

VOLUME 59, NUMBER 1, WINTER 2015

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





# 2015

ORGAN HISTORICAL SOCIETY • JUNE 28-JULY 3  
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**Join us for the 60th Annual OHS Convention,**  
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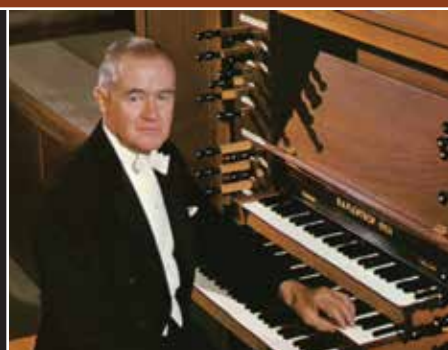
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# 2015 E. POWER BIGGS FELLOWSHIP

**HONORING A NOTABLE ADVOCATE FOR** examining and understanding the pipe organ, the E. Power Biggs Fellows will attend the OHS 60th Convention in the Pioneer Valley and the Berkshires of Western Massachusetts, June 28 – July 3, 2015, with headquarters in Springfield, Mass. Hear and experience a wide variety of pipe organs in the company of organ builders, professional musicians and enthusiasts.

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

- ◆ Travel
- ◆ Hotel
- ◆ Meals
- ◆ Registration



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# THE TRACKER

VOLUME 59, NUMBER 1 ~ WINTER 2015

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### ON THE COVER

Hilborne L. Roosevelt, Opus 113 (1883).  
First Congregational Church, Great Barrington,  
Massachusetts. Visit this venue during the  
2015 OHS Convention.

PHOTO LEN LEVASSEUR

## From the Chairman

WILLIAM F. CZELUSNIAK

### Forging Ahead

NOTICE THAT THIS ARTICLE occupies issue number 1 of volume 59 of THE TRACKER. That numbering is so indicative of the solid footing and the growing state of the OHS at this point in time! We welcome a new calendar year, with the traditional best wishes to all of our members for good health, happiness, and success for many years to come, and the same to the Society! At the same time, we mark a new measure for our corporate accounting: the fiscal year of the OHS has been adjusted to follow calendar years. The board of directors, with our financial officers, determined that coordinated time periods make a more facile and representative format for fiscal responsibility; so, the budget and periodic reporting now follow that plan.

Similarly, we are operating again under a balanced budget, even though the process to achieve those numbers has been arduous, and the effect of those responsible financial limitations continues to cramp our style. As written before, but ever so clear at this juncture, is the need for us to work together for financial development in the Society, both for regular operations and for long term sustainability.

We are forging ahead, indeed, and with no little palatable success. It has been said that the third time is the charm. That seems to be true for the OHS Library and Archives Relocation Committee. After years of diligent study and negotiation, a new home for the consolidated holdings of the OHS is at hand. It is premature for me to make any official announcement in this column; but, the board expects to celebrate this accomplishment through broad publicity, shortly after this issue of THE TRACKER is delivered into your hands.

The foreseeable consolidation of the OHS Library and Archives is a move that will benefit the Society and its members in many ways. In due course, all of our research materials will be readily accessible in one location—a clear benefit to any student or writer who spends time delving through these myriad resources. Our mission to digitize these materials still remains in place, but will take more time (and money). The Society intends to capitalize upon the central library location with new educational programs, perhaps conducting themed symposia of the sort presented previously in Princeton. Likewise, we want to share our research resources through curricula in the established schools with advanced organ study. The possibilities are endless; and, all options support the value and presence of the OHS to its members, to students, and then beyond.

While the consolidation of the OHSLA will save some money in the budget, increased management, preservation, and use of those archival materials will cost more to sustain. We're not off the financial hook, in any respect. We are on a committed growth path that must be supported. With all due respect to



Bynum Petty, Stephen Pinel, and others who have built the Library and Archives to date, the Society will need in the future a full-time, credentialed archivist to manage the holdings and to attract outside funding for their work.

As the need for funds prevails in the benefit-rich OHS, my leadership responsibility demands that I bring the matter of dues up for consideration. I have hinted at a dues increase before. I am beginning to view that change as necessary, however cautious or reluctant the taste of that issue may be. Consider that annual membership dues in the OHS have not changed in at least seven years. We are a Society of approximately 2,500 members, with a regular dues rate of \$60 per year. The American Guild of Organists, an organization of at least 18,000 members, has a regular dues rate of \$97. The American Institute of Organbuilders, with about 400 members, has just raised its dues (after eight years) from \$95 to \$125 to address its budget. I offer these figures for your comparison and realization, not as a suggestion to copy others. However, we face the real responsibility of supporting the mission, the programs, and the budget of the OHS. When a pared budget begins to restrict our growth, our productivity, or our service to members, it is time to take a hard look at regular income, in addition to other sources, of course.

I have no specific design of rates to offer. Our financial leaders will undertake a proposal for a dues increase. I may wish not to be remembered as “that guy who raised the dues”; but, my greater desire is to leave the Society in a stronger and more promising condition than I found it. In the short term, with costs increasing generally, even established services and benefits of the OHS may need to be tempered to comply with budgeted funding, until income increases.

The ongoing commitment and relentless efforts of our CEO, Jim Weaver, have propelled this Society to a new level, following the recent strategic plan. We owe Jim a huge debt of gratitude for his wisdom, experience, and foresight, applied so generously and productively to the OHS. His work, along with a new home for the OHSLA, and the foresight and vigor of the board of directors to reshape and strengthen this Society create a foundation for an even more brilliant vision for our future. This good progress, and our hope for further strength, is capsulized well in a quotation borrowed from David Boren, President of the University of Oklahoma. “My observation is that there is so much excitement about what has been achieved, and it translates into energy for new goals. . . . It will fuel new initiatives throughout the institution.” This is exactly the reaction that we hope for next in the OHS!

Looking ahead into this New Year, we will celebrate a number of anniversaries, starting with our own convention—the 60<sup>th</sup> annual gathering of members, counting from the initial, if casual, convocation of 1956. The 2015 convention will be the first formal visit by the OHS to the Pioneer Valley of western Massachusetts, including specifically the cities of Westfield and Springfield, which were home to several organbuilders of historical significance. We will visit many examples of the works of Johnson, Steere, Emmons Howard, and Ernest Skinner (among others), including a celebration of the centennial of the J.W. Steere & Son

opus in Shelburne Center, Mass. During a brief foray into southern Berkshire County, we will celebrate the 75th anniversary of the Aeolian-Skinner organ in The Shed at Tanglewood (Lenox, Mass.); and, we will hear the iconic 1883 Roosevelt organ in Great Barrington. Complete details of this convention schedule, and registration for it, are available online now. It will be a hefty week, admittedly; but, the local resources are so numerous, and the examples so important, that choices and logistics were challenging! The local committee has prepared “the best of the best” for you—instruments and performers, alike. That group is working hard to provide a convention handbook with more complete documentation this year, as well. You will not be disappointed to make the commitment to attend!

This 60th annual convention will be the opener to the diamond anniversary year of the Society itself, which we will celebrate in grand style in Philadelphia in 2016. The officers and the board thank you for your generous and continuing support of the OHS. Along with the 2015 Convention Committee, we will appreciate your hearty attendance at this milestone celebration at the end of June, as we work together to be the curators of the pipe organ in America!

## **GREAT BARRINGTON LEATHERING SYMPOSIUM 2015**

Again this spring, the AIO and the OHS jointly, through their respective presidents, Matt Bellocchio and Bill Czelusniak, will sponsor a Releathering Symposium in Great Barrington, Mass., investigating and treating further the actions of the historic 1883 Audsley-Roosevelt organ in the First Congregational Church. The positive effects of last year's efforts by a jolly band of attendees were more than noticeable in the greater function and reliability of the instrument—the Pedal division in particular—for the church; and, they helped to prepare the organ for Bruce Stevens's recital here during the next OHS Convention at the end of June 2015. The focus of this year's restoration will be one primary key-action system for a main manual windchest.

Those attending will examine the construction of the organ as a whole, inspect the operation of the manual primary action, document and dismount that unit, and then rebuild it in full, on site, as a team effort over two days' time, celebrating its perfect operation at the end. With good preparations by the leaders, this task can be accomplished successfully, and maybe even get a bit more done, with a great deal of fun working together, teaching each other, and enjoying professional camaraderie, food, drinks, and “war stories”, as was the case in the spring of 2014. We hope to have enthusiastic subscriptions again to this year's program, yielding a work force of 12–15 people. The dates of the event have been set already from Thursday evening, May 14 through Saturday evening, May 16, 2015. Hotel accommodations (at \$70.00 +tax per night, single or double) will carry over through Sunday, of course.

Great Barrington is a walkable, comfortable, up-scale town with great restaurants. The setting could not be better, and the Roosevelt organ—the very instrument on the cover of this journal—is seductively interesting! More details, costs, and registration information will be available soon through the AIO. Executive Secretary Robert Sullivan will receive registrations and payments in due course. For now, consider seriously this professional sojourn of myriad benefits—and save the dates! You can let Bobby Sullivan know of your interests sooner by e-mailing [robert\\_sullivan@pipeorgan.org](mailto:robert_sullivan@pipeorgan.org). Please join us for a festive and productive weekend during glorious spring weather in the famous Berkshire Hills of western Massachusetts.

## NEW MEMBERS

THE OHS WELCOMES ITS NEWEST MEMBERS.

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*The Society expresses its profound gratitude to the following individuals and organizations whose support totals \$500 or more during the 2013–2014 fiscal year. All members are challenged and encouraged to join this group during the 2014–2015 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*

THE EDITOR ACKNOWLEDGES  
WITH THANKS THE ADVICE AND COUNSEL OF  
MICHAEL D. FRIESEN AND  
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THE EDITORIAL DEADLINE IS  
THE FIRST OF THE  
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|                                |            |
|--------------------------------|------------|
| April issue closes . . . . .   | February 1 |
| July issue closes . . . . .    | May 1      |
| October issue closes . . . . . | August 1   |
| January issue closes . . . . . | November 1 |

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| February 15 . . . . . | for April issue   |
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# Thoughtful Giving

Dear Friends,

IN THIS ISSUE, you will find Scot Huntington's remembrance of our longtime member, A. Graham Down, whose memorial service was held December 13, 2014, at his beloved Cosmos Club. Graham thought a good deal about the OHS, and introduced us to people whose substantive work on our behalf will inform our operations for years to come. He called me frequently to ask questions about the state of our operating funds and to offer fundraising tips. His thoughtfulness led him to join The Legacy Society some years ago, and indeed, Graham did leave a bequest for future support of OHS programs. He was generous during his many years of membership and was especially thoughtful in the generosity of his parting gesture.

During the past year, other OHS members have left generous bequests and it is fitting to honor each of them: James A. Fenimore, MD, Louise C. Richards, Michael A. Rowe, and Richard A. Livingston left gifts amounting to many thousands of dollars to further the ongoing work of the Society. Every non-profit organization, such as ours, relies heavily on its membership to support and further its goals. Throughout the year, we prosper because of the constant renewal of individual memberships such as yours. Many of you enrich the renewal experience by renewing at higher levels than before, and by choosing particular programs to support. Increasingly, members opt to renew for two or three years at a time, demonstrating their

solidarity with the simple but abiding premise of the Society—we celebrate and support the pipe organ in America (and have a lot of fun in doing so).

Next year, June 27, 2016, we celebrate the 60th anniversary of the Organ Historical Society—our Diamond Jubilee! It is a wonderful moment for us, for at that time we will be in the midst of fulfilling all the goals that we established at the “summit” held by the national council at Santa Fe, New Mexico, in February 2012. Most of you have heard about that meeting many times over. It was a watershed event during which we worked with great fervor to imagine the life of the Organ Historical Society in the coming years. Not just to imagine, but to begin laying the focused plans that would take us into the future. We now are well under way.

I find myself wanting to speak to each of you, to each of our members. I want to assure you that this wonderful outfit will still be here to shine a light on the grand pipe organs in our midst, organbuilders, as well—and bring us together with our friends over and over again, well into the future. Friend—Member! I can tell you again that the reaffirmation of our beloved group is well under way. I look forward to joining you as we build on the dreams and secure the steps that have been taken in the past few years. We've begun packing up our Archives to ready them for the long-awaited move, and we're poised to tell you more about next steps. Only certain restraints remain



that proscribe a joyous announcement of our move into the future.

A Diamond Anniversary by its very nature promises something enduring and unconquerable, terms quite fitting for our 60th, an event for which I invite you now to join me, our board members, and the many people who've brought the OHS to this moment. The year 2016 will bring much to celebrate and we will use the coming year to plan that celebration. We are together now because of the thoughtful giving of the many who've charted the course, whose wisdom and prescience prompted them to give much. Please help us continue to expand and support our mission—to celebrate and preserve the pipe organ in America.

Consider how you might help us. Your thoughtful participation will truly mean everything to the future of your beloved OHS! All through the coming year, we will share information as it develops, through every medium available to us.

Sincerely,

# Letters | TO THE EDITOR

Dear Editor,

Thank you for reprinting the 1899 interview with Clarence Eddy in the Fall issue of *THE TRACKER*. In the interview, Eddy mentions an organ he “opened” in what was then Arizona Territory. Although Eddy doesn’t identify it, this was the first pipe organ in Arizona, built in 1897 by Henry C. Fletcher for the First Methodist Church, Phoenix. The organ turned out to be a disaster and Fletcher was obliged to remove it and absorb the entire cost of construction and installation. Fletcher was a partner with organ builder Murray M. Harris from 1894 to 1896 and this lack of skill and competence on Fletcher’s part no doubt

The new pipe organ lately purchased by the Methodist church at Phenix, is now being set up in its place in the church. It cost about \$3000, and is said to be a most excellent instrument. The society has engaged Mr. Clarence Eddy, of Chicago, to give two organ recitals next week, Tuesday and Wednesday evenings. Mr. Eddy has a world-wide reputation, having given organ recitals in all the great musical centers of the world. He is truly a great organist. Any of our people who could make it possible to hear him at Phenix would doubtless be well repaid for their trouble.

explains why the partnership was so short-lived.

The interview provides some missing pieces in the story of early organ building in Los Angeles.

JAMES LEWIS

Dear Editor,

Many thanks for printing the extraordinarily interesting and informative “Lynnwood Farnam on American Organs,” edited by Marcus St. Julien, in the Fall 2014 issue. During my years as an organ major at DePauw University, 1946–1950, my great teacher, Van Denman Thompson, FAGO, occasionally remarked that the greatest regret young organists should have is that they never got to hear Lynnwood Farnam play. One of the major New York newspapers titled Farnam’s obituary “A Tribute to Perfection.”

DR. CHARLES H. HEATON, FAGO



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# Contrasts and Colors

## *The Syracuse Convention*

BARBARA OWEN

IF THE BURLINGTON CONVENTION showcased historical trends in 19th-century organbuilding over more than a half-century, it can be fairly said that the Syracuse convention did so as convincingly for the 20th century. Whether intentional or not, this was an inescapable impression, and made for experiencing a wide range of interesting organs. True, last year's Vermont convention also featured some 20th (and even 21st) century organs, but the emphasis was on the 19th century. True also, was the inclusion of some 19th century organs in Syracuse, but the emphasis there was distinctly on the 20th century.

Nothing could have highlighted this better than the opening Monday evening recital, played on the large organ of Hendricks Chapel at Syracuse University in the grand and orchestral style of the first half of the 20th century by Hector Olivera, a master of that style and an entertaining personality. Opening with his own transcription of Meyerbeer's dramatic *Coronation March*, he followed it with a gently chamber-orchestral setting of the Air from Bach's Third Suite and Bach's Passacaglia, gilding the lily with a staggering number of facile registration and manual changes and use of the expression pedals. The

Allegro from Handel's Concerto No. 13 was more straightforward, nicely contrasting the transcribed orchestral parts with the solo organ parts—birdcalls and all. Boëllmann's familiar *Suite gothique* followed, and after a short intermission we were treated to a brightly-registered *Ave Maria* and Scherzo in G Minor by Bossi, an Italian composer of the Romantic period who seems to be coming back into fashion. An engaging improvisation closed the program, ranging through most of the colors of the organ before teasingly working into a full statement of the hymn tune.

The Hendricks Chapel organ, if somewhat of an anachronism in Walter Holtkamp's work, was quite perfect for setting the tone of much that was to follow during the week. Although built in 1952 (with his then-distinctive "minimalist" stoptab console—surely a statement of sorts in a period best known for large and enveloping drawknob consoles by other builders), it incorporates some stops from a previous Aeolian, including an entire Echo division at the back of the room, used in several ways by Olivera. Tuesday morning brought us to another large organ, in Temple Concord, a historic Reform synagogue. Built in 1965 by Tellers, it also had an Antiphonal division—which was again

employed to advantage. Here Joby Bell began with the well-known "Leoni" hymn, moving to a lush Rheinberger Adagio-espressivo, followed by a nicely paced Prelude and Fugue in E-flat by Bach and a lyrical *In Paradisum* by Daniel-Lesur. It might have been opportune, though, to have included an organ work by a Jewish composer such as Bloch or Berlinski. The crowning work was Sowerby's *Pageant*, its opening pedal solo played with verve. Overheard was a comment, "What a pity we couldn't see his feet!"—the console being hidden behind a fence in the choir balcony at the front.

A slightly smaller three-manual Casavant of 1951 in St. Anthony of Padua Church followed, played by Silviya Mateva. Its "retro" stoplist is rather British, and lacking in the high-pitched mixtures and mutations sprinkled in the stoplists of the Holtkamp and Tellers organs. One might have wished for more 19th century-music here, but Mateva nonetheless nicely finessed a praeludium by Buxtehude and a Bach chorale prelude, and danced through a Mozart sonata. American composer William Grant Still's romantic *Elegy* worked well here, but the plum in the pudding was Lionel Rogg's seven-part *Partita on Nun freut euch*, which





made good use of a variety of colorful registrations.

A pair of 19th-century organs followed: the first a Willcox of 1872 in St. Cecilia's Church of Solvay, restored in 1989 by Andover, and played by Christopher Marks. Two evocative works by Jongen opened the program, but Marks is an advocate of 19th- and early 20th-century American music, and he followed this first with a pleasingly varied *Miniature Suite* of four movements by James H. Rogers and then with a smashing performance of *Variations on an American Air* (actually "Swanee River") in the grand style of early Buck, by upstate New York composer and virtuoso recitalist Isaac V. Flagler, closing with a light-hearted *Romance and Tarantella* by Kurt Knecht, actually a 21st century piece, and commissioned by the performer especially for the convention.

While we will be hearing some of William A. Johnson's work in next summer's convention in the Pioneer Valley, one of his finest early organs of 1855 is right in Syracuse, in Westminster Presbyterian Church. Apparently not in regular use by the present congregation, it was spruced up for us by

Robert Kerner, whose program began dancingly with Buxtehude's "Gigue" fugue. Not every piece by Franck was a lengthy virtuoso work; he also understood the needs of small church organists and those who played the small choir organs in the larger churches, one result of this being his set of seven short pieces in varied styles from *L'Organiste*, and in all seven Kerner made good use of the varied colors of this organ. Variety was also the keynote of the quite different variations on *Est-ce Mars* by the Renaissance composer Sweelinck. The *Prière* from Boëllmann's *Suite gothique* showed the organ capable of convincing Romantic sound, and Bach's driving Magnificat fugue was surprisingly effective as well. One can't underestimate these mid-19th-century American organs, and Kerner certainly didn't.

We then slipped back into the early 20th century with the large and opulent 1930 Möller in Plymouth Congregational Church, said to have been influenced by Richard Whitelegg and ably utilized in an impressively mature and polished memorized performance by Bryan Anderson, a fourth-year student at Curtis. Beginning with a virtuosic improvisation of Tournemire's (transcribed by Duruflé), he followed with Karg-Elert's curious *Homage to Handel*, a set of 54 variations on a short ground bass that nicely served to display a wide range of colorful combinations and individual stops. The program closed with a polished performance of two intriguing works, Prelude and Double Fugue by Gaston Litaize, a French composer whose life spanned almost the whole of the 20th century and whose often complex works deserve to be heard more often. We will surely hear more of this gifted young player in coming years.

Tuesday evening's program was in the auditorium of Syracuse University's Crouse College, played by Kola Owolabi on Holtkamp's iconic three-manual organ of 1950. While the most notable feature is its unique visual design, never again equaled even in other



Holtkamp organs, there are other noteworthy features to this organ. One is the incorporation of a number of ranks of pipes from the auditorium's previous 1889 Roosevelt organ, particularly in the Swell and Pedal divisions, generally providing some lush Romantic colors, while balanced by a typically 1950s neo-Baroque Positiv in place of a Choir division. Owolabi began by deftly utilizing the classic resources of the Great and Positiv in Bach's Prelude and Fugue in G Major, followed by a Walther chorale partita played on a bright little four-stop positive organ by Schwenkedel on the stage. Parry's hymn-prelude on "Martyrdom" brought out the warmth of the Holtkamp's Roosevelt-influenced Swell, and Petr Eben's *Dance of David before the Ark* proved how well the contemporary idiom could be handled. Perhaps of greatest interest, though, was the colorful performance of a transcription of all seven movements of Mussorgsky's *Pictures at an Exhibition*, assisted by trumpeter Gabriel DiMartino.

Wednesday we headed for Ithaca, stopping on the way for a program by

**Left:** Silviya Mateva

**Right:** Christopher Marks



John Ronald Daniels proving the versatility of a two-manual 18-stop organ in St. Mary's Church, Cortland, built in 1896 by Morey & Barnes of Utica. Contrasting works by Salomé, Rheinberger, David Johnson (a Trumpet Tune), a Böhm chorale prelude, Thalben-Ball's beloved *Elegy* that nicely displayed a variety of colors and moods, and closing with Lefébure-Wely's rollicking *Boléro de concert* brought smiles and hearty applause. A particularly choice selection was Salomé's lyrical *Berceuse*, in which the organ blended magically with a string quartet.

The day was spent in Ithaca, beginning with two organs by influential builders who had early on had studied the rich and colorful voicing of some of the true historic organs in Europe and, in the late 1960s and early 1970s, were bringing a smoother and more balanced sound to what on paper still might look much like the top-heavy and foundationally feeble "bubble and squeak" neo-Classic schemes of the previous postwar decades. The first was a modest one-manual/pedal instrument of six

stops in Trinity Lutheran Church, dating from 1966 and only the second to have been built by young John Brombaugh. From its seemingly modest resources, Annie Laver brought both brightness and warmth to Buxtehude's Praeludium in G and Canzona in G, along with a fugue by Reincken, and a pleasing variety of creative registrations in the partita on the chorale we know as "If thou but trust in God to guide thee," sung at the close and well supported by this small organ.

Following this, in the First Unitarian Church, was a larger two-manual organ by Swiss-born Hellmuth Wolff, again a fairly early work of 1975 with a Baroque-inspired unenclosed stoplist, but with a slight French Classic flavor, and a rich and balanced sound in which every stop counted. This was amply demonstrated by Jonathan Biggers, who began with his own transcription of the Sinfonia from Bach's Cantata 29, followed by another Böhm partita, this time on "Freu dich sehr," and showcasing a colorful variety of voices singly and in various combinations. After the hearty singing of "Joyful, joyful we adore Thee," Biggers closed with an ebullient Praeludium in G by Bruhns. It is worthy of note that John Brombaugh and Hellmuth Wolff both retired in recent years, with no successors, and Wolff sadly passed away last year. To my thinking, both of these organs are impressive examples of the early work of two progressive and influential builders of the latter third of the 20th century who, despite strong leanings to "classic" stoplists, made beautiful sound rather than mere stoplist dogma their inspiration. I would personally nominate both instruments for OHS recognition.

The rest of the day was spent on the Cornell University campus, home to three very different and intriguing instruments. On entering Annabel Taylor Chapel, one first gets an impression somewhat similar to that of entering the Music Hall in Methuen, Mass.—that the organ really belonged

in a larger space. The Methuen one once did, of course, in the 2,000-seat Boston Music Hall. And in a more derivative way, the Cornell one did too, being tonally a replication of a Schnitger organ once in Berlin's Charlottenburg Castle, and visually of Schnitger's splendid case in Clausthal-Zellerfeld—both larger spaces than the Cornell chapel. Designed and built by associates of the GOArt Organ enterprise, it might be said to be a "first cousin" to their successful Compenius replication in Christ Church, Rochester, as it reflects the same meticulous care in its design and voicing.

