Barckhoff organs are extant.

Perhaps the most interesting reason for Saint Mary's choice of a German-American organbuilder comes from Saint Michael's R.C. Church in Buffalo, N.Y., which, as mentioned, was also designed by Keely. Saint Michael's was founded in the early 1850s when the Alsatian parishioners, already viewed as outsiders by other members of the St. Louis German Catholic Church, remained loyal to the bishop in a dispute over finances. The current building, however, would not be constructed until the Rev. Joseph Durthaller (1810–85), a German speaking Jesuit born in Alsace, was appointed pastor in 1864. By that time, Father Durthaller had already earned a reputation as a capable, cosmopolitan, and erudite man, having served as president and prefect of studies of St. Francis Xavier College in New York City. He would go on to found Canisius College in 1870, a Jesuit institution of higher learning that remains to this day. Like Fr. Loughlin of Saint Mary's, Fr. Durthaller had an appreciation for excellence in all things.

While traveling in 1867, Fr. Durthaller visited an Evangelical Lutheran church in Lancaster, Pa., to hear a recital on

an organ newly built by "Felix Barckhoff & Sons." According to a news article at the time, Fr. Durthaller was so impressed that he immediately commissioned a Barckhoff organ for St. Michael's new church in Buffalo. Ironically, St. Joseph's German Catholic Church in Lancaster, Pennsylvania, is today the home of a nearly identical "sister" organ of the Saint Mary's Barckhoff, also OHS cited, with only a few subtle differences in the stoplist. Clearly, Barckhoff organs impressed German-speaking Catholics in Lancaster and elsewhere. St. Michael's Church in Buffalo suffered a catastrophic fire in 1962 and, though the building was rebuilt, the organ and records were lost; however, if the bonds of friendship and like-mindedness hold strong, it is not unlikely that Fr. Loughlin of Saint Mary's learned of Keely's architecture and Barckhoff's organs through Fr. Durthaller and Saint Michael's in Buffalo. Perhaps Flagler and Fr. Durthaller influenced Saint Mary's choice of Barckhoff to build the organ. Maybe the mighty voice of the organ itself was the reason Barckhoff was selected. Even today, there are few instruments in the region with a comparable voice.

While many Catholic churches and, indeed, many builders of the time, followed softer, more devotional trends, the Saint Mary's Barckhoff is unusually bold, exuberant, and generously scaled. At the time, the organ served a Catholic congregation that would have had primarily low Masses with minimal singing, however its generous principal chorus of 16', 8', 4', and 2' with a full complement of mixtures would hold up to the most lusty singing of any Reformed congregation during the Second Great Awakening. The Swell is similarly generous, and where many contemporary organs would have

sings with delightful ascendancy much like the famed Roos-evelt Doppel Flutes. The organ's voice throughout is neither tubby, shrill, nor weak, but rich and sonorous, filling the entire acoustic with just the right amount of sound. Today, numerous organbuilders have commented that the Saint Mary's Barckhoff is exciting and up-to-date, and organists from across the country have noted its exceptional tonal qualities. The only limitations are the pedal compass of 27 notes and the lack of a Pedal reed.

While the organ's success over the years stems partly from its excellence, a good organist is also key. At Saint Mary's, three particular organists found their careers at the Barckhoff console, and without their musicianship the organ would undoubtedly be unloved and abandoned. They are T. Gerald Conroy (1894–1964), organist of Saint Mary's from 1926 to 1964; Mrs. Muriel Hickey, organist from 1971 to the present; and David Fedor, who studied with Conroy as a youngster and eventually pursued a career as organist at the Cathedral-Basilica of the Sacred Heart in Newark, New Jersey.

Not much is recorded of Conroy, but David Fedor remembers the exciting sounds of the music of Widor and Vienne on feast days. According to local newspapers of the time, the parish choir under Conroy's direction was known for its excellence as far as Syracuse, Skaneateles, and Rochester. Most choral scores in the library dating from Conroy's time were not music of the average parish, but rather great classical works. In July 1962, toward the end of Conroy's tenure, Daniel Pinkham performed a recital at Saint Mary's as a part of the seventh annual OHS convention. According to Fedor, who was present, Conroy was absolutely glowing during the recital, perhaps at long last hearing the organ from the pews played the way he had heard it at the console. A few years later, Fernando Germani (1906–98) also played a recital at Saint Mary's that was attended by hundreds.

Muriel Hickey, who remains as organist at Saint Mary's, studied under David N. Johnson (1922–87) at Syracuse University, graduating in 1954. Hickey came to Saint Mary's in 1971 shortly after the Second Vatican Council, a time when many churches were abandoning choirs and organs as quickly as possible. It was her excellence, her steady personality and determination in an era of uncertainty, and her generous kindness that have served as a rock for the choir and indeed for the high quality of the music at the parish, a legacy that continues even today. There was no question that the choir and organ would continue at Saint Mary's: they sounded so good, no one wanted them to stop! Five years after Mrs. Hickey became organist, David Correll began as choir director. The two proved a dynamic team, and during the next 30 years the parish choir would record two CDs and regularly perform masterworks including Vivaldi's *Gloria*, Fauré's *Requiem*, and Handel's *Messiah*. Correll was also instrumental in bringing the historic 1872 Garrett House organ, which is

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started with a hush-quiet Aeoline or Dulciana, scarcely audible above wind leaks, the Saint Mary's Barckhoff starts with a moderate Salicional, then a Geigen Diapason, and lastly, a Stopped and Open Diapason, all of which are immensely useful for service playing and for repertoire. Soft stops are also not lacking, nor are solo voices. The Great Doppel Flute



also OHS cited, to Saint Mary's in 1998; it serves as a perfect counterpart to the Barckhoff in the gallery.

David Fedor's involvement with the organ over the years led to its OHS citation and the ongoing effort to keep it well maintained. Fedor played an excellent program in honor of the organ's 120th year, with selections inspired by Flagler's dedication recital.

Today, the organ is used for all Sunday Masses and regularly for concerts and other events. The single-phase Spencer Orgoblo installed by Viner & Sons in 1907, and the multiple reservoirs installed by necessity in 1954 when the original double-rise reservoir failed, are the only modernizations. Apart from maintenance of leather parts, the original tracker action, couplers, mechanical-pneumatic stop and combination action and slider chests are fully original and functional. No one has ever wanted or needed to make significant changes. In preparation for the organ's 125th anniversary next year, and in honor of Gerald Conroy, Muriel Hickey, David Correll, and David Fedor, Saint Mary's has established an Organ Legacy Fund. Though it is not intended to be a capital campaign, donations are accepted to help preserve this important legacy for future generations. If you would like to contribute, contact the Saint Mary's parish office.

One might ask, "What, exactly, made the 1890 Barckhoff Organ at Saint Mary's so successful?" Was it the beautiful Keely neo-Gothic church with three seconds reverberation? Was it the excellent stoplist and mighty voice of the organ itself? Was it the durable German engineering of the action and the precision of the pipework? Was it the dedication of Mr. Conroy, Mrs. Hickey, and other organists? Was it the stability of the City of Auburn? Was it the vibrant, ongoing liturgical life of Saint Mary's Church that continues even today? It is hard to say, but perhaps you could come hear the organ this

THE BARCKHOFF CHURCH ORGAN CO.

Compass: Manuals, 58 notes, CC - a³

Pedal, 27 notes, CC - d¹

GREAT

16 Open Diapason
8 Open Diapason
8 Doppel Flute
8 Gamba
8 Dulciana
4 Flute Traversal
4 Principal
2 Twelfth
2 Fifteenth
Mixture III
8 Trumpet

SWELL

16 Bourdon
8 Open Diapason
8 Geigen Principal
8 Stopped Diapason
8 Salicional
4 Fugara
4 Flute Harmonic
2 Piccolo
Cornet III
8 Oboe/Bassoon
Tremolo

PEDAL

16 Open Diapason
16 Bourdon
8 Flute
8 Viola Cello

COUPLERS

Swell to Great
Swell to Pedal
Great to Pedal

summer and decide for yourself. As the final stop of the 2014 OHS Convention in Syracuse, Jonathan Ryan will play a recital on the Barckhoff and on the 1872 Garrett House, on Friday August 15, 2014, at 4 P.M. After dinner, all are invited to attend a Solemn Mass at 7:00 P.M. in honor of the Assumption of Mary, celebrated by Bishop Salvatore Matano, with two choirs, two historic organs, Gregorian chant, and sacred polyphony in a church filled with over 2,500 fresh roses.

Joel Morehouse is music director of St. Mary's Church, Auburn, N.Y., and catechetical leader of Sacred Heart, Saint Ann, and Saint Mary's Churches, Auburn, N.Y.

