

VOLUME 59, NUMBER 3, SUMMER 2015

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



2016

ORGAN HISTORICAL SOCIETY • JUNE 26-JULY 1
PHILADELPHIA, PENNSYLVANIA



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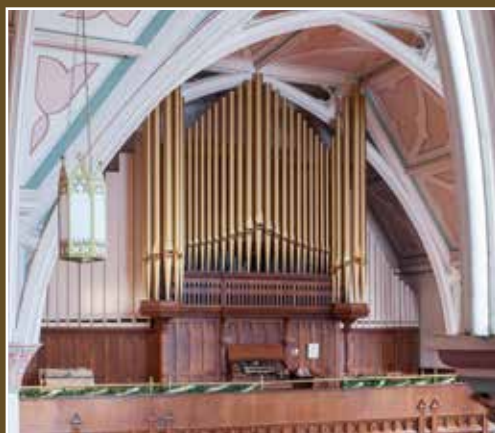
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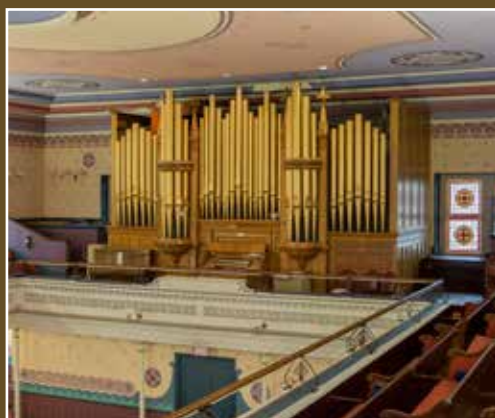
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THE TRACKER

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ON THE COVER

À l'Orgue, painting by Henry Lerolle in the
Metropolitan Museum of Art, New York.

From the Chair

WILLIAM F. CZELUSNIAK

The OHS

...our Sustainability



AS I WRITE THIS COLUMN, the New England weather is fighting to decide which season it represents; preparations for the Pioneer Valley convention are hard upon us; and, the OHS election is under way.

As such, I do not know if this will be my last column written to you, or not. By the time that you read these words, the convention and annual meeting will be over; the Board of Directors will be reorganized; and, summer projects will be pressing us in assuredly hot weather.

During my recent years of OHS leadership, some of my fellow directors have learned that, privately, I can be bluntly direct. Considering the possibility that this may be my last column for you, at the end of a two-year term as Chair of the Board, I will take the liberty of being more bluntly direct here. My present duty is to describe a forward path for the Society, and ideas and objectives that should be strong in our minds as your leadership evolves. The general priority is the sustainability of the OHS; the operative goals demand the growth of both membership and financial support, at the very least.

Although that line may sound a lot like things I have written to you before, the OHS has changed a great deal in the past two, and four, years' time. I will not take credit for that advancement; but, I am more than gratified to see the organization in a much better position than when I arrived in this seat. Nonetheless, a great deal of work still needs to be done. In fact, the responsibility upon our membership to sustain the Society is even increased, as we look forward to a new and consolidated headquarters, library, and archives location. The Organ Historical Society now is a major and enviable force in the organ world. It is the responsibility of all of our membership to sustain the Society at that level.

Other duties of mine in recent months have provided interesting and comparative observations about culture, people, and money—information that should be useful to all of us in strategic management, but perhaps not that encouraging as one observes the apparent facts of modern life. My day job as an organbuilder is spending much time in the field with tuning and maintenance. One conversation this spring with a longstanding client in a rural Congregational church revealed that, while their parish continues to attract reasonable attendance on Sundays (between both contemporary and traditional services), especially the younger people present seem to come “for the entertainment” and remain clearly aloof to and reticent about formal church membership, participation in committees, and financial support. What does this example suggest to the OHS about future commitment?

In a recent conversation with a real estate professional, I was interested to learn that the “up-and-coming generation” eschews the commitment of purchasing property or a domicile, preferring instead to rent a residence. From his point of view, this new direction of market demand has serious implications upon property inventory, financial avenues of investment, and the future outlook upon values for existing homeowners! What *does* the future hold by way of values and commitment?

A final example comes from my recent duties to obtain recital sponsorship for this 2015 convention in the Pioneer Valley, a process that was, in the end, wholly successful to underwrite production costs. I will not name names nor point fingers, of

course; and, every friend or OHS member with whom I dealt was cordial and honest, to say the least. Every party was as generous as possible to support the proposed convention programs. However, the generosity did not always come from where I had imagined that it might. So, what *are* the regular resources of the OHS?

My personal upbringing included strict lessons against judging the financial abilities of others and that objectivity was helpful to me in the fund-raising process. Still, the plentiful giving that the convention needed came from unexpected parties, sometimes quite easily, if just for the asking. That is the operative lesson here, I think. We must be bold to ask people, more directly and by personal contact, to help out financially, when we have specific goals or projects in the balance, including for the long-term sustainability of the Society.

All members can be assured of the solid financial status of the Organ Historical Society right now. For two years, the Society has operated with a balanced budget, as managed by the Treasurer and finance committees, overseen by the Board of Directors. Staffing and costs have been optimized; Board of Directors' expenses have been minimized; and, we are moving toward a small operating surplus. For three fiscal years, the OHS accounts have been audited formally by our CPAs, with good results. The Society's endowment funds have been placed under professional management; we are starting to see growth in those accounts from better investments. The Society's financial conditions and operations are monitored regularly by the Board of Directors, as is our responsibility both to the membership and for the Society's sustainability.

To be blunt, the OHS needs more money to function more productively, to engage more people, to improve our programs, and to fulfill more vigorously our stated mission. When I wrote recently about raising dues to increase our operating income, I received two replies from members suggesting the limits of their abilities with dues payments. This resistance was predictable, but perhaps less so in the small numbers of that reaction. I continue to believe that an increase in dues in the OHS is inevitable, in terms of practical operating income, of keeping pace with the cost of living, and with dues rates in comparable organizations. Perhaps, the next Board of Directors will pursue the increase of this primary flow of funding for the Society.

To be blunt, the OHS needs more members, not only as an obvious source of revenue from dues, but also to form a broader cadre of committed participants, who may be productive on committees, and who will fill future seats on the Board of Directors. The paid staff of the OHS cannot perform all the work necessary, especially when the CEO is occupied appropriately with major projects and securing grants. Our very capable Convention Coordinator is at the limit of his available time, working to ensure profitable events that also are essential to the Society's income. Although you can read quarterly the announcement of new OHS members, which always is good news, we continue to lose members, at least by natural attrition. It is not the job of the Directors to operate the Society on a daily basis; but, we do need to implement a plan for membership retention and growth. That would be another committee at work! Can *you* help with that?

The subject of convention atlases has been a hot topic in recent years. We all really *do agree* in principle with the desire for that ongoing documentation of instruments as part of the OHS mission. Conventions provide an appropriate opportunity to investigate pipe organs in such detail, but also form the most challenging time to do so, with a meager supply of expertise usually involved then in event-planning work. Neither the ease of electronic publishing, nor the uploading of new information to the existing database, removes the cost of the research, writing, fact-checking, and proof-reading that is essential to any distribution or dissemination with academic credibility. *Who* is to do that work? How are they to be compensated for their time—especially

those in the field, gathering sensitive data from within instruments, without disturbance to the organs? To pursue this program successfully, we need more professional help and funding!

To be blunt, the OHS needs to increase significantly the principal of its endowments, in order to strengthen our financial position in the long term—to provide a cushion of funding for sustainability. The OHS has provided valid plans for protecting endowments gifts and for the responsible use of income from those endowments. We have credible fiscal responsibility and prudent investments. Large contributions to endowments are unlikely to come from grants. We need to engage our members further in their commitment to the Society with major support over time, either as special individual gifts, or by participation in the Legacy Society, securing eventual bequests. Fundraising at this superior level truly is necessary, even critical, for the sustainability of the Society, or for capital needs that may be presented by the Officers and Board in the near future.

Every member of the Board of Directors, as well as CEO Jim Weaver, Treasurer Will Bridegam, and other staff, is working at capacity to make the most and the best of the OHS in service to its membership and to maintain a platform for future sustainability. Jim Weaver continues to imagine new programs and new avenues that will engage new and younger members, organ students, and academicians in building and invigorating the Society. If, however, we attempt new and enticing programs, then we need more help to run them, and more money to fund them.

The successful growth of the Organ Historical Society then becomes a vicious circle of need — for programs and benefits, for productive members, for supportive funding, for more staff. The OHS needs more of all of these things, beginning with increased funding to support the other reflexive growth. To serve our membership well, you need to recognize this reality, as well as the “new normal” ways of living and giving in which the OHS labors. Thus, we challenge our supporters to help the Society to navigate cultural changes and financial demands with patience, energy, imagination, and yet more support and consistent commitment. I am convinced that, together, we can make a success of this strategic plan and of these goals, although there is something Kennedy-esque in that thought: ask not what this Society can do for you, but what you can do for the OHS. We *do share* the mission! You are our lifeblood.