David Yearsley took this organ's German Baroque disposition fully to heart with a program made up entirely of music by J.S. Bach and four of his sons. C.P.E. Bach is perhaps the best known of the sons, familiar among organists mainly for his organ sonatas, and among other keyboard players for his harpsichord and clavichord music. Here Yearsley chose C.P.E.'s different and somewhat retrospective *Fantasia* and *Fugue in C* for his opener, played on a rich but not full plenum, and following it with a lightly pleasing Classically-oriented *Romanza* from a concerto



**Left:** Bryan Anderson

**Right:** Kola Owolabi



by J.C.F. Bach, the youngest son. J.C. Bach was the son who went to London, hopefully to step into Handel's gigantic shoes, which he did with some success in the realm of chamber and keyboard music—the short *Andantino* in C performed here was probably from the latter repertoire. Then came father Bach himself, with a glowing Trio and *Allegro* transcribed from his *Musical Offering*, and his own masterful transcription of Vivaldi's *Concerto* in D Minor, a real high point of the program, convincingly played with tempi and registrations respecting its chamber music roots. W.F. Bach, the eldest son, wrote more for organ than any of his brothers, including traditional chorale preludes, but his two movements from a *Sinfonia* were a bit of a let-down following his inimitable father. While Bach's sons all made their mark in varying ways at the close of the 18th century, they were of a different generation that was already being overshadowed by Mozart and the Haydn brothers, and the emergence of the orchestra as a popular medium. At the same time the organ, so central to the life of J.S. Bach and many of his contemporaries, was fading into a shadow from which it would



not emerge for nearly a half century. So while Yearsley gave us an interesting sampling of their few organ works, the younger Bachs may be legitimately excused for having written little for this instrument.

Brombaugh's little organ in the Lutheran Church had showed what one small organ could do, and in Cornell's larger Sage Chapel we found a small and historic 1748 Italian organ of seven stops, delightful in both sight and sound, and played by Gregory Crowell, who seems to be making something of a specialty at OHS conventions in showing off what a good small one-manual organ can be capable of. An all-Italian (with one exception) program began with a Frescobaldi Toccata, played on meltingly lovely foundation stops, a brighter *Canzona* by Giovanni Paolo Cima, and a sprightly *Capriccio cromatico* by Tarquinio Merula, utilizing some higher-pitched stops in combinations and quite graphically demonstrating the rather dramatic effects of the meantone tuning known to composers of the 16th and early 17th centuries. Instead of a hymn, a four-part *Chanson* by an early 16th-century composer was handed out to be sight-read, which we valiantly did with varying degrees of success—a little rehearsal may have helped there! This was, however, a prelude to a very delightful *Canzon Francese* by Andrea Gabrieli, based upon it. Then came the one non-Italian work, a rather Italianate-sounding *Gagliarda* by well-known contemporary Boston composer James Woodman, followed by a flowing Toccata on the third tone by Adriano Banchieri, and closing with a full-organ *Ciaccona* by the late 17th-century composer Bernardo Storace. Many were pleasantly surprised at the manner in which this physically small and “vocally-voiced” organ could fill the considerable space of Sage Chapel.

The Wednesday evening concert showcased the 51-stop 1940 Aeolian-Skinner organ at the rear of Sage Chapel. It would have been nice to have



had a little history of this organ at hand, for although Ernest Skinner, builder of its 1909 predecessor, had left the firm a decade before, and by 1940 G. Donald Harrison had already made his mark with organs such as those for the Groton School chapel and Boston's Church of the Advent, the impending world war was beginning to impact the organ industry, and scarcity of materials may possibly be one of the reasons that the 1940 organ is at least in part a rebuild of the 1909 one. Former OHS president Donald R.M. Paterson, in an article published in the *Cornell University Music Review* (Vol. 10, 1967), states that while “Most of the pipework was new in 1940, and reflected Harrison's thinking at the time,” and refers to handwritten notes by Harrison where he cited examples of stops in some of his previous organs as models, some earlier voices remained. An annotated stoplist given by Paterson reveals that while the Great and Positiv divisions are pure Harrison, a few Skinner stops were retained in the Swell and Pedal, and the Choir is almost entirely Skinner. Christopher Houlihan

**Left:** Annie Laver

**Right:** David Yearsley

gave us a nice overview of its varied resources in three works by Bach and one by Franck. His own effective transcription of Bach's three-movement Italian Concerto was followed by the gentle *Orgelbüchlein* chorale prelude on "Ich ruf' zu dir," and a straightforward performance of the Passacaglia that built up from a quiet beginning statement to a strong conclusion. His final offering was a strongly flowing performance of Franck's *Grande Pièce symphonique* that indeed drew on this American Classic organ's more symphonic resources.

Thursday's tour began with what was surely a prime example of the "neo-Classic" excesses of the early 1960s and thus, I suppose, historic in its way. This 1962 Möller, "designed and finished by Ernest White," resides, caseless, in a chancel alcove in Syracuse's Church of the Saviour. Its 25 independent voices, spread over three manuals and pedal, are expanded by a number of borrows and extensions in every division, but include not a single 8' Principal, even in the Pedal, which is based on a 16' Violone, borrows most everything else, and is top-heavy with mutations. Indeed, the lowest-pitched principal-toned stops anywhere are the 4' Principals in the



Great and Pedal. In contrast, the small Swell, eight ranks divided in two separate expression boxes, is all mild flutes and strings (plus one reed). A unified 16', 8', 4' Trompettas Reales added in 1983 and playable from the Positiv and Pedal bids fair to drown out just about everything else. Given these somewhat strange resources, Will Headlee is to be commended for his wise programming choices. In Bach's dancelike Partita on "O Gott, du Frommer Gott" he made colorful use of various combinations of flutes, Baroque reeds, and mutations. The Trumpet was brought into play in one of David Johnson's Trumpet Tunes, after which Headlee wisely moved to the quieter unison stops, largely of the Swell, to render effectively Karg-Elert's evocative *Landscape in Mist* and the Andante from Widor's *Symphonie gothique*. A fine and vigorous performance of Vierne's *Carillon de Westminster* concluded the program, its full effectiveness marred only by the lack of a robust principal chorus. This would also have been helpful in supporting the large OHS congregation that sang "Hark, the glad sound" at the close, their glad sound fairly swamping the organ.

In 1965, only three years after White's seemingly experimental design was carried out by Möller, Schlicker built a 15-voice two-manual organ for St. Michael's Lutheran Church of Camillus. Its more conservative stoplist, with independent 8' Principals on both Great and Pedal, a proper chorus, a modest balance of softer 8' and 4' pitches with upperwork, and borrows only in the Pedal, would not be too unusual even today. Allison Evans Henry utilized these modest resources well, beginning with Vivaldi's pleasing three-movement Concerto in D Major (presumably a transcription) in which she was joined by guitarist Timothy Smith. Although voiced on the light side, this organ proved equal to Bach's Prelude and Fugue in A, followed by Howells's lilting *Siciliano for a High Ceremony*, although it too only barely sup-



ported the hymn-singing that followed. The program closed with three pleasing short pieces by Janet Correll from *The Syracuse Organ Book*, and a vigorous performance of the *Final* from Vierne's First Symphony.

The next organ heard, built in 1976 by C.B. Fisk for the First Presbyterian Church of Cazenovia, was an indication of the more eclectic direction in which many builders had moved in just a decade. Its partially enclosed Great, with four 8' stops, two reeds, flutes at 8' and 4', plus a full principal chorus, is really a combined Great and Swell, dictated by restricted space, while the Choir is a classic Baroque rückpositiv positioned on the gallery rail, with all the usual mutations. Christopher Howerter made excellent use of these resources in three selections from deGrigny's *Livre d'Orgue*, Bach's flowing chorale prelude on "An Wasserflüssen Babylon," and Buxtehude's bright and lively *Toccatina in D minor*. Switching from the 18th to the 19th and 20th centuries, he made use of the organ's more Romantic side in a lush accompaniment to Dud-

*Left:* J.R. Daniels

*Right:* Will Headlee





ley Buck's *The Lord is my Light*, sung by Abby Witmer and the convention's versatile chairman, Ryan Boyle, to enthusiastic applause. This was followed by Ernest MacMillan's very British *Cortège Académique* and the hearty singing of a hymn set to the well-known "Jerusalem" tune, well supported by this organ's no-nonsense chorus.

Another organ quite capable of supporting enthusiastic OHS singing was in the next church, May Memorial Unitarian, back in Syracuse. Situated in a typical "pipes in the open" Holtkamp arrangement in the gallery of this contemporary building and built by this avant-garde builder a decade before the Fisk organ, it had fewer stops, but they were all the right ones, including a sturdy principal chorus. Here again Glenn Kime gave us another interesting mix of 18th, 19th, and 20th centuries, beginning briskly with Pachelbel's Praeludium in D Minor before showing off some individual colors in three varied Bach chorale preludes. Two selections from Ernst Bacon's delightful *Spirits and Places* (including the evoca-

tively dripping "Cabin in the Rain") were followed by a hymn and the resounding Allegro from Mendelssohn's First Sonata, with its splashy conclusion.

But wait, there's more. Because of Sunday church commitments, this reviewer was unable to drive to Syracuse in time for either the previous Sunday's wine tour (of which I heard great reviews) or the Monday morning and afternoon events, which included a recital on the 1852 Hook organ in the Historical Society of Lodi. Likewise, the drive home precluded the Friday programs featuring 19th-century organs by Johnson, Steere & Turner, and Barckhoff, and 20th century Skinner and Schlicker instruments.

However, two non-recital events during the week deserve special mention. On Wednesday Annette Richards gave a detailed account of the genesis of the Baroque organ in Annabel Taylor Chapel, describing the fascinating and detailed historical and technical research that went into it, and the people involved. Unfortunately, the lighting in Barnes Hall was poor and a microphone was not utilized, making it sometimes difficult to follow by those in the back seats. An article based on Annette's talk would make a welcome addition to an issue of *The Tracker*, not only for those of us who had the privilege of hearing the organ in question, but also for those unable to attend the convention. On a very different topic was the lecture given on Thursday by John Apple concerning the 19th century upstate New York recitalist and church organist Isaac V. Flagler. The lighting, audio, and video in the auditorium of Holy Cross Church in DeWitt were excellent, and the presentation of Apple's well-researched and well-illustrated talk brought this prominent figure of the late 19th-century organ recital world into detailed and interesting focus.

The committee for this Pipe Organ Holiday deserve kudos for their careful planning and timing—indeed, virtually everything was on time, the buses were

comfortable (and driven by experts in making tight turns in difficult places), and the bus guides diligent in pointing out places of historic interest along the routes. And we certainly didn't go hungry. Box lunches featured tasty and filling sandwiches; one lunch even highlighted something we didn't even know Syracuse was noted for: prize-winning barbecue. And if the fare in Tuesday's Drumlins Country Club turned out a bit bland and rubbery, the excellent Wednesday dinner in Ithaca's Celebrations Banquet Hall, with its tender chicken, crispy veggies, and yummy desserts, more than made up for it. Of good fellowship throughout there was plenty—at meals, on the buses, and especially in the hotel's Tiffany Ballroom, where the OHS store had books, CDs, and sheet music galore. There was even a charming little restored two-rank chamber organ, thought by Scot Huntington to be an early work of the Utica builder Andrews, that was heard being played from time to time—and was for sale. Truly, this event proved to be a happy reunion of old and new friends, and a thoroughly enjoyable holiday in the very best sense.



**Left:** James Weaver

**Right:** Greg Crowell

# A Renaissance for the Organ Historical Society?

KIMBERLY MARSHALL

IN THE EARLY 16TH CENTURY, a fortuitous alignment of creativity brought about the first published music for organ. Ottaviano Petrucci invented music printing in 1501, and eleven years later, the German organist Arnolt Schlick published a slender book of music for organ and lute entitled *Tabulaturen etlicher lobgesang und lidlein* (Tabulatures of a Few Sacred and Secular Songs).<sup>1</sup> Schlick was organist at the electoral court in Heidelberg, and his writing for organ adopted aspects of the vocal polyphony of his time, including textural change, use of imitation, and clear cadences. He expected organists to be able to play two and even three parts in the pedal in order to make convincing arrangements of vocal music in six or more parts. Further, Schlick was well-versed in organ construction, having served as an organ consultant in Alsace, the Palatinate, and elsewhere. In his *Spiegel der Orgelmacher* (Mirror of Organbuilders), published a year before the *Tabulaturen*, he documented the many innovative new sounds available on organs, especially distinctive reed timbres. He described a regal that was made for the Holy Roman Emperor: “Its sound was charming and unusual to the ear. Its pipes quite astonish those who are not acquainted with it, who cannot possibly conceive even of its shape and scaling. But the arts thrive and multiply daily—Adam’s children never rest.”<sup>2</sup> Schlick himself rarely seems to have rested; together, his publications demonstrate the tight bonds between the organ, its music, its builders, and its players—symbiotic relationships that have led to a history rich in creativity, innovation, and beauty.

Five centuries later, the Organ Historical Society of the United States has embraced this legacy in a new mission statement: “The Organ Historical Society celebrates, preserves, and studies the pipe organ in America, in all its historic styles, through research, education, advocacy, and music.”

The OHS is primarily known for its fine advocacy of historic American instruments. The beginnings of the Society can be traced to a meeting of ten “organ enthusiasts” during the June 1956 AGO convention in New York City. The gathering was spurred by the desire to collect “information concerning old organs, which are to be sold or scrapped, in order to prevent these examples of early American organ building from being lost or destroyed.”<sup>3</sup> The earliest issues of *THE TRACKER* contain stoplists of American organs visited by the members, as well as listings of “Organs on the Market,” compiled by Barbara Owen, who had the original idea that people with an interest in early American organs and organbuilders should work together to document and preserve American organs. She became the point person to collect information about the sale or disposal of old organs, raising awareness about their historical importance.

Almost 60 years later, the imperatives of documentation and preservation continue to motivate the activities of the OHS. Today’s members still conduct historical research to identify significant American instruments, which are then nominated for special status with a Historic Organ Award. Annual conventions of the Society feature the organs in a specific city or area, providing extensive documentation about the instruments. Local organists and builders are enlisted to assemble information and to demonstrate the organs through concerts and workshops. The emphasis is on the instruments themselves, an approach that is firmly rooted in historical practice. The resources of an organ often serve as the catalyst for an entire culture that includes composition, improvisation, performance practice, and pedagogy. Just as Schlick’s advice on organbuilding was published before his own compositions, Buxtehude’s *Praeludia* emerged as a response to the *Werkprinzip* of large Hanseatic instruments, and Franck’s music was crafted from years of improvisation on the

1. Arnolt Schlick, *Tabulaturen etlicher lobgesang und lidlein* (Mainz, 1512); modern ed. Gottlieb Harms (Hamburg: Ugrino Verlag, 1957).

2. Arnolt Schlick, *Spiegel der Orgelmacher und Organisten*. (Mainz, 1511) trans. with facs. Elizabeth Berry Barber (Netherlands: Knuf, 1980), 60–61.

3. *The Tracker*: Unofficial Newsletter of the Unofficial “Organ Historical Society,” 1, no. 1 (October 1956): 1.

Cavaillé-Coll organ at Sainte-Clotilde. During the 20th century, the desire to play all types of organ repertoire on one instrument led to the development of the American Classic design, which in turn inspired its own music, performance styles, and pedagogy.

Unlike other groups that focus on the ways in which the organ is played or used liturgically, the Organ Historical Society is rooted in the appreciation of fine instruments, from which all other manifestations naturally arise. From the original emphasis on preservation to the new mission of “research, education, advocacy, and music,” all its activities naturally lead to “the celebration of the pipe organ.” Although some may consider the adjective “pipe” to be redundant, the OHS does not celebrate synthesizers and electronic keyboards nor the liturgical or commercial cultures that they have stimulated. The emphasis is rather on the excellence of artistry and innovation that has enabled the pipe organ to transform according to the aesthetics of different places and periods. As the German musicologist, Carl Dahlhaus, wrote: “the organ is so complex that it can never be completed perfectly; it is constantly generating new variations.”<sup>4</sup> Members of the OHS revel in these variations and in the artists, both builders and musicians, who enable the organ to reflect changing aesthetics.

One example of the organ’s transformation in response to changing musical culture is the return to historical European building practices by American organbuilders. Charles Fisk and John Brombaugh were pioneers in bringing aspects of Dutch, German, and French Baroque organs to the instruments they built in the United States. Fisk was especially known for eclectic designs that incorporated both French and German reeds, as well as for using early temperaments, such as the  $\frac{1}{4}$ -comma mean-tone organ at Wellesley College and the dual-temperament organ at Stanford’s Memorial Church. Brombaugh’s work as a journeyman for Rudolf von Beckerath in 1967–68 taught him about making reeds, and with Harald Vogel as a guide, he learned a great deal about historical instruments.<sup>5</sup> His 1976 instrument for his home church, Central Lutheran, in Eugene, Oregon, emulated the work of Niehoff and Schnitger. Brombaugh’s influence upon younger American organbuilders created a movement of historically-informed organbuilding in the United States that was celebrated in a conference at Arizona State University in 1992 that coincided with the inauguration of a new organ by Paul

Fritts.<sup>6</sup> American builders are constructing organs in almost every historical style, and their fine work is being acknowledged worldwide, with exports to Japan, Sweden, and even England, where only last year Ralph Richards and Bruce Fowkes completed a new organ in the historic case at Handel’s parish church, St. George’s, Hanover Square.<sup>7</sup>

Given the broad scope of “the pipe organ in America, in all its historic styles,” the mission of the OHS takes on increased significance. Instead of focusing exclusively on historical American organs, the Society has expanded its activities to celebrate the creations of contemporary American organbuilders through “research, education, advocacy, and music.” We will continue to promote research efforts through renewed grant funding and publication venues, such as *The Tracker* and the OHS Press. We have plans under way to create new education and advocacy events in addition to the annual conventions, with a view to involving more university students and community members in the ongoing work of the OHS. Perhaps the most exciting aspect of the new mission concerns the wealth of music that is performed on high-quality instruments. As organist and professor Joby Bell reported in his blog last summer after attending both the Boston AGO convention and the Syracuse OHS convention:

Perhaps the most enlightening discovery I made is that you can play pretty much anything for OHS. Since they’re “historical,” they like music old *and* new, organs great *and* small, academic organs *and* historic little church organs, trackers *and* EP, performance practice *and* schlock. It was absolutely wonderful to see everyone being enriched by everything they encountered. I was happy to be among them.<sup>8</sup>

This is a ringing endorsement for the new model established in the OHS mission statement and its immediate impact on the profession. Perhaps at no time in history have there been so many diverse American organs of such high quality. These instruments have been the catalyst for the work of many American organists, who have been inspired by the organs to research and perform repertoire from many epochs and geographic areas. The United States has fostered many developments in organbuilding and playing outside of specifically American styles such as those of the jazz or cinema organist.

The 40 programs that Alexandre Guilmant presented at the 1904 St. Louis Louisiana Purchase Exposition introduced American audiences to early organ music, including works

4. “Die Orgel ist ein zu kompliziertes Instrument, als dass sie je vollendet sein könnte; sie fordert immer von neuem zu Veränderungen heraus.” Carl Dahlhaus, “Moderne Orgelmusik und das 19. Jahrhundert,” in *Orgel und Orgelmusik Heute: Versuch einer Analyse*. ed. Hans Heinrich Eggebrecht (Stuttgart: Musikwissenschaftliche Verlags-Gesellschaft, 1968): 42.

5. For information about the life and work of John Brombaugh, see Homer Ashton Ferguson III, *John Brombaugh: The Development of America’s Master Builder*. DMA diss., Arizona State University, 2008.

6. *The Historical Organ in America: A Documentary of Recent Organs based on European and American Styles*, ed. Lynn Edwards (Easthampton, Conn.: Westfield Center, 1992).

7. This instrument was featured on the cover of *The American Organist* in August 2014. “St. George’s, Hanover Square, London, England—Richards, Fowkes & Co. Organ Builders, Ooltewah, Tennessee,” *The American Organist* 48, no. 8 (August 2014): 36–38.

8. “A tale of two ears at two conventions,” [www.jobybell.org/blog/2014/8/26/a-tale-of-two-ears-at-two-conventions.html](http://www.jobybell.org/blog/2014/8/26/a-tale-of-two-ears-at-two-conventions.html), August 26, 2014.



by Buxtehude, Pachelbel, and classical French composers.<sup>9</sup> In this same year, George Eastman had a three-manual Aeolian organ installed in his mansion in Rochester, N.Y. This was one of the largest residence pipe organs in the country, and it boasted the latest in electrical and mechanical devices, including the innovative Aeolienne attachment. In 1917, Eastman had a larger Aeolian organ built on the North End of his conservatory,<sup>10</sup> and two years later he hired Harold Gleason as his private organist to play for him every morning while he ate breakfast. Gleason went on to become the first head of the Eastman School of Music's organ department and the author of *Method of Organ Playing*, one of the most important peda-

9. Ernest R. Kroeger, *The Forty Programs Rendered by Alexandre Guilmant at Festival Hall, World's Fair, St. Louis*. Facsimile reproduction of the original 1904 edition. (Richmond: Organ Historical Society, 1985).

10. For more information about this and George Eastman's second Aeolian organ, see Rollin Smith, *Pipe Organs of the Rich and Famous* (Richmond, Va.: The OHS Press, 2014): 99–107.

gogical books of the 20th century. Like Guilmant, Gleason helped to bring obscure repertoire to modern attention,<sup>11</sup> and he was a noted organ designer and consultant. A true Renaissance man, Gleason can be considered a modern, New World avatar of 16th-century German organist, Arnolt Schlick. Both men understood the importance of fine instruments in creating a vibrant organ culture, and both were committed to the dissemination of knowledge in order to maintain high standards in organbuilding and playing.

The Organ Historical Society acknowledges the many traditions embraced by organbuilders in the United States, and its wider mission portends a renaissance of support for the instrument, its players, and its advocates. Given the wide scope of fine American organs from the 18th century to our own time, there is indeed much to celebrate!

11. Gleason assembled two anthologies, *Outlines of Music Literature*, and *Examples of Music before 1400*, and he co-authored the *Anthology of Music in America, 1620–1865*.

## CANDIDATES FOR THE 2015 ELECTION

AT THE OHS ANNUAL MEETING, AUGUST 13, 2014, THE NOMINATING COMMITTEE OFFERED THE FOLLOWING CANDIDATES FOR THE TWO VACANT DIRECTOR POSITIONS:

- Scott Cantrell
- Craig Cramer
- William F. Czelusniak
- Faythe Freese
- Kola Owolabi

BALLOTS WILL BE DISTRIBUTED IN THE SPRING OF 2015, VOTED UPON, AND THE TWO CANDIDATES RECEIVING THE HIGHEST NUMBER WILL BE ELECTED AND TAKE THEIR OFFICES AS DIRECTORS AT THE CLOSE OF THE 2015 ANNUAL MEETING.

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Bethlehem, Pennsylvania

# Lynnwood Farnam on American Organs

EDITED BY MARCUS ST. JULIEN

*Continued from previous issue.*

## JOHNSON & SON

**St. Thomas's Chapel, E. 61st St., New York City.** Johnson [ & Son, Op. 852, 1897, II/29]. Clumsy old organ, tracker. Stood in north-east corner of church. L(ynnwood) F(arnam) visited it when Maurice Garabrant was organist. New Skinner [Gallery: Op. 598, 1926, III/24; Chancel: Op. 598-A, 1927, III/28] succeeded it.

**Methodist Episcopal Church, Burlington, Vt.** Built by Johnson, Westfield, Mass., 1870. Tracker action. Blown by hand. All stops run "through" except Gt. Dulciana, which is to tenor C, and not grooved to Melodia. Sw. Op. Diap. stopped below gamut G. Fine, grand flue work throughout.