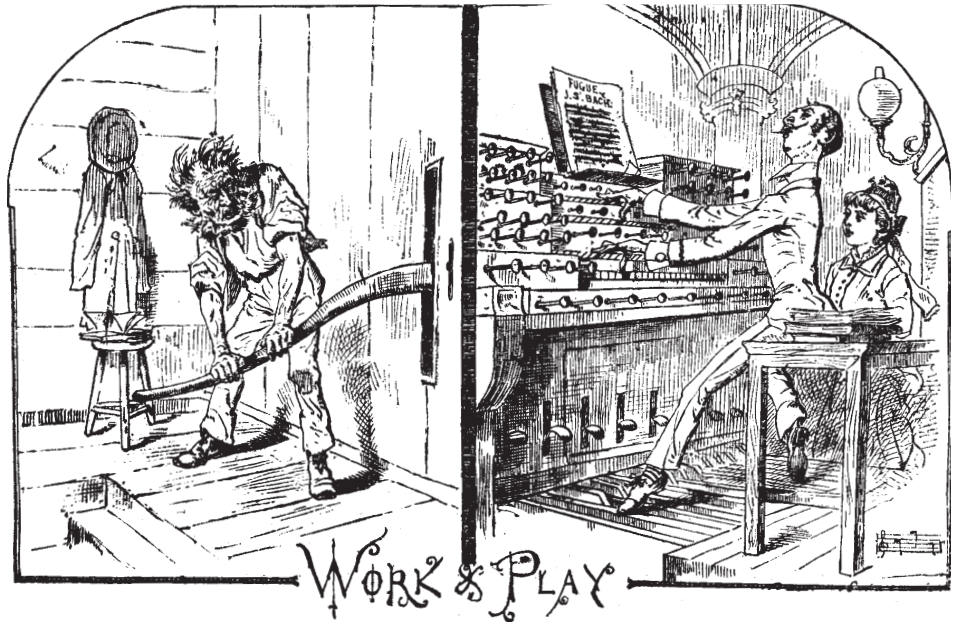
Moving the Pump Handle Up and Down

FATHER WILLIS is given credit for saying “The most difficult thing in an organ is to move the blowing lever up and down”; and for centuries, this menial task was accomplished by manpower alone. Although completely dependent on the organ pumper, organists often regarded them as inferior human beings. In Thomas Hardy’s *The Hand of Ethelberta* (1876), the organ pumper complains of his relationship with the church organist:

I never seed such a man as Mr. Julian is. He’ll meet me anywhere out of doors and never wink or nod. You’d hardly expect it. I don’t find fault, but you’d hardly expect it seeing how I play the same instrument as he do himself and have done for so many years longer than he. How I have indulged that man too. If ‘tis pedals for two martel hours for practice I never complain and he as plenty vagaries. When ‘tis hot summer weather there’s nothing will do for him but Choir, Great and Swell together ‘till yer face is but a vapor, and on a frosty winter night he’ll keep me there while he tweedles upon the Twelfth and Sixteenth ‘till my arms be scrambled for want of motion. And never speak a word out of doors!

Oliver Wendell Holmes, however, regarded the organ pumper as a noble figure, and wrote a poem of eight verses praising the man with bowed head. The first verse of “The Organ Blower” (1872) reads:

Devoutest of my Sunday friends,
The patient Organ-blower bends;
I see his figure sink and rise,
(Forgive me, Heaven, my wandering eyes!)
A moment lost, the next half seen,
His head above the scanty screen,
Still measuring out his deep salaams
Through quavering hymns and panting psalms.



Indeed, by the time Holmes wrote the poem, change was in the air. Soon the hydraulic engine would replace the human pumper, save in rural areas not having municipal water supplies. The first mention of the water motor is found in the third edition of *The Organ: Its History and Construction* by Hopkins & Rimbault, in which the authors describe the device given a British patent in 1857. The first printed mention of American-made water motors appeared in the November 4, 1871, issue of *Scientific American*. The full-page article describes the machine manufactured by the Cold Water Engine Co. of Watertown, New York, and installed in the Jardine and Sons organ (1863) at Christ Church, Brooklyn (Williamsburg). Soon thereafter, water motors were being offered by several American firms, the most notable of which were Amherst Hydraulic Motor Co., Holyoke, Mass.; Backus Water Motor Co., Newark, N.J.; Benham Hydraulic Motor Co., Providence, R.I.; Bishop & Babcock

Co., Cleveland, Ohio; Hydraulic Iron Works, Erie, Pa.; Organ Power Co., Hartford, Conn.; L.E. Rhodes Co., Hartford, Conn.; Ross Valve Co., Troy, N.Y.; and F.E. Whitney Co., Boston, Mass.

Eventually, the water motor was replaced by the electrically powered turbine. But between the water motor and the modern organ blower lies a curiosity that was short lived. In the early 1890s, the Backus Water Motor Co. introduced the internal combustion engine as a means of pumping organs. Located in the church basement, these gasoline engines sent more than one church up in flames with a single backfire.

Prior to the acquisition of William B. Goodwin’s library in 2012, the OHS Library and Archives had no published material related to water motors, but from his collection we now have an astonishing number of manufacturers’ catalogues of water motors, gasoline motors, and early electrically driven organ blowers.



A New Old Organ in Montréal!

ROBIN CÔTÉ

RARELY, IT SEEMS, does a relocated organ fit musically and visually into its new environment. But where there's a will there's a way—particularly when those involved display a singular love for and dedication to their heritage. So it is particularly pleasing to present an unusual and lovely hand-pumped instrument in its new home in Montréal. Originally built around 1855, this elegant Samuel Russell Warren chamber organ was built for a certain Miss Ogden in Trois-Rivières (from an interior casework panel, 'Miss Ogden, Three Rivers'). Later, in 1907, the organ was given to the United Church of Dunham by Stephen J. and Reid P. Small, to replace a reed organ. About 100 years later, the church decided to restore the instrument, and Juget-Sinclair was hired to restore it to its original state. Fifteen years later, the congregation found itself in the position of having to sell the church and was concerned about the future of the organ. Having been made aware of the situation, Juget-Sinclair was able to search for possible solutions. Thanks to the efforts of Joyce Martin of Dunham United Church, the generosity of Federico Andreoni, and the support of the Church of St. John the Evangelist, this refined little instrument continues to cast its spell just a stone's throw away from Place des Arts!

Though exceptionally well conserved, this instrument's restoration did pose some difficult questions. An examination of the pipework revealed a similarity to the better known Warren instruments in Chambly, St. Paul D'Abbotsford, and Frelighsburg. The Stopped Diapason 8' basses are made of close-grained spruce with walnut caps; the metal pipework is cone tuned and remarkably sturdy. Unfortunately, two stops had been introduced into the tonal scheme in the early 20th century. The first, a treble Viola da Gamba, had been added to the front of the chest. As the intent was to return the organ to its original specification, this stop was removed. The second, an extremely small scaled Celeste, had replaced the missing stop at the back of the chest. The original rack board holes were still intact, having been filled with felt to support the little string stop, so the scale of the original stop was legible from the rack board borings. Barbara Owen's knowledge of similar instruments of the period helped to confirm that the missing stop was most likely a 4' flute, and a similarly scaled stop from the Chambly organ was copied and voiced in the manner of S.R. Warren. The casework would originally have been a mahogany or rosewood *faux-fini*, but this had been covered over, as fashion changed, with a convincing oak grain.

All the pipework is in a swell box controlled by a hook-down pedal. The voicing seems to suit a candle-lit living room: the rich Open Diapason is seconded by a soft and refined Dulciana. These foundations are brightened by a solid 4' Principal or colored by the delicate 4' Flute. The wind pressure is 3" and the pitch is about A448 at 20°C. This pitch may seem high to us today but was typical of the period, when Canadian builders tuned their instruments according to British practice, with specific military, concert, and chamber pitches.

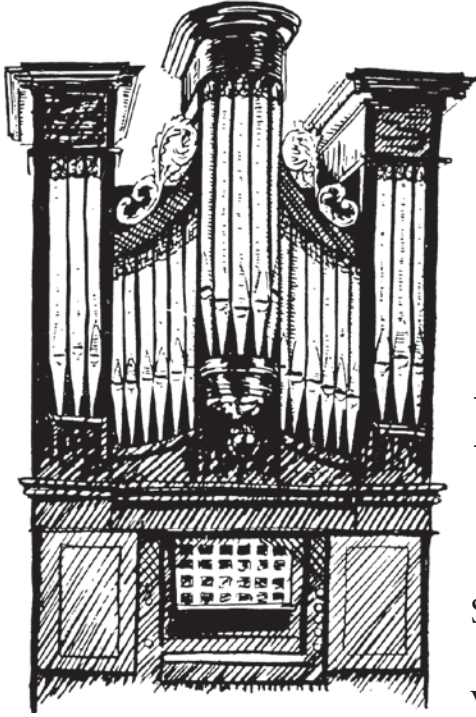
For the reinstallation of the organ at St. John the Evangelist, musical director Federico Andreoni chose not to reinstall the electric blower for the present, so the instrument is hand-pumped—which clearly adds to its quiet charm.