Also, I was involved in recent proofreading of the convention handbook, at the head end of which is a substantial listing of donors, to the OHS, to the convention, and to other special programs. That printed acknowledgement, collectively, is an impressive and a *humbling* list of participation and generosity! Although I write at length today asking for more, I am, in fact, truly and unassumingly thankful for the notable generosity of so many members who already have given significantly for the support of the OHS. I offer my heart-felt thanks to each and every one of you. My sincere wish is that every OHS member will share in the *pride* of accomplishment and stature that the Society has achieved from your participation and contributions. Thank you!

As your Chair for a term, I am very appreciative of the kind and generous support by the OHS membership. I am confident that clear, honest, and logical requests made of our members in the future will produce helpful results for the Society. We do understand that some people just need to be asked, and in a more personal way than through this blunt editorial. Having witnessed the strengthening of the Society already, over the last four years, what I call now the vicious circle of need poses a new and challenging juncture for us all—toward the long-term sustainability of the Organ Historical Society. My hope and expectation is that this circle of need will not turn into a whirlpool that draws us all down, but rather that it becomes a waterspout that will lift and carry us all to more solid financial ground, as the OHS strives to continue as the curators of the pipe organ in America.

NEW MEMBERS

THE OHS WELCOMES ITS NEWEST MEMBERS.

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OF THE ORGAN HISTORICAL SOCIETY

The Society expresses its profound gratitude to the following individuals and organizations whose support totals \$500 or more during the 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

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MICHAEL D. FRIESEN AND
BYNUM PETTY.

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THE EDITORIAL DEADLINE IS
THE FIRST OF THE
SECOND PRECEDING MONTH

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

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CLOSING DATE FOR ALL ADVERTISING
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Dear OHS Members and Friends,

DURING THE PAST FEW MONTHS I've enjoyed several visits with terrific groups that promote the pipe organ in America, including a splendid session with Kathy Grammer, executive director of the Friends of the Kotschmar Organ, and with both James Thomashower, executive director of the American Guild of Organists, and Ken Double, president and CEO of the American Theatre Organ Society. Our encounters ranged from Bangor, Maine, to New York City, to Atlanta. Three OHS Board members and I were invited to share plans and ideas with the officers and National Council of the AGO at their Baltimore meeting. And in a few days I will call the number that brings me to a second conference call with members of AGO, ATOS, APOBA, and AIO, as we seek to develop joint projects for the future.

It's a healthy thing that these groups are reaching out to one another as we enter an era of collaborative efforts that will help us all develop greater strength for our organizations. For my part, sharing ideas about education and outreach is what I find most exciting. Let's face it—for any of us to flourish and maintain future relevance, education is the key. Each of these groups develops projects quite special to its mission. One of my favorites is the International Youth Silent Film Festival with which ATOS is affiliated.

I especially love our own E. Power Biggs Fellowship program, an offering of extraordinary opportunity. Our dedicated group of funders bring performers, organbuilders, and other organ enthusiasts to our conventions for an infusion of pipe organ culture. Five or six days of immersion

into performance on a variety of instruments, with a broad range of performers, guarantees an education of a special sort. Recently, we have regularly funded eight participants. But this year, an unexpected gift from Paul Fritts, organbuilder in Takoma, Wash., allowed us to bring 19 Biggs Fellows to this year's convention. Additionally, we had five former Biggs Fellows among the featured performers, and several more who registered to attend.

We planned a meal to bring the whole group together in Springfield, and began development to keep the group active as a mobilizing force for the OHS. Invitations are under way to bring all former Biggs Fellows to a reunion at the OHS 60th Anniversary Convention in Philadelphia. This sets us up for a potential group of more than 150 Biggs Fellows for the first-ever reunion—or for its virtual counterpart. If you are one of those former Biggs Fellows I'd be thrilled if you'd contact me. Your interests and your expertise are vitally important to us.

And to the entire OHS membership let me say that what I also hope to see is development of a vital OHS Membership and Development Committee. If your interest/expertise is in either of these areas, the OHS is poised at a favorable moment of wonderful growth for its future. If you can join us to bring your knowledge to our future planning, I would love to hear from you—right now! In fact, if you have friends whose former work has been in these areas, friends who might enjoy a challenging role in a group whose 60th anniversary year is opening marvelous doors to the future, please tell them of this opportunity. You, and others, can



always reach me directly at 804-837-5685, or jweaver@organsociety.org.

Finally, I want to turn to a decision by the United States government to ban ivory sales in the United States. It is a serious effort that is worthy of our support, because elephant slaughter is endemic in certain areas, and the United States offers a lively market for sales of all kinds of objects made of various kinds of ivory. Seriously lacking in these rulings, however, is any flexibility to sell or transport long-documented historic objects. Already, it is illegal to sell and transport pianos and organ consoles that have historic ivory key coverings across certain state lines. A number of groups that support the history and use of musical instruments in America, including APOBA, AMIS, the AFM, and League of American Orchestras, have issued statements that urge a careful review of across-the-board ban on sales of instruments with ivory fittings. Since 1956, Steinway and most other piano manufacturers ceased outfitting

their keyboards with ivory coverings, as did organbuilders. There are, of course, many wonderful instruments in circulation that pre-date 1956. Violins and violin bows are frequently caught up in confiscation by the US Fish and Wildlife Service, sometimes even though their dates of manufacture and ownership fall within federal guidelines.

In May 2014, the American Musical Instrument Society issued its own position statement regarding the ivory ban, declaring that “the new restrictions are unreasonably harmful to the cause of preservation and study of musical instruments and to our membership, as well as to many performing musicians and individual instrument owners and families. There is great uncertainty about how future regulations will affect both the international

mobility and the monetary value of instruments that contain ivory. The American Musical Instrument Society is monitoring this situation and will continue to advocate for a regulatory framework that promotes wildlife conservation while also ensuring that our musical and cultural heritage are not threatened in the process.” You may wish to read the article in its entirety in the *Journal of the American Musical Instrument Society* 43, no. 2, Fall 2014.

Former OHS president, Laurence Libin, and long-time director of the musical instrument collections at the Metropolitan Museum of Art, urged us to join our sister institutions with a statement concerning these regulations, and in March of this year he proposed the statement below for adoption by the Board of the Organ Historical Society.

At its meeting by teleconference on March 24, 2015 the Board of Directors of the OHS unanimously voted to support this statement, joining others to urge a nuanced approach to the enactment and enforcement of the ivory ban throughout the United States.

I thank you for being with us, for supporting your beloved OHS, and hope you will give some thought to the invitations that I offer you in this column!


Sincerely,



THE ORGAN HISTORICAL SOCIETY'S POSITION ON THE IVORY BAN IN THE UNITED STATES

THE ORGAN HISTORICAL SOCIETY, representing 2,500 members in the United States and abroad, deplores ill-considered federal and state legislation that criminalizes the sale, purchase, and, in some cases, possession with intent to sell, of musical instruments with components made of *legally imported* ivory. This new legislation jeopardizes the preservation of innumerable historic musical instruments of great importance to our nation's cultural heritage. For example, it obstructs efforts by museums to acquire rare instruments and unfairly burdens churches that seek to sell or acquire fine old pipe organs.

The Organ Historical Society urges that such legislation be reconsidered and that exemptions be made for the sale and purchase within the United States of musical instruments containing *legally imported* ivory.



THE ONLY THING more frustrating than not having a stoplist for a particular organ is having two conflicting stoplists or one that you suspect to be incorrect, but cannot prove it. The stoplist for the three-manual 1881 Roosevelt organ in St. Mark's Church, Philadelphia, featured in this issue's EndNotes, is a case in point. The organ was originally built by Hall & Labagh of New York in 1849. In 1867, what was described in the *(Philadelphia) Public Ledger* (October 24, 1867) as a "new and large organ" was installed. This was done by Hall & Labagh and, as Martin Walsh commented in an email, "nothing in the newspaper suggests a rebuilding of the former organ, although it may have gone unstated."

Fourteen years later, the *(Philadelphia) Times* (September 27, 1881, p. 3) published an item, "Renovation of St. Mark's Organ," that noted the organ "was built about twelve years ago by Hall & Labagh, and, though in its day a very fine one, it has for some time been out of order." The organ was then "undergoing repairs" by Hilborne Roosevelt and the work was to be thorough. "New sets of pipes will be added, two new water motors are to be introduced" and it was to take a "couple of weeks and several thousand dollars to complete the renovation." Roosevelt's work included a new console as well as key and stop actions; from the above, we can assume, additional ranks were added.