**Congregational Church, Middlebury, Vt.** W.A. Johnson, Westfield, Mass., 1862. Good diapason tone. A queer organ: Balanced swell pedal works opposite way to what it generally does.

**Episcopal Church, Middlebury, Vt.** Johnson (Opus 460). Very good-toned organ.

**Bethany Congregation Church, Montpelier, Vt.** Johnson (Westfield, Mass.) Op. 264. A wonderfully grand and interesting old organ. Splendid bold flue-work on Great and Choir. Tracker action. Blown by water power. All Great stops "go through." Weak Pedal Open. Excellent workmanship in stop and key action. Swell-pedal works well, and can be left at several stations in its journey. *(To be continued.)*

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# Spectres of the Past

## Seeking Cavaillé-Coll Organs in North America

AGNES ARMSTRONG

IN THE FIELD OF CRIMINOLOGY, the term “cold case” refers to a mystery that remains unsolved for a long time. Disappearances can be considered cold cases if years have passed since the individual was last seen or heard from. If few traces of the missing subject can be found and the trail has gone cold, then even the most determined investigators must redouble their efforts to yield success.

In the field of musical instrument studies, one notable cold case concerns the longstanding mystery of Cavaillé-Coll’s pipe organs built for the New World. Some documentary evidence of their existence survives, yet for more than a century these organs have been unseen, unheard, and unidentified. Generations who knew their whereabouts have passed into history, leaving behind only the slightest of clues for those who continue the search, and giving rise to one of the music world’s most alluring mysteries.

The Cavaillé-Coll organs bound for North America were built over a span slightly exceeding two decades, from 1851 to 1874. More than 160 years have passed since the earliest organ destined for a location in North America left Aristide’s atelier in Paris. At the present time, not much is known about these organs. The past 40 years have witnessed a growing body of evidence. Clues have emerged and theories have been developed, yet very few concrete facts are verified, leaving us with a cold case, indeed.

Improved methods of research and communication in our Internet Age provide advanced means of investigation. Such work falls into two columns: one side containing concrete facts; the other, points of speculation. The goal of the researcher is to transfer — by means of diligent scholarship — the most possible points of speculation into the column of concrete facts. In order to confront both the concrete and the

speculative aspects of this research, all available sources must be consulted: documents preserved in archives, in parishes, in libraries, and in private collections. As for the case at hand, locating genuine source materials is proving nearly as difficult as the search for the organs themselves.

### CLUES AND SIGNS

The most important tools in the search for Cavaillé-Coll’s North American organs are documents concerning the contracts, construction, and delivery of these instruments. There are two primary sources of this information: a series of handwritten notebooks copied from the workshop’s *Grand Livre noir de commandes* (Large Black Order Book) and a collection of original papers from the Cavaillé-Coll shop (mainly from the La Presté collection). Unfortunately, much of this collection stops at the year 1859. The whereabouts of the remaining workshop documents created during Aristide’s lifetime — 40 years’ worth — is presently unknown.<sup>1</sup>

Kept in the workshop, the *Grand Livre noir* was a register of all the organs built there. Each instrument was assigned a number, recorded along with such details as its specification, cost, and delivery date. This ledger contained 1,382 numbered entries, although for reasons as-yet-undetermined, from June 1865 until 1875 each organ was assigned two numbers. The whereabouts of this important source is also unknown.

We do know, however, that in December 1949, the *Grand Livre noir* was seen at the workshop of the piano manufacturer Pleyel in Saint-Denis, just north of Paris. It was during his visits there that Belgian musicologist Dom Joseph Kreps — a monk

1. For descriptions of this collection see: Fenner Douglass, *Cavaillé-Coll and the Musicians*. Raleigh: Sunbury Press, 1980 and Jesse Eschbach, Aristide Cavaillé-Coll: *A Compendium of Known Stoplists*. Paderborn: Peter Ewers, 2003.



from the Benedictine Abbey of the Kaiserberg in Leuven — meticulously transcribed the entries into a series of notebooks.<sup>2</sup> He copied all the details for the first 704 entries, of which the first 699 numbers designate the organs attributed to Aristide himself. (Numbers 700 to 704 represent organs begun under Aristide's direction, but finished after his death by his successor, Charles Mutin.) Subsequently, these notebooks passed into the possession of Belgian musicologist Gilbert Huybens, who classified the information and published it in 1985.<sup>3</sup>

The La Presté collection, housed in the Département de la Musique of the Bibliothèque nationale in Paris, is the largest known compilation of original Cavaillé-Coll documents.<sup>4</sup> It contains organ proposals, contracts, reports, designs, formulas, correspondence records, and other miscellaneous materials. Of utmost importance is a series of correspondence registers covering the years 1840 to 1858. Each letter sent out from the atelier was copied by hand into a ledger. This standard business procedure of the day provides quite a lot of valuable information. Here we may find clues to the mindset of those desiring to have a Cavaillé-Coll organ shipped to the New World.

From the very start of his enterprise, Aristide Cavaillé-Coll demonstrated interest in building organs for export overseas. An early proposal dated 25 February 1840 details an *Orgue de Concert* of six stops to be delivered to London for eventual installation in India, on order of one Dr. Henry Belfield-Lefèvre, a prominent physician, writer, and inventor, with residences in London, Paris, and Calcutta.<sup>5</sup>

Inquiries from foreign shores must have arrived regularly at the Paris workshop, including some from Canada and other North American locations. Even within the limited number of documents we have at our disposal, we find a sizeable amount of correspondence with contacts in the Western Hemisphere. Already considered an expert organbuilder at home, Aristide was establishing an international reputation, being consulted by such foreign builders as Samuel Warren<sup>6</sup> and the Casavant brothers.<sup>7</sup>

2. Dom Joseph Kreps, handwritten notebooks, unpublished, 1949. Private collection.

3. Gilbert Huybens. *Aristide Cavaillé-Coll: Liste des travaux exécutés*. (Lauffen, Germany: Orgelbau-Fachverlag Rensch for the International Society of Organbuilders 1985).

4. Other Cavaillé-Coll materials at the Bibliothèque nationale include collections from Eckert, Marcel Dupré, and Claude Noiset de Crauzat.

5. Aristide Cavaillé-Coll. *Devis 1841–1845*, 48.

6. S.R. Warren. *Réponse au sujet de la construction, de l'examen, des rapports et des certificats concernant la Réception de L'Orgue de l'Église paroissiale de Montréal suivie de quelques mots sur l'orgue construit pour les RR. PP. Oblats à Montréal et accompagnée de remarques sur la construction des orgues et les causes des instruments defectueux*. Montreal, Canada. [1863].

7. Following the death of his organbuilder father Joseph-Claver, Claver Casavant traveled to France in 1878 to study organbuilding with John Abbey, Cavaillé-Coll, and others. In 1879, he was joined by his brother Samuel. Upon their return to Canada, they established the firm Casavant Frères at Saint-Hyacinthe, Québec.

Other definitive sources of Cavaillé-Coll documents include Aristide's biography published in 1929 by his children, Cécile and Emmanuel, as well as several organ catalogues published by the Cavaillé-Coll firm, listed here in chronological order of their publication:

- 1899: *Maison A. Cavaillé-Coll, 13–15, Avenue du Maine, Paris, Orgues de tous modèles*. Paris. Reprinted by Verlag Merseburger, Berlin, 1977, Alfred Reichling, editor.
- 1901: *Datos históricos de la casa A. Cavaillé-Coll*. Barcelona: Casa provincial de Caridad [for Charles Mutin].
- 1923: *Liste des orgues construites par la maison Cavaillé-Coll*. Paris: Maison Cavaillé-Coll, Charles Mutin.
- 1929: *Mai 1929 [ . . . ] Orgues de Tous Modèles et de Tous Systèmes*. Paris: Société Anonyme Française Cavaillé-Coll.

Of these six known sources for the Cavaillé-Coll opus list and their corresponding inventories of the organs designated for America, not one can be considered definitive. No two of them are in complete agreement and, in fact, comparisons raise more questions than they provide answers. Kreps and Huybens show 16 organs built for North America between 1851 and 1876. The 1901 Barcelona catalogue — published just two years after Aristide's death — shows 15 instruments built for North America.<sup>8</sup> Seventeen North American organs are shown in Mutin's 1923 list,<sup>9</sup> the same one included in the 1929 biography of Aristide Cavaillé-Coll issued by his children,<sup>10</sup> and in the list published by the Société Anonyme Française Cavaillé-Coll at the company's 1929 incorporation.<sup>11</sup> In his recent *Compendium of Known Stoplists*,<sup>12</sup> Jesse Eschbach accounts for the stoplists of only eight North American organs, with the only specified location being Paincourtville, Louisiana.

Perhaps if we had the complete records of the firm at hand, we could find the solution to this mystery. However, with only this incomplete assortment of documents to consult, assembling a full picture of even the potential locations of these organs is like trying to solve a jigsaw puzzle with only half the pieces.

8. *Datos Históricos de la Casa A. Cavaillé-Coll, Paris*. Barcelona: Casa Provincial de Caridad, 1901.

9. *Liste des orgues construites par la maison Cavaillé-Coll*. Paris: Maison Cavaillé-Coll, 1923.

10. Cécile et Emmanuel Cavaillé-Coll. *Aristide Cavaillé-Coll, ses origines, sa vie, ses œuvres*. Paris: Librairie Fischbacher, 1929.

11. Société Anonyme Française Cavaillé-Coll. *Mai 1929 [ . . . ] Orgues de Tous Modèles et de Tous Systèmes*. Paris: 1929.

12. Jesse Eschbach. *A Compendium of Known Stoplists by Aristide Cavaillé-Coll 1838–1898*. In *Aristide Cavaillé-Coll: Aspects of His Life and Work*, vol. I. Peter Ewers, editor. Paderborn, Germany: Verlag Peter Ewers, 2003.

In the preface to his *Opus List*, Gilbert Huybens remarks that trying to visit each of the some 700 organs built by Cavaillé-Coll would be *la mer à boire* — “like drinking up the sea.”<sup>13</sup> In attempting to locate only the North American organs, perhaps we are merely sipping at a puddle.

## QUESTIONS AND SPECULATIONS

Why is it so difficult to find these organs, or any concrete information about them? Addressing this perplexing problem, we must first consider that information in the 19th century was distributed by much slower and limited processes than the methods we know today. We are accustomed to easy access to facts and figures, but this was far from the case in former times. There was no telephone, no radio, no television, no Internet. Nearly all newsworthy items appeared in daily or weekly newspapers with varying degrees of delivery time and circulation zones.

Who would have paid attention to the phenomenon of a little French choir organ meant to accompany the sacred liturgy in a Catholic church? Certainly not the American press, which exhibited strong anti-Catholic tendencies throughout the 19th century; and certainly not the visiting *grands musiciens français*. During his three American recital tours, French organist Alexandre Guilmant rarely played an organ of less than three manuals; and neither did such later concertizing virtuosi as Camille Saint-Saëns, Joseph Bonnet, Louis Vierne, or Marcel Dupré.

French-language newspapers (such as *Le Courier* in Boston as early as 1789 or *La Gazette* in Detroit from 1825) and Catholic periodicals might have carried reports of a new instrument, although sadly, because they were not considered important enough to archive, hundreds of such small newspapers simply vanished. Church records and diocesan archives may contain the most pertinent information about these organs.

Most likely these North American organs were installed as accompanimental instruments in Roman Catholic churches or as salon organs in private homes of the affluent. Thus, public notice of such organs was effectively precluded by the uses for which they were intended. Furthermore, the organs in question were not large, imposing instruments. Indeed, according to the specifications listed in the *Grand Livre noir*, not one had an independent Pedal division, and only three possessed a second manual. Two were designated *grand orgue*, the rest were *orgues de chœur*. Even the largest of them had only nine ranks of pipes. Not one of these North American instruments is known to be extant, and the likely sites of most of them still remain unidentified.

It is only in our time, looking back, that such modest instruments elicit such extensive interest. Indeed, our continuing search for evidence of these few small organs of a re-

nowned foreign builder reveals more about us and our times than it does about these instruments in their time.

The “tracker revival” during the second half of the 20th century was a challenge to the use of electricity in organbuilding, and caused American organists and music historians to take a closer look at mechanical-action organs, including those imported from Europe during the 19th century. As Cavaillé-Coll’s works and reputation continued to draw greater admiration and esteem, so organ enthusiasts looked for every opportunity to identify his influence on local instruments and builders.

The effort to catalogue French pipe organs during the early-to-mid-20th century by Félix Raugel, Gustave Helbig-de-Balzac, Jacques Roux, and others, was a major catalyst that eventually led to an official government inventory of all pipe organs in France during the 1980s. The enterprise of American scholar Fenner Douglass during the 1970s in France contributed significantly to increased interest in 19th-century organ studies in the western hemisphere. It was Douglass who first photographed the La Presté collection, depositing the microfilms in research libraries at Oberlin College and Duke University. His seminal work on the subject, two volumes entitled *Cavaillé-Coll and the Musicians*, was published in 1980.

The earliest article dealing specifically with Cavaillé-Coll organs built for North America was written by Canadian researcher D. Stuart Kennedy, and appeared in *La Flûte Harmonique* in 1977.<sup>14</sup> In this article, Mr. Kennedy recounted several legends about organs said to have been built by Cavaillé-Coll in New Orleans, La., and in St. Louis, Mo., and reproduced the pertinent part of the opus list contained in the book by Aristide’s children, Cécile and Emmanuel Cavaillé-Coll.

## LES COMMISSIONNAIRES: MORE PLAYERS IN THE GAME

Although the overwhelming majority of entries in the *Grand Livre noir* cite the places where organs are to be installed, among the organs destined for *Amérique du Nord*, only one specific locality is named: the tiny bayou town of Paincourtville, Louisiana. With the sole exception of the name of a priest — one Abbé Durier — all the other entries for North America show organs delivered to *commissionnaires* (agents) instead of to places. The names of these men appear in the various opus lists, as well as in the *Bottin*<sup>15</sup> — the Paris City Directory of that era — between the years 1850 and 1898, where they are identified as wholesale merchants and import-export commodity agents. Many of these men were residing in France as consuls or attachés at foreign embassies, and nearly

14. D. Stuart Kennedy, “Les Orgues Cavaillé-Coll en Amérique,” *La Flûte Harmonique*, no. 7: 4–6 and 8: 6, Association Aristide Cavaillé-Coll, Paris (1977).

15. *Annuaire-almanach du commerce, de l’industrie, de la magistrature et de l’administration : ou almanach des 500.000 adresses de Paris, des départements et des pays étrangers* (Paris: Firmin Didot et Bottin réunis, 1857–1908).

13. Gilbert Huybens, (1985), 6.

all of them were connected to delegations from Central or South American countries.

Imprecise spelling is a constant problem in all these source materials: the names of correspondents frequently appear in several spellings, which makes the identification of a particular *commissionnaire* difficult, indeed. Orthographic variations exist in the *Bottin* registers from year to year, as well as in the papers from Cavaillé-Coll's atelier.

Following, in chronological order, are the names shown in the *Grand Livre noir* as agents for organs in *Amérique du Nord*, along with Cavaillé-Coll's particulars about the instruments assigned to each, and other pertinent information:

**M<sup>r</sup> Dupont:** grand orgue (9 registers, 2 manuals) 31 July 1851, no. 45

Jesse Eschbach's table of contents lists this entry as an organ for Louisiana [New Orleans].<sup>16</sup> This is most likely an indexing error, as no other sources agree.

While Gilbert Huybens shows the name associated with this organ as "Dupont," it is probably a misreading of the name "del Pont," in this case, one Marco del Pont, whose name also appears as "Delpont."

Marco del Pont was a *négociant-commissionnaire* with an office at 3 rue Caumartin, and a Vice-Consul attached to the Argentinian Embassy in Paris. He acted as broker for five other Cavaillé-Coll organs from 1851 to 1878, with installations in Costa Rica and Chile.

If, however, the name really is "Dupont," there are numerous other possibilities from which to choose, including these listed by *Bottin*: D.H. Dupon, E.H. Dupon, Dupont aîné, E. Dupont, F. Dupont, P. Dupont, Dupont-Blondel, or Dupont-Mercadier, just to name a few. All were active in the relevant time frame, and all worked as *négociants*, *commissionnaires*, or *représentants de commerce et transports*.

**M<sup>r</sup> Bihour:** orgue de chœur (4 registers, 1 manual) 15 December 1855, no. 83/14

This name also appears as "Bihourd" in a letter from Cavaillé-Coll dated 20 Oct. 1855, to "M<sup>r</sup> Bihourd à Porteau près St-André de Cubzac et à Paris rue de Trévisé 40"<sup>17</sup> as well as in a letter dated 15 Dec. 1855, addressed to one M<sup>r</sup> Rousselet, aîné.<sup>18</sup> *Bottin* entries in 1851 show "Bihour, *négociant-commissionnaire*" at 40 rue de Trévisé. From 1855 through 1876, he is listed as "Bihour (A.), *ancien nég.*" [former dealer].<sup>19</sup>

**M<sup>r</sup> Guerrico:** grand orgue (8 registers, 2 manuals) 5 July 1856, no. 96/32

16. Eschbach, (2003), LXVII, 618.

17. Aristide Cavaillé-Coll, *Lettres 1851–1856*, 14.

18. Aristide Cavaillé-Coll, *Lettres 1855–1859*, 23.

19. Bottin, *Annuaire-almanach*, Paris (1851–1876).

The 1851 *Bottin* lists the firm of "Guerrico frères, *négociants*" at no. 1 rue du Helder, Paris.<sup>20</sup> In later issues, the single name "Guerrico, *négociant*" appears, located at 54 rue d'Enghien.<sup>21</sup>

**MM. Lefèvre et Amaury:** orgue de chœur (4 registers, 1 manual) 22 February 1857, no. 110/52

The name of this firm also appears as "Lefebure et Amory" on a proposal dated 6 August 1856, addressed to "M<sup>rs</sup>. E. Lefebure et Amory, Paris, *commissionnaires*, rue d'Hauteville 12."<sup>22</sup> The accompanying letter of 6 August 1856, is addressed to "MM. E. Lefebure et Armory [*sic*], *commissionnaires à Paris*,"<sup>23</sup> while a letter of 21 August 1856, is simply addressed to "Lefebure et Amory."<sup>24</sup>

"Lefèvre" is a common French surname in northern regions, with such variants as Lefebvre, LeFebvre, LeFèvre, and Lefébure. "Amory" is also a well-known name in northern France and Belgium, with alternative forms of Amaury, Amaury, Aumari, and Armory, so it is not so surprising that sources disagree on the spelling of these names.

The 1856 *Bottin* shows "Lefebvre (E.) et Amory, *représentants de fabriques*" [representatives of factories] with an office at 12 rue d'Hauteville,<sup>25</sup> while also listing "Lefebvre (L.) et Amory, *commissionnaires*" at the same address.<sup>26</sup> It is interesting to note more than 50 similar names with similar occupations throughout the *Bottin* registers from the same decade.

**M<sup>r</sup> Ed Lefèvre et Cie.:** orgue de chœur (4 registers, 1 manual) 10 September 1862, no. 220/192

A listing in the 1862 *Bottin* shows "Lefebvre (Edouard) et Cie., *commissionnaires*" at 16 rue d'Enghien, Paris. In 1876, "Lefebvre (Edouard) *commission, consignation, export*" is shown at 115 rue d'Aboukir.

It is not known whether this is the same firm as *Lefèvre et Amaury* (above) or even if this is the same E. Lefèvre.

**MM. Alcain et Cie.:** orgue de chœur (4 registers, 1 manual) 12 December 1857, no. 128/76 and orgue de chœur (4 registers, 1 manual) 4 December 1858, no. 146/96

A letter from Cavaillé-Coll dated 24 October 1855, is addressed to "Alcain, *commissaire* [*sic*] à Paris."<sup>27</sup> A letter of 17 September 1857, is addressed to "M<sup>r</sup> Alcain et Cie à Paris,"<sup>28</sup>

20. Bottin, *Annuaire-almanach*, Paris (1851) 239, 733.

21. Bottin, *Annuaire-almanach*, Paris (1856–1862).

22. Aristide Cavaillé-Coll, *Devis 1856–1859*, 55.

23. Aristide Cavaillé-Coll, *Lettres 1855–1859*, 93.

24. Aristide Cavaillé-Coll, *Lettres 1855–1859*, 96–97.

25. Bottin, *Annuaire-almanach*, Paris (1856), 551.

26. Bottin, *Annuaire-almanach*, Paris (1856), 1071.

27. Aristide Cavaillé-Coll, *Lettres 1855–1859*, 10.

28. Aristide Cavaillé-Coll, *Lettres 1855–1859*, 214.



while a letter sent 12 December 1857, is simply addressed, “Alcain”.<sup>29</sup>

A personal listing for Alcain in the 1851 *Bottin* shows him as “Alcain, *négt. de la maison* Alcain, Dotrès et Cie.” residing at 8 rue Rougement, Paris.<sup>30</sup> Offices of the firm were located at 12 rue Sentier, with a shipping house at Le Havre.<sup>31</sup> Later listings for the firm delete the name Dotrès, showing only “Alcain et Cie., *négociants-commissionnaires*.”<sup>32</sup>

**MM. Racine et Perrot:** orgue de chœur (6 registers, 1 manual) 7 May 1858, no. 136/84

Although the full name of this firm is not found in *Bottin*, a M<sup>r</sup> Perrot is listed as *commissaire-priseur-vendeur* [agent-auctioneer-vendor] with an office at 55 quai des Grands-Augustins, Paris, in editions from 1855 to 1858.<sup>33</sup>

**MM. Carton et Cambissa:** orgue de chœur (8 registers, 2 manuals) 7 January 1862, no. 196/166

“Carton, Cambissa et Roditi, *négociants-commissionnaires*,” is listed by *Bottin* in 1862 with an office at 15 passage Saulnier [now rue Saulnier].<sup>34</sup>

**M<sup>r</sup> de Aldecoa:** orgue de chœur (6 registers, 1 manual) 6 September 1865, no. 278/263

“Aldecoa, Pretto et Cie., *négociants-exportateurs*” are first listed in the 1856 *Bottin* at 31 rue Lepelletier [now rue Le Peletier], Paris. By 1862, the entry had changed to “Aldecoa (S. de) et Cie., *négociants-exportateurs*, Lepelletier 31, maison à Saint-Thomas, sous la raison Fco de Aldecoa et Cie., et à Arago (Porto-Rico [*sic*]), sous la raison Aldecoa hermanos”.<sup>35</sup> Another entry shows “Aldecoa (José de), *négociant-exportateur*” at 3 cité Trévisé.<sup>36</sup>

**MM. Thirion et Damien:** orgue de chœur (6½ registers, 1 manual) 24 February 1874, no. 427/424

Jesse Eschbach shows an entry in the book of *marchés* dated 7 January 1874, addressed to “Chiron & Damien”, apparently a misreading of “Thirion”.<sup>37</sup> Also, the proper spelling of “Damien” or “Dammien” is unknown.

The firm of Thirion et Damien was responsible for the delivery of two Cavaillé-Coll organs to Venezuela, in addition to the instrument indicated for North America. *Bottin*

listings from 1855 through 1876 show this firm as Thirion\* et Dammien, *négociants-commissionnaires* with an office at 32 rue du Faubourg-Poissonnière, Paris.<sup>38</sup> There are individual entries for Dammien (Eug.)<sup>39</sup> and Thirion (J.),<sup>40</sup> as well.

Jules Thirion was the Consul General of San Salvador, later of Venezuela and the Dominican Republic. The star next to his name indicates that he had been officially recognized by the French government as a Chevalier of the Légion d’Honneur, and decorated with further honors. He also served as a representative of the United States, and was mentioned in the Annual Message of President Ulysses S. Grant in 1870. Does such a connection increase the chances that the organ assigned to this firm for North America was actually delivered here?

**M<sup>r</sup> Olano:** orgue de chœur (6 registers, 1 manual) 30 September 1874, no. 435/432

An entry in the book of *marchés* dated 7 July 1874 is addressed to one Antonio Olano at 190 Boulevard Haussmann, Paris.<sup>41</sup> No listings for this agent have been found in *Bottin*.