Compass: Manual, 54 notes, CC–f³
Pedal, 13 notes, CC–c⁰

MANUAL

- 8 Open Diapason (from tenor F)
- 8 Stopped Diapason (CC–e⁰)
- 8 Dulciana (from tenor F)
- 4 Principal
- 4 Flute





In The Tracker *50 Years Ago*

SCOT L. HUNTINGTON

VOLUME 8, NO. 4, SUMMER 1964

THE LEAD ARTICLE was a review of the ninth annual convention held June 30–July 3 in Washington D.C., with headquarters in nearby Fairfax. There were 70 members in attendance, (slightly less than a quarter of the society's 300 members—a much higher percentage than we enjoy today, with roughly ten percent of the society's members attending from a membership ten times as large). The conclave opened with the annual business meeting. As part of the agenda, the members voting in the affirmative passed a 25 percent dues increase, from \$4 to \$5. A lengthy discussion about the methods whereby worthy organs might be rescued from demolition resulted in the formation of a five-member committee to study the problem and make a report to national council. The following members were elected to council in the recent election: Treasurer—David Cotton; Recording Secretary—Fred Sponsler; Corresponding Secretary—Helen Harriman (in whose memory the Harriman Fund was established to make available loaned funds for the saving of endangered instruments); Auditor—Allan Van Zoeren; and Councillor—Thomas Cunningham. The three-day convention ventured much further afield than the 2011 convention, traveling as far as Baltimore and Alexandria on the optional day, which included a visit to a large Wurlitzer Hope-Jones unit orchestra that had been relocated from the demolished Radio

City Centre Theatre to a skating rink. This was the society's first convention event featuring a recital on a theater organ. The opening convention event was a visit to the still unfinished National Cathedral, where in addition to hearing a concert on the carillon and four additional organs on the premises, the attendees heard the 1938 Ernest M. Skinner organ in all its original glory. Of the 28 instruments heard at this convention, only three were revisited in 2011.

A milestone event occurred with the publication of the Extant Organ Lists Nos. 1 and 2, existing tracker organs in Maine and New Hampshire, respectively. The lists were compiled by Alan Laufman, E.A. Boadway, Barbara Owen, Robert Reich, and the Rev. Donald Taylor, and represented several years of rampant traveling, exchanging of notes and research, and the thrill of discovery behind many an unlocked church door. From such humble beginnings has grown our monumental Database—the realization of one of the fledgling society's most important missions.

G. Daniel Marshall, stationed for 19 months on a remote Army base in Arizona, took advantage of 14-day leave to venture into Mexico on an organ discovery tour, and wrote a detailed report of his adventure, describing three notable instruments in some detail. One of the early society's most indefatigable researchers, Eugene McCracken, wrote the first

published history of the Durners, C.F and C.E., a family of German immigrants who, ca. 1859, had begun building organs of distinction in Quakertown, Pa.—a workshop that had continued to the (then) present day through their successor, OHS member Paul Fritzsche of Allentown.

The news section noted that the 1849 Giles Beach and Elsworth Phelps G-compass organ in the rear gallery of Grace Episcopal Church, Cherry Valley, N.Y. (at the time, believed to have originally been built for the Presbyterian Church of Guilford Center, N.Y., and moved in 1863), had been restored by Sidney Chase of Worcester, N.Y., and installed in the 1819 church recently relocated to the Farmer's Museum in Cooperstown, N.Y. The heart of the museum features a magnificent collection of historic buildings moved and restored to original condition to recreate a town and way of life as it would have been in 1830s central New York. The museum and organ were visited as part of the society's gala 50th anniversary celebration in 2006.

However, the longest and most thought-provoking article was that written by President Donald Paterson, continuing for the third issue in a row, his response to heated and divisive faction-building occurring within the young organization. As noted in past editions of this historical review, his comments are as meaningful today as they were when penned, and bear repeating. He began with a lengthy recital of the many significant accomplishments of the youthful society in the nine short years since its beginnings, and a reprinting in full, of the mission statement. His purpose therein, was to remind the tree-gazing factions of dissatisfaction, of the greater aim, reason, and purpose of the larger OHS forest. His list of grievances bears thoughtful review, and except for his complaint about the inadequacy of the archives due to lack of funding—now one of the society's proudest long-term accomplishments, could have been written by a contemporary author. I will paraphrase some comments in the interest of brevity.

"1. The efficiency of our operations has been impaired by (a) lack of communication, and (b) failure of certain individuals, despite their necessary and completely understandable delays in personal and professional life, to carry out their responsibilities satisfactorily [*perhaps the greatest peril in a volunteer organization*].

2. Certain groups tend to isolate themselves from other groups. Such isolation results in the refusal to share knowledge, or to submit adequate reports on activity to national council, with a lamentable estrangement of many capable scholars and musicians from the officially known and sanctioned activities of the organization.

3. Inadequacy of the archives—*exactly the opposite situation rules today*.

4. Organs both significant and ordinary are being destroyed regardless of our influence as an organization and the efforts of our individual members. This unfortunate situation is the result of a lack of understanding among responsible parties involved. [*While the destruction is now on an upswing because of the ignorance of responsible parties and an inexorable change in religious practices, the OHS, through its influence, has been responsible for the saving of thousands of instruments that would have been lost had the organization never been formed.*]

5. Some significant organs appearing to be musically and historically worthy of preservation and/or careful restoration are being altered or rebuilt beyond recognition by organbuilders who are also members of the society.

6. Papers are being written; scholarly research is being undertaken; significant builder's lists and installations are being compiled, and other research is being done without the knowledge of the membership at large. This is happening because such information is not being published by the OHS, either through a lack of information conveyed to the editor's office, **or through lack of Society finances to produce such publications** [*emphasis mine*].

7. Our conventions need (a) some de-emphasis of whirlwind organ visits in seeing as many instruments as possible, (b) increased time for discussion of society business and projects, and opportunities for more informal discussions, and (c) an increased emphasis on overhauling (and/or restoring) organs seen and heard at conventions.

"It is apparent to me, throughout the clamor of disagreement, that the basic aims of our differing influential groups are absolutely the same—aims that have drawn us together and upon which the society was founded and has continued to evolve.

. . . The society is strong and unified in its influence and accomplishments only in the sense that its individual members not only are strong, but share with and contribute to the Society as a whole. . . . The purposes of the OHS can be furthered only by airing differences, acting under official policy developed with majority opinion in mind, and executing delegated responsibilities as a whole. May I then suggest that great sharing be enjoyed by all . . . and our differences be aired fully without consideration of personality differences. Can we not reread our stated purposes, and think . . . about ways and means to accomplish them? **Can we not more fully realize the accomplishment of (our) purposes can only be undertaken with greatly increased financial support and with a greater number of our members all working for our cause?** [*emphasis mine*].

Let us not strive separately. Let us work together, continuing to accomplish these things to which we are dedicated, in the name of the Society."

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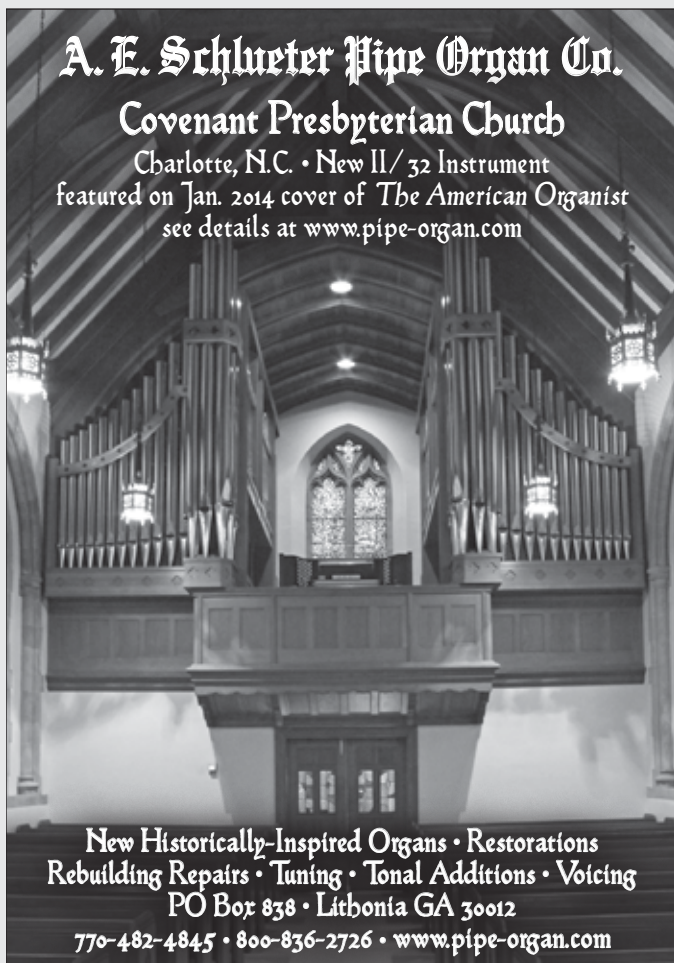
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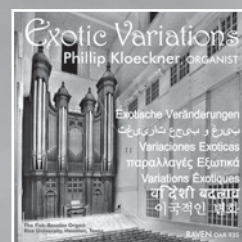