When Austin replaced the Hall & Labagh/Roosevelt in 1902, the old organ was removed and installed in Asbury Methodist Church in Philadelphia by Beaufort J. Anchor, a former employee in the Philadelphia Roosevelt shop. Asbury Methodist was visited by the 1960 OHS convention and the handbook printed what was the first appearance of the organ's stoplist (available on the OHS Database and thought to be the second-oldest extant three-manual in the United States). Listed are two mixtures on the Great (II and III) and a Mixture II in the Pedal.

When Asbury Methodist closed in 1988, the organ was removed, stored, and offered for sale by R.J. Brunner; an ad for the organ appeared on page 39 of the handbook for the 1996 Philadelphia OHS convention. By this time, Brunner had examined the instrument and described the Great mixtures as III and IV ranks and added a Sesquialtera III to the Choir. (See the stoplist on p. 41 of this issue.) None of the

nomenclature resembled that of a Roosevelt organ: The Great 16' would have been labeled *Double Open Diapason*, the Gamba *Viola di Gamba*, flutes were almost always spelled *Flôte* on a Roosevelt console, the Swell would have had a *Bourdon*, rather than a Sub Octave Diapason, the Choir a *Contra Gamba* and a *Flute Harmonique*, and the Pedal a *Bourdon* and *Violone*. While Roosevelt's new 1883 organ in New York's Garden City Cathedral had a three-rank mixture in the Pedal, he did retain the four-rank mixture in his 1881/83 rebuild of the 1870 Hall, Labagh & Co. organ at St. Thomas Church in New York.

So the only thing we can be certain of is what the Roosevelt console—and its contemporary organist, Minton Pyne—looked like.

| Letter

TO THE EDITOR:

In Memoriam John DeCamp

I first met John DeCamp as a student at Arizona State University in the late 1970s as a student of David N. Johnson. He came to the Phoenix area twice a year to service Schlicker organs, not only at the university but also around the greater metro area. He gave me my first lesson in how to tune a reed pipe! Decades later, after joining the OHS, I was delighted to find him in upstate New York. I was thrilled to meet him again at the 2006 Saratoga Springs convention, during the dinner cruise on the lake. We gazed deeply at each other, remembering another time. Still recognizable were his huge hands, a touching memory of his kindness and gifts so generously given to so many.

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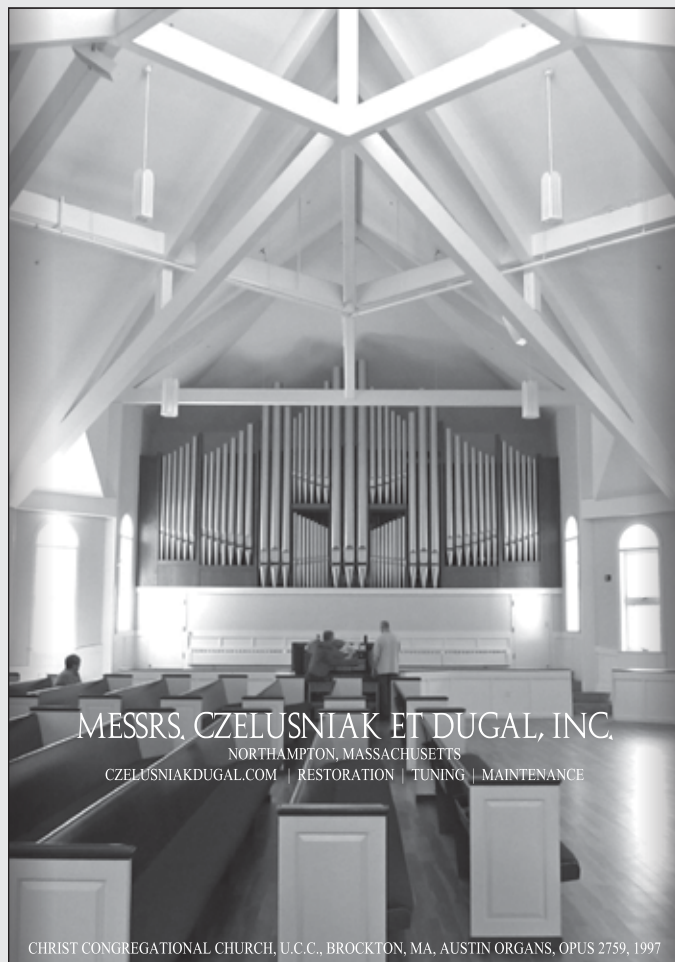
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À l'Orgue

An Investigation of Henry Lerolle's Painting and Its Subjects

AGNES ARMSTRONG

AT THE END OF THE NINETEENTH CENTURY, a visit to the Metropolitan Museum of Art in New York City almost certainly included a look at one of the most popular canvasses in its collection — a very large painting (7.4 feet high by 11.9 feet wide) — rendered in oils by French artist Henry Lerolle (1848–1929) and titled, *À l'Orgue* (At the Organ).¹

When this painting was first exhibited in Paris as No. 1563 at the Salon of 1885, it was still unfinished and was accompanied by a sketch of its central subject, the singer.²

In 1886, the completed painting was shown in New York as part of an exhibit staged by the Parisian art dealer Paul Durand-Ruel (1831–1922) at the galleries of the American Art Association and National Academy of Design, where it was No. 29 in the collection of *Works in Oil and Pastel by the Impressionists of Paris* and bore a simplified English title, *The Organ*.³ Subsequently, the work was purchased by Brooklyn banker and art collector George Ingraham Seney (1826–1892), who presented it to the Metropolitan Museum of Art the following year.

Lerolle's painting has been referred to by a number of titles since its creation. After its acquisition by Mr. Seney, the painting was renamed *The Organ Rehearsal*, apparently by its new owner. After its presentation to the Metropolitan in 1887, the painting was exhibited as *A Rehearsal in the Choir Loft*,

though the origin of that title is not clear. It was also referred to as *The Organ*,⁴ *At the Organ*,⁵ and *The Organ Loft*.⁶

The painting remained on the wall of the Metropolitan until sometime in the 1930s, when it was taken down and put into storage. Deep in the vaults of that revered museum, it was hidden away with other forsaken canvasses in cramped quarters, its frame was lost, its canvas in need of repair, and its colors somewhat subdued by years of dust and decay. Still, when I first saw it in the early 1990s, *À l'Orgue* provoked a sympathetic response.

In her *New York Independent* review of the Durand-Ruel exhibit, M.G. Van Rensselaer had heaped great praise on the treatment and subject matter of this painting:

. . . Lerolle's large canvas, with life size figures, showing the choir of a church with the glimpse of the nave — arches bathed in light below. Nothing could be more simply realistic than his treatment of this simple, contemporary theme. There is no striving for effect, no attempt at conventional "picture-making," either in the grouping of the figures, or in the chosen types, or in the sober shapes and colors of their attire. Five or six members of the choir are sitting and standing in natural attitudes, listening intently to the soprano, who is standing at the rail singing alone to the accompaniment of the organist close behind her. Her figure is the center of interest alike to them and to us; and a most interesting figure it is, so charming in character and expression, and so thoroughly well realized as



Henry Lerolle's *À l'Orgue*

actually *doing* what it purports to do, that the effect is instantaneously complete and delightful. We know, we see, we all but hear, not only that she is singing, but how she is singing and almost *what*. . . . The picture is extremely well painted; technically most admirable and interesting; but I think its chief value lies in its sentiment, as showing how a true artist can put feeling and meaning into the simplest straightforward treatment of the most “unpicturesque” materials. I do not know whether it was needful (except in order that the picture might make itself “felt” on the crowded, garnished walls of a Paris exhibition) that it should have been painted on so large a scale; but it so excellent, so charming, so wholesome and instructive as it is, that we can not really wish otherwise.⁷

In his 1888 book *Art and Artists of Our Time*, published soon after the painting went on display at the Metropolitan Museum, Clarence Cook admired the painting’s unaffected realism:

Lerolle would seem to have selected the barest and most uninteresting church he could find in Paris — it may be the chapel of the Tuilleries [*sic*] — and he has collected in the organ-loft a group of people who have no other charm for us than that they are alive. At the organ, surrounded by some of his friends, is, we believe, M. Massenet, and at the right, near the parapet of the gallery, is his wife, who is singing a solo part in

the service. In the foreground, at the left, a group of ladies are seated who are listening to the music. A sense of reality pervades the entire scene. All the persons are doing what they are doing, even those who are doing nothing. The perspective is managed with such skill that we feel as if we, too, were seated in the organ-loft, and could look down into the sunlit body of the church.⁸

Though Cook’s description captures the essence of the image, he was gravely mistaken as to its details. Actually, the Tuileries palace burned on May 23, 1871, along with the Erard organ in its chapel. Salvaged by the Cavaillé-Coll firm, the remains of the organ were used as parts in the organ then under construction for the Paris Conservatoire. Neither the building nor the organ in the Tuileries gardens was ever replaced. Cook’s identifying the organist as Jules Massenet (1842–1912) is also curious, since Massenet was not known as an organist, nor did he bear any particular physical resemblance to the man in the painting. Presumably, Cook simply chose Parisian references with which he was familiar, and his suppositions cannot be accepted as plausible.