**M<sup>r</sup> Agard de Nard:** orgue de chœur (6 registers, 1 manual) 18 August 1875, no. 456

An entry in the book of *marchés* dated 15 July [1875] is addressed to F. Agard de Nard & Cie, Paris.<sup>42</sup> Listings in the 1876 *Bottin* show “Agard (F.), de Nard et Cie., *commission, exportation*” for Havana, Mexico, and Central America at 12 rue Enghien.<sup>43</sup>

**M<sup>r</sup> Rampon:** orgue de chœur (6 registers, 1 manual) 9 March 1876, no. 463

No *Bottin* entries have been found for Rampon. One Eugenio Rampon was well-known as the consul for Colombia and the Island of Grenada, off the coast of Argentina.<sup>44</sup> He traveled often between Paris and Bogota, importing certain tree barks for medicinal purposes.<sup>45</sup> Would he also have been the export agent for a pipe organ?

In Dom Kreps’s notebooks copied from the *Grand Livre noir*, there is only one other name assigned to an organ for North America:

38. *Bottin*, *Annuaire-almanach*, Paris (1876), 873.

39. *Bottin*, *Annuaire-almanach*, Paris (1876), 224.

40. *Bottin*, *Annuaire-almanach*, Paris (1876), 1825.

41. Aristide Cavaillé-Coll, *Marchés* 1863–1878, 250–51.

42. Aristide Cavaillé-Coll, *Marchés* 1863–1878, 275.

43. *Bottin*, *Annuaire-almanach*, Paris (1876), 100, 860.

44. *The International Horticultural Exhibition, and Botanical Congress, held in London . . .* (London: Royal Horticultural Society, 1866).

45. Victor Manuel Patiño. *Plantas cultivadas y animales domésticos en América equinoccial III: fibras, medicinas, misceláneas*. Cali: 1963.

29. Aristide Cavaillé-Coll, *Lettres 1855–1859*, 252–53.

30. *Bottin*, *Annuaire-almanach*, Paris (1851), 83.

31. *Bottin*, *Annuaire-almanach*, Paris (1851), 83, 528, 730.

32. *Bottin*, *Annuaire-almanach*, Paris (1852–1862).

33. *Bottin*, *Annuaire-almanach*, Paris (1855–1858).

34. *Bottin*, *Annuaire-almanach*, Paris (1855–1858), 166, 951.

35. *Bottin*, *Annuaire-almanach*, Paris (1862), 950.

36. *Bottin*, *Annuaire-almanach*, Paris (1862), 950.

37. Aristide Cavaillé-Coll, *Marchés* 1863–1878, 237.

**M<sup>r</sup> l'Abbé Durier:** orgue de chœur (6 registers, 1 manual) 25 June 1870, no. 364/353.

Abbé Durier was not an agent or exporter in the same sense as the Paris *commissionnaires*. He was the rector of a church in New Orleans, for which an organ was purportedly ordered. (See below: “The Case For Cavaillé-Coll Organs In Louisiana.”)

In each of the sources cited, delivery dates are indicated for each of these organs, leading to the reasonable supposition that they were all received and paid for. Yet it must still be ascertained whether any instruments ever actually arrived in North America, and if they did, where they were installed, where they are now, or what happened to them.

Two hypotheses lend themselves to speculation: first, that the organs delivered to these agents were destined for their respective home countries, which is to say, for locations in Central and South America, and not for North America at all; or second, that these agents acted as exporters for organs destined for countries other than their own.

Over the years, a number of stories have arisen concerning the possibilities of Cavaillé-Coll organs existing in the United States and Canada.<sup>46</sup> Following is an examination of available evidence from recognized sources concerning the possible existence of Cavaillé-Coll organs in North American locations.

## THE CASE FOR CAVAILLÉ-COLL ORGANS IN LOUISIANA

Given its deep-rooted French connections, Louisiana is a prime area for investigation. New Orleans was already the main port city of *Nouvelle France* — a French crown colony — at the beginning of the 18th century.

Substantial evidence points to two Cavaillé-Coll organs in Louisiana. However, legends of others, although having circulated for years, do not withstand close examination.

One persistent myth, perpetuated by several otherwise-respected authors, alleges that Cavaillé-Coll built the organ in the rear gallery of New Orleans's Saint Louis Cathedral.<sup>47</sup> In his well-regarded book, *The Organ in Church Design*, Joseph Blanton cites New Orleans historian Roger Baudier<sup>48</sup> as the source for this statement:

... prior to modern organ-chamber times, the rear gallery was the traditional location for the organ. The tradition was brought to America, and not only to the English Colonies

but also to Louisiana where the Cavaillé-Coll organ of 1794 still stands in the rear gallery of St. Louis Cathedral in New Orleans.<sup>49</sup>

In 1975, Orpha Ochse questioned this account, saying:

Cavaillé-Coll has traditionally been given credit for this organ.

[ . . . ] The first problem is that Aristide Cavaillé-Coll's dates are 1811 to 1899. Could this instrument have been made by the famous builder's father?<sup>50</sup>

The Cathedral of Saint Louis in New Orleans was founded in 1718 and designated a parish in 1720. After the original edifice burned in 1788, a new building was finished in 1794. Leonard Huber and Sam Wilson, in their book *The Basilica on Jackson Square*, assert that an organ was imported for the cathedral in 1829, but provide no source for such a claim.<sup>51</sup>

Louisiana historian Alfred E. Lemmon cites accounts of a great organ whose sounds burst forth during the cathedral's dedication on Christmas Eve in 1794, but states that nothing specific is known about such an instrument. He does, however, offer the following information:

An organ was obviously available to the parish during the tenure of Vicente Llorca as organist, which began in 1790. Michel Bock, referred to as a *luthier* in the cathedral's financial records, made repairs and improvements to the organ during 1824. Bock is listed in the 1830, 1832, 1834 city directories as a musical instrument maker residing at 47 Dauphine. He continued to maintain the organ through at least the end of 1828. On August 24, 1824, B[arthelemy] G. Bacas (1780—1838), a cabinetmaker or *ébéniste*, resident at 114 St. Louis, received payment for improvements to the organ gallery. During the 1840s, J.W. Pool of New Orleans maintained the organ. On October 22, 1842, and April 8, 1843, payment was authorized for work on the organ that had been commissioned by the churchwardens. An August 2, 1843 entry specifically states that work on the diapason was undertaken.<sup>52</sup>

Lemmon also speculates that a Cavaillé-Coll organ might have been installed in the cathedral, the facade pipes having been attributed repeatedly to this legendary organ:

49. Joseph Edwin Blanton. *The Organ in Church Design* (Albany, Tex.: Venture Press, 1957), 95.

50. Orpha Ochse. *The History of the Organ in the United States* (Bloomington and Indianapolis: Indiana University Press, 1975), 183, 475.

51. Leonard V. Huber and Sam Wilson Jr. *The Basilica on Jackson Square: A History of the St. Louis Cathedral and its Predecessors: 1727—1987*. Sixth edition (New Orleans: Laborde, 1989).

52. Alfred E. Lemmon, “Te Deum Laudamus: Music in St. Louis Cathedral from 1725 to 1844” in *Cross, Crozier and Crucible*. Glenn R. Conrad and Earl F. Niehaus, editors (New Orleans: The Archdiocese of New Orleans in cooperation with the Center for Louisiana Studies, 1993), 502.

46. Under separate headings, Huybens shows that the *Grand Livre noir* also listed three organs in Mexico, dating from the years 1888, 1889, and 1896, as well as an organ for Porto Rico [sic].

47. This cathedral was consecrated a basilica in 1964.

48. Roger Baudier. *A Historical Sketch of the St. Louis Cathedral of New Orleans* (New Orleans: The Author, 1934).

Specifically concerning the Cavaillé-Coll legend, the firm did ship some nineteen instruments to the United States. A choir organ, a small instrument suitable only to accompany a choir, was shipped to Paincourtville, Louisiana. Records of the Cavaillé-Coll firm indicate that another choir organ was consigned to “M. l’Abbé Durier” and delivered June 25, 1870. However, the place of that delivery is not given. A Reverend Antoine Durier, of Lyons, France, served at the cathedral from 1857 to 1859, as pastor of Annunciation Church from 1859 to 1885, and finally as bishop of Natchitoches from 1885 until his death in 1904. If “M. l’Abbé Durier” and the Reverend Antoine Durier are one and the same person, it is possible that perhaps he ordered such an instrument on behalf of the cathedral where he once served.<sup>53</sup>



Georges Schmitt, organist of the Cathedral of St. Louis in New Orleans, Louisiana, later of the Church of St-Sulpice in Paris. [source: Bibliothèque nationale de France]

Between 1848 and 1851, the cathedral was enlarged and rebuilt. During this period, French organist Georges Schmitt (1821–1900) resided in New Orleans, and served as organist of the cathedral. Later, he returned to France and became *organiste titulaire* at the church of Saint-Sulpice in Paris. In 1855, he provided an eyewitness account of the organ of the Saint Louis Cathedral in New Orleans, which puts this series of myths to rest:

Nouvelle-Orléans (États-Unis).

L'orgue de la cathédrale fut construit par Schwab, de Cincinnati, en 1848, et 1849, sur notre direction, pendant notre séjour en Amérique. Il contient 3 claviers à mains, des pédales séparées et 36 jeux.<sup>54</sup>

[New Orleans (United States).

The cathedral organ was built by Schwab of Cincinnati, in 1848 and 1849, under our [my] direction, during our [my] stay in America. It contains 3 manuals, an independent pedal division, and 36 stops.]

Lemmon also provides further history of the organs in the New Orleans cathedral:

Later documentation reveals that the organ was severely damaged during a thunderstorm in October 1893 and was replaced by an instrument built by the Henry Pilcher & Sons organ firm, which had an office in New Orleans. Shipping instructions stamped on the wood organ facade indicate that it was shipped from Louisville, Kentucky. At that time, Louisville was the headquarters for the Pilcher firm. Tragedy struck that instrument in 1909 when a bomb exploded near the entrance to the choir loft damaging the instrument. In 1933, a three manual Austin, Op. 868, was installed inside the 1893 Pilcher facade.

[ . . . ] In 1950, M.P. Möller of Hagerstown, Maryland, built a new three manual organ (Opus 8158) for the Cathedral.

In 1976, Otto Hoffman of Austin, Texas, designed the present instrument. Hoffman used the Pilcher organ facade and was able to determine that the pipes in the facade were most likely also by the Pilcher firm. Contrary to popular belief, these pipes are not silent. These pipes are the Montre 16' for the *Grand Orgue* keyboard.<sup>55</sup>

The New Orleans church that actually housed a Cavaillé-Coll organ was the Church of the Annunciation. According to the *Grand Livre noir*, an *orgue de chœur* was delivered to one Abbé Durier on 25 June 1870. Huybens shows this organ as number 569 in the *Grand Livre noir*, but indicates double numbers for it (364/353) in the Cavaillé-Coll shop list. Although its date (1870) falls within the period covered by some of the La Presté papers, no documentation concerning this organ has been found in that collection.

Antoine Durier was born in Rouen in 1833. Following studies at the *Grand Séminaire* in Lyon, he accepted an invitation from Archbishop Blanc of Louisiana to come to New Orleans, where, in 1856, he was ordained and installed as assistant at the Cathedral of Saint Louis. It is this fact that has contributed to the confusion concerning the organ ordered from Cavaillé-Coll.

54. Georges Schmitt, *Nouveau Manuel Complet de l'Organiste: Première Partie* (Paris: Roret, 1855), 312. Also cited by Orpha Ochse in her book, *Organists and Organ Playing in Nineteenth-Century France and Belgium* (Bloomington: Indiana University Press, 1994), 253.

55. Lemmon, “Te Deum Laudamus,” 502.

53. Lemmon, “Te Deum Laudamus,” 502.



Father Durier served in his cathedral post only until 1859, after which he was installed as rector of the Church of the Annunciation. Thus, when the six-stop Cavaillé-Coll organ arrived in 1870, it is far more likely that it was installed in this smaller church, and not at the cathedral. Abbé Durier left New Orleans in 1885, when he was appointed Bishop of Natchitoches, in northern Louisiana.

The building in which the Cavaillé-Coll choir organ would have been installed no longer exists. Extant photographs show only the exterior, shortly before it was demolished following hurricane devastation in 1915. No records have been found concerning the fate of the organ. It is easy to see how accounts of Father Durier serving at the Cathedral in New Orleans, paired with his name on the Cavaillé-Coll opus lists, easily gave rise to erroneous speculations. Records exist of at least six letters received by Cavaillé-Coll from the *curé*, or pastor, at the Church of the Annunciation, New Orleans.<sup>56</sup>



*The Church of the Annunciation, New Orleans, built in 1846, showing its landmark steeple and cross. [source: Roger Baudier, *Annunciation Parish: A Century of Parish Activities 1844—1944* (New Orleans: by the Parish, 1944), 41.]*

This information also permits the dismissal of another perpetuated Cavaillé-Coll myth, namely that the organ in the “old” cathedral (now the Basilica of St. Louis, King of



*The Rev. Antoine Durier, second pastor of the Church of the Annunciation in New Orleans, Louisiana, later Bishop of Natchitoches. [source: Roger Baudier, *Annunciation Parish: A Century of Parish Activities 1844—1944* (New Orleans: by the Parish, 1944), 28.]*

France) in the city of St. Louis, Missouri, was constructed by Cavaillé-Coll. There has been some confusion concerning both cathedrals, but interestingly enough, it turns out that neither of them had an organ by Cavaillé-Coll. Indeed, both of them had organs built by Matthias Schwab.

Kenneth Wayne Hart comments in his work on Cincinnati organbuilders:

In 1838, Schwab and one of his assistants, a ‘Messr. Himmel’, journeyed down the river [from Cincinnati] to St. Louis, Missouri, to install a 2-manual organ at the Catholic Cathedral. It was very likely one of the largest pipe organs in the West at that time, costing over \$4,000. The skill of the builders, who stayed in St. Louis several months to install the organ, was praised highly by the local newspapers of the day.<sup>57</sup>

Organbuilder Matthias Schwab’s life and works certainly bear closer examination. Born near Freiburg im Breisgau, Germany, he came to Cincinnati, Ohio, in 1831 and established an organ factory. It is apparent from what of Schwab’s

56. Répertoire des Copies et Lettres Nos 21–47. Bibliothèque nationale, Paris. Res.Vma MS 1364 (8): 61.

57. Kenneth Wayne Hart, “Cincinnati Organ Builders of the Nineteenth Century,” *The Tracker* 20, No. 4 (Summer 1976): 5–8, 12.



Entry showing the contract for an organ sold by Cavaillé-Coll to the Rev. Jean Baptiste LeSaicherre, to be shipped to the Rev. Ceuppens. [source: *Livre de Marchés* 1863–1878, p. 187, LaPresté collection, Bibliothèque nationale de France]

work remains that he had received good training in the south of Germany before emigrating, but it is not known with whom he apprenticed. That his instruments could have been mistaken for organs built by the Cavaillé-Coll firm probably says more about their “Old-Worldliness” when compared to the work of local American builders, than anything else.

Letters were also received by Cavaillé-Coll from the pastor of one Church of Sainte Marie in New Orleans, but without knowing the dates of the correspondence, it is unclear which church this would have been. It may have been in the section of New Orleans called Carrollton, or it may have been the old Ursuline Chapel, built in 1845 as *Sainte Marie de l'Acheveche*, but neither supposition can be verified at this time.<sup>58</sup>

The single American location specified in the Cavaillé-Coll lists is Paincourtville, Louisiana. A Cavaillé-Coll organ for this tiny village was almost certainly due to the inspiration of one Jean-Baptiste LeSaicherre, rector of Saint Elisabeth's Church. His brother, Marie-Ange (1847–84) served as his assistant. A nephew was later vicar at Donaldsonville.

Born on 11 March 1840 in Poubalay, in the Côtes-du-nord [today Côtes-d'Armor] region of France, Jean-Baptiste Le-

Saicherre was a student in the classics course in Dinan at the school of *Les Cordeliers*, obtaining the first prize each year. His studies in philosophy and theology took place at the *Grand Séminaire* of Saint-Brieux, where he stayed four years before his departure for America in 1863. He was ordained in New Orleans the same year and sent out into the bayou country to establish churches. He took over the parish at Paincourtville, where a school had already been established in the 1830s by Carmelite nuns. His order of an organ from Cavaillé-Coll is evidenced by an entry in the book of *machés* from the year 1877:

Vendu à M<sup>r</sup> l'Abbé Lassaicherre [sic], Curé  
 à expédier tout emballé à M<sup>r</sup> l'Abbé Couppens [recte Ceuppens]  
 Curé de S<sup>te</sup> Marie sur son ordre du 14 8<sup>bre</sup>.  
 Un orgue de 6 jeux, 8 registres à un clavier à mains et un  
 pédalier à tirasse, 1 pédale de Forte. Buffet gothique N<sup>o</sup> 13 en  
 chêne, clavier en console. Prix convenu tout emballé  
 5,500f.<sup>59</sup>

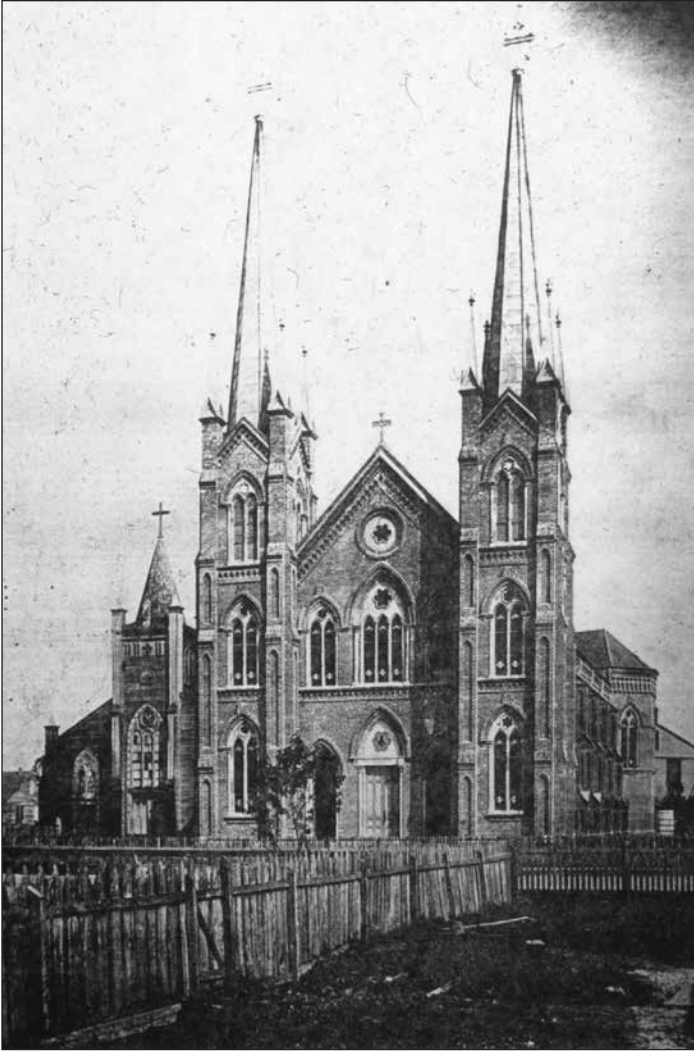
[Sold to the Rev. Lassaicherre [sic], priest, to be packed and shipped to the Rev. Couppens [recte Ceuppens], priest of Saint Marie's, by his order of 14 October, one organ of 6 ranks, 8 stops on one manual [with] a coupled pedalboard, one Forte pedal. Gothic case no. 13 in oak, with console keyboard. Stated price completely packed 5,500 francs.]

Francis Xavier Ceuppens was born at Malines, Belgium, in 1838, where he studied philosophy and theology. Along with Father LeSaicherre, he went to New Orleans, where he also was ordained, and assigned to outpost churches along the bayou. He was rector of the Church of Saint Mary of the An-

58. Répertoire des Copies et Lettres Nos 21–47. Bibliothèque nationale, Paris. Res.Vma MS 1364 (8): 61.

59. Aristide Cavaillé-Coll. *Marchés* 1863–1878, 187.





*The Church of St. Elizabeth, Paincourtville, Louisiana, circa 1890, showing the new church, complete with two towers (later destroyed in a hurricane) situated alongside the old wooden church, which would have contained the Cavaillé-Coll organ. [source: copy photograph by Agnes Armstrong from original in the parish office]*

nunciation at Donaldsonville, the Mississippi River port closest to Paincourtville. The organ was delivered there by boat, then transported by wagon the rest of the way.

Paincourtville lies in the Bayou Lafourche, south of New Orleans. The present Church of Saint Elisabeth dates from 1889. Constructed of red brick, it replaced the small wooden structure that originally housed the Cavaillé-Coll instrument. A bell, also imported from France by Father LeSaichère, was christened “Amélie” by Archbishop Perché in 1876 in honor of its donor, and still stands in a tower in front of the church today. The organ was moved into the gallery of this new edifice.

We know for certain that an organ existed in this church, because financial records show that money was paid for its repair in 1896 and in 1898, to one J.M. Hubert. He was probably not an organbuilder, as his name appears elsewhere in the

records for doing other odd jobs.<sup>60</sup> On 20 September 1909, a violent hurricane destroyed the two towers of the church, the gallery and the organ.<sup>61</sup>

Concerning the archives of this parish, the Book of Minutes of the Church Council meetings tell us:

A une assemblée de Marguilliers de l'Église S<sup>te</sup> Elisabeth tenue au Presbytère de la dite Église, le 3 Mai 1868, Membres presents, Meß Jos. T. Hebert, Charles Guillot, enciens [sic] Membres et Meß. Rosémond Dugas, E.F.X. Dugas & J.B.L. Dugas Membres dernièrement élus & Le Rev. J.B. Le Saichère [sic] Curé ex officio membre du conseil,

Sur Motion de M<sup>r</sup> Rosémond Dugas Meß. J. B. L. Dugas à été unanimement élus Président & M<sup>r</sup> Jos. T. Hebert Trésorier Secrétaire;

Sur Motion Secondée

Resolu que la fabrique abandonne au Rev<sup>d</sup> J.B. Le Saichère tous les revenus de l'Église S<sup>te</sup> Elisabeth, c'est à dire la vente des Bans, Les Sepultures Les ventes, des Terrains de tombes, Les Services Les quêtes, &c, &c, Pendant une année à dater [sic] du Pâques 1868 exclusivement à Pâques 1869 inclusivement, à la condition suivante que le Rev<sup>d</sup> J.B. Le Saichère, exerce son Ministère de Curé de la sus dite Église, et de plus il fourniras, tous ce qui est nécessaire au culte telle que Chantre, Sacristain, Entretien du cimetiere fourniture de Pains & Vins de Messe Luminaire, et il entretiendras, les Barrières et encloture de l'Église. [signed] Jos. T. Hebert

Trésorier Secret.<sup>62</sup>

[At a meeting of the churchwardens of Saint Elisabeth's Church, held at the rectory of said church, on 3 May 1868, Members present: Mr. Jos. T. Hebert, Mr. Charles Guillot, senior members, and Mr. Rosémond Dugas, Mr. E.F.X. Dugas & Mr. J.B.L. Dugas, members recently elected, and the Rev. J.B. Le Saichère, [sic] pastor, council member *ex officio* ,

On the motion of Mr. Rosémond Dugas, Mr. J.B.L. Dugas was unanimously elected President and Mr. Jos. T. Hebert Secretary-Treasurer;

On a seconded motion

Resolved that the council turn over to the Rev. J.B. LeSaichère all the revenues of Saint Elisabeth's Church, that is to say, the sale of [matrimonial] banns, the sales of sepulchres, of cemetery plots, the offerings from services, etc., etc., during the year extending from Easter 1868 to Easter 1869, on the following condition, that Rev. J.B. LeSaichère perform his duties as pastor of said church, and in addition, that he will provide everything necessary for worship, such as the precenitor [chorister], sacristan, upkeep of the cemetery, furnish the bread and wine for Masses, lighting, and he will maintain the fences and the gates [enclosures] of the church. [signed] Jos. T. Hebert, Secretary-Treasurer.]