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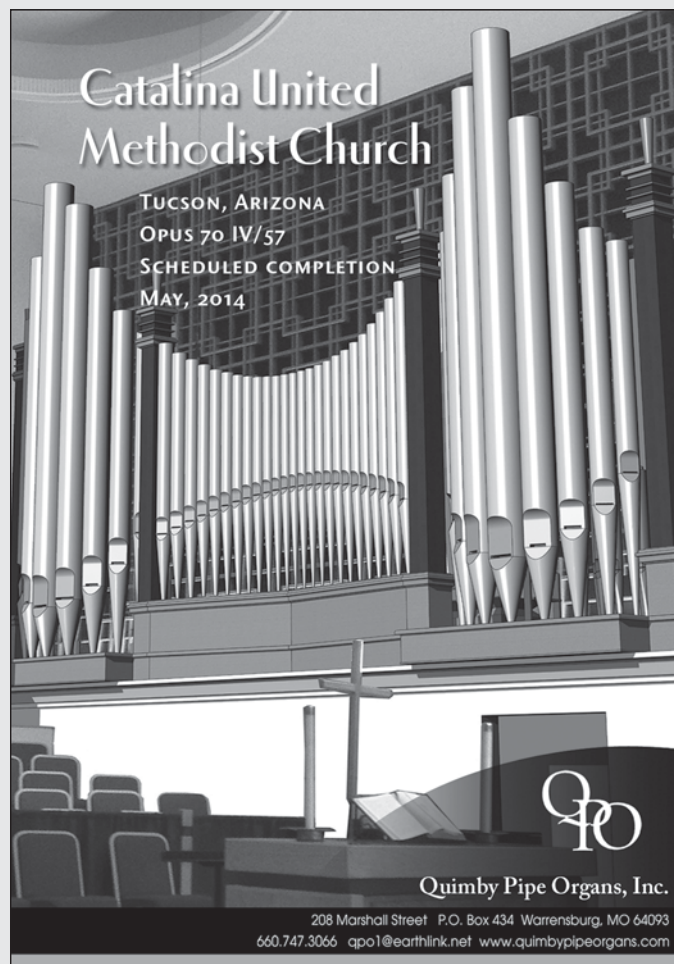
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Die eschichte der Orgel, Roland Eberlein. Köln: Siebenquart. 536 pp. ISBN 9783941224018.

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

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

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

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The Organs and Organists of St. Swithun's Church, Worcester, James Berrow. Oxford: Positif Press. 44 pp. ISBN 9780906894538. Available from the church: Will Scott, 6 Rose Terrace, Worcester WR5 1BU. herbgarden@onetel.com

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

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

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

A Reluctant Convert: The Life and Times of G.M. Holdich, Organ Builder, Rodney Matthews. England: At the Sign of the Pipe. 200 pp. ISBN 9780956710215.

Articles of Interest

from Organ and Other Journals Around the World

“The Amazing Survival of Five Sisters and Their Homes: Loew's Wonder Theaters and Robert-Morton Wonder Organs” (Adam Aceto), *Theatre Organ*, 55, no. 6 (November/December 2013): 26–35.

“Four Sources Relating to Bach, Organbuilder Johann Scheibe, and the Organs in Zschortau and Stötteritz” (Lynn Edwards Butler), *Bach: Journal of the Riemenschneider Bach Institute* 44, no. 2 (2013): 1–5.

“Old London City Churches: Their Organs, Organists and Musical Associations (1905)” (Charles William Pearce), *The Organ* 92, no. 366 (Winter 2013): 36–39.

“The Organs in Ottobeuren Basilica” (Paul Hale), *Organist's Review* 99, no. 4 (December 2013): 30–35.

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

“The Story of the Richard Bridge Organ at St. Leonard, Shoreditch” (Dominic Gwynn), *Organist's Review* 99, no. 4 (December 2013): 38–41.

“Two Casavant Organs, Seventy-Five Years: The Basilica of Saints Peter and Paul, Lewiston, Maine” (Stephen Schnurr), *The Diapason* 104, no. 5 (May 2014): 22–25.

“Christian and John Veltenair, Musical Instrument Makers” (Michael D. Friesen), *Early Keyboard Journal* 26–28 (2012): 107–29.

“Vermont Pipe Organs and the Organ Historical Society Convention. Things Vermont Is Known for: Maple syrup, Green Mountains, Skiing, Cheese, Pipe Organs” (C.J. King), *Vermont Magazine* 26, no. 1 (January/February 2014): 5–7.

“Willis & Walker at the Whitworth Hall” (Paul Hale), *Organists' Review* (March 2014): 47–51.

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HILBUS OHS CHAPTER



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Where the Tracker Action is!

PAUL S. ROEDER organized an organ crawl in Gettysburg, Pa., for Saturday, April 26, "The Cradle of the Lutheran Church in Pennsylvania." First stop was Christ Chapel of Gettysburg College, where members were introduced to a 1953 III/50 Austin, Op. 2194, designed and inaugurated by Virgil Fox. After lunch, the group visited the Church of the Abiding Presence at Gettysburg Lutheran Theological Seminary with its III/38-rank 1980 Andover, Op. 84.

NEW ORLEANS OHS CHAPTER



THE NEW ORLEANS CHAPTER had an organ crawl arranged by President Bennett Britt, on River Road on May 17. After a visit to St. John the Baptist R.C. Church in Paulina, the group saw and heard the oldest pipe organ in Louisiana: an 1856 Henry Erben. After lunch at Hymel's, chapter members crossed the river to St. John the Baptist Church in Edgard where they saw and played the 1911 Hinners tracker organ.

ORGAN FOR SALE

NOT ONLY IN AMERICA are organs being thrown out of churches. The latest issue of *La Tribune de l'Orgue* noted that the grand orgue of the Church of Saint-François-de-Sales in Geneva is for sale—it must be removed because it is incompatible with the vision of the parish priests who find its presence annoying and too intrusive. The 50-stop organ (3,209 pipes), built to the designs of Dom Bédos de Celles, can play all music written for the organ in France between 1660 and the Revolution. The price is negotiable.



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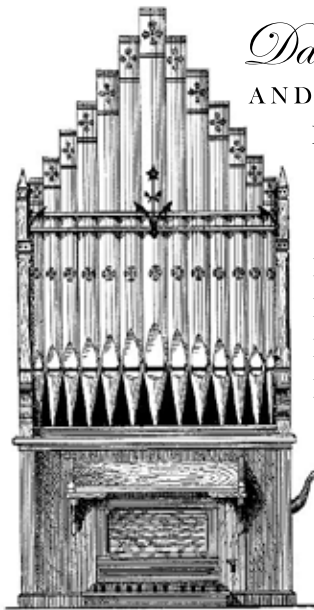
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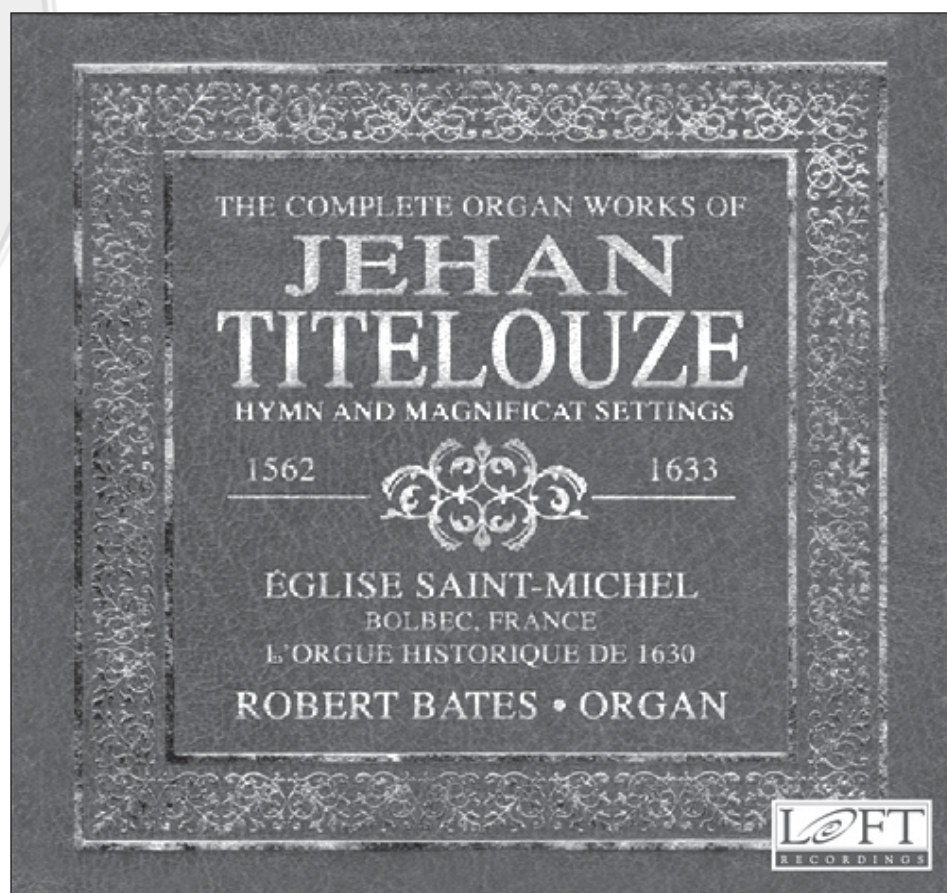
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RECORDINGS