Daniel Cady Eaton, in his *A Handbook of Modern French Painting* published in 1899, considered *À l'Orgue* one of Lerolle’s “most successful pictures.”

How the voice of the singer seems to fill the church is a wonderful effect; equally impressive is the apprehended stillness of the unseen congregation.⁹

À l'Orgue was reproduced as an engraving by E. Rousseau¹⁰ and distributed as a black-and-white lithograph by the firm Goupil & Cie. It appeared in a number of publications of the day. Spread over two entire pages in the December 25, 1886 issue of the French periodical *L'Illustration*, it was accompanied by the following caption:

Kneeling, as if God himself would appear in the clouds of incense that rise in spirals around the high altar, the faithful, at the sound of the bell rung by the altar boy, bow before the Host and the golden chalice that the priest is preparing to raise above his head. . . . Suddenly a fresh, clear voice resounds, seeming to descend from the vaults of the church: the organ accompanies in deep and powerful tones. . . . The voice breaks forth: "Holy, Holy, Holy Lord God of Sabaoth. . . ." It vibrates and fills the vast nave and rolls in sonorous waves over the bowed heads. . . . It is especially this impression of being on high, this sensation of a voice resounding through the nave of a church, which Monsieur Henry Lerolle set out to convey. The principal figure, the soloist, a young woman, stands forward at the edge of the loft that looks out over the choir and the nave. She feels almost isolated, separated thus from her friends. She is singing, her eyes fixed intently on the score, afraid of looking beyond, out into the space where she hears her notes descend, as into an abyss. The organist accompanies her slowly, with a solemn and serene equanimity; behind him stands the young woman's mother, paying no heed to the sacred ceremony: she sees nothing else, hears nothing else but her child. The three listeners, relatives or friends of the soloist, enthralled by the peculiar charm of this soaring song, make amends with their worldly skepticism. Not even two friends of the young woman would remain uncaptivated by this heavenly voice.¹¹

In July 1900, a popular American music magazine, *The Etude*, also published a copy of the Goupil engraving with this caption:

This picture represents a scene which occurs at intervals in most choirs, when a committee is appointed to examine the fitness of the applicants for positions as choir singers. Notice the attitude of expectancy of the two ladies seated whose turn comes next. The three men, judges, are listening to every tone and note of the singer with the grave, yet careless attitude of critics, fully aware of the honor and importance of what they are doing. On their decision depends the fate of the applicants and the nature of the singing in the church for some time. Thus the artist has given us a most impressive picture.¹²

Each of these captions attempts to interpret the painting and apply meaning to the image. In some instances, such as the painting's appearance in *The Etude*, nothing at all is said about its creator or origin. The writer of that caption seems much more interested in his subjective description of the depicted event than in any attributions concerning the painting itself. In this case the painting has become an illustration

of that which the caption writer wished to communicate to his readers; the artist is considered little more than an unwitting accomplice. Thus *The Etude's* caption conveys more about American society in the year 1900 than it does about the actual work of art.

What is known about this painting? Does an iconology of the pipe organ exist in nineteenth-century oil paintings of the French *belle époque* school that coincides with the golden age of organbuilding occurring in France during that time? Parisian organists were, after all, perhaps the most visible nineteenth-century organists of European society in which then — as largely still today — organists were invisible musicians.

Consider the semiotics of those religious institutions that provide grand pipe organs, instruments that often speak unseen from above and behind, diffusing loud, booming tones into vast acoustic spaces and producing palpable vibrations designed to transport the listener beyond everyday indifference into the realms of time and place. Cannot a pipe organ be seen as a metaphor for the culture in which it is created? Diversities of organbuilding traditions mirror the diversities of European and European-derived societies in which the pipe organ is a valued musical instrument with strong spiritual connotations. So, too, paintings in which pipe organs are featured carry strong references and convey messages and meaning to their beholders.

How then, should we consider these paintings of pipe organs? Is it enough to document their creation and their creators? Is it possible or even desirable to determine meaning in the subject matter of these works? And if so, how would such meaning be relevant to the artist, to the observer, to the society in which the paintings were created, and to the society in which the paintings are viewed? In paintings that employ musical subjects, where and how do musical values have consequence?

In the opinion of one music scholar, James W. McKinnon:

One must begin from the thought that the painting represents itself, and that even many of its most "realistic details" are dictated by artistic motives: its relationship to external reality, then, is one that must be established positively by a variety of means, such as a knowledge of the history of style, a knowledge of the history of iconographic types and, above all, the employment of a sound general historical method.¹³

However, one must also take into account the changing critical attitudes that alternately raise a painting to perhaps undeserved heights only to cause its subsequent rejection and equally undeserved scorn. The same may be said about all works of art, including music and musical instruments.

In her article, "Beyond Revisionism: Henry Lerolle's *The Organ*" that appeared in the January 1980 issue of the journal *Arts*, Lois Dinnerstein expresses the opinion that this painting was "buried alive in the Metropolitan Museum catacombs"



Madame Henry Lerolle and her little daughter

because “in an alienated age, expressions of faith and human feeling are suspect. Primarily this painting was neglected because it did not fit into any preconceived ‘ism.’”

Although Lerolle was honored in his time, he distrusted Official Art and the École des Beaux Arts; even within the Church, Lerolle’s scruples and demands of sincerity and freedom placed him in a position independent of conventional authority. Art historians who have become accustomed to looking at slides which reduce works of art to the same dimension, and are projected two by two, have set their minds in a pattern of spurious comparative thinking. Rather than coping with exactly what the original art is in itself, this procedure transforms each painting into a document of history.

The identification of Henry Lerolle with Impressionism, both in his friendships and in his role as a collector, has only confused the issue. This painting now in the Metropolitan Museum basement is *The Organ* by which visitors to the first Impressionist exhibition in America were made to feel satisfied and thus relaxed enough to open their minds to the new images by Degas and Monet, Pissarro and Renoir, Morisot and Seurat which were introduced with it. . . . If we are to examine the art of the past in a constructive way, we shall have to try to devise new perspectives. First and foremost we must

consider works of art on their own terms, not in the context of where we might think they fit in a preconceived pattern of progress.¹⁴

Maurice Denis (1870–1943) was a well-regarded painter himself, and a close friend of Henry Lerolle. His book *Henry Lerolle et ses amis*, written as a memorial upon Lerolle’s death in 1929, remains the only published study of the artist’s life and work. In it, Denis celebrates several of Lerolle’s paintings, including *À l’Orgue*, as “canvasses of personal inspiration, in which modern costume, unusual composition, a system of simplified values, and distinctive greys, set a new note, a poetry of our time.”¹⁵

A l’Orgue marks the culmination of Lerolle’s celebrity. To the public who attended openings, he was known as the *café au lait* painter, because of his predilection for a certain shade of sienna toned down with white with which he obtained effects close to monochrome painting, similar to the *grisailles* paintings of the Italian Renaissance painter Andrea del Sarto (1486–1530). One journalist called Lerolle “the painter of angels, and an angel himself” because of his religious paintings. Another journalist declared him “the painter of music” and, referring to *À l’Orgue*, praised him for having made ravishing harmonies audible to the eye.¹⁶

Americans will probably best recognize the *grisailles* technique through its use by James Abbott McNeill Whistler (1834–1903) in his famous portrait known familiarly as *Whistler’s Mother*. His *Arrangement in Gray and Black No. 1: The Artist’s Mother* was exhibited at the Paris Salon of 1883 and is now at the Musée d’Orsay in Paris. Explorations of the *grisailles* technique were conducted by several Parisian painters. Another notable example is by Paul-Albert Besnard (1849–1934), whose painting in this style — *Madame Henry Lerolle et de sa petite fille* (Madame Henry Lerolle and her little daughter) — was exhibited at the Paris Salon of 1883 and is now in the Cleveland Museum of Art.¹⁷