60. *Livre du Trésorier de la Fabrique de l'Eglise S<sup>te</sup> Elisabeth à Paincourtville Louisiane Commencé par Anatole Trahan, Secrétaire Trésorier de la sus dite Fabrique en Sorte du 22 Avril 1889.* Unpublished. Archives, Diocese of Baton Rouge, Louisiana.

61. Rev. Clement Dupont, OSB, *Saint Elizabeth Church, Queen of Bayou Lafourche, Centenary Notes 1840–1940.* (The author, 1940), 10.

62. *Registre des Reunion des Marguilliers de la Paroisse S. Elisabeth du 7 Septembre 1837 au 31 Mars 1889.* Unpublished. Archives, Diocese of Baton Rouge, Louisiana.



This agreement was renewed annually for several years. In 1869, another entry says:

A une assemblée des Marguilliers de l'Église S<sup>te</sup> Elisabeth tenue au Presbitaire [sic] de la dite Église le 26<sup>ème</sup> jour de Décembre 1869,

Membre presents . . .

M.M. Revd Jules Bouchet, J.B.L. Dugas, Xavier Dugas, Rosémond Dugas, Nicolas Verret et John Webre Jr.

Resolu, que le Revd J.B. Lesaicherre [sic] est autorisé d'engager les ouvriers nécessaire pour réparer la dite Eglise, moyennant que les dépenses n'excèdent plus le montant de l'argent déjà collecté.

[signé] John Webre Jr. M.L. Dugas  
Trésorier Secrétaire Pt.

[At a meeting of the churchwardens of Saint Elisabeth's Church, held at the rectory of said church on 26 December 1869,

Members present . . .

Rev. Jules Bouchet, Mr. J.B.L. Dugas, Mr. Xavier Dugas, Mr. Rosémond Dugas, Mr. Nicolas Verret and Mr. John Webre Jr.

Resolved, that the Rev. J.B. Lesaicherre [sic] is authorized to hire the necessary workers for repairing said church, on the condition that the expenses do not exceed the monies already collected.

[signed] John Webre Jr. M.L. Dugas  
Secretary-Treasurer President]

From these minutes we may reason that more detailed accounts do not exist because Father LeSaicherre was given carte blanche over the church finances for several years. It was during these years that the Cavaillé-Coll organ would have been installed. If Father LeSaicherre kept personal account books, they have not survived. This situation explains the dearth of local financial records concerning the purchase of the organ. Of course, one still hopes to find correspondence or accounts of the organ's installation. The incomplete shop records show six letters received from the pastor of the church at Paincourtville, but provide no other details.<sup>63</sup>

### THE CASE FOR A CAVAILLÉ-COLL ORGAN IN INDIANA

Because Aristide built the great majority of his organs for Roman Catholic churches in France, a logical place to search is within North American francophone communities served by French Roman Catholic orders. One prime example is the area in northern Indiana, location of the well-known University of Notre Dame.

Its founder, the Rev. Edward Sorin (1814–1893) was born at Ahuillé, France. Following his ordination, he became a Brother of The Congregation of Holy Cross, and in 1841, led a small group of missionaries to America, settling on a plot of

land just north of the city of South Bend. There they established a school—officially chartered a college by the Indiana General Assembly in 1844—and named it The University of *Notre Dame du Lac* [University of Our Lady of the Lake].

The early years of this institution saw the construction of living quarters and classrooms. Masses were said in a log building. In 1847, the cornerstone was laid for a church. This new structure was consecrated as the Church of the Sacred Heart of Jesus in November 1849. It was 92 feet long by 38 feet wide and 24 feet high, in Neo-Grec style. It was in this church that Father Sorin hoped to install a tower bell, as well as a Cavaillé-Coll organ.<sup>64</sup>

In a letter dated 5 December 1848, Rev. Sorin wrote to Cavaillé-Coll, requesting descriptions of pipe organs priced from two- to three-thousand francs. The response, dated 16 January 1849, showed dispositions of three new organs, each comprising one manual keyboard of 54 notes and pull-down pedals, priced with and without casework. There were also descriptions of two available used instruments: a one-manual organ presently in the stockroom, and a two-manual organ for sale by the *Chapelle royale*.<sup>65</sup>

But the pipe organ in this church was not built by Cavaillé-Coll. Rather, it was constructed by the American organbuilder Henry Erben (1800–1884). In his memoirs, Father Sorin reported that its sound was a bit weak for the building, but expressed gratitude for its existence.<sup>66</sup>

Although Father Sorin's papers contain no further mention of Cavaillé-Coll, he does recount the installation of a clock and a set of chimes from M<sup>r</sup> Bollée of Le Mans, France, at a cost of 18,000 francs.<sup>67</sup> His memoirs also contain the names of American sites into which the Province of Notre Dame expanded during the mid-19th century, thus providing a resource for future research. Among the locations listed are New Orleans, Cincinnati, Louisville, Toledo, Hamilton, Milwaukee, Mishawaka, Lowell, Laporte, Michigan City, Columbus, Buffalo, Philadelphia, Washington, and New York.<sup>68</sup> In 1855 and 1856, these cities and towns contained schools, postulates, workshops, and churches served by

64. Edward Sorin, C.S.C. *Chronicles of Notre Dame du Lac*. John M. Toohey, translator, 1895, 129. <http://archives.nd.edu/episodes/sorin/chronicle>.

65. Aristide Cavaillé-Coll. *Lettres 1848–1851*, entry 1505, 16–17. The organ of the Chapelle royale must have been available for some time, as it had previously been proposed to a Mr Roland of Quimper [letter of 5 July 1847].

66. Edward Sorin, CSC, *Chronicles of Notre Dame du Lac*. John M. Toohey, translator, 1895, 129. <http://archives.nd.edu/episodes/sorin/chronicle>.

67. Edward Sorin, CSC, *Chronicles of Notre Dame du Lac*. John M. Toohey, translator, 1895, 301, 302. <http://archives.nd.edu/episodes/sorin/chronicle/>. Amédée-Ernest Bollée (1844–1917) was a French bellfounder and inventor who specialized in steam cars. His foundry located in Le Mans is still in operation by the same family today.

68. Edward Sorin, CSC, *Chronicles of Notre Dame du Lac*. John M. Toohey, translator, 1895, 235, 281, 282. <http://archives.nd.edu/episodes/sorin/chronicle/>

63. Répertoire des Copies et Lettres Nos 21–47. Bibliothèque nationale, Paris. Res.Vma MS 1364 (8): 81.

this order. Could one of these places have been the site of a Cavaillé-Coll organ?

### OTHER AMERICAN CONTACTS

The correspondence registers show the names of correspondents and record the file numbers of letters sent and received from the years 1840 to 1858. The letters themselves were most likely kept in file cabinets at the workshop office. Although alphabetized, the categories of the entries vary. Some are listed by personal names, some by cities, some by churches and other institutions, etc. The names of many *commissionaires* also appear, but they are not linked to any specific sites in the western hemisphere.<sup>69</sup>

Entries relating to North America comprise:

J.H. Wilcox [*recte* Willcox], Boston — 1 letter  
 H. Clarke and Co., Indianapolis — 1 letter  
 The Curé of The Church of the Annunciation, New Orleans — 6 letters  
 The Curé of Sainte Marie, Cavolton [*sic*], New Orleans — 4 letters  
 The Curé of Paincourtville, Louisiana — 6 letters  
 J.H. Gomien, New York — 3 letters  
 N. C. [may be U. C.] Kurnayo [may be Kurnays or Kiernoy], New York — 1 letter  
 G. Jardine, New York — 1 letter  
 Professor of Music Dachauer, New York — 1 letter  
 Mr. Larré, Montréal, Canada — 1 letter

There are also a number of entries relating to an organ projected for the American College in Rome, Italy:

William Maulosky [*recte* McCloskey], President — 2 letters  
 Mr. Draytin — 2 letters  
 Mr. Chatard [may be Chautard] — 9 letters

Many of these names are recognizable as noted figures in the music world of that time. John Henry Willcox (1827-1875) was a prominent organist and organbuilder in Boston. William Horatio Clarke (1840-1913) was an eminent organist and organbuilder in Indianapolis. Joseph H. Gomien (d. 1896) was a piano dealer and manufacturer in New York City, and George Jardine (1800-1882) was a organbuilder there. Louis Dachauer (1837-1878) was a composer, teacher, and organist in New York City churches. The Rev. Sauveur-Romain Larré (1803-1860) was a Sulpician priest serving Notre-Dame-de-Grâce parish in Montréal, Canada. William George McCloskey (1823-1909) was an American Roman Catholic priest and teacher, first rector of the American College in Rome, Italy, to which Cavaillé-Coll delivered an organ of ten stops on two manuals and pedal on 12 July 1868.<sup>70</sup>

### THE CASE FOR A CAVAILLÉ-COLL ORGAN IN CANADA

Extending the search for Cavaillé-Coll organs in Roman Catholic churches located in francophone communities opens up the region of French Canada for consideration. Confusion concerning an organ designated in the opus lists for Montréal is compounded by discrepancies within the lists themselves. Only two of the lists—the 1923 Mutin catalogue and the 1929 catalogue from the Société Anonyme Française Cavaillé-Coll—show a *grand orgue* in Montréal, Canada. No organ destined for Montréal—or in point of fact, for all of Canada—appears in the list copied directly by Dom Kreps from the *Grand Livre noir* or in the works catalogue<sup>71</sup> compiled during Aristide's lifetime. Published in 1889, that catalogue contains the following preface:

L'origine de la Maison A. CAVAILLÉ-COLL remonte à deux siècles. Transférée à Paris en 1834, elle tient aujourd'hui le premier rang dans la facture d'orgues.

[The origin of the firm of A. CAVAILLÉ-COLL dates back two centuries. Transferred to Paris in 1834, today it holds top rank in the manufacture of organs.]

A distinctive title heads the opus list in this catalogue: *Liste des principales orgues exécutées par la maison A. CAVAILLÉ-COLL*. [List of principal organs completed by the firm of A. CAVAILLÉ-COLL.] These organs were built by the firm of Aristide Cavaillé-Coll—not his father, nor his grandfather, nor his uncle—but only under the direction of Aristide himself. Likewise, the *Grand Livre noir de commandes* also contained only those orders filled by Aristide's own firm. Neither it nor the notebooks that Dom Kreps copied from it showed any organs built by other members of the Cavaillé family.

There was a Cavaillé organ in Montréal—not Montréal, Canada, but in the city of Montréal in the Aude region of southern France—and it was built during the 18th century by Aristide's ancestors. Hence, this organ does not appear in any contemporaneous list of the instruments built by the Paris firm of Aristide Cavaillé-Coll.

The confusion seems to have crept in during the writing of various historical accounts published well after Aristide's death. In the preface to the 1929 list published by the Société Anonyme Française Cavaillé-Coll, we read:

Jean-Pierre CAVAILLÉ-COLL et son fils Dominique CAVAILLÉ-COLL construisirent le grand orgue de l'Eglise de Montréal (Canada), qui fut le plus remarquable ouvrage du 18<sup>e</sup> siècle.

[Jean-Pierre CAVAILLÉ-COLL and his son Dominique CAVAILLÉ-COLL built the organ of the church in Montréal (Canada), which was [their] most remarkable work of the 18th century.]

69. *Répertoire des Copies et Lettres Nos 21-47*. Bibliothèque nationale, Paris. Res. Vma MS 1364 (7) and (8).

70. Aristide Cavaillé-Coll opus 288/272.

71. *Maison A. Cavaillé-Coll, 13-15, Avenue du Maine, Paris, Orgues de tous modèles* (Paris: Maison Cavaillé-Coll, 1899); republished (Berlin: Verlag Merseburger, 1977), Alfred Reichling, ed.

Notice that in this text, the word “Canada” appears in parentheses. This passage is apparently a condensed and altered version of a more extensive paragraph borrowed from Mutin’s 1923 catalogue, where it originally reads:

Jean-Pierre CAVAILLÉ-COLL, fils de Gabriel CAVAILLÉ, frère de Joseph, fut élevé par son oncle dans la profession de facteur d’orgues. Il construisit les orgues de l’Eglise de la Réal à Perpignan, de Sainte-Catherine à Barcelone, de Salin, du Mas-d’Agen, de Saint-Michel à Castelnaudary, de Saint-Guillen-du-Désert, et reconstruisit l’orgue de la Cathédrale de la Cité, à Carcassonne. Le savant Dom BÉDOS, qui avait vu et apprécié ses travaux, le désigna pour restaurer l’orgue de l’Abbaye de Saint-Thibéry. En 1785, ayant pour collaborateur son fils Dominique Hyacinthe, il établit le grand orgue de l’église de Montréal. Ce fut le plus remarquable ouvrage du XVIII<sup>e</sup> siècle.

[Jean-Pierre CAVAILLÉ-COLL, son of Gabriel CAVAILLÉ, brother of Joseph, was brought up by his uncle in the profession of organ building. He built the organs of the Royal Church at Perpignan, of Sainte Catherine in Barcelona, of Salin, of Mas-d’Agen, of Saint-Michel at Castelnaudary, of Saint-Guillen-du-Désert, and rebuilt the organ of the City Cathedral at Carcassonne. The expert Dom BÉDOS, who had seen and appreciated his work, appointed him to restore the organ of the Abbey at Saint-Thibéry. In 1785, having his son Dominique Hyacinthe as a collaborator, he erected the organ of the church at Montréal. This was [their] most remarkable work of the 18th century.]

Here the word “Canada” does not appear at all. Furthermore, Mutin’s text informs us that father and grandfather Cavaillé—already established as organbuilders in the region of southern France and northern Spain—built a number of large and important instruments before the end of the 18th century, including one at a place named Montréal.

The organ which Jean-Pierre Cavaillé built in this church in 1782 replaced an earlier instrument of 31 stops made in 1732 by Pierre de Montbrun. It had 44 stops on three manuals and pedal, certainly a *grand orgue* by any definition.<sup>72</sup> Two articles in the bulletin of the French association *Les Amis de l’Orgue*, give details of the 18th-century Cavaillé organ in Montréal, France. It was reworked by Puget in 1884 and again by Costa in 1968, when it was Baroquized under the direction of Pierre Cochereau, and a fourth manual and pneumatic assists were added. Indeed, the two catalogue entries are simply errors, compounded over the years by authors borrowing from each other.

Records exist of organs imported into 18th-century French Canada, but none built by the family Cavaillé. And surely, if such an imposing *grand orgue* had been installed in Canada during that era, some evidence or documentation of it would still exist today. Even the very complete century-

old archives of the Canadian firm Casavant Frères, founded by organbuilders Samuel and Claver Casavant—themselves personal acquaintances of Aristide Cavaillé-Coll—contain no such confirmation. So it seems safe to stop searching for an 18th-century *grand orgue* built by the Cavaillés for a parish in Montréal, Canada.

The correspondence registers show the differentiation clearly. There is one entry for Montréal (Aude) showing two letters received from “M<sup>rs</sup> les memb. de la fabr.” [the members of the church council] and another for Montréal (Canada) showing one letter from M<sup>r</sup> Larré.<sup>73</sup>

A Sulpician priest, Sauveur-Romain Larré (1803–60) was born at Ossès [Pyrénées-Atlantiques], France and was living in Canada by 1828. He served at the parish church of Notre-Dame-de-Grâce from 1853 to 1860. On 14 August 1854, he wrote to Cavaillé-Coll concerning an organ for that church. The reply, dated 4 September 1854, outlines a proposal for an organ of eight stops on one manual, with pedal couplers, a simple facade and decorated tin Montre pipes, completely packed for shipping, at a cost of 6,000 francs. Apparently Père Larré requested further additions to the instrument, which are priced separately: a swell enclosure at 700 francs; changes to the windchest to accommodate two additional stops at 500 francs; an eight-foot Viole de gambe at 450 francs; a four-foot Viole d’amour at 250 francs; and additional packing charges of 150 francs, bringing the total price to 8,050 francs.

The correspondence register also shows the response to a letter from the Reverend Pierre Aubert, Superior of *Les Oblats de Marie Immaculée* in Montréal, dated 24 December 1854, presenting four specifications for the consideration of his organist, one A. Devin-Laforce.

Another entry in the correspondence registers records that on 2 November 1857, a proposal for a two-manual-and-pedal organ was sent to one Abbé Perrault in Montréal, who had requested it on behalf of a parish church in that city. The proposal specifies an organ of 26 stops, without a case, to be shipped from Paris, at a value of 60,000 francs.<sup>74</sup>

Born in Canada, Abbé Joseph-Julien Perrault (1826–1866) had first studied at the Grand séminaire at Montréal, then at the Séminaire de Saint-Sulpice in Paris, where he was ordained in 1849. Returning to Canada, he taught at the Collège de Montréal, and in 1853, was appointed choirmaster of the parish church of Notre-Dame de Montréal.<sup>75</sup>

There must have been some ongoing discussion about a pipe organ in this church, for on 8 September 1858, Cavaillé-Coll responded to Abbé Perrault’s letter of 17 June, which had

73. *Répertoire des Copies et Lettres Nos 21–47*. Bibliothèque nationale, Paris. Res. Vma MS 1364 (7).

74. Aristide Cavaillé-Coll. *Devis 1856–1859*, entry 792, 147–148.

75. Ernest Myrand. *Noëls anciens de la Nouvelle-France* (Québec: 1899), 42–43.



apparently requested further details about the possibilities of a new instrument. Aristide proposed that the large wooden pipes could be built in Canada, from the excellent pine lumber available there, which, he said, he would like to be able to obtain in Paris. He also mentioned that Louis Beaudry<sup>76</sup> had recently visited the atelier to see some organs under construction, about which, perhaps, he might relate his impressions upon his return [to Canada].

As it turns out, the 1858 organ for the parish church of Notre-Dame de Montréal was not built by Cavaillé-Coll after all, but by the Canadian organbuilder Samuel Russell Warren (1809–1882). That organ was never considered successful, and was left unfinished. In response to his many detractors, Warren wrote a lengthy report detailing the organ and its construction, which he published himself in 1863.<sup>77</sup> The Warren organ was replaced in 1891 by Casavant Frères's Opus 26.<sup>78</sup>

In a letter dated 4 September 1858, one Antoine Dessane inquired of Aristide whether he could be appointed the agent for Cavaillé-Coll organs in Canada. Born into a musical family at Folcaquier, France, in 1826, Dessane had emigrated in 1849 to the City of Québec, to take the post of organist at the Basilique de Notre-Dame. The response was polite, but curt and logical, stating that at present it was difficult enough to keep up with direct orders, and that expanding the market would not be possible. In any case, such an idea was not feasible for larger organs. However, the reply continues, if Dessane were to be successful in obtaining some guaranteed orders, the Cavaillé-Coll firm would pay him a commission of five percent on the regular price of those organs. Dessane's name never appears on the known lists of Cavaillé-Coll *commissionnaires*.

In 1865, Dessane moved his family to New York City, where he became organist at the Church of Saint Francis Xavier. But by 1869, because his health was failing and the job proving too much for him, he returned to Québec, where he served as organist at the Church of Saint-Roch until his death in 1873.

## WHERE DO WE GO FROM HERE?

My most recent research centers around the Sulpician Order, with which Cavaillé-Coll was closely aligned, as testified by his *magnus opus* at the Paris church of Saint-Sulpice. Founded in Paris in the 17th century, the Society of Saint-Sulpice

76. Jean-Louis Beaudry (1809–86), three-time mayor of Montréal, was an esteemed politician and entrepreneur of his day. He was especially noted for keeping the peace between the city's Protestant and Catholic populations.

77. [Samuel] R. Warren. *Réponse au sujet de la construction, de l'examen, des rapports et des Certificats concernant la Reception de L'Orgue de l'Eglise paroissiale de Montréal suivie de quelques mots sur l'orgue construit pour les RR. PP. Oblats à Montréal et accompagnée de remarques sur la construction des orgues et les causes des instruments defectueux*. Montréal: S.R. Warren [1863].

78. Casavant Frères Opus 26, 1891: 81 stops on four manuals and pedals; rebuilt in 1924 as opus 1032.

was established by Jean-Jacques Olier (1608–57). During the French Revolution, many priests and students from the Sulpician seminaries fled to North America, establishing seminaries and churches in Canada and the United States.

In Montréal, the *Grand Séminaire* was established by the Sulpicians in 1840. A new building was erected in 1857, and the present chapel was constructed in 1864. In 1907, the building was enlarged, and a new tubular-pneumatic organ was built in the gallery by Joseph-Émile Pépin. According to the available sources, this replaced a small two-manual organ by “an unknown builder.” To date, no documentation has been found. Could this have been the Canadian organ said to have been built by Cavaillé-Coll?

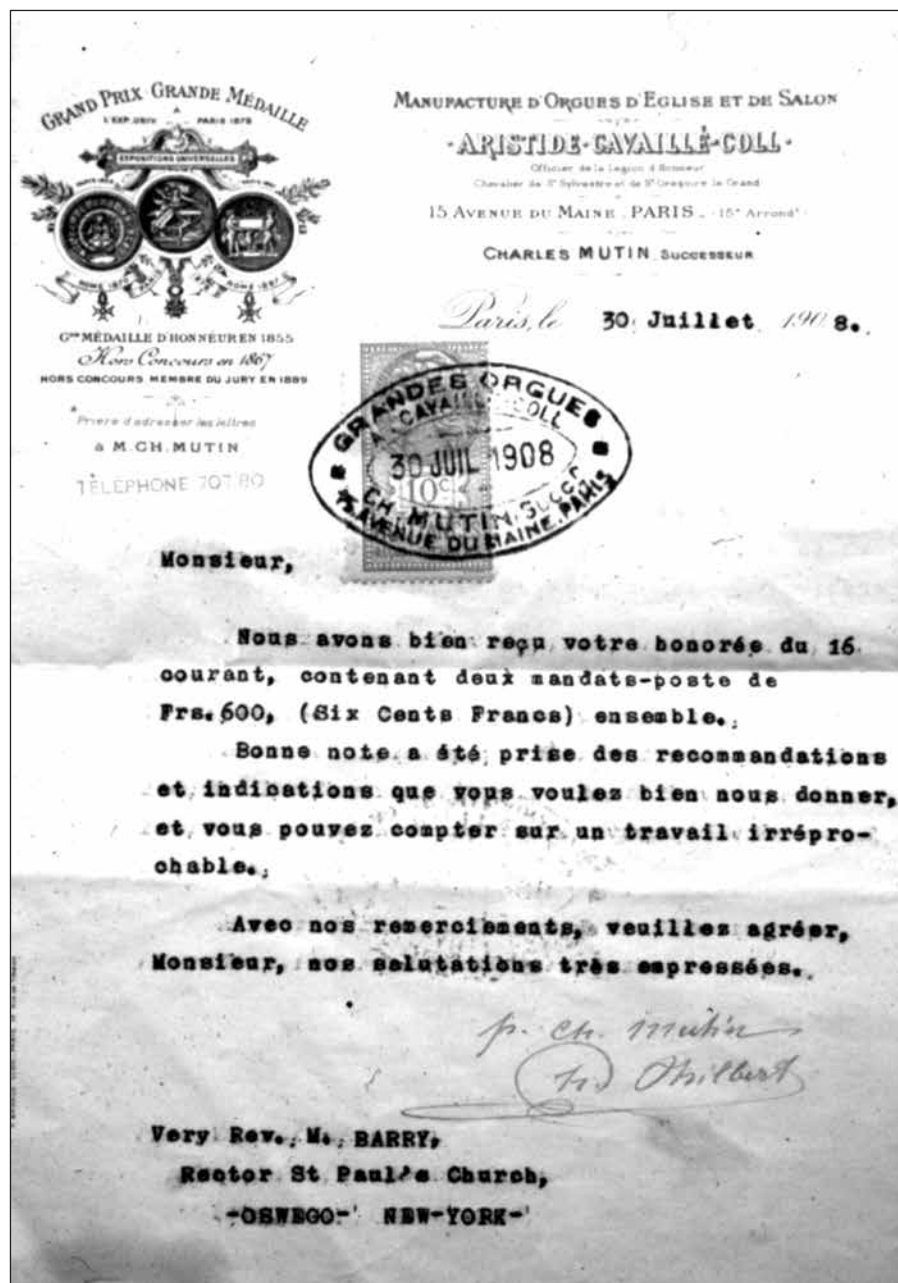
Further, in 1791, four Sulpicians who had escaped the French Revolution—the abbots François-Charles Nagot, Antoine Garnier, Michel Levadoux, and Jean-Marie Tessier—established the first Roman Catholic institution of learning in the United States, St. Mary's Seminary in Baltimore, Maryland. The chapel, designed by French architect Maximilian Godefroy, and built in 1806–1808, is considered to be the oldest church of Neo-Gothic design in the United States. The present organ is Casavant Frères's Opus 2226, built in 1954 and refurbished in 2011. What was there before? Could one of the previous organs have been a small accompanimental instrument built by Cavaillé-Coll?