The Complete Organ Works of Jehan Titelouze, Hymn and Magnificat Settings, Robert Bates, organist, 1630 organ of the Église Saint-Michel in Bolbec, France. 3 CDs, Loft LRCD-1120/21/22. This recording is simply a magnificent achievement. It presents the work of a master organ composer who was for most of us, hitherto, merely one of those names we read about in music history. There are various reasons for our neglect of the music of Titelouze and one of these is shared with some of the other composers of the meantone era. Played in equal temperament this music can seem to be wallowing pointlessly about within the confines of the “good” notes of this tuning. Another problem is the difficulty of finding an instrument that provides the timbres, textures, and dynamics the music calls for. And finally, how does one play this music? What ornaments, what tempos, what nuances, what registrations does one use? Convincing answers to these questions are masterfully brought forth in this monumental recording.

Titelouze was born in 1562 or 1563 in St. Omer, then a part of the Spanish Netherlands. In 1585, he moved to Rouen as organist at St.-Jean, and then three years later as organist of the cathedral where he remained for the rest of his life. He and organbuilder Crespin Carlier (ca. 1560–1636) are credited with creating the French Classic organ style. His music stems from the Renaissance vocal style, and its finely crafted polyphony is a marked contrast to the somewhat more homophonic style of French Classic composers like Couperin et al. His Hymns and Magnificats are the first French organ collections. The Magnificats are in all eight of the church modes. The hymns, some twelve of them, comprise variously three or four versets. (Inciden-



tally, if you would like free downloads of this music go to imslp.org/wiki/Category:Titelouze%2C_Jean. Alas, Magnificats 7 and 8 are missing here.)

When Robert Bates played music of Titelouze on the organ in Bolbec in 2009 he said “I finally heard this music as I had only imagined it could sound.” This instrument was originally built by a Scottish-born Guillaume Lesselier, a former employee of Carlier, for the Church of Sainte-Croix-Saint-Ouen in Rouen. Since Titelouze had collaborated with Lesselier on another organ in Rouen, it’s quite possible he played a part in the design of the Sainte-Croix instrument. The organ went through several modifications and enlargements in the 17th and 18th centuries, and in 1792 was moved to Bolbec. In 1997, it was restored based on its state in 1792, but it still contains much of the original pipe work that inspired restorers Boisseau-Cattiaux to orient the sound to the

17th century. Bates writes: “Perhaps no other historic organ in France is better suited to the music of Jehan Titelouze.”

The organ has four manuals. The Positif Dorsal is a 4’ division and the Grand-Orgue is 8’ with a 16’ Bourdon. A Récit and an Écho occupy the other two manuals, and a 30-note pedal C, AA, D-f’, has Flûtes 8’ and 4’ and Trompette 10’ and Clairon 5’ (the AA is part of a *ravalement* for the reed stops and is played by what appears to be a low C# key). The pedal keys are of the old French style, and if you go to www.gothic-catalog.com you can find a video of Bates playing them. By the time you read this you can probably download Bates’s registrations for the recordings and the texts of the Magnificat and Hymns. The organ is tuned in a setting devised by Joseph Sauveur (1653–1716) in 1701; it is similar to the 5th-comma meantone used in France in the 16th and 17th centuries. To my

ears it brings out the tang of Titelouze's harmonic language, and it is especially evocative in chromatic passages which can seem almost shocking to our equal-tempered ears of today.

Bates's interpretation of this music is convincing to me. The tempos are neither hurried nor laggard, but just and suitable. His touch is varied and includes a truly connected legato where it makes sense. Likewise the detachments also follow musical logic. There is no feeling that he is being doctrinaire or pedantic; it's simply beautiful music beautifully played. The ornamentation, which is rather more profuse than the score might suggest, nevertheless is always expressive and illuminates the music rather than calling attention to itself.

The registrations are very fascinating and sometimes are at variance with some of the rules we've learned about French Classic usage. Manual pumping of the bellows is used throughout; occasionally on long notes one can hear a sort of "phase shift" that evidently is a subtle switch as one bellows empties and another begins to fall. One wonders if there is a stereophonic difference of inner resonances from pipes back to bellows that one can just hear when the bellows in force is on the left rather than the right, and that this has been captured by the excellent recording set up.

The Hymns always begin with a *Plein Jeu* from 16' through the mixtures but also including the Tierce, and variously with the Positif coupled in, or not. The melody is always set forth on the *Pédale Trompette* in slow notes. The Magnificats usually begin with the Positif *Plein Jeu*, which sounds surprisingly full and majestic, and in two cases, the melody sings forth on the *Pédale Trompette* as well.

The "Quia respexit" of the Magnificat is always a smaller ensemble such as 8' + 2 $\frac{2}{3}$ ' + 2' flutes on the G-O, Cromorne alone, Montre + Bourdon +

Tremblant doux (meltingly ravishing), Positif Prestant 4' + Flûte d'Allemand 4' + Tremblant (surprisingly round and piping), or Écho 8' + 2 $\frac{2}{3}$ ' + 2' as a solo against Positif flutes.

"Et misericordia" usually features more piquant textures. Positif 8' + 2' Doublette is sweeter than the usually rather wiry effect we expect, but G-O Bourdon + 2' Quarte de Nasard is marvelously liquescent. Positif 8' + 4' Flûte + Cymbale tinkles effervescently.

I cannot fail to cite the wonderful Voix humaine on the Positif. Just a random selection, the 3rd verset of "Ave maris stella" posits the G-O Bourdon, Nazard, and Quarte de Nazard in the right hand against the Positif Bourdon and Voix humaine in the left hand above a bass of 8' and 4' in the *Pédale*. The Tremblant doux enlivens what almost seems like a men's chorus blending with male treble voices. Verset 4 follows with a Grands Jeux, which introduces a pedal point lasting some 59 measures before changing to another note, and closes the piece in 15 more measures! Verset 3 (Amen) of "Annue Christe" has, oppositely, an inverted pedal point—that is to say, the highest treble note, which lasts the entire 55 measures. Hardly "wallowing about," these two *tours de force* cause us to hold our breaths in amazement at the fecund invention of Titelouze.

There are many other marvels I could recount about this recording, but never mind; just get a copy and experience them for yourself. You'll be treated to hours of musical discovery and excitement. Meanwhile, I'm eagerly awaiting the issue of Bates's complete recording of the music of Correa de Arauxo, currently in the pipeline.

Pétur Sakari, *The Great Organ of Saint-Étienne-du-Mont, Paris*. BIS1969 SACD, available from Naxos. Pétur Sakari is a young Finnish organist, about 24 years old, who has studied with Vincent Warnier, student

of and successor to Marie-Madeleine Duruflé, and Terry Escaich, successor to Maurice Duruflé. Since the Duruflés presided over the organ at Saint-Étienne, Sakari's performance of the Duruflé *Suite*, Op. 5, has a special importance. He also plays works ofournemire, Vierne, Messiaen, and Dupré. His playing is facile and exciting.

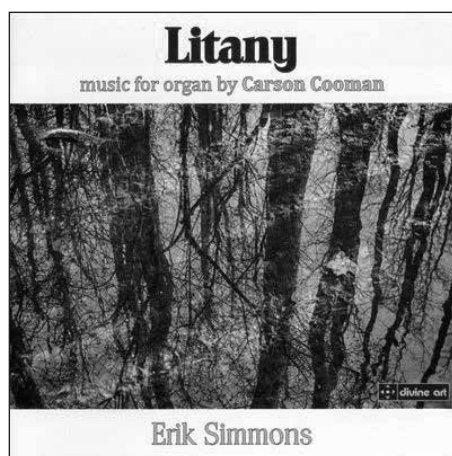
The organ still has its original case of 1633. There are surviving parts in the organ from the workshops of Pescheur (1636), Clicquot (1777), Cavaillé-Coll (1863), Beuchet-Debierrre (1956), and Gonzalez (1975), and the present state is the work of Dargassies in 1991. With so many cooks it's a wonder that the broth is not spoiled, but the organ gives a convincing account of itself and is in reasonably good tune. It now has electric action, some duplexed stops in the Pedal, a modern digital combination system, two swell pedals and a general Crescendo Pedal. The recording captures a great deal of the reverberant room which obscures some of the clarity in loud Toccata sections, but I think it is a good take.