Lois Dinnerstein identified most of the people depicted in *A l’Orgue* as friends and relatives of the artist: one of the men (second from the left, peering out toward the viewer as if in a silent reproach to someone — himself?) is the artist, Henry Lerolle. His wife, Madeleine Escudier Lerolle, is shown seated with sheets of music on her lap. Her sister Marie is the singer. Another sister of the artist’s wife, Jeanne Escudier Chausson (in the painting she is seated to the left) was married to the composer Ernest Chausson (who is depicted playing the organ). Dinnerstein posits that the standing figure third from the left is the sculptor Alfred Lenoir (1850–1920), with whom Lerolle had studied at the Académie Suisse. The woman standing behind the organist is identified as Lerolle’s mother. The younger man standing just behind Lerolle is not identified.¹⁸

In her detailed article, “A Technical Study of Henry Lerolle’s *Organ Rehearsal*,” published in the *Metropolitan Museum Journal* in 2010, Associate Conservator Isabelle Duver-

ONE DAY IN THE EARLY 1990S, ON MY

way to class at Manhattan's Alliance Française, I stopped in at the Argosy Book Store on East 59th Street and asked to look at whatever they had concerning pipe organs and related subjects. After browsing a few books on the first floor music shelf, I was directed to the second floor print gallery, where Ruth Shevin — co-owner of the shop with her husband Louis Cohen — sat me at one of the large library tables, and brought out several folders of pertinent materials. One old black-and-white lithograph caught my eye immediately. It was a 19th-century work published by the French firm of Goupil & Cie, an engraving by E. Rousseau of Henri Lerolle's painting, *À l'Orgue*. I had to have it. I cannot even recall what I paid for it, but it couldn't have been very much, since I was a strapped graduate student at the time. In the following weeks, I dedicated some of my library time to researching the painting and everything I could find connected to it. My discovery of this print resulted in a number of subsequent appealing undertakings. It became the topic for an independent study during my doctoral work at New York University and led to my 1995 edition of the organ compositions of Ernest Chausson for the German publisher Forberg. Expanding the subject brought further research and writings, including visits to the Christie Galleries, an article published in French by the Association Aristide Cavaillé-Coll in 2000, and a paper — *Pipe organs represented in oils of the 19th-century French Academic School: An investigation of two examples* — presented at the 2008 joint conference of the OHS and the City University of New York Research Center for Music Iconography *Organs in Art, Organs as Art*. But the most rewarding result of all has been seeing this painting hung in its new gallery home at the Metropolitan Museum of Art. Bravo!

nois also identifies the woman standing behind the organist as the artist's mother, née Amable de La Roche, according to her grandson, Guillaume Lerolle, who also hypothesized that the young man behind Lerolle might have been a brother of the Escudier women. She identifies the two seated women as Jeanne and Madeleine, citing a letter from Lerolle to Chausson dated May 2, 1885, in which he states, "You must have noted that Jeanne changed position and that she even became Madeleine." The order in which Lerolle set his figures in the painting has been determined by use of infrared examination techniques, including the two figures that were added after the Salon showing in 1885. Duvernois suggests that the organist could be either Chausson or Albert Renaud (1855–1924), the *organiste titulaire* of Saint-François-Xavier at that time.¹⁹

Identification of the subjects in this painting is supported by numerous other sources, both paintings and photographs. For example, Lerolle's *Portrait de la mère de l'artiste* (Portrait of the Artist's Mother), exhibited in Paris at the Salon de la Société Nationale des Beaux-Arts in 1895, is presently in the permanent collection of the Musée d'Orsay. Comparisons easily confirm the identity of the elder Mme. Lerolle. One must admit, however, that putting a name to each of the two seated sisters is next to impossible, since one sees only the backs of their heads. The man whom Dinnerstein calls Alfred Lenoir might alternatively be the poet and sculptor Maurice Bouchor (1855–1929) or the lawyer and patron of the arts Paul Poujaud (1856–1936), both also close friends of Lerolle and Chausson, and who both bore resemblance to the balding bearded gentleman.

Both Dinnerstein and Duvernois refrain from identifying the only other person depicted in the painting, the man partially visible standing to the left of Lerolle. Even on the original canvas the likeness is somewhat rough, but legitimately recognizable as Claude Debussy (1862–1918). Debussy was an intimate friend of both Lerolle and Chausson, and his portraits of the period bear a strong resemblance to the man in the painting. Photographs of Debussy with Lerolle and Chausson and members of their families were widely published. In the years 1884–1885, when Lerolle was working on this painting, Debussy was about twenty-two years old and was writing his *Proses Lyriques*, which include songs dedicated to Madame E. Chausson—"De Fleurs" (Flowers) and to Henry Lerolle "De Soir" (Evening).

Who was the creator of this painting, the artist who portrayed his entourage in a Parisian organ loft? Henry Lerolle was born in Paris on October 3, 1848 and died there on April 22, 1929. His principal teacher was Louis Lamothe (1822–1869), a talented disciple of the highly-regarded painter Jean-Auguste-Dominique Ingres (1780–1867) and a collaborator of Hippolyte Flandrin (1809–1864). Lerolle made his debut at the Paris Salon of 1868 with two paintings, *Chevreuils en forêt* (Roe Deer in the Forest) and *Objets de cuisine* (Kitchen Objects).

From 1874, he devoted his work mainly to religious subjects, including the execution of frescoes for a number of churches and public buildings in and around Paris. He was one of the founders of the Société Nationale des Beaux-Arts, and contributed to its exhibitions. Lerolle was named to the jury for the Exposition Universelle in 1889, when he was made a Chevalier in the Légion d'honneur. He was awarded a gold medal at the Exposition Universelle of 1900.²⁰

Lerolle was also very much a musician. He was a student of Édouard Colonne (1838–1910) and a good violinist, but it was the marriage of Ernest Chausson that decided his musical orientation. Alfred Lenoir, whom he knew through a friend, had presented the young musician Chausson to Jeanne Escudier, Lerolle's sister-in-law. It was through Chausson that Lerolle acquired a revelation of the music and the teachings of César Franck (1822–1890). He became acquainted with students of Franck: Vincent d'Indy (1851–1931), Charles Bordes (1863–1909), Paul Dukas (1865–1935), Camille Benoit (1851–1923), Pierre de Bréville (1861–1949), and Claude Debussy.²¹

Maurice Denis further points out that Lerolle was present at many important musical debuts, and was closely involved with the rebirth of French music taking place at this time, participating in the initial concerts of the Société Nationale and the first performances of the Schola Cantorum. Lerolle is also credited with proposing the name of Charles Bordes as a candidate for *maître de chapelle* to the Abbé de Bussy, the pastor of Saint-Gervais, for whom he had painted a chapel and designed some stained glass windows. Charles Bordes exercised a strong influence over music in Paris throughout this period by virtue of his establishment of the Chanteurs de Saint-Gervais and their many performances of Gregorian chant and the music of Palestrina and his contemporaries. Lerolle also made frequent visits to Claude Debussy's home, where he watched the score of *Pelléas et Mélisande* take shape. And it was at Lerolle's home, one evening in 1894, that Vincent d'Indy revealed the end of his opera *Fervaal*, Opus 40, and Debussy played the first version of the death of Pelléas, the scene that opens his masterwork, *Pelléas et Mélisande*.

I have no doubt that the organist portrayed by Lerolle in this genre painting of his entourage is Ernest Chausson. Born in Paris January 20, 1855, to Prosper and Stéphanie Levraut Chausson, Amédée-Ernest was raised in a comfortable if protective family environment. He was educated largely by a tutor, the poet and novelist Léon Brethous-Lafargue, to whom he later dedicated a song, "The Widow of the Basque King" (*La veuve du roi basque*). He studied piano with Cornélius Coster (1854–1902) and showed promise in artistic, literary, and musical subjects. After obtaining two law degrees, he was sworn in as a barrister at the court of appeals in Paris in 1877, but never established an active practice. In 1879, he enrolled in Jules Massenet's composition class at the Paris Conservatoire, where he also audited César Franck's organ