Gilbert Huybens lists four other organs in North American locations: one in Puerto Rico, and three in Mexico.<sup>79</sup> A parish church in San Juan, Puerto Rico, received Cavaillé-Coll organ 207/0 on 10 September 1862. The register shows it was a *grand orgue* of four stops on one manual. Such a designation begs the question, what is a *grand orgue* after all?

As for the Mexican organs, No. 627 was delivered to Mitjans et Cie., perhaps another *commissionnaire*, on 9 July 1888, destined for Mazatlan, Mexico. It was an *orgue de chœur* of eleven stops on two manuals and pedals (one independent Pedal stop). Recent photographs of this organ show it in complete disrepair. A parish church in Guadalajara, Mexico, took delivery of no. 641, an *orgue de chœur* of 6½ stops one manual, on 6 October 1889. No. 683, a *grand orgue* of six stops on one manual, was delivered to Enrique Sanchez Barquera (no location indicated) on 9 March 1896.

Among the myths surrounding the work of Cavaillé-Coll in America are a number of tales concerning individual ranks of pipes made in Paris. It is said that some organs built by American builders contain such ranks, ordered directly from the Cavaillé-Coll shop. Why did American builders feel the need of such a mark on their organs, a mark deemed prestigious? Undoubtedly, for the glory—the glory of authenticity, or credibility—that the name “Cavaillé-Coll” could provide.

79. Gilbert Huybens, 58.



We can cite the Farrand & Votey organ at the 1893 World's Columbian Exposition at Chicago in (the nucleus of the organ now at Hill Auditorium, University of Michigan at Ann Arbor) and the Los Angeles Art Organ Company's instrument at the 1904 Louisiana Purchase Exposition in St. Louis (the nucleus of the Wanamaker Organ in Philadelphia). Of both it is said that they contained some pipes from Cavaillé-Coll, but these have not been identified.

*Above:* Confirmation of an order from the Rev. Michael Barry for a rank of pipes (12 of wood, 46 of tin) to be manufactured by the Cavaillé-Coll firm under the direction of Charles Mutin, for installation at St. Paul's Roman Catholic Church, Oswego, N.Y., dated 20 July 1908. [source: private collection]

One of Guilmant's American students—Samuel Tudor Strang (1855–1921)—returned from Paris to his home in Philadelphia with a set of Cavaillé-Coll Vox Humana pipes. We know from a 1923 issue of *The American Organist* magazine that these were installed temporarily in the organ as rebuilt by Roosevelt at Saint Clement's Protestant Episcopal Church, Philadelphia, where Strang was organist. He later removed them to the Oxford Presbyterian Church, when he assumed the post of organist there. On leaving Oxford Church, Mr. Strang took the pipes with him again. He died some years later, leaving no further trace of the rank's whereabouts.

At Hartford, Conn., Opus 22 of the Austin firm contained one rank—the *Cor Anglais*—from Cavaillé-Coll (thus French), one rank from T.C. Lewis (an English builder) as well as one rank from Walcker (a German builder)—on its way to being a veritable international organ. According to papers in the Austin archives, these pipes “sugared away” and were discarded and replaced in the 1960s.

To date, however, the most documented individual Cavaillé-Coll rank installed in an American organ is the set of 58 pipes (12 wood, 46 tin) added to the Farrand & Votey organ at St. Paul's Church at Oswego, New York.<sup>80</sup> The old St. Paul's Church was demolished in the 1960s and a new church built on another site. The organ, then more than 60 ranks, was too large to fit into the new structure and was broken into parts. About half the pipework found its way into a chamber installation in the new church.

In 1892, a contract was drawn up for the Farrand & Votey organ at St. Paul's Church, Oswego. An excerpt from a letter from St. Paul's former organist, Charles Courboin, written to one Miss Rowe in 1964 from St. Patrick's Cathedral, New York City, where he was then organist, states:

My recollections are that Father Barry paid for the many additions to the organ out of his own pocket, such as the chimes, a set of 61 pipes from Cavaillé-Coll, French organ builder, the 32-foot pedal bourdon of 32 pipes, and more. He was a great lover of organ. I understand that after being priest 53 years, he left an estate of \$300.00! Put most of his money into the organ.<sup>81</sup>

80. Charles Mutin. Autograph letter to Father Michael Barry, Oswego, New York. 13 October 1908. Private collection.

81. Charles M. Courboin. Autograph letter to Miss Rowe, Oswego, New York. 16 January 1964. Private collection.

Marcel Dupré, in his *Discours* delivered on 14 December 1963, at the dedication ceremony of the commemorative plaque placed in honor of Aristide Cavaillé-Coll at 15 avenue du Maine, in Paris (site of the Cavaillé-Coll workshop), said:

[ . . . ] Depuis la mort de Cavaillé-Coll, survenue le 13 octobre 1899, de nombreux perfectionnements ont été apportés grâce à l'électricité dans la construction des orgues, mais il a été témoin de l'orgue électrique. Il était lié avec Albert Peschard, organiste de l'Abbaye aux Hommes de Caen et professeur de physique au lycée de cette ville, qui fut l'inventeur de l'électro-aimant pour la traction des notes. Peschard fit une demande auprès de Cavaillé-Coll afin qu'il collaborât avec lui pour appliquer son invention, comme il l'avait fait avec Barker. Mais Cavaillé-Coll se refusa: "Je suis vieux, je suis malade, je suis pauvre," lui répondit-il, "et ne puis songer à entreprendre une œuvre de pareille envergure; mais là est l'avenir."

Nul doute qu'un demi-siècle plus tard, il eut fait bénéficier la construction des orgues de possibilités nouvelles. Mais il reste le génial harmoniste dont le titre de gloire aura été de doter notre pays d'instruments qui, par la beauté de leurs timbres individuels et la majesté des ensembles restent des merveilles.

[ [ . . . ] Since the death of Cavaillé-Coll, which took place on 13 October 1899, many improvements in organ construction have been provided thanks to electricity, but it has been witness to the electrical organ. It was linked to Albert Peschard, organist of the Abbey of Men at Caen, and professor of physics at the high school in this city, who became the inventor of the electro-magnet for the key-action. Peschard asked Cavaillé-Coll to collaborate with him on the application of his invention, as he had done with Barker. But Cavaillé-Coll declined: "I am old, I am sick, I am poor," he told him, "and cannot dream of undertaking a work of such scope; but therein lies the future;"

Undoubtedly, if this had been a quarter-century later, his organs would have benefited from the new possibilities. But the great builder's claim to fame has been to provide our country with instruments that by the beauty of their individual stops and the majesty of ensembles remain marvels.]

Perhaps Dupré might be accused of having put words in the mouth of the dear departed Cavaillé-Coll, but these words, if not accurate, are at least prophetic, for indeed, the future of organbuilding at the turn of the 19th into the 20th century, lay in electric action. For this reason, and ever since the "tracker revolution," it has been a vanity of our generations to look back and claim for ourselves the "influences" of Cavaillé-Coll on certain North American builders.

While some of the mysteries concerning Cavaillé-Coll organs built for the New World are unraveling, there is still work to be done, there are still discoveries to be made. Other than the two organs known to have been installed in Louisiana churches, did any of the other instruments indicated for *Amérique du Nord* ever actually arrive on this continent? If so,

where? Or were they some of the organs installed in San Salvador, Venezuela, Chile, and other Central and South American countries, delivered by their *commissionnaires* who had a vested interest in those particular territories? And if that be the case, why is it alleged that they were designated for North America?

Where next to look? Our quest for the truth goes on. Some things are lost to history; others may merely be hidden. May the search continue!



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## News |

### HILBUS OHS CHAPTER



**Hilbus Chapter**  
of the ORGAN HISTORICAL SOCIETY

*Where the Tracker Action is!*

GLEN FRANK PREPARED AN ORGAN crawl for August 24, “Catholic Trackers of Washington, D.C.” during which members visited the 1891 Hook & Hastings Op. 1491 (1891) at St. Joseph’s R.C. Church of Capital Hill. The organ is a III/29, restored by Bozeman-Gibson in 1985–86. After lunch the group saw and played the II/29 Steer & Turner Op. 131 (1879) at Immaculate Conception Church. Both

instruments were visited during the OHS 2011 convention.

On September 27, Carl Schwartz organized an organ crawl of “Two Modern Trackers in Southern Maryland.” The first was at St. Paul’s Episcopal in Prince Frederick, home of a II/13 Bedient, Op. 84 (2012), with mechanical key action and electric stop action. In the afternoon, Friendship United Methodist Church in Friendship, Md., was visited and members heard the II/15 Oberlinger organ with mechanical key and stop action. In addition, Steve Bartley wrote two fine articles: “A Short History of Henry Berger: An Early Maryland Organ Builder” that included a working opus list and “A Short History of August Pomplitz and

the Pomplitz Church Organ Company” with a three-page opus list. Bartley welcomes additions to both opus lists at [seedlac@verizon.net](mailto:seedlac@verizon.net).

“The Young and Old of Pipe Organs in Baltimore” was the crawl prepared by Paul S. Roeder for Saturday, October 25. Patrick J. Murphy’s III/43 organ at Zion Lutheran Church was first on the agenda, followed by a 1907 two-manual-and-pedal Felgemaker in St. Cecilia R.C. Church. Steve Bartley continued his extensive and well-documented research with “A Short History of Henry Niemann,” followed by a four-page list of his organs and a list of organs found in Niemann advertisements. Carl Schwartz reviewed the September organ crawl and described the instruments in detail.

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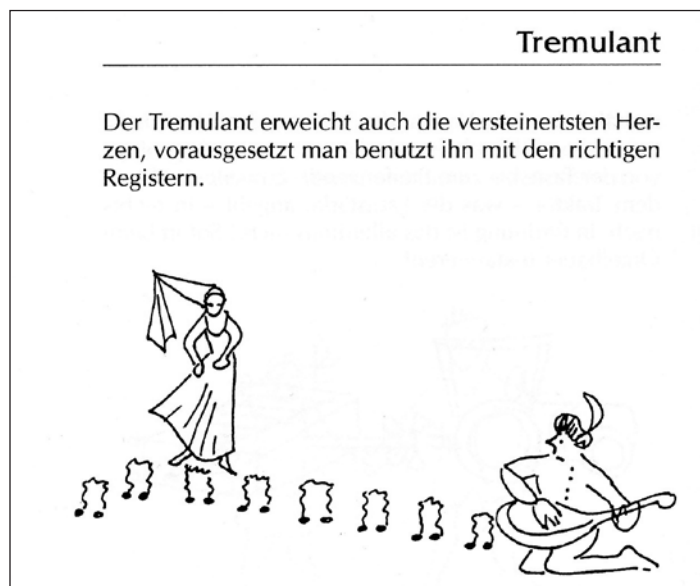
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## What's Past Is Prologue

WHILE THE OHS LIBRARY AND ARCHIVES is known for its collection of rare books, little attention is paid to other genre—from the fanciful to the mundane to the humorous. Among the fanciful, children's books—both fiction and non-fiction—are well represented on our shelves. From the 19th and early 20th centuries we have *The Haunted Organist of Hurly Burly*, *Christie's Old Organ*, *The Poor Organ Grinder*, and *Die Jüdische Orgel*. The most informative and entertaining of newer children's books is *The Auckland Town Hall Pipe Organ Book*, which ostensibly tells the story of the organ as restored by Orgelbau Klais, but the title suggests this to be heavy reading for a child. Rather than being a collection of facts, the book takes the young reader through a delightful romp of the organ and organ factory, telling the story with cartoon characters and a cute little dog. More appropriate for adults is *Die Etwas Andere Orgellexikon*, an organ dictionary with unexpected definitions of familiar organ components.



*"The tremulant also softens hardened hearts, provided you use it with the correct stops."*

Of the mundane, the library has a sizable collection of books devoted to what must surely be an anathema to an OHS member: the electronic organ. Of these, there are no less than thirty volumes related to the Hammond organ alone. Among these and other books that tout the merits of the vacuum tube, diode, and loudspeaker, one demands our attention, if only for the first three paragraphs of its epilogue.

Published in 1989, *Triumphs & Trials of an Organ Builder* is at the same time the memoir of Jerome Markowitz (1917–1991), a history of the Allen Organ Company, an attack on purists and elitists (his names for opponents of the electronic

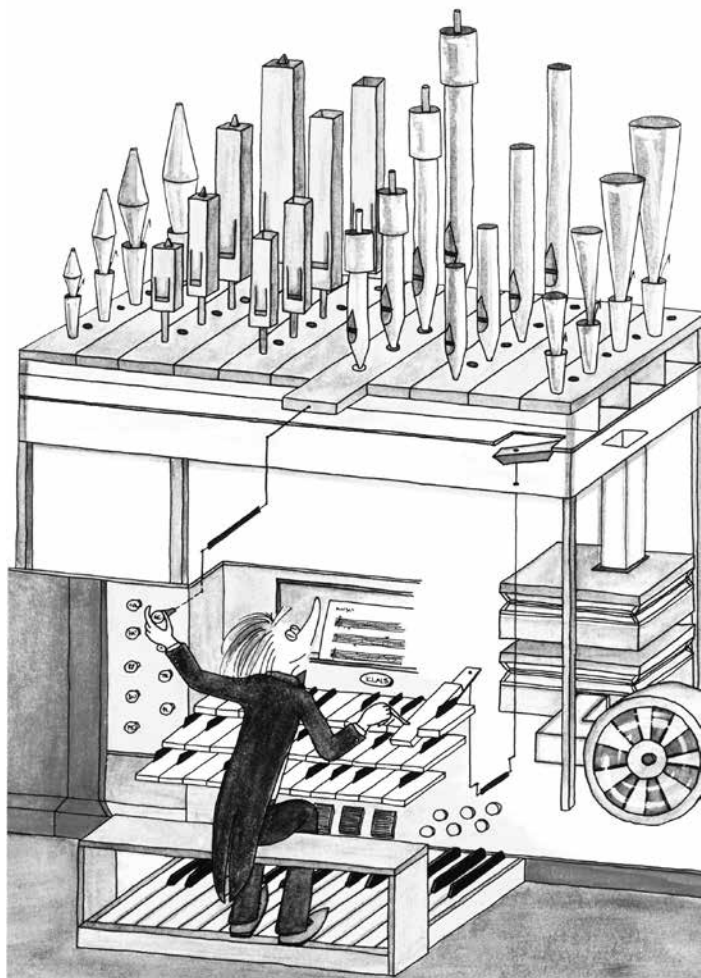
organ), sales propaganda, and a bold prediction of the future. Markowitz spent his childhood in Jamaica, Queens, N.Y., where at an early age he began tinkering with radios, and at the age of eleven built a television. "It was crude by today's standards, but I believe I can safely boast that we were the first on our block to have a TV." Since his father's textile factory was located in Allentown, Pa., his parents sent him to Allentown Prep School, after which he went on to Muhlenberg College, also in Allentown. While at Muhlenberg, he attended mandatory chapel on Thursday mornings where he enjoyed hearing the organ—E.M. Skinner's Opus 842. In 1936, at the age of 19, he heard a Hammond organ and vowed to design and build "... a practical, electronic organ based on vacuum tube oscillators that would closely emulate the magnificent sound of the pipe organ." Two years later, he was awarded his first patent, and in the same year produced an experimental instrument using a 1930s radio cabinet filled with his electronics and played from a 39-note accordion keyboard. In 1939 (he was now 22 years old), he built his first Allen organ, named after the city in which he lived, and the organ was sold locally to St. Catharine of Siena Church.

Over the next 52 years until his death in 1991, the Allen Organ Company built thousands of electronic organs, each with the latest advances in technology. In 1971, Allen produced its first "digital computer organ," which brings us to the crux of this retrospective review. Understandably, Markowitz was very proud of his accomplishments and the worldwide success of the Allen organ. He sums up this pride with a bold statement in the Epilogue chapter of *Triumphs & Trials*, from which these three paragraphs are taken:

I have always been deeply impressed by the sound of a good pipe organ and have constantly worked to make the Allen Organ sound as nearly like a pipe organ as possible. Now that the sound of the Allen is hardly distinguishable from that of a comparable pipe organ, I am compelled to address a much more profound issue. Can Allen now build a better organ than any pipe organ builder? Because of my own great respect for the pipe organ and given all the effort it took over several decades just to match its sound, I have never—until now—put myself in a position to face this question head on.

Carefully considering the most recent advances in Allen's technology, I have come to believe that today Allen can indeed build a better sounding organ than any pipe organ builder. I do not make this claim lightly, nor do I mean to denigrate the skills of pipe organ builders. The real issue is technology—as applied to tone production. Artisans have squeezed every last drop of musical capability out of the air-driven-pipe tone generator technology. Continuing to use air-driven-pipe technology to advance the art of organ building is futile. In sharp contrast, the Allen system offers an ex-





citing future to organ artisans. The present Allen tone-producing technology is already superior to anything possible with the air-driven-pipe technology. Therefore, I predict that in the not-too-distant future the pipe organ will be honored mainly as an artifact. The organ of the future will be much more like those being built by Allen today. Carrying this theme still farther [*sic*], we might even speculate that a future generation might casually refer to their church organ as an Allen digital “pipe organ” in much the same way that we of this generation casually talk about a “steamroller” or a “steam shovel” knowing full well that these machines are no longer driven by steam but rather by diesel or gasoline engines.

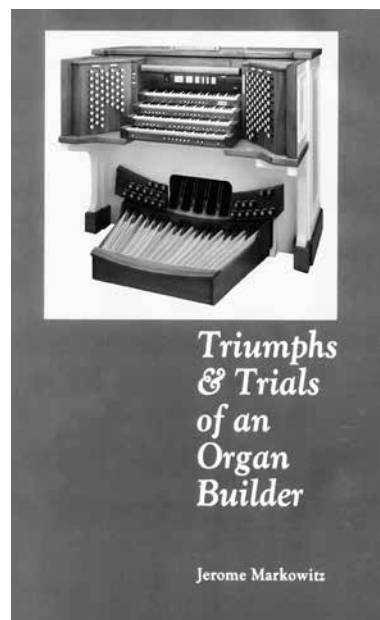
To quote Shakespeare, “What’s past is prologue . . .”<sup>1</sup> As a result of our past efforts, Allen Organ Company, today, commands a dominant, worldwide position in the field of non-pipe organs.

Hardly ever has a *raison d’être* been laid out so passionately, yet so myopically.

1. *The Tempest*, Act II, i, 245–253, Antonio to Sebastian: “She that is queen of Tunis; she that dwells ten leagues beyond man’s life; she that from Naples can have no note, unless the sun were post,—the man i’ the moon’s too slow,—till new-born chins by rough and razorable; she that from whom we all were sea-swallow’d, though some cast again, and by that destiny, to perform an act whereof what’s past is prologue; what’s to come, in yours and my discharge.” Today, Antonio’s words are taken out of context to mean that history sets the context for the present. Shakespeare had something else in mind: the past has led Antonio and Sebastian to the present to commit murder. Therefore, “what’s past is prologue” is better used for occasions where people rationalize immoral acts based on the past. The irony of Markowitz’s use of this phrase cannot go unnoticed.

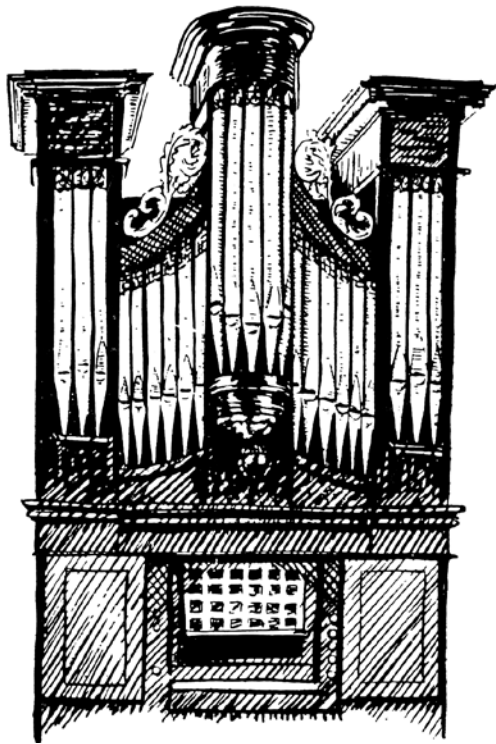
That Allen commands a dominant position in electronic organs is undeniable, but can Allen build a better organ than a pipe-organ builder? Have we squeezed every last drop of musical capability out of an organ pipe? Is continuing to build pipe organs a futile endeavor?

Jerome Markowitz was an honorable man and as such should be left to lie in peace, yet his written words are a matter of public record available to all for comment, research, and re-evaluation. There is a saying relating one’s preference for one’s own work, a saying that carries great currency today, but if only in defense of one’s own unacknowledged limitations; that is, one prefers one’s own work above that of all others. Therefore, we must return to the three central theses stated in Markowitz’s Epilogue to bring this review of his monograph to its logical end. “Can Allen build a better organ than a pipe-organ builder?” Here it must be understood that the only basis of comparison is one’s perception of sound—perception of *musical* sound—and that this perception is largely based on one’s experience and taste, and it is the latter that brings us to the marketplace where Allen Organs dominate. Experience takes time and taste requires cultivation, both of which seem to be in short supply, which may account for why so many are happy with a pig-in-a-poke. “Have we squeezed every last drop of musical capability out of an organ pipe?” Why not instead modify the question to ask “Has Steinway squeezed every last drop of musical capability out of a piano string?” Yes! Perfection is perfection. “Is continuing to build pipe organs a futile endeavor?” Cyclical economic conditions aside, as long as the inquiring creative mind seeks perfection, we will have pipe organs—beautiful musical instruments of enduring quality—bringing pleasure, delight, and inspiration to the ear wearied by the ubiquitous cacophony of the marketplace. It has been twenty-five years since Jerome Markowitz wrote, “I predict that in the not-too-distant future the pipe organ will be honored mainly as an artifact.” Here we are at twenty-five years and still waiting.



**Triumphs  
& Trials  
of an  
Organ  
Builder**

Jerome Markowitz



## In The Tracker 50 Years Ago

SCOT L. HUNTINGTON

VOLUME 9, NUMBER 2, WINTER 1965

THE COVER STORY in this issue continued the subject of the article appearing in the previous issue announcing the landmark restoration of the Tannenberg organ for the Single Brothers' House at Old Winston-Salem, N.C. Two views were presented in side by side columns, one written by the restorer, Charles McManis, and the other by Frank Albright, director of museums, Old Salem, Inc., which was reprinted in its entirety from *The Bulletin* of the Moravian Music Foundation. The labyrinthine story of this organ's history and how it ended up in its present location in the Single Brothers' House is now more well known, especially since the recent painstaking 2007 restoration by Taylor & Boody. Essentially, the organ had lain dormant in the attic of the Moravian Home Church for a century and, while originally installed in the Salem Gemeinhaus Saal by Phillip Bachmann in 1798, the organ was moved in 1841 to a chapel added to the Home Church when the Saal was taken over by the Salem Female College expansion, then subsequently moved to permanent storage in 1864. Following the restoration of the Brothers' House it was decided to restore the Tannenberg for this location to replace an organ of unknown make that once was used for services in this building.