There are two excellent reasons to have this disc. The first is a chance to hear a brilliant young artist who already has a great depth of feeling for this music and the means to share it with us listeners. The second reason is to hear Duruflé's *Suite* on the organ he largely designed and for which he composed his greatest organ work.



Sakari's notes are entertaining and full of youthful exuberance. I'm puzzled, however, by his comment that Duruflé "composed a vast amount of music for the instrument." Has he found a secret trove of organ music none of the rest of us know about?

Litany, Music for Organ by Carson Cooman, Erik Simmons, organist, main organ of the Laurenskerk, Rotterdam, Marcussen & Son, 1973, divine art records, dda 25116, available from Naxos. I was aware that Carson Cooman was composer-in-residence at Harvard Memorial Church and was curious to know what his music was like. This CD provides an excellent answer. Cooman is an extremely prolific composer; the record-



ing includes works from Opus 140 to 1006! Surprisingly perhaps, his style is completely harmonic and strikes me as being about as adventuresome as typical "modern" organ composers of the 1950s or so. On the other hand he has such a sure control of melody, rhythm, and structure that, even though there is nothing difficult or foreign for the listener, his music is always fascinating and worth hearing. One is tempted to compare him with John Rutter, another composer who is always easy to listen to, much to the consternation of many of his non-fans. But Cooman doesn't seem to be aiming for the hit parade—or the ivory tower. He's just

doing his job of making some nice music, beautifully crafted, and perfect for the occasion.

Erik Simmons straddles two careers—organist and high tech. He's an employee of the Intel Corporation, involved in new product development among other things. As a straddler myself—organist and organbuilder—I'm very impressed with his playing but of course I have no way of judging his other performance. He seems to be quite capable of performing anything Cooman throws at him; this is his fourth CD of Cooman's music.

The Marcussen organ in Rotterdam's Laurenskerk was built in 1973 and is quite grand with four manuals and some 85 stops, including a battery of five horizontal reeds. It has the curious distinction of being Europe's (I would guess the world's also) largest instrument that is entirely mechanical. Except for the blower there is nothing electrical in it! The balance and finish of its scaling and voicing, and the state of its tuning for this recording is almost too good. Such perfection can seem sterile but its sheer beauty somehow overcomes that tendency. Among other ear ticklers is a luscious string celeste in the Bovenwerk (Swell) that Cooman and Simmons frequently make good use of.

Charming CD. You will enjoy it.

GEORGE BOZEMAN JR.

BOOK

James Welch, *Richard Purvis, Organist of Grace*. Palo Alto Calif.: James Welch, 2013. 498 pp. ISBN: 9781481278016. For the centenary of his birth comes an in-depth biography of Richard Purvis (1913–1994). James Welch, organist of Santa Clara University, has written a first-rate account of the life and work of an organist whose name is still synonymous with that of Grace Cathedral, San Francisco. The title offers a gentle pun: the picture

that emerges at Welch's hands is not only of the organist of Grace, but of a grace-ful organist and human being.

Dr. Welch is to be highly commended for his research as well as for his writing; the former is profound, the latter exalted. He offers a wealth of detail about Purvis's early life, his years at Curtis, his harrowing experiences as a German POW, and as a sacred musician; his career crowned, of course, by his long and fruitful tenure atop Nob Hill.

Purvis's life was rich, full, and complex, offering much promise to a biographer as well as many challenges. Welch has chosen to provide first a straight biographical narrative, then a series of "as" chapters: Purvis as teacher, recording artist, composer, recitalist, and Purvis and religion. Theater enthusiasts will appreciate the chapter of Purvis and the theater organ. While this arrangement offers some challenges to the reader—perhaps necessitating some skipping around in pursuit of the whole picture—it offers the advantage of a clear and digestible biography, followed by more in-depth treatment of selected aspects. The format works for me!

Throughout, I was delighted with the richness of detail. There are photographs, press clippings, recital programs, a works list, a list of dedicatees, and of course abundant first-hand commentary from friends and associates. There is also a chapter of anecdotes, adding further to the three-dimensionality of the study.

I was puzzled, once or twice, by some elements in the timeline. For instance, I took note of Purvis's calling card from the 1970s and 80s (page 194), identifying him as an honorary canon of the cathedral, and I searched for some time for any reference to this appointment. I found none: may the author forgive me if I missed it! But here was an interesting tidbit—did Purvis simply enthrone himself? I wish this had been pursued in detail.

Speaking of Purvis and self-en-thronement, the book is unsparing in its honest treatment of its subject's occasional gaucheness, and of this tendency to be brusque and averse to compromise. His difficult, almost combative separation from the cathedral is treated with dignified honesty, including the squabbles over ownership of several ranks of pipes, and teaching privileges. When he belittled a visiting Baptist lady from (in his words) "Lower Slobovia," I winced—for the poor lady and for the unnecessary fillip of elitism, something Purvis's church needs none of. Perhaps the most brutally honest quote characterized Purvis as a composer of "Episcopal cocktail music," a statement with which I would take issue. Nevertheless, I welcome this level of candor.

While Richard Purvis had his flaws, he also had many sterling qualities, such as a huge capacity for disciplined work. Welch brings these out well, and it is clear that the balance is heavily in favor of these good qualities. Purvis could also be a good friend and teacher, and could be quite cool under pressure: witness his famous piece on "Greensleeves," composed in a foxhole! (Anyone who can compose organ music in a foxhole is ready for a choir loft.)

One area where I was a little surprised by the author's reticence was in Purvis's personal life. Apparently a man named John Shields was his partner for many years, and yet this is never unambiguously stated; rather, the fact emerges discreetly, by accumulation. The two men lived together for years—perhaps Purvis's happiest—on Balceta Avenue, yet their relationship is always mentioned (I thought) obliquely. There are so many reasons why this may be so, and a biography should not grind authorial axes. Like Benjamin Britten and Peter Pears, we have in Purvis

and Shields a composer and a singer. What did their relationship mean to them? I would have liked to have known more.

I can add a detail to the account of the failed effort to secure an honorary doctorate for Purvis from the Church Divinity School of the Pacific. Vernon de Tar was the 1965 recipient, and there were high hopes for Purvis in 1966. Nevertheless, Welch reports that Bishop Pike failed to respond to crucial correspondence in time to make this happen. In fact, a key letter would have reached Pike—in England—shortly after his son's suicide. The death of James A. Pike Jr. on February 4, 1966, propelled his father not only into terrible grief, but also into the occult studies that would contribute to his own shocking death in the Judean desert in 1969. In any case, he resigned as bishop in May 1966. The conferral of an honorary degree upon an organist—any organist—back home would surely have been a non-priority, and most regrettable so. These details, though not widely known, somewhat extenuate our sense that Pike was simply not interested in Purvis.

Pike's accession and departure go unnoticed; we see warm correspondence between his predecessor, Bishop Block, and Purvis, when Purvis was being tempted to move to Boston. Block's letter is a masterpiece of persuasion: he assured Purvis that he wouldn't be able to afford *meat* in Boston (though lobster would be available)! Speaking of religion, Purvis's own be-



liefs are treated in a brief but illuminating chapter. Apparently his Anglicanism was fundamentally a cultural choice, and his religious views, such as they were, drew on elements of Christian Science and Unity. This deepens our sense of the man's complexity, to good effect.

I should also mention the high production values of this book. Though apparently self-published, it is a beautiful piece of work, and is laid out extremely effectively. In sum: James Welch's book is an excellent work, on many levels, and I recommend it warmly. Purvis's music, like the man himself, is by turns genial, joyful, profound, impish, and often refreshingly light. We can enjoy all of these qualities, and more, as we begin a second century with Richard Purvis.

JONATHAN B. HALL

NATIONAL COUNCIL MEETING FRIDAY & SATURDAY, JANUARY 17-18, 2014 Villanova, Pennsylvania

President Czelusniak called to order a meeting of the National Council of the Organ Historical Society on Friday, January 17, 2014 at 9:08am, EST, at the Villanova Conference Center.

Councilor Cook was appointed scribe in the absence of Secretary Weiler, who was unable to attend the meeting.

ROLL CALL

(P-PRESENT, AE-ABSENT & EXCUSED)

William Czelusniak (President) P
Daniel Clayton (Vice-President) P
Jeff Weiler (Secretary) AE
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 via Skype
James Weaver (Executive Director) P

A quorum of Council members was established.

Motion was made by Councilor Bridegam to approve the minutes of the telephone meeting of Monday, December 16, 2013. The motion passed unanimously.