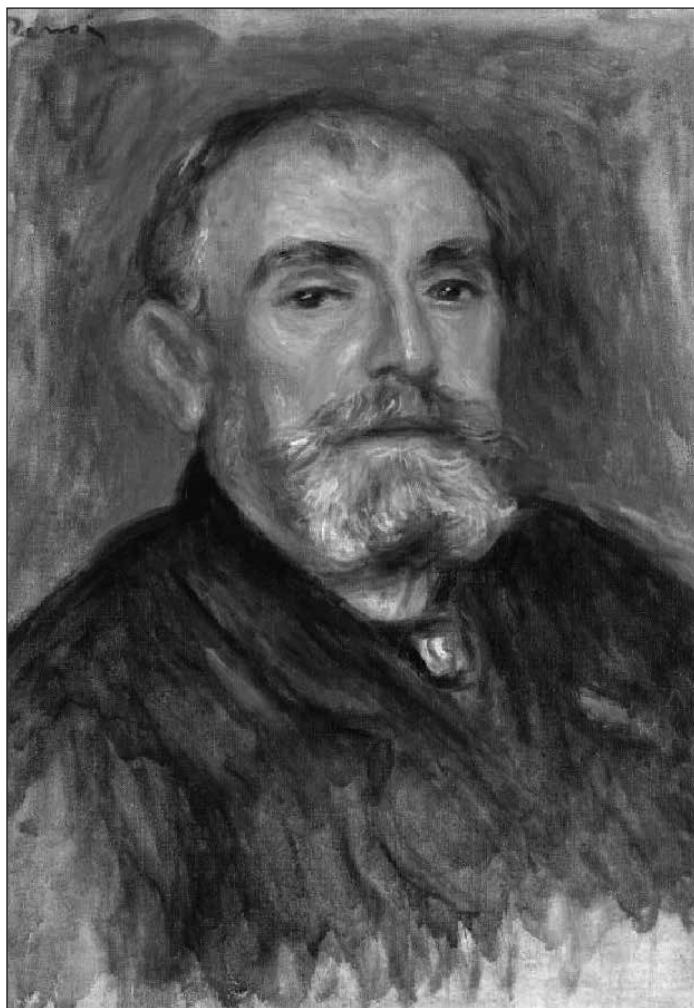


Portrait of the Artist's Mother

class. Chausson subsequently pursued the Prix de Rome, but was unsuccessful and withdrew from further musical study. Several journeys to Germany ensued, including a honeymoon trip to Bayreuth for the 1882 premiere of *Parsifal*. His marriage to Jeanne Escudier produced five children, and Chausson's life became one occupied with the concerns of family, travel, and music. His affluent home at 22 boulevard de Courcelles was a highly regarded *salon* to which he welcomed many musicians, poets, and artists, including Stéphane Mallarmé, Henri de Régnier, Raoul Pugno, Alfred Cortot, Pierre-Auguste Renoir, Eugène Ysaÿe, Isaac Albéniz, and Claude Debussy.

Having thus grown up apart from other children and among people highly cultured but much older than himself, Chausson retained the marks of this experience throughout his lifetime, and the serious and thoughtful, even melancholy, inclination of his personality was intensified by it. His devotion to absolute standards made him hesitant in choosing his career; though he felt attracted to music, he was no less attracted to literature — he wrote short stories and sketched out a novel — and drawing, for which his sketchbooks indicate genuine talent.²²

Chausson's home contained many paintings by Jean Corot, Edgar Degas, Eugène Delacroix, Paul Gauguin, Édouard Manet, Berthe Morisot, Auguste Renoir, Maurice Denis, Édouard Vuillard, Henry Lerolle, and other important artists of the period. A number of portraits of family members were rendered by several of these artist friends. Furthermore, the ceilings and walls were decorated by Denis, Lerolle and Odilon Redon.²³



Henri Lerolle by Pierre-Auguste Renoir

A clear testament to Chausson's esteem for Henry Lerolle may be seen in the dedication of the composer's Symphony in B-flat Major, Op. 20 to the painter. This symphony was first performed on April 18, 1891, at a Société Nationale concert with Chausson conducting.

While Ernest Chausson is unmistakably the organist depicted in *À l'Orgue*, as a musician his connections with the organ were peripheral. Although it is true that he was a student of César Franck, it would seem that mostly what he learned from Franck were techniques of composition. He was the author of a lengthy article on Franck that appeared in the March 1887 issue of the journal *Le Passant*. As Franck was organist of the church of Sainte-Clotilde, his students regularly visited the *tribune* during masses, and Chausson may well have had his turn at the instrument, too. But he is never mentioned among Parisian organists of the period in literature, parish archives, nor in any sources that record organists of Parisian churches. Not being in need of the income from a steady position, he seems never to have held one in any respect; he did not tutor nor teach at academic institutions.

What about the building interior depicted in *À l'Orgue*? Is it an actual church or a fictitious location? It seems to contain some elements of both, perhaps in a style not unlike that of the Italian engraver Giambattista Piranesi (1720–1778), whose work consists of extremely accurate historical representations. In his *Vedutta* series as well as in *Carceri*, one can observe designs of Piranesi's own invention fused together with existing architectural elements. The notion that Lerolle was depicting an actual building is defended by relating the details of the painting to the interior of the church of Saint-François-Xavier in Paris. Although some liberties have been taken in the design of *tribune* rail — mainly, it seems, for purposes of heightening interest in the painting's perspective — the image is unmistakably realistic.

We must also consider Lerolle's treatment of the organ itself as a depiction of an actual musical instrument. The organ in the church of Saint-François-Xavier was built in 1878, constructed to the designs of organbuilder Jacques Fermis, who as early as 1866 had patented a tubular-pneumatic system. On February 27, 1879, Albert Renaud, organiste *titulaire* of Saint-François-Xavier — along with César Franck, Charles-Marie Widor, and Eugène Gigout — inaugurated this Fermis et Persil organ.²⁴

Although the organ has been rebuilt several times — most recently in 1992 — the case, facade, and tribune remain essentially today just as they appear in Lerolle's painting. As the church of Saint-François-Xavier is located in what was then Lerolle's parish, it is perfectly legitimate to think that his friend Chausson might have played there on this occasion, and that the organ would have been available for his use. Thus the composition of the painting is not at all beyond belief as the depiction of a real-life situation.

What of the music being performed in this painting? If indeed this is a portrayal of a realistic event, what might that music be? By the time this painting was underway, Ernest Chausson, Lerolle's brother-in-law, had composed at least two pieces that use both a female singer and an organ. His *Ave Verum* for voice and piano or organ, Op. 6, No. 2, was completed in 1883. A setting of *Ave Maria* for soprano solo and choir with accompaniment for piano, organ, violin, and cello, Op. 12, No. 1, was finished in 1885.

Chausson's only work for solo organ is a vespers cycle, written later, after the Schola Cantorum had announced a contest for the composition of such pieces. The *Vêpres du Commun des Vierges, cinq Répons pour orgue et trois antiennes* is Chausson's Opus 31, completed during the family vacation at the Villa Papiniano in Fiesole. The autograph manuscript contains Chausson's notation that he finished it on December 15, 1897 and dedicated it to his daughter Annie. Although the *Tribune de Saint-Gervais* published the solicitation of entries for a competition of pieces for the vespers service in 1897, no mention of the results are to be found in subsequent issues.²⁵

Les Vêpres du Commun des Vierges appeared as the ninth installment in a series of ten such works eventually published by the Schola Cantorum, which included analogous vespers cycles by such other prominent composers as Alexandre Guilmant, Vincent d'Indy, Guy Ropartz (1864–1955) and Léon Saint-Réquier (1872–1964). Chausson's *Vêpres* was premièred by organist Charles Tournemire (1870–1939) in the concert hall of the Schola Cantorum on March 2, 1901.

A century ago, Henry Lerolle's painting *À l'Orgue* brought people, music, poetry, art, and architecture together in the depiction of an occasion, notable or ordinary. Since the 1930s, it has lain dormant in the basement of the Metropolitan Museum of Art, awaiting the day when it might once again be viewed by the public. More than one hundred years of history have greatly altered society. The eyes that look upon this painting today are certainly not the same as those eyes that viewed it at the *fin de dix-neuvième siècle*. Unlike society, however, the painting has remained essentially the same as the day it was finished. It is our human point of view that has changed. Such change is ostensibly the only constant in human existence. *Plus ça change, plus c'est la même chose*.

In 1930 — the same decade during which *À l'Orgue* was consigned to its basement quarters — Maurice Denis surmised:

Someday, Lerolle's appeal will be rediscovered. History will record his role and his influence, and the museums, which have gradually forsaken his works, will once again offer them to the attention of a more knowledgeable public. The obscurity to which certain artists and certain types of art are unjustly relegated will not last. The revolutionary point-of-view of a troubled society spawned the snobbery of novelty, the fashion of the exceptional, that has made us lose sight of the great collective currents of art in the late nineteenth century.²⁶

This painting bears witness to an intimate circle of artists in a golden age of Parisian culture. When I first had the privilege of viewing it in a storage vault underneath the museum, I contemplated the possibility — remote though it seemed at the time — of seeing it hung once again in the great galleries of the Metropolitan Museum. Tastes and practices also have their periods of change, after all. When the canvas was removed some eighty years ago, wall space was freed for the display of a number of smaller paintings. There was more contemporary art waiting to be displayed. While interest in painters like Lerolle and interest in genre paintings gradually faded into obscurity, the enthusiasms of art collectors, museum curators, and the public shifted elsewhere.