While the original pipes of the Single Brothers' House instrument eventually were found mixed in with the pipes

for the larger Home Church instrument restored by Taylor & Boody for the Old Salem Visitor's Center in 2004, their existence was unknown to McManis or to the Old Salem curators, so the 1964 restoration proceeded based on the best scholarship and research available at that time. Dealing with missing case and console woodwork, action, pipework elements, broken or missing carvings, and layers of redecoration on surviving woodwork, McManis proceeded to reconstruct the instrument based on the surviving pieces, along with examination of surviving Tannenberg instruments, and Hebron Church organ in Madison, Virginia, in particular—considered the most intact of Tannenberg's surviving instruments. The extensive research shedding light onto Tannenberg's differing approaches when working with Moravian (Old Salem Home Church) or Lutheran (Hebron Church) congregations was still two decades away, so McManis cannot be faulted for being unaware of the important distinctions Tannenberg made when working in the contrasting requirements for these musical liturgies. A drawing of the Single Brothers' organ case in Tannenberg's own hand is in the Old Salem archives, and was instrumental in guiding the McManis reconstruction of the missing facade woodwork. When confronted with an empty double toeboard having two stops sharing a common bass, minds firmly embracing the neo-Baroque ideals preva-

lent in the 1960s immediately assumed upperwork occupied these places, not two additional 8' stops yielding an instrument with nothing above 4' pitch. This idea was further supported by their finding a few bass pipes of the Quinte  $2\frac{2}{3}'$ , which, unbeknown to them, actually were from the larger Home Church and had been separated from the rank by mistake. The experts therefore reached the erroneous conclusion that the two missing stops were a divided Sesquialtera used to solo out chorale melodies.

Forensic examination of the various paint layers by the Old Salem conservators determined a mahogany faux-grained finish was the proper exterior treatment and this was replicated on-site. Only  $78\frac{1}{4}$  original pipes had been positively identified for this organ, and they were matched against Tannenberg's copy of George Andreas Sorge's on *The Secret Art of the Mensuration of Organ Pipes* also in possession of Old

Salem, and found to be practically exact matches. Therefore, it was decided the treatise could provide scales for the construction of replacement metal pipework, and the  $1\frac{1}{4}$  surviving metal pipes provided construction details. The new pipes were constructed to exacting details by Stinkens of Zeist, Holland. The Hebron organ was used as the reference model for what the missing stops may have been, and the action parts of the larger two-manual Home Church organ, also in storage, served as models for the crafting of missing action parts. For its time, this was likely the most carefully researched and executed restoration along European models of any organ in the United States. However, subsequent research into the role of the organ in the Moravian church and Tannenberg's unique approach whereby the organ was treated solely as an ensemble instrument when for Moravian use, began to call into question the accuracy of the Single Brothers' restora-



*The 1798 Tannenberg in Old Salem Single Brothers' House after 1964 restoration by Charles McManis.*



*After 2004 Taylor & Boody restoration with original front pipes, restored facade woodwork, and carvings.*



tion. The discovery of the missing metal pipes sewn in a bur-lap bag that was mixed in with the pipework and parts for the larger Home Church organ, including the original small organ facade pipes which had been reused as a Viola in the Home Church organ prior to its being dismantled in 1913, allowed the later restoration of the Single Brothers' House organ pipework in its entirety. Taylor & Boody recreated the missing pieces of the broken pipeshades and made new facade pilasters to replace those created to slightly different dimensions in 1964. In hindsight, we now know certain incorrect decisions were made in 1964, yet we need to respect Charles McManis's equally painstaking approach to restoration with a degree of scholarship and thoroughness unknown at that point in time in this county, and which was informed by the best information available. The 1964 and 1798/2004 stoplists are provided for comparison:

|                                      |                  |
|--------------------------------------|------------------|
| 8' Gedackt (wood, original)          | 8' Gedackt       |
| 4' Principal (new, 23 in the facade) | 8' Quintadena    |
| 4' Flauto (stopped wood, original)   | 8' Viol da Gamba |
| 2⅔' Quinte (new)                     | 4' Principal     |
| 1⅓' Terzian (new, t.c.)              | 4' Flauta        |
| Luft (now blower control)            |                  |

Elsewhere in this issue, mention was made of a curious robbery incident involving missing organ pipes among organs at Harvard University. The institution had previously acquired an exceptional small instrument built as a residence organ for William Endicott by Hook & Hastings in 1888, No. 1398, and housed in an exceptional case of carved pearwood. The organ had been recast as a Baroque organ by the Andover Organ Company in 1961, and placed in the Phillips Brooks House, the center of religious life on the Harvard campus. In May 1964, the organ's pipes suddenly went missing with a note saying they had been removed to the Andover company for revoicing. It was quickly discovered that at the same time, the pipes of university organist John Ferris's Noack practice organ were also starting to disappear. A trap was set for the miscreant, who turned out to be a youth building himself a house organ with pipes purloined from the Harvard instruments. He was arrested but incredibly, was released on probation. The *Boston Herald* featured a front page photo of Andover employees Robert Reich (OHS vice-president) and Robert Newton recovering the stolen pipework.

Robert Whiting, a Philadelphia-area organ historian and then well known to the OHS, penned an article about a large three-manual William King & Son organ originally installed in Philadelphia's St. Matthew's Lutheran Church (1891)—one of at least six large three- and four-manual organs by that fine Elmira, N.Y., builder for the most prominent churches in Philadelphia. The organ was unusually fine and complete for the period, containing two mixtures, two trumpet stops,

and a transparent 16' Contra Viola as the Great double among its 33 stops. The organ was electrified and somewhat spoiled tonally in the 1920s, so in the midst of increasing mechanical unreliability, the opportunity was taken in 1964 to rebuild it in Baroque style reusing the King slider chests and some of the original pipework. While we would be horrified to see a venerable old organ treated in this manner today, the attitude prevalent in the early years of the OHS, was that rebuilding an old organ to the Baroque ideas of the day was a useful way to give an instrument a new lease on life, rather than the alternative—which was to scrap it entirely.

The frenzy of the neo-Baroque era espoused mechanical action with slider windchests and low-pressure voicing producing clean, bright ensembles with an abundance of articulation. Instruments more than 100 years old were Classically inspired along these same lines, and were considered worthy of preservation. Instruments younger than this and especially those produced between 1880 and 1920 were, with a few exceptions, considered a beginning of the slide towards deep Romanticism with extremes of tone color and dynamics, eight-foot centric heaviness, and weak upperwork. Inspired by the mantra of the early days of the tracker revival, “make a good organ out of it,” a number of notable organs were actually saved from the scrap heap through this approach, lamentable though we may find such short-sighted tonal destruction today. Thankfully, our contemporary appreciation of what constitutes “historic” casts a net that spans centuries, not decades, although as a word of caution, we need to realize that good organs were being built in the very era the King organ was being rebuilt a second time, and we are now just as thoughtlessly losing them at the same alarming rate we were once losing now-treasured E.M. Skinner organs during the 1960s. It was not until 2007, that the phrase “or worthily rebuilt” was removed from the organization's mission statement that defined the three types of preservation efforts for significant instruments. It is indeed encouraging that today we are seeing the occasional reversal of Baroque-inspired tonal changes.

An announcement was made of the “big Tenth Annual Convention” to be held in Cincinnati at the end of June 1965. The Notes and Quotes column contained a mention of the featured article in the *Boston Globe* about the new three-manual mechanical-action organ in Boston's famed King's Chapel, newly installed by C.B. Fisk and installed within the historic replica of the 18th-century Richard Bridge case.

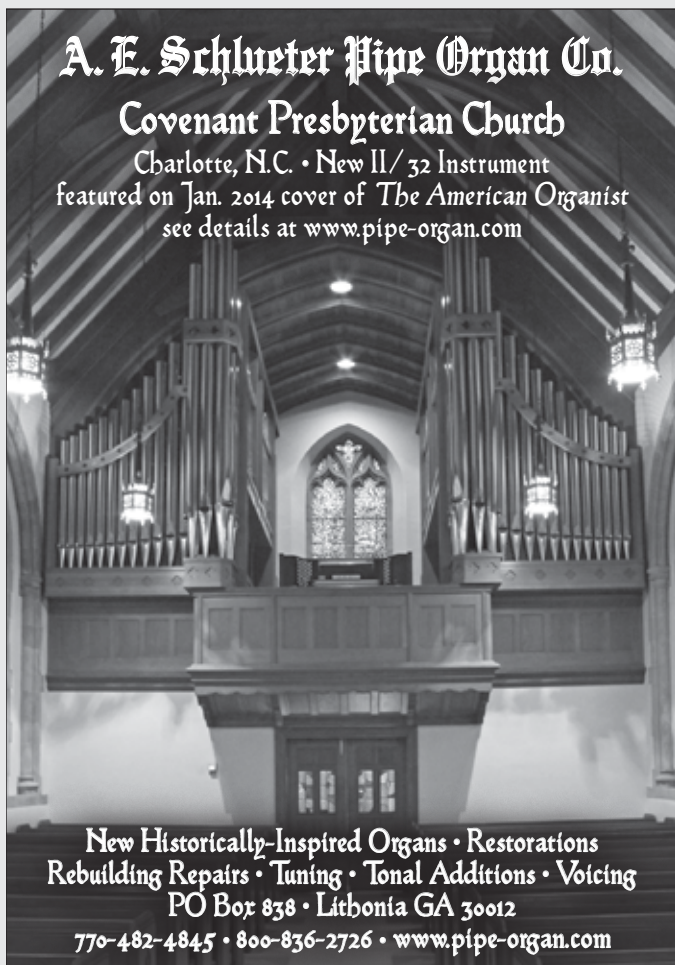
This issue began the two-part compilation of all known 19th-century builders or their workmen, compiled by Barbara Owen and Thomas Cunningham. This was the first publication of such a comprehensive list, and its value to researchers and historians could not be overestimated. Fifty years later, this information and *A Guide to North American Organbuilders* (1991) by David Fox, are still the prime sources for this information, and sorely in need of updating.

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## NEW! Adam Brakel at the Pittsburgh Beckerath

Gade: 3 Tönstucke, op. 22 **Widor:** Allegro vivace from Symphony No. 5

**Three Passacaglias:**

**Buxtehude:** Passacaglia in D Minor, BuxWV 161

**Bach:** Passacaglia and Fugue in C Minor, BWV 582

**Vincent Rone:** Passacaglia in F Minor

**Bruhns:** Praeludium in G Major **de Grigny:** Récit de Tierce en taille

**Petr Eben:** Moto Ostinato & Finale from *Sunday Music*

**In Times of Crisis** Adam Brakel plays the 1962 Rudolf von Beckerath organ built in 1962 at St. Paul Cathedral, Pittsburgh, with 4 manuals, 67 stops, 97 ranks, restored by Taylor & Boody in 2009-2010. **Raven OAR-956**



## NEW! Damin Spritzer Plays



## Vol. 2 Organ Music of René Louis Becker

**René Louis Becker**, born and educated in Strasbourg, France, as the son of a prominent organist, moved to the USA at age 21 in 1904 and worked as a composer and organist in St. Louis, Illinois, and Michigan for 52 years. Damin Spritzer plays nine of his 152 organ works, including the splendid First Sonata in G (5 mvts) on the 1880 Cavaillé-Coll 4m organ in the cathedral of Orléans, France. **Raven OAR-949**

First Sonata in G (5 mvts); Interlude, Prelude, Op. 16; Toccata in D Toccata in B-flat *Ite missa est*; Postlude in d; Cantilène; Toccata *Benedicamus Domino*; March in d

## NEW! Jack Mitchener Plays

### Romantic to Modern

**Jack Mitchener** surveys Romanticism in French and German organ music, ca. 1840-1940, including three rarely heard but fine works by Guy Ropartz, on the 75-rank Fisk organ at Oberlin. **Raven OAR-958**

**Mendelssohn:** Sonata No. 1 **Schumann:** Canons No. 2 & 3, Op. 56

**Franck:** Chorale II in B Minor **Ropartz:** Introduction & Allegro moderato

**Ropartz:** Theme and Variations **Ropartz:** Prière

**Vierne:** Final from Symphony I in D Major, Op. 14 **Alain:** Litanies



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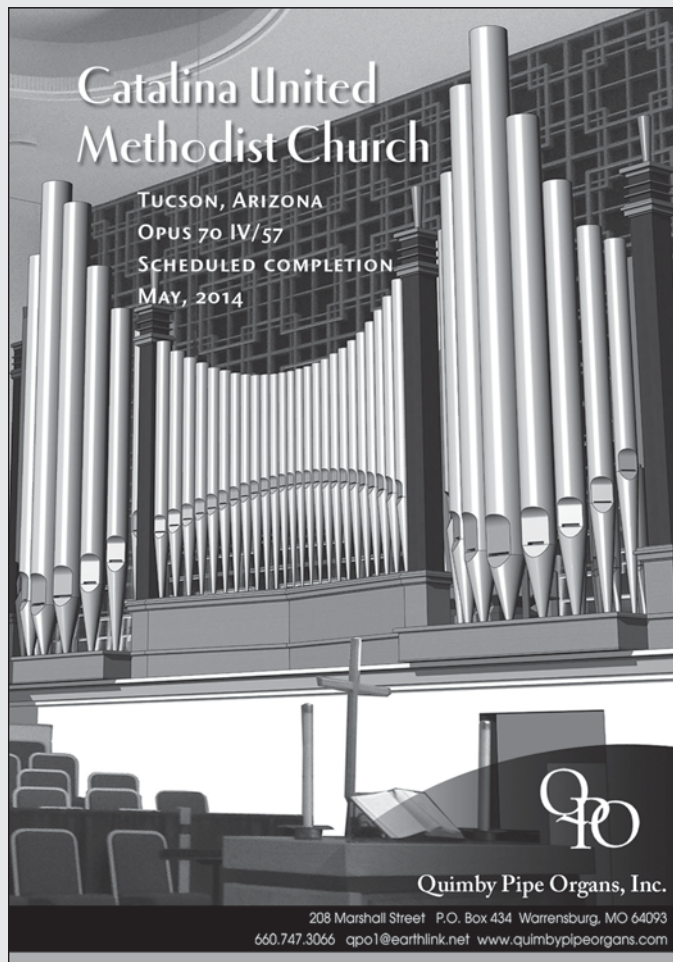
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## NATIONAL COUNCIL MEETING SPECIAL MEETING BY TELECONFERENCE TUESDAY, MAY 27, 2014-7:00PM CDT

### CALL TO ORDER

President William Czelusniak called to order a special meeting of the National Council of the Organ Historical Society on Tuesday, May 27, 2014 at 7:00pm CDT.

### ROLL CALL

(P-PRESENT, D-DELAYED)

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

A quorum of Council members was established.

### ADOPTION OF AGENDA

Chris Marks moved that the agenda be adopted as presented. Motion Carried.

### COUNCILOR APPOINTMENT

Chris Marks moved that Kimberly A. Marshall, of Phoenix, Arizona, be appointed to the vacant seat of National Councilor (with purview of Publications) effective immediately, through the end of the term of the vacant position, at the close of the annual meeting in June 2017. Jim Cook called the question. Motion Carried.

Will Bridegam joined the meeting at 7:12pm CDT

### APPOINTMENT OF AN AD HOC COMMITTEE

Jeffrey Dexter moved that the National Council appoint an ad hoc committee consisting of Christopher Anderson and Kimberly Marshall, with two other members to be chosen by those seated and with the recommendation that Dr. Anderson serve as the chair, charged to prepare both a mission statement and a strategic plan for the Publications department of the OHS. Jeff Weiler called the question. Motion Carried.

### APPROVAL OF MINUTES

Jim Cook moved that minutes for the teleconference meetings held May 6 and 12 be approved. Motion carried.

### REPORTS OF THE OFFICERS

Jim Weaver and Will Bridegam discussed the notes circulated about the Publications summit meeting held at Washington, DC, on Monday, May 19, 2014; Jim Weaver reported on the status of the OHS convention in Syracuse, currently with 214 full registrations; and Bill Czelusniak and Jim Weaver reported on preparations for the AGO national convention in Boston.

### ADJOURNMENT

President Czelusniak adjourned the meeting at 7:52 pm CDT.

/s/ Jeff Weiler, Secretary

## MINUTES OF THE ANNUAL MEETING WEDNESDAY, AUGUST 13, 2014 Cornell University, Ithaca, New York

**CALL TO ORDER:** President William F. Czelusniak called the 59th annual meeting of the Organ Historical Society to order at 1:48pm, with Jeff Weiler recording. After welcoming the assembly, the officers, directors, and staff members of the organization were introduced. Also introduced was E. Marie Wilson, a Certified Professional Parliamentarian-Teacher and Professional Registered Parliamentarian. Ms. Wilson had been retained to serve as parliamentarian for the meeting.

**BYLAWS:** President Czelusniak reported that the proposed revision to the OHS bylaws had passed with 427 votes cast in the affirmative and 9 votes in the negative.

**REGISTRATION REPORT:** Ryan Boyle reported that 296 members were registered at the annual meeting site and moved that the roll of members registered on site and submitted be the official roll of the voting members of the meeting. The motion was approved and a quorum was established.

Special Rules of Order for the meeting adopted by a two-thirds vote.

The agenda was adopted.

The timekeeper appointed was Carol Britt.

The minutes of the 2013 annual meeting were approved.

A Minutes Approval Committee was appointed consisting of Robert Barney from Massachusetts, Carol Britt from Louisiana, and Cherie Wescott from Oklahoma.

### OFFICERS REPORTS:

President Czelusniak referenced his written report without further comment.

A moment of silence was observed for deceased members of the past year: Rachel Archibald, James Leslie Boeringer, Ronald C. Brugger, Ralph Edwards, James Arnold Fenimore, Rubin Frels, Frederick E. Gillis, William Goodwin, Frank S. Graboski, Harry Gudmundson, Ronald E. Johnson, Piers Jones, Kurt E. Larson, Richard A. Livingston, Robert S. Lord, Lee Malone, Gerald Pels, Douglas L. Rafter, Dan L. Rains, Michael A. Rowe, John A. Schantz, Robert L. Town, John Wessel, Joseph A. Wysocki, Hellmuth Wolff, and Raymond Zittman. In addition, Mary Wallmann was remembered.

Vice-President Dan Clayton referenced his written report without further comment;

Treasurer Allen Langord referenced his written report without further comment;

Executive Director James Weaver referenced his written report without further comment.

### DIRECTORS' REPORTS AND RECOGNITION OF COMMITTEE HEADS:

The following reports were distributed and filed:

- Archives — Christopher Marks
- Conventions — Daniel Schwandt
- Education — James Cook
- Finance and Development — Willis Bridegam
- Organizational Concerns — Jeffrey Dexter
- Research and Publications — Kimberly Marshall

The Nominating Committee met and offered the following candidates for the five vacant director positions: Scott Cantrell, Craig Cramer, William F. Czelusniak, Faythe Freese, and Kola Owolabi.

### PRESIDENT'S DISTINGUISHED

**SERVICE AWARD:** The President's Distinguished Service Award was presented to James H. Cook in recognition of his many contributions to the Society, especially with regard to the Organ Database.

### UPCOMING CONVENTIONS:

Presentations on upcoming conventions were made.

- 2015 Massachusetts Berkshire Region and Pioneer Valley: Roy Perdue, presenter.
- 2016 Philadelphia: L. Curt Mangel and J. Anthony Nichols, presenters.

The chair of the 2014 convention committee, Ryan Boyle, was thanked and his committee was recognized including Will Headlee, Greg Keefe, Jean Radice, and Susan Stinson.

### COUNTER-CARPETING COMMITTEE:

It was moved by Paul Maine that the Society set up a counter-carpeting committee to inform churches and the public about the killing effect on music of church carpeting especially as tragically demonstrated by today's example. The question was called and the motion was defeated.

**CONVENTION ATLAS:** It was moved by Jacob Creel that, due to the historic value of documenting the history of convention organs, OHS should indefinitely require an atlas to be produced for each annual convention. If adopted, such an atlas is not to be denied unless agreed by a vote of OHS members. Robert Barney moved an amendment by striking the word "require" and replace it with the word "consider" and striking the final sentence. The motion as amended was passed.

There being no further business, the meeting was adjourned at 3:09pm.

/s/ Jeff Weiler, Secretary

We, the undersigned members, do hereby approve these minutes as an accurate record of the proceedings as of September 4, 2014.

/s/ Robert Barney

/s/ Carol Britt

/s/ Cherie Wescott





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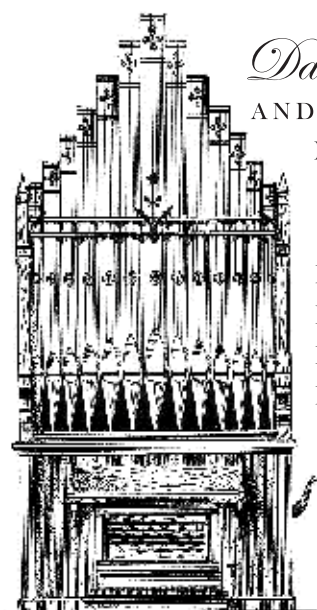
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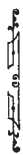
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## CD

**Music for a Princess, Annette Richards, organist. The organ of Anabel Taylor Chapel at Cornell University by Munetaka Yokota/GOART et al. Loft Recordings, LRCD-1129. Available at [www.ohscatalog.org](http://www.ohscatalog.org).** I was unable to attend the OHS convention in Syracuse this summer and thus missed seeing and hearing the new organ in Cornell's Anabel Taylor Chapel. (I remember with pleasure playing the Helmuth Wolff organ formerly there and now re-located to Binghamton.) Thus it was a welcome arrival to find this CD in my mailbox for review.

The present chapel organ began in 2003 as a collaboration among three academic institutions: Cornell University, the University of Gothenburg in Sweden, and the Eastman School of Music, under the direction of Munetaka Yokota at the Gothenburg Organ Art Center (GOART). Christopher Lowe and Peter De Boer built the organ case, and the windchests and key- and stop-action were made by Parsons Pipe Organ Builders. Annette Richards, a distinguished scholar of C.P.E. Bach in particular, and professor of organ and university organist at Cornell, conceived and oversaw the project.

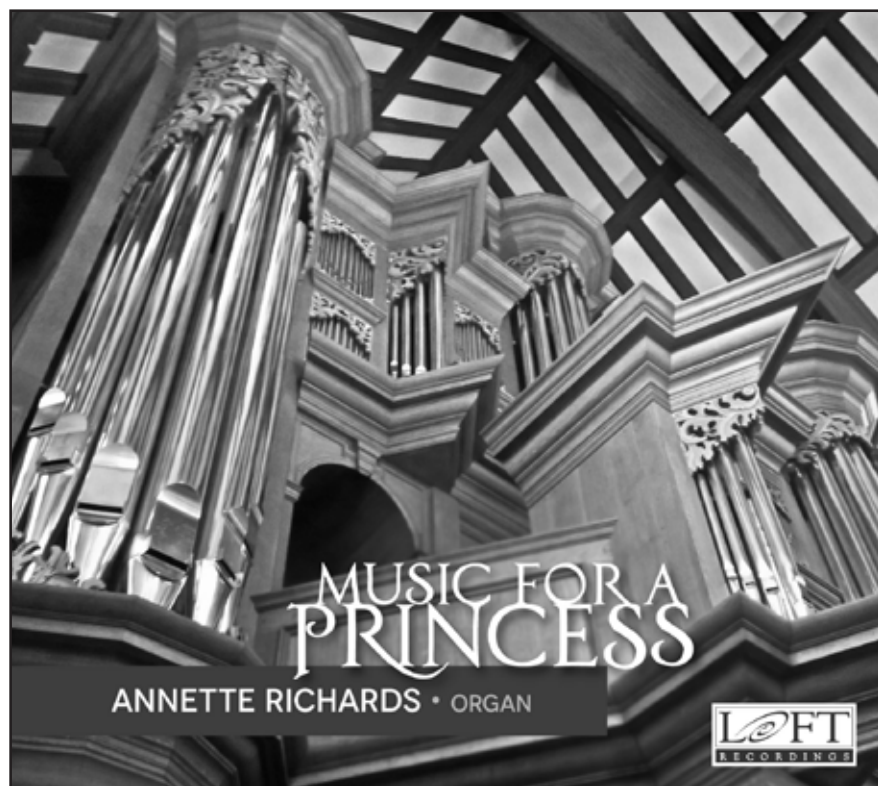
The organ is a reconstruction of the design of the celebrated 1706 organ in the Charlottenburg-Schlosskapelle

(Eosander Chapel) in Berlin, ascribed to Arp Schnitger but perhaps mostly the work of his master apprentice Lambert Daniel Kastens. Various vicissitudes afflicted the organ but its importance was sufficient in 1943 that it was disassembled by Alexander Schuke of Potsdam and stored in the cellar vaults of the city castle of Berlin. Alas, a year later it was completely destroyed by allied bombs. I have somewhere in my collection a set of 45 rpm discs of Fritz Heitmann playing Bach on this organ, recorded in 1938; you can find excerpts on YouTube.