President Czelusniak presented a check to AIO in the amount of \$500.00 to President Matthew Bellocchio for the AIO Fifth Decade Fund at the AIO Convention in Winston-Salem, North Carolina in October. Mr. Bellocchio has conveyed his sincere personal gratitude, on behalf of the AIO, for our generous support.

Councilor Marks moved that we accept written reports from councilors and officers. The motion passed unanimously.

Councilor Cook moved that henceforth the Biggs Fellowship Committee report directly to the executive director, and that the Historic Organ Awards Committee and the Ogasapian Publication Prize Committee report through Councilor Dexter to the executive director. The motion passed unanimously. Councilor Dexter will begin the process of identifying a

new chair for the Ogasapian Publication Prize Committee.

Councilor Cook moved that council dissolve the Historic Organ Awards Review Committee, thanking the remaining members for their service. The motion passed unanimously. Councilor Cook will inform the members of the former committee of council's action.

Councilor Cook moved that we re-establish the Historic Organ Awards Committee to be a standing committee of five people reporting to the executive director through Councilor Dexter. The motion passed unanimously. Councilors Dexter and Cook will work with the current Historic Organ Awards Committee and its members as they reorganize for the future.

Council discussed the make-up of the nominating committee as required by the present bylaws. Carol Britt and Samuel Baker were elected by voting members of the society last year. Their election was announced at the annual meeting in Vermont. In keeping with current bylaws section 5.4 (c), council added Councilor Marks and Vice-President Clayton to the committee.

Councilor Schwandt moved that council go into executive session at 11:03am, EST. The motion passed unanimously. The executive session was in recess from 11:39am until 3:08pm, when deliberations resumed. The executive session ended and council's regular business resumed at 3:28pm, EST.

In keeping with current bylaws, that council appoint a society member at large to the nominating committee, a slate of six names was presented to President Czelusniak. He will contact them beginning with the first name on the list; the first person to agree will be the fifth member of the nominating committee. That committee must present a slate of two candidates for each position being vacated on the National Council in 2015; their report is due to council by June 1.

Council discussed matters involving publications and the Publications Governing Board.

Council discussed several problems and inconsistencies in our current bylaws. Councilors were reminded that the current bylaws were the result of attempting to make revisions to a previous version of bylaws (this may have been done multiple times), not written afresh with a new organizational structure in mind.

Vice-President Clayton moved that council em-

power Jim Weaver, Willis Bridegam, and Chris Marks to develop a new set of bylaws. The motion passed unanimously.

Discussion revealed the need to define ways to make the transition from the current structure to the one we will be under beginning in 2015. Specific elements of that transition were identified.

Councilor Schwandt moved that the bylaws working group also make recommendations regarding the transition. The motion passed unanimously.

Council discussed Councilor Bridegam's motion that the OHS National Council and all OHS committees be expected in the future to hold all of their meetings by teleconference, except those scheduled during the OHS conventions. The motion passed unanimously.

The meeting recessed at 6:06pm EST, Friday, January 18, 2014 and resumed at 8:32pm, EST Saturday, January 18, 2014.

Several financial matters were discussed and a protracted review of the budget and the first quarter balance sheet was conducted. Receipt of a gift of \$117,666.34 in November from the estate of Dr. James Arnold Fenimore (1925-2013) of Ruidoso, New Mexico was acknowledged, and its possible uses were discussed.

Councilor Cook moved that OHS commit the Fenimore gift to the contingency fund for future use. The motion passed unanimously.

The Endowment Advisory Board report was discussed and details presented to council.

Convention progress for Syracuse, and some aspects of conventions beyond 2014, were reviewed. Councilor Schwandt moved that OHS confirm the scheduling of the 2016 convention for June 26-July 1 in Philadelphia. The motion passed unanimously.

Council will meet next on Tuesday evening, February 25, 2014 at 6:30pm, CST via teleconference.

The next face-to-face meeting will take place in Syracuse at 9:00am, EDT, Monday, August 11, 2014.

President Czelusniak adjourned the meeting at 11:50am

/s/ Jim Cook

NATIONAL COUNCIL MEETING WEDNESDAY, MARCH 12, 2014 Telephone Conference

President Czelusniak called to order a special meeting of the National Council of the Organ Historical Society on Wednesday, March 12, 2014 at 8:04pm, EDT, by telephone conference.

Christopher Marks agreed to act as scribe in the absence of Jeff Weiler.

ROLL CALL

(P-PRESENT, AE-ABSENT & EXCUSED)

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

A quorum of Council members was established.

Approval of Minutes from the national council meeting of Tuesday, February 25, 2014 by video-conference. **Moved**—Dan Schwandt, to accept the minutes as presented. **Motion carried.**

FUNDRAISING

Moved—Will Bridegam, that the National Council accept the report of the Executive Director and his recommendation that the OHS contract with the Carter Consulting Group for fundraising services to be provided between March 15, 2014 and March 15, 2015 for an amount not to exceed \$48,000 plus travel expenses, according to the estimated timetable with task implementation submitted. **Motion carried.**

Daniel Schwandt left the meeting at 8:25pm.

Moved—Christopher Marks, that fundraising expenses be taken from the contingency fund established at the January 17, 2014, national council meeting. **Motion carried.**

The next council meeting will be Tuesday, March 25, 2014, at 7:30pm EDT.

Meeting adjourned at 8:45pm EDT

/s/ Christopher Marks, scribe

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CHURCH ORGAN STOPPED BY AN EEL

MIDDLETOWN, N.Y., March 10.—There was a hitch in the elaborate pre-Lenten services at Christ Episcopal Church, Birmingham, today. While the ornate musical programme, especially selected for the occasion, was under way the big organ was suddenly struck motionless and dumb. The residue of the morning service was necessarily clipped and halting. After the service an investigation showed that the stoppage was due to a strange cause. The organ bellows is driven by a water motor supplied from the city waterworks. An eel, pumped up from the depths of the Susquehanna River, had got stuck in the pipe which supplies the motor, shutting off the current and silencing the swelling tones of the big organ.

St. Louis Republic (March 11, 1889).



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JAMES LESLIE BOERINGER



JAMES BOERINGER died January 12, 2014 of pancreatic cancer. He was 83. Born March 4, 1930, in Pittsburgh, Pa., Boeringer earned a BA in organ performance from the College of Wooster, Ohio, in 1952, the AAGO certificate from the American Guild of Organists in 1953, an MA in musicology from Columbia University in 1954, the DSM from the former Union Theological Seminary in 1964, and completed post-doctoral studies at New York University.

Boeringer played his first church service in August 1947 in Harbison Chapel, Westminster College, New Wilmington, Pa., and was appointed organist of Homewood Baptist Church in Pittsburgh in November of that year. He served as university organist and taught at the University of South Dakota in Vermillion, Oklahoma Baptist University in Shawnee, and Susquehanna University in Selinsgrove, Pa. As organist and harpsichordist he performed in 20 of the United States, in England and in France. The churches he served include Mennonite Church, Smithville, Ohio; Calvary Lutheran, Verona, N.J.; St. Matthew Lutheran (Manhattan) and Our Saviour Lutheran (Bronx), New York City; Calvary Lutheran, Leonia, N.J.; Trinity Lutheran, Vermillion, S.D.; St. Stephen's Episcopal, Shawnee, Okla.; Zion Lutheran, Sunbury, Pa.; St. Saviour Parish Church, London, England; and Calvary Moravian, Winston-Salem, N.C. Boeringer moved

to the Washington, D.C. area in 1992 and was organist at Church of the Pilgrims (Presbyterian) in Washington and Messiah Lutheran Church and Fifth Church of Christ Scientist in Georgetown, playing his last service on December 29, 2013, just two weeks before his death.

Boeringer served as the executive director of the Moravian Music Foundation in Winston-Salem N.C. He was a professor and chair of the music department at Susquehanna University and a Phillips Distinguished Visitor at Haverford College. He founded the Krisheim Church Music Conference in Philadelphia, directed the Creative Arts Festival at Susquehanna University, 1972–1975, and the Moravian Music Festival in 1981 and 1984.

As a composer, Boeringer published 23 works for chorus and organ, organ solo, chamber ensemble, and other combinations, including a cantata and a song-cycle, and about 50 unpublished pieces, including an oratorio with full orchestra. He wrote more than 25 hymn tunes and hymn texts, some of which appear in Baptist, Lutheran, Mennonite, Moravian, and ecumenical hymnals. Selected works are available through the International Music Score Library Project (IMSLP) website (wiki). He authored the exhaustive three volume *Organa Britannica: English Organs 1660 to 1860*, as well as other books on hymnody, biographies of organists and composers of church music.

A widely published arts critic and scholar, Boeringer wrote at least 25 substantial articles and about five series of articles in the *Journal of Church Music*, the *Moravian Music Journal*, *Music*, *The AGO-RCCO Magazine*, and the *Organ Yearbook*. He authored hundreds of reviews for the *Musical Times* (London), the *New York Times*, *The American Organist*, *The Diapason*, and *THE TRACKER* as well as for magazines and scholarly journals.