However, the pendulum of taste and fashion swings both ways, and now the prophetic words of Maurice Denis have come true, indeed. In December 2007, the museum opened its newly expanded and renovated galleries for nineteenth- and early twentieth-century European paintings and sculp-

ture, including eight thousand square feet of new exhibition space named the Henry J. Heinz II Galleries in recognition of a major gift made by his widow, long-time Metropolitan Museum trustee, Drue Heinz.²⁷

Now, in its lovely new home, Henry Lerolle's *À l'Orgue* continues to attract art lovers, as it did for many decades before the Millennium. And now we too, are able to see beyond the historical details concerning this work to fathom the significance of the painting for ourselves. Meaning changes according to each spectator, with each viewing of the work. Meaning belongs to each individual and is entirely each one's own private and personal possession. There is indisputable value in Lerolle's *À l'Orgue* as a documentary painting, but is there more?

ENDNOTES

1. *Metropolitan Museum of Art Catalogue*: accession number 87.8.12.
2. *Gazette des Beaux-Arts*, (1885): 489, 495.
3. C[larance] Chatham] Cook, *Art and Artists of Our Time* (New York: S. Hess, 1888), 142.
4. *New York Advertiser* 8 (November 1886).
5. *New York Herald* 9 (November 1886).
6. *New York Star* 8 (November 1886).
7. M[ariana] G[rисwold] Van Rensselaer, "The French Impressionists," *New York Independent* 22 (April 1886): 491–92.
8. Cook, 142–43.
9. Daniel Cady Eaton, *A Handbook of Modern French Painting* (New York: Dodd, Mead, 1899), 319.
10. Isabelle Duvernois, "A Technical Study of Henry Lerolle's 'Organ Rehearsal,'" *Metropolitan Museum Journal*, no. 45 (2010): 217.
11. *L'Illustration*, no. 2287 (December 25, 1886): 448.

À genoux, comme si Dieu lui-même allait apparaître dans les nuages d'encens qui s'élèvent en spirales autour du maître-autel, les fidèles, aux sons de la cloche qu'agite l'enfant de chœur, s'inclinent devant l'hostie et le calice d'or que le prêtre s'apprête à soulever au-dessus de sa tête. . . . Tout à coup retentit une voix claire et fraîche, qui semble descendre des voûtes du temple: l'orgue l'accompagne de ses sons graves et puissants. . . . La voix éclate: *Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth*. . . Elle vibre, elle emplit la nef immense, et roule en ondes sonores sur les fronts baissés vers la terre. . . . C'est surtout cette impression "d'en haut," cette sensation de la voix retentissant dans le vaisseau d'une église, que M. Henry Lerolle a voulu rendre. Le personnage principal, la soliste, une jeune fille, s'avance au bord de la tribune qui domine et la chœur et la nef. Elle se sent presque isolée, ainsi éloignée de ses compagnes. Elle chante, les yeux obstinément fixés sur la partition, ayant peur de regarder au delà, dans ce vide, où elle entend ses notes tomber comme dans un abîme. L'organiste l'accompagne lentement, avec une impassibilité grave et sereine; derrière lui, la mère de la jeune fille, oubliant la cérémonie sacrée, se tient

debout: elle ne voit plus, n'écoute plus que son enfant. Les trois auditeurs, parents ou amis de la soliste, subjugués par le charme étrange de ce chant qui "plane" font trêve à leur scepticisme mondain. Il n'est pas jusqu'aux deux amies de la jeune fille qui ne soient captivées par cette voix céleste.

12. *The Etude* 18 (July 1900): 262.

13. James W. McKinnon, "Fifteenth-century northern book painting and the a cappella question: an essay in iconographic method." *Studies In the Performance of Late Medieval Music*, ed. Stanley Boorman (Cambridge: Cambridge University Press, 1983), 2.

14. Lois Dinnerstein, "Beyond Revisionism: Henry Lerolle's *The Organ*," *Arts*, no. 54 (January 1980): 175–76.

15. Maurice Denis, *Henry Lerolle et ses amis*, (Paris: Imprimerie Duranton, 1932), 14.

16. "... toiles d'inspiration personnelle, où le costume moderne, la mise en toile imprévue, un régime de valeurs simplifié et des gris distingués, mettaient une note nouvelle, une poésie de notre temps." (Denis, 15.)

17. Gabriel P. Weisberg, "Madame Henry Lerolle and Daughter Yvonne," *Bulletin of the Cleveland Museum of Art*, no. 64 (December 1977): 332–33.

18. Dinnerstein, 173, 175.

19. Duvernois, 217, 222–23.

20. E[manuel] Bénézit, ed., *Dictionnaire Critique et Documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Nouvelle édition. (Paris, Librairie Grund, 1966), 533.

21. Denis, 6–7.

22. Jean Gallois, "(Amédée)-Ernest Chausson," in *The New Grove Dictionary of Music* ed. H. Wiley Hitchcock and Stanley Sadie (London: Macmillan, 1986).

23. Jean-Paul Barricelli and Leo Weinstein, *Ernest Chausson* (Norman: University of Oklahoma Press, 1955), 225–27.

24. *Revue et Gazette musicale de Paris* (March 9, 1897): 78.

25. *La Tribune de Saint-Gervais* 3 (November 1879): 174–75.

26. "... On découvrira un jour le charme de Lerolle, l'histoire retiendra son rôle et son influence; et les musées, qui ont peu à peu délaissé ses œuvres, les offriront de nouveau à l'attention d'un public mieux informé. L'ombre où sont injustement relégués certains artistes et certaines formes de l'art, ne durera pas. L'optique révolutionnaire d'une société troublée a engendré le snobisme de la nouveauté, la mode de l'exceptionnel qui fait perdre de vue les grands courants collectifs de l'art à la fin du XIXe siècle." (Denis, 25.)

27. www.metmuseum.org/press

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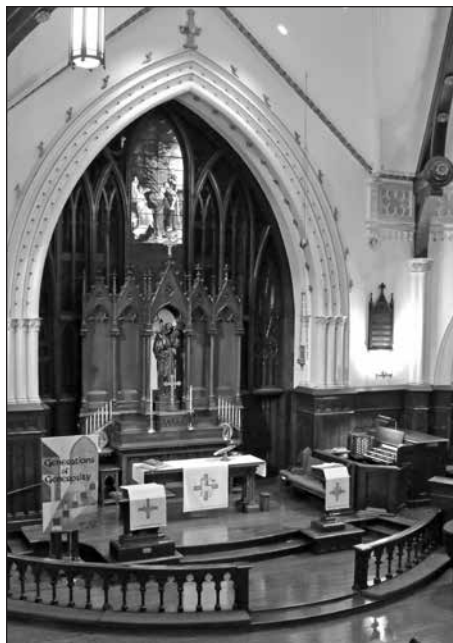
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KOUNTZE MEMORIAL LUTHERAN CHURCH, OMAHA, NEB. ~ AEOLIAN-SKINNER RENOVATION BY SCHOENSTEIN & CO.



SCHOENSTEIN & CO. HAS COMPLETED THE re-installation and tonal finishing of Aeolian-Skinner Op. 1090 for Kountze Memorial Lutheran Church in Omaha, Neb. The three-manual, 46-rank organ,

designed in 1946 and completed in 1950, was dedicated as a war memorial to those lost in World War II. It has been a beloved part of this historic church ever since. In an effort to provide the church with the most complete instrument possible, too much organ was squeezed into too little chamber space. As a result, the organ has suffered throughout its life from lack of efficient maintenance access and proper tonal egress. Following a consulting study, Jack Bethards, Schoenstein's president, recommended alternatives for giving the instrument some breathing space: "I found out just how much the people loved their Aeolian-Skinner when they opted for the most costly approach—enlarging the building to provide an entirely new organ chamber!"

The organ, including the blower, was removed for top-to-bottom renovation in the factory. A new chassis with new expression boxes was built to relocate the divisions, creating an ideal

set-up that surely would have been the preference of Aeolian-Skinner had the space been available. The electrical system, which had been partially replaced before, was completely re-done with a Peterson ICS 4000 system. Two former tonal additions, a Swell 2' Fifteenth and Choir 1 3/4' Tierce were retained, but on new windchests. One stop that had been lost, a rare Echo Salicional, was replicated according to Aeolian-Skinner specifications and re-installed. Only one stop was added—an Aeolian-Skinner-style Harmonic Trumpet located in the Choir.

The organ was first used on Reformation Day, November 2, 2014. A solo recital was played by Christopher Marks of the University of Nebraska in Lincoln on February 22, 2015. The church organist is Mark Jones and the director of music and fine arts is Barb Carlson.

Left: Chancel of Kountze Memorial Lutheran Church. Photo, Louis Patterson.

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EDITED BY MARCUS ST. JULIEN

Continued from previous issue.