To recount a story all too familiar to organists and organbuilders, when the Swedish architect Johann Friedrich Eosander Goethe designed the chapel at Charlottenburg-Schloss he did not provide a proper place for an organ. As a consequence, the resulting instrument is most unusual, a prominent Rückpositiv with an 8' Principal facade, and a Hauptwerk and Pedal hidden behind it. Needless to say, the Rückpositiv projected well into the room, but the Hauptwerk and Pedal were somewhat buried. The organ had been thoroughly documented and in 1969 Karl Schuke was able to make a careful reconstruction of it.

The Princess Anna Amalia (1723–1787), sister of Frederick the Great, the *princess* of this CD's title, spent part of her childhood in the Charlottenburg-Schloss and doubtless played this organ frequently, at least when her family weren't listening, because they didn't approve of a woman playing the organ. Later, in 1755, she commissioned Peter Migendt to build another organ for her apartment in the Berlin City Palace. This organ still exists and has recently been restored by Kristian Wegscheider. Why this organ instead of the Charlottenburg instrument was chosen for the Cornell reconstruction is an interesting question.

This whole question of copying old organs is engrossing and dates back at least to an organ with a disposition conceived by Praetorius in 1618 and built by Walcker of Ludwigsburg in 1921. The neo-Baroque was, of course, an effort to recreate at least in part the resources of old organs. In more recent times, with more in-depth research, the copies have become more and more convincing. But it is interesting to note that before World War II the most highly regarded old German organs were the Gottfried Silbermanns of Saxony. After the war, with Germany divided by an Iron Curtain, Silbermanns became difficult





for westerners to get at and the focus shifted to the earlier north German style of Arp Schnitger; and this focus remains dominant to this day.

The Cornell organ differs obviously in one respect from its model in that it is housed in a typical case of the period, one copied from Schnitger's organ at Clausthal-Zellerfeld. It would have been wrong-headed, I think, to have replicated the Charlottenburg layout in Anabel Taylor Chapel. But there seems to be some of the same curious tonal effects that characterized the original. The CD opens with the BWV 537 Fantasia played on an 8' Principal. Wow!, I thought. That is one hefty Hauptwerk Principal! Wrong. I downloaded the registrations used and it is the Rückpositiv Principal!

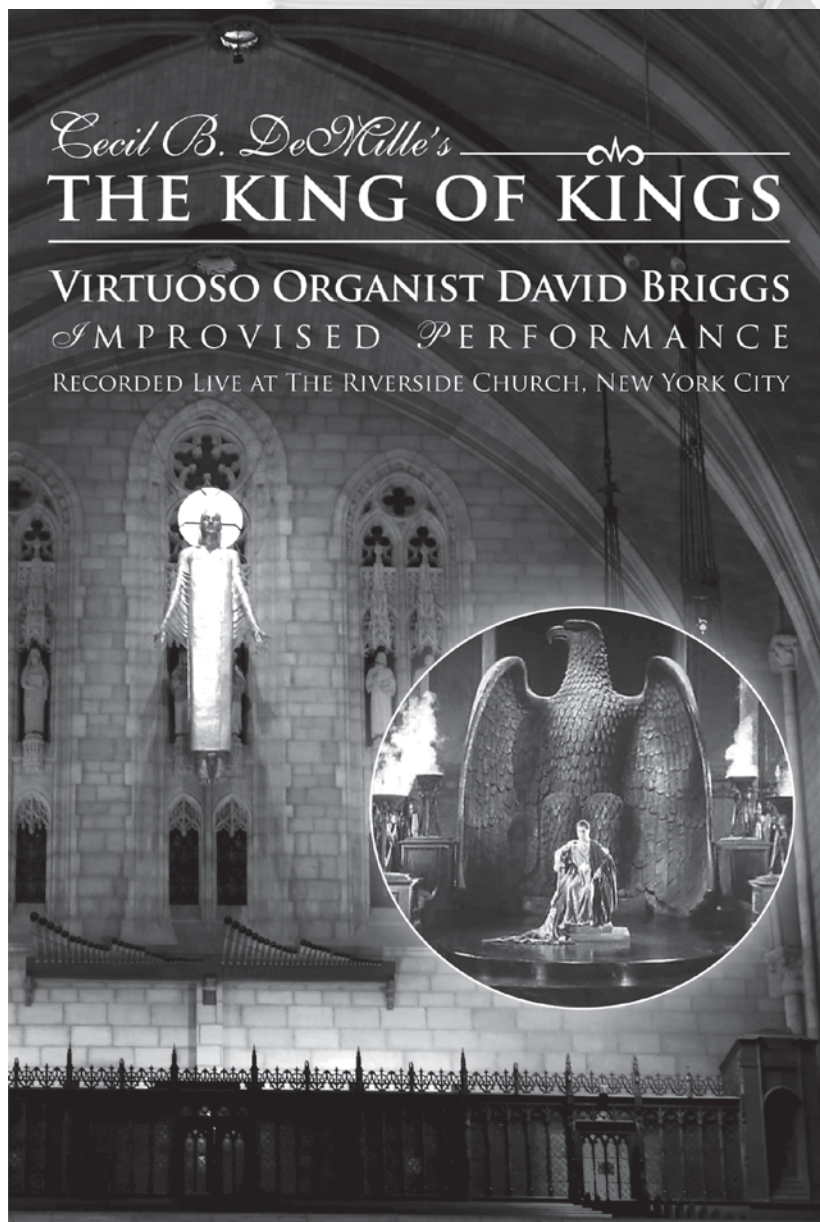
All in all, this is a delightful CD, albeit one that raises all sorts of fascinating questions. The sounds are beautiful. We get to hear a piece actually written by a princess and Annette Richards's playing is assured and lets the music speak for itself. By all means, include this CD in your library of organs searching for the mysteries of musical times past.

## DVD

**Cecil B. DeMille's "The King of Kings," David Briggs, organist. Improvised performance on the organ at the Riverside Church, New York City to accompany the movie. Music at Riverside. DVD.** This disc features a digitally restored version of the famous movie, and the expertly recorded improvisation of David Briggs made at a live showing in the Riverside Church. You will occasionally hear audience noise that verifies this fact and adds a sense of being there. A choice is offered of watching only the movie while listening or splitting the screen and watching both organist and the movie. I didn't take advantage of the latter as it seemed to me to be somewhat beside the point. There is also, on a separate track, an interview with David Briggs talking about the art of improvisation. A handsome booklet has information about the film and David Briggs and as a nice bonus, a complete stop list of the Riverside organ.

Briggs has a fine reputation as a performer, improviser, and composer, and this performance certainly shows that his improvisational skills are formidable. As for style, I was re-

mindful at times of Marcel Dupré's harmonic language. I'm inclined to think that the ideal organ accompaniment for a silent film is one in which you forget to "listen" to the organ and instead find yourself immersed in the movie. That didn't quite happen for me in this one, but I suspect part of the reason is because of the subject matter of the film. Skeptic that I am, I was continually making judgments on DeMille's handling of the subject, and at the same time, listening for the rich colors of the Riverside organ. Nevertheless I very much enjoyed the experience and think you would too. Highly recommended.







## A. GRAHAM DOWN

AUGUST 29, 1929–AUGUST 30, 2014

HOW DOES ONE CAPTURE a life of 85 years lived to the fullest and with distinction, of a physical and metaphorical giant among men, into a short and dusty recital of accomplishments? In Graham Down's case, you can't—one had to have been somewhere within 200 feet of his person (at least once), to understand fully the force of his presence. He would dismiss the standard obituary as a bit of posh, but also make sure you didn't leave out a single accomplishment in the process. However, we are all a molded product and summation of our life's experiences, and to grasp Graham (the A, for Arthur, was never mentioned in polite company), one must understand the experiences that shaped him from a distant time and a way of life now sadly gone.

Graham Down's early life was a product of the time-honored English prep-school system, ultimately leading him to degrees from England's two most prestigious universities: King's College, Cambridge, and Oxford. Born in 1929, he was too young to fight for his country's freedom in the World War, but in 1948 Graham enlisted in His Majesty's Royal West Africa Frontier Force to fulfill his required two-year military obligation. Destined for a life's service devoted to education, his first teaching post was the Royal Masonic School for Boys in Bushey, Herefordshire. In 1955, he sailed to America for a post in Pennsylvania where he was immediately recruited by the legendary headmaster of the equally fabled Lawrenceville School, Allan Heely.

These were still the days of the single-sex British-style preparatory boarding school for children of privilege, which would instill a formative mind with lessons and values that would carry through a lifetime. Reading through a number of tributes from former students, it became obvious that Gra-

ham was the singular type of teacher, who through character, teaching skill, and personality, would remain with a person throughout their entire life. The young men whose lives he touched and molded between 1956 and 1967 are a far greater tribute to the man than any humble words on a printed page.

Make no mistake, Graham was no demure Mr. Chips, drawn to greatness out of a shell of humility by his students. Here was an imposing teacher whose personality had the irresistible force to move either a single student or an entire institution in a direction he wanted, and likely not the path originally embarked upon. His bark was worse than his bite, and it didn't take long to figure out it was for dramatic effect (although perhaps he never knew the rest of us got it so completely). He had a twinkle in his eye and an impish grin that either let you know he was imparting some knowledge of import in a gentle manner, or was about to tell you something naughty. His students all have anecdotes laced with humor, a few of which can even be printed. There is the A.G. Down football cheer layered with pretense and sarcasm, "Repulse them! Repulse them! Make them relinquish the ball!" or if anyone dared yawn in his classroom, up went the windows even on the coldest winter day. One unlucky student perusing a bulletin board for an assignment unwittingly came within the blast zone of a patrolling hall-monitor, Down, and was instantly commandeered to sign up for instrumental music lessons. He probably either hates music to this day, or he's the first chair viola in some major orchestra.

At Lawrenceville, he was history master, later chaired the music department, served as school organist for a bit, and was even a housemaster. It was in the post of organist that he devoted the most time, performing major works from the repertoire in addition to preparation of the choir for daily chapel services. He was instrumental in the procurement of the large Andover organ for the chapel, at the time the largest modern mechanical-action organ built in the United States, and 45 years later, oversaw its thoughtful restoration by Letourneau. Upon leaving active teaching, he was acting director of the College Board's Advanced Placement Program and, for 20 years, executive director and president of the Council for Basic Education. In the former capacity, he became an adept player in the hidden world of Washington politics and the art of lobbying. It was his skill in these accomplishments that prompted me as OHS president to seek his counsel.

A member of the Organ Historical Society for almost 50 years, he was active in the 1970s, owning at one time what was the largest extant instrument by New York City builder Alexander Mills. He disappeared from activity for several decades until resurfacing in his retirement, at the Archives Tour to organs of New Hampshire and Vermont in 2008, which is where I met Graham. A tall and distinguished gentleman in his 80s, he was charming, witty (and as necessary, sarcastic, so

to find out where your boundaries and sensibilities lay), and with his British accent, reminded me as the male incarnation of Maggie Smith's Dowager Countess of Grantham on *Downton Abbey*. I rode with him one day on the bus, and he had erudite but pointed concerns about the OHS. It was less a conversation than a lecture. He was sparring with me, and delighted when I sparred back.

Shortly after I was elected president, with the organization embarking on a nationwide search for a new executive director, his was the first counsel I sought out. In the proverbial mountain going to Mohamed scenario, I took him to lunch in Washington, where he delighted in holding court while I listened—with his vast experience with non-profits (he had a lifetime of experience to offer us) he agreed to become the chief adviser to lead and mentor the ED search committee, and in particular, the final interview process. We are blessed with James Weaver as a result of this endeavor. The following year, Graham was elected Councilor for Finance and Development. He would occasionally call me to give advice on something I or council should be doing—calls that were as much like a chess game as a conversation, and when the call was over, there was no finishing off with an exchange of pleasantries, or even a good-bye—he simply hung up. When he would say, “I don’t want to overstep my bounds and certainly don’t want to interfere with your plans in any way, but if I could just suggest, . . . I knew I was about to have it explained to me why his approach was better and that I was going to be twisted in some other direction than the one in which I really would rather be going. However, if I could present a cogent and reasoned defense to my plans, he would cheerfully acquiesce.

Graham was the council’s elder statesman and during meetings he would often sit quietly, sometimes seeming asleep but actually deep in thought. He would then challenge us with an elephant-in-the-room point that would make us squirm, then rethink and reassess our position/direction of thought. He did delight in being the fly that had fallen into the batter. He retired from the council in 2013 before his term expired, knowing he had made an important mark while realizing his leadership chair needed someone who could be more involved with the intricacies of fundraising and financial management lying ahead. His most lasting legacy for the future of the OHS was his assistance with the planning of the course-changing Santa Fe Strategic Planning Summit and his introduction to us of William Weary, the exceptionally capable retreat leader who mentored National Council through three arduous days of soul-searching and strategic planning.

One thing I admired most about Graham, was his forthrightness, always saying what was on his mind without any varnish, but at the same time, never being harsh or unkind. He was in teacher mode to the end, challenging me and the

National Council to grow into the challenges facing us with confidence, and the courage to direct even when the decisions might prove unpopular. His Lawrenceville students remember him as the teacher who challenged them to embrace an awareness of the greater world around them and the self-confidence to deal with it, and sharing with them his passion for learning. A former student (class of '68) and noted organ historian Martin Walsh fondly remembered his beloved mentor and teacher performing his tasks with “wit, wisdom, boundless energy, unexpected humor, and a total, uncompromising devotion to his students.” He brought a passion to everything he did, and if it didn’t stoke his passion, it wasn’t worth his doing. He was the right person at the right time when the OHS leadership was deciding which of several paths with unknown outcomes should be taken. He was the kind of singularly memorable character one is privileged to collect during life’s journey, larger than life and enjoying every minute of it coming as he did from another age in a world long vanished. We’ll not see his likes come our way again, but how lucky we are that this giant blazed through our little corner of the world.

S.L. HUNTINGTON

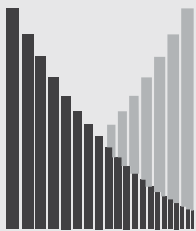
## THOMAS H. SMITH

MAY 19, 1931–AUGUST 31, 2014

MONSIGNOR THOMAS H. SMITH, 83, pastor emeritus of St. Joseph Catholic Church, Lancaster, Pennsylvania, died on August 31, 2014, at St. Anne’s Retirement Community, Columbia, Pennsylvania. Born on May 19, 1931, Msgr. Smith graduated from St. Charles Borromeo Seminary, Philadelphia, and was ordained in St. Patrick’s Cathedral, Harrisburg, on May 11, 1957.

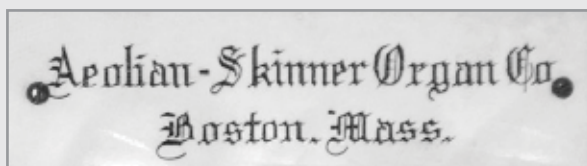
Msgr. Smith served the Diocese of Harrisburg for 57 years in several parishes. In addition, he was chaplain for Lebanon Valley College, the Lancaster City Police, and for the Knights of Malta. He was active in ecumenical activities, the Organ Historical Society, and serving the poor. In addition, he was the Catholic Auxiliary Chaplain for the U.S. Army and National Guard for 20 years at Fort Indiantown Gap, Annville, Pennsylvania. A Mass of Christian Burial for Monsignor Smith was celebrated at St. Joseph Catholic Church, in Lancaster, Pennsylvania, on September 5.





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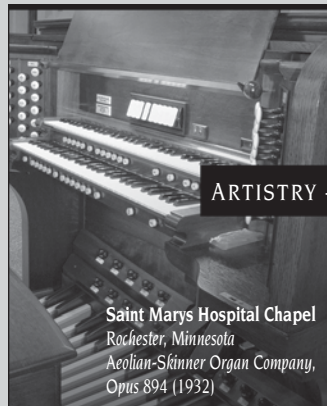
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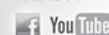
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## A Few Words from Mr. Audsley

More than 100 years have passed since George Ashdown Audsley expressed many of his controversial opinions. Below are a few examples.

As [Hopkins & Rimbault's *The Organ*] was for many years accepted as the great English *Directorium* in the art of organ-building, it is not difficult to account for the evident ignorance and disregard of the essential principles of tonal differentiation, displayed by conservative organ-builders and careless organists, in scheming organs of different classes and for different uses and places.

*Temple of Tone*, p. 5.

At this time . . . when the noble Art of Organ-building is suffering a serious decadence under the hands of too many in-artistic, know-little, and don't-care tradesmen, it calls for the careful consideration and serious study by all who respect true ecclesiastical music, hallowed by the use of thirteen centuries, and desire to see the instruments, which accompany it, in every way worthy of the high office they have to fulfill.

*Temple of Tone*, p. 162.

There is no more reason in making and Division of the Organ unexpressive and invariably uniform in strength of its tones, than there would be in destining any division of the Grand Orchestra to deliver its sounds at one unvarying strength and without any expression whatever.

*Temple of Tone*, p. 25.

We unhesitatingly say that the organist . . . who loves, or even tolerates, the uncontrollable roar of a TUBA MIRABILIS, on twenty to thirty-inch wind, has no true artistic sense.

*Temple of Tone*, p. 195.

**GAMBA** This term applied alone in stop nomenclature, as it very frequently has been and still is, is senseless; it literally signifies *leg*, and it would seem difficult to apply that term to an organ-stop with any degree of propriety. We strongly recommend the abandonment of this senseless term, and the adoption of the expressive term VIOL in its place.

*Organ Stops and Their Artistic Registration*, p. 140.

It may be accepted as an axiom that in proper organ-building and tonal appointment every lingual [reed] stop must be endowed with powers of flexibility and expression.

*Organ Stops and Their Artistic Registration*, 110.

We do not favor . . . [Octave and Sub-octave] Couplers acting on the same clavier; for although they are great tonal noise producers, beloved by organists, they unavoidable upset correct tonal balance.

*Temple of Tone*, p. 190.

It is greatly to be regretted that [DULCIANAS] are so much neglected by organ-builders and so little desired by organists; but these facts may be accounted for by the modern and present craze for loud tones and high wind-pressures. Purity, refinement, and delicacy of intonation seem to be at a discount in the organ-building of to-day.

*Organ Stops and Their Artistic Registration*, p. 109.

An organ of moderate dimensions, properly centralized, is greatly to be preferred to a larger one, cut in two and located in widely divided chambers, the alternating sounds from which are distracting to the sensitive ear. Personally, we detest the Divided Organ.

*Temple of Tone*, p. 32.

One form of stop control can surely be dismissed from serious consideration . . . the old-fashioned and time-honored, but very clumsy and inconvenient, draw-stop knobs, commonly closely arranged in rows and tiers on sloping jambs, crowded together in perfect regularity, painful to look at.

*Temple of Tone*, p. 20.

The only stop which it is desirable to place beyond the control of the expression-levers, and outside the swell-boxes, is the OPEN DIAPASON.

*The Art of Organ-Building*, p. 330.

*The Art of Organ-Building*. New York: Dodd, Mead and Co., 1905.

*Organ Stops and Their Artistic Registration*. New York: The H.W. Gray Co., 1921; Mineola: Dover Publications, 2002.

*Temple of Tone*. New York: J. Fischer & Bro., 1925.



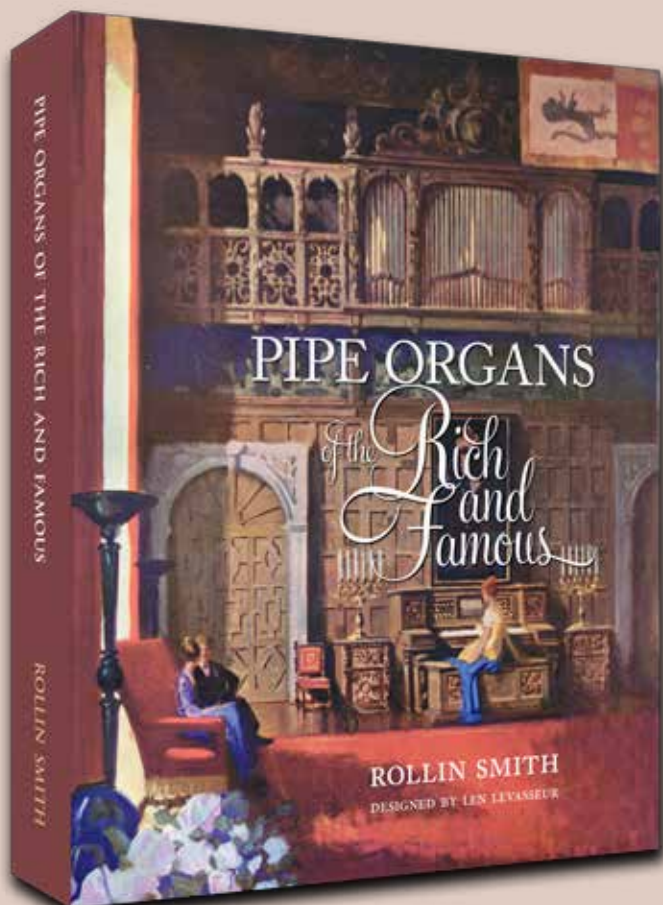
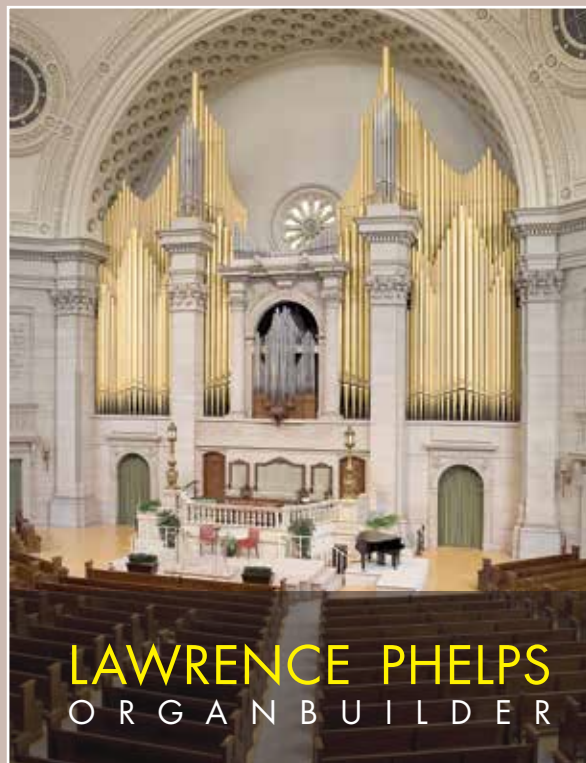
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**BURTON TIDWELL'S** study chronicles the prolific work of Lawrence Phelps from its beginnings in his native Boston, his pioneering work as tonal director of Casavant Frères—embracing full encasement and mechanical action, and the organs created under his own banner as Lawrence Phelps & Associates. Profusely illustrated, the book pays homage to the quest of one musician to realize his vision of an ideal vehicle for communicating the great body of idiomatic organ literature while inspiring other musicians and composers. The author worked closely with Phelps in the first drafts of this book and has built a compelling text incorporating the subject's own prolific writings to illuminate this significant contribution to our musical heritage.



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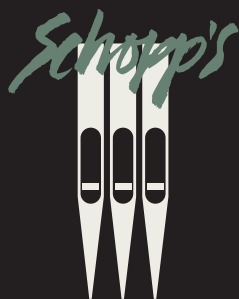




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