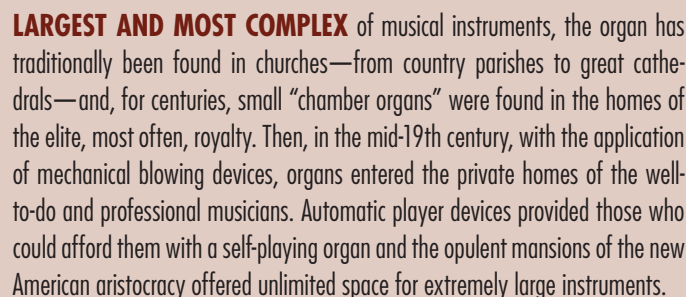
James Boeringer published fiction under a pseudonym, was a member of Equity, and has a long list of theater credits in a variety of roles as an actor, singer, director, music director, composer, narrator, and chorus arranger. He had an abiding interest in historic buildings and moved and restored two log cabins in his lifetime. An avid gardener, he worked with the land and indigenous plants to create inviting and restful vistas.

Boeringer is survived by his wife Grace, three children, and a brother.

From the Editor's Desk

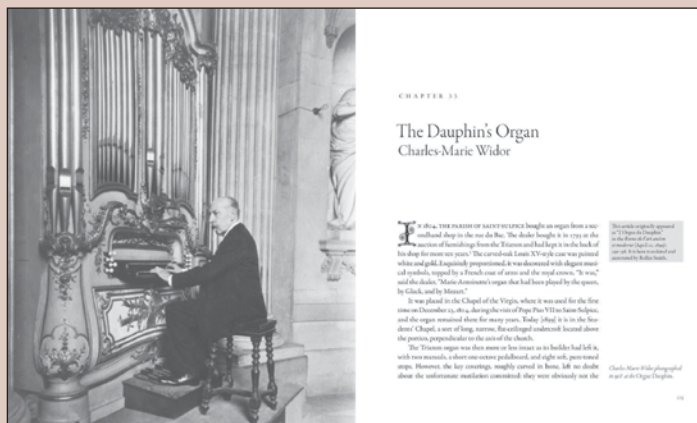
If you have ever wondered just what an editor does, below is text that has been submitted for publication. The editor and his diligent proofreaders stood between you and these sentences.

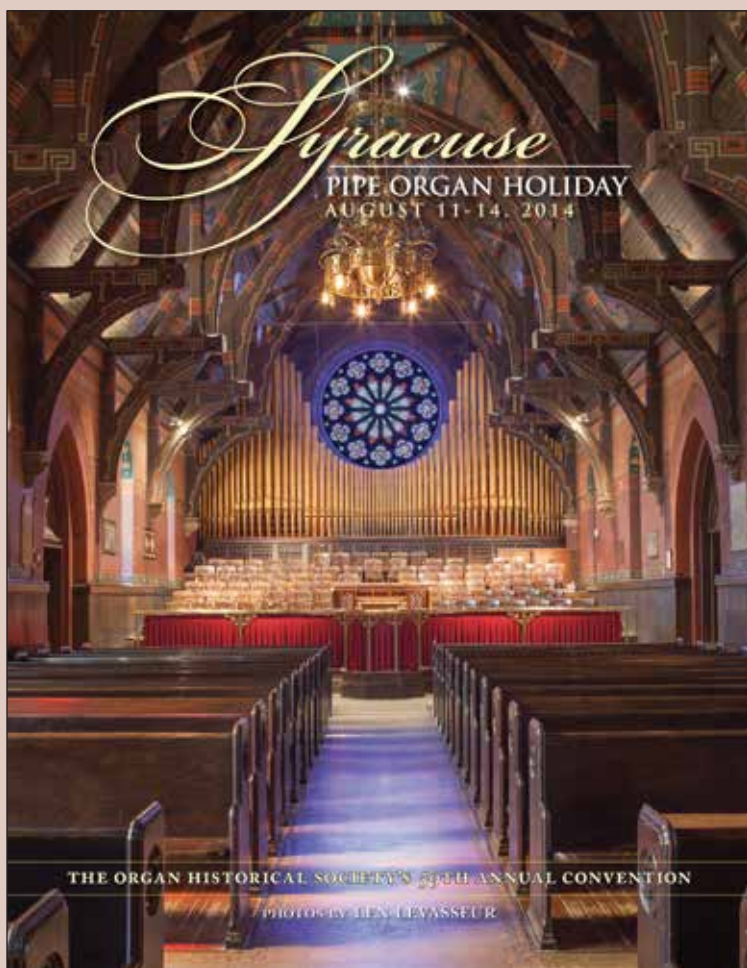
- ⊗ This organ has since been relocated to elsewhere.
- ⊗ It was moved to Hamilton, Ohio, by a horse-drawn wagon via Lake Erie.
- ⊗ There are several different variants of this tune.
- ⊗ The organ's origins are a bit of an enigma and some uncertainty.
- ⊗ Lack of maintenance lead to years of disuse.
- ⊗ The congregation dwindled down after the church burned in a fire.
- ⊗ Outside walls are primarily of smooth stone with little exterior ornamentation.
- ⊗ Please use this file for the tale end of the article.
- ⊗ Ground for the present church, designed by McKim, Mead & White in English Gothic style, built of dressed Bedford limestone with a 120-foot tower, the nave measuring 90 feet wide by 200 feet long, was broken on November 22, 1916.
- ⊗ His performance of Bach chorale preludes was a sole-bearing catharsis.
- ⊗ This elegantly-played program of Krieger's undiscovered works was recorded in the First Baptist Church, Evansville.
- ⊗ The New Hampshire countryside is dotted with religious houses of worship. In one is the last extent organ that survives by Alvinza Andrews, which is currently undergoing restorative efforts lead by a local maintenance man.
- ⊗ And now, continuing in the same vain . . .
- ⊗ The nameplate most likely came from the original organ replaced by a rebuilt W.W. Kimball installed by Votteler-Holtkamp-Sparling.
- ⊗ If landmark organs by Jardine, Hook, Erben, Tannenburg, and others represent the ideology of the smooth, silvery-toned 19th-century school of American organbuilding, then this organ is the antithesis landmark of unique early 20th-century exploratory organbuilding.



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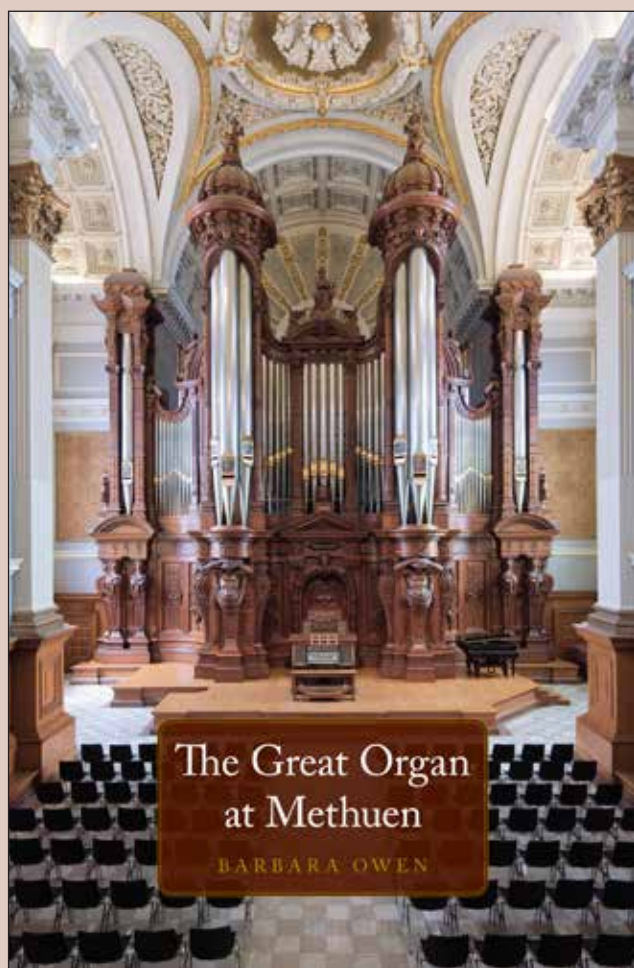




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CELEBRATING THE ORGAN HISTORICAL SOCIETY'S 59th Annual Convention in Syracuse, N.Y., August 11–14, 2014, this full-color calendar features stunning new photographs by Len Levasseur. The calendar is 8½" by 11" and opens vertically to highlight the beautiful 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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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.

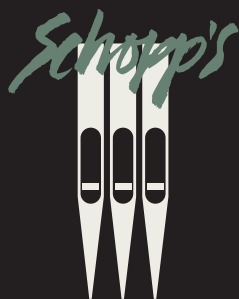
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