HILBORNE AND FRANK ROOSEVELT

Trinity Methodist Church, Denver, Colo. Frank L. Roosevelt, 1888 (Op. 380, IV/67). "REMARKS." A fine organ. All the Great (except the first 4 flue stops) is enclosed in Ch. swell box. Fine diapasons 16 & 8, upper work rather thin. Very brilliant Swell. Refined tone Choir org. Ped. Trombone is very big & can only be used when Tuba is on. 32 ft. effective to very bottom note. Action noisy, otherwise very good. Straight pedal-board. Pistons very hard to push. I was told by Stanley Williams on July 13th that the pipes of the 32 ft. reed are in the organ, but disconnected. Organist — Nelson Sprackling. Visited Sat. July 8, 1911.

St. Stephen's Episcopal Church, Colorado Springs, Colo. [originally in the Frederick Deming residence, Litchfield, Conn.] Frank Roosevelt, 1887 [Op. 376, II/20]. A fine little organ, well-balanced, with grand diapason tone.

Too bad Pedal Bourdon is so loud. All pipes, (except Pedal organ and Great Diapason) are enclosed in swell box. Good tracker action. A lot of charming combinations possible. Visited July 11, 1911.

State St. Congregational Church, Portland, Maine. Frank Roosevelt, 1892 (Op. 533, III/31). Splendid great flue-work & very effective pedal organ. Visited June 20, 1918 (with Albert & Francis Snow).

Trinity Church, Boston, Mass. West organ by Roosevelt (Op. 29, 1877). Chancel organ and console by Hutchings. 3 manuals and 101 stops (80 speaking). None of the pistons and pedals move the stop knobs but there are indicators to all the movements, as in all Hutchings organs. This is the most complicated organ to manage that I have ever tried to get on to.

Some of the combination pedals are very far away. All combination pedals (except reversibles) lock down. The Gamba on Gallery Great is the loudest Gamba I ever heard. It cuts thro' full Gt. to Mixtures like a knife. The gallery Diapason tone is fine. The swell pedals are all mechanically connected, the gallery Sw. being a great distance off and connected by wires underground. Remarkably effective 32 ft. & pedal reed. It seems queer to find no stop of the Quintaton or French beating reed species & no Tuba in an organ of such dimensions as this. The great reeds are enclosed in the gallery swell box. No high pressure stops on this organ.

Cathedral of the Incarnation, Garden City, N.Y. Hilborne L. Roosevelt [Op. 66-70, IV/115, 1880]. One of the most interesting and at the same time sad sights I ever saw. This cathedral built and endowed (also furnished) by Mrs. Cornelia M. Stewart, is a thing of beauty, but far out of town. Richly carved cases on the organs. Only the Chancel organ is playable, all the rest having been allowed to go to ruin. Tower organ has had pipes taken out, thrown about, broken. All chancel organ speaks except a few pedal stops. The 3 reeds on Gt. are at present all 8 ft. pitch. Quint $5\frac{1}{2}$ is also 8 ft. pitch. Chancel organ very soft and buried, but very silvery and musical in its full organ. Cathedral built 1873. Most of Pedal Sub-Bass 16, Octave 8, Violoncello 8 are in small case opposite main organ. This organ was originally built for Pan-American Exposition in Buffalo, N.Y. [Farnam is incorrect in this statement.] Visited June 12, 1917.

Carnegie Hall, New York City. Originally Roosevelt [Op. 486, II/32, 1891], re-built (?) by Gustav Dohring about 1913. A 3 man., stuffed in a little hole in the wall behind scenery, weak tone, poorly winded. All stops have to be drawn by hand as no combination pistons act. Choir-Solo organ out of commission. Full of ciphers. Only one worse organ known to me and that is Denver Episcopal Cathedral instrument. (Visited Oct. 1923): Yet another fiasco! This instrument was again rebuilt by U.S. Pipe Organ Co. (G. Klochs, Builder). Stop-tongue console (2 manuals). Its condition is even worse than before as the 16 ft. Ped. Diapason and 32 ft. Bombarde have not been connected to the console. A few couplers have been added. Swell pedal very sluggish in operation.

Church of the Incarnation, Madison Ave. & 35th St., New York City. Built by Roosevelt [Op. 115, III/50, 1883] (west organ only), enlarged by Hutchings-Votey, 1896, further enlarged by Skinner 1901 and 1907. Skinner console (?) This organ is sort of a freak. The number of mechanical accessories are a hindrance rather than a help. Bad robbing in some parts of the gallery organ. Chancel organ nice, and so are many of the soft stops & diapasons of gallery organ. Lots of duplication of tone quality. Very dead church for sound. Beautiful church

tho', otherwise. Fine west end case. The chancel Great (excepting 16 and 8 ft. diapasons) is enclosed in the chancel swell box. I do not like having the Gt. Octave 4 ft. in the Swell, and would rather not have the 12h and 15th & mixture in the Sw. Wretched idea, having every combination movement give a separate pedal organ combination. Organ controlled by two rows of stop keys over Solo manual. Top row Gallery Gt. Sw. Ped., & Solo; Lower row — Chancel Sw., Ped., Gt., and couplers. Visited Wed. Sept. 29, 1909, 3:30 p.m.

St. Peter's Episcopal Church, West 20th St., New York City. Chancel Organ, Frank Roosevelt, No. 515 [II/15, 1892]. Brilliant and effective. All except Gt. Open and pedal in box. Old organ in West Gallery — Tracker action, blown by hand. Has not been used since 1892. In very bad condition of dirt and disrepair. I do not imagine that any of the manual keys below CC are of any use. Richly carved case. One long vertical line of stops on each side. Blown by turning a large wheel. Visited June 24, 1921.

Holy Trinity Church, Philadelphia, Pa. Gallery organ, Roosevelt (Built at Phila. factory, Op. 74, III/44, 1881). Chancel organ, C.S. Haskell, 1898 (Chimes, Bates & Culley, 1908). Gallery Organ has very sharp-toned reeds. Fine lively ensemble. The old 1881 Roosevelt console is still in gallery and in use for Gallery Organ. Main console in chancel. Ped. 4 and 2 ft. independent. Gallery stops white, Chancel stops black.

Church of St. Martin in the Fields, Chestnut Hill, Philadelphia, Pa. Originally Roosevelt [Op. 410, 1889 II/19], revoiced C.C. Michell, rebuilt by Hutchings-Votey, Hope-Jones additions. Remarkably effective and good. First time I have heard a 16 ft. Vox Humana.

Pabst Theatre, Milwaukee, Wisc. Originally Roosevelt [?]. Rebuilt by Farrand & Votey, Detroit, 1895. A brilliant well-voiced organ, placed in two chambers on either side of the stage. Not used very much, therefore not in good order.

(To be continued.)

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AUGUSTE TOLBECQUE

TRANSLATED BY ROLLIN SMITH

ALTHOUGH THIS MEMENTO goes back many years, it left such a deep impression on me that I can still recall the smallest details.

One day, the following letter arrived for me in Paris:

Father X., pastor of —, requests Mr. Tolbecque to do him the honor of accepting the chairmanship of a committee of experts responsible for accepting and inaugurating the organ that has been completed in his church.

The ceremony, which will take place next July 22, is to be graced by the presence of Bishop W., titular bishop of C—, who will bless the instrument and celebrate Mass. Lunch, to which Mr. Tolbecque is invited, will be served at the rectory following the ceremony, etc.

The program of the fête, attached to the invitation, was as follows:

9 A.M., Meeting of the Committee of Experts; 10:00, Blessing of the Organ; 10:30, High Mass accompanied by music composed for the occasion by Mr. J., president of the Philharmonic Society, a devotee, and organist of the parish, performed by the Choral Society—La Lyre Vengeresse (The Vengeful Lyre)—assisted by the ladies of the town.

The program was also to have two cello solos by Mr. V. and the performance of several pieces played by the fire brigade.

I must say that I was hardly tempted by the program and wondered briefly if it were wise to accept, but my love for the organ soon overcame my misgivings.

On the appointed day, I took the train and, as night fell, introduced myself to the venerable clergyman who welcomed me kindly. He was very old and wrinkled, but his demeanor radiated kindness and warmth, and he had waited supper for me. I excused myself on the pretext that I had eaten on the way, but he seemed so happy at my arrival, that I finally agreed to keep him company. He then wanted to escort me through his little garden, which had been raked and sanded for the occasion. He also took me to his aviary to admire the beautiful wild peacocks that sprawled idly about the sandy courtyard.

“They are delicious,” said my host, “and I have chosen one for our lunch tomorrow.”

I was more concerned with other matters. “Tell me about your organ,” I said. “Are you satisfied? Who is the builder? How many manuals does it have? How many stops? Couldn’t I see it before the reception to assess its value, take some notes, perhaps make some observations?”

“My dear sir, I’ll tell you a little secret,” said the old priest. “One of my colleagues recommended the organbuilder and if you have any criticisms, be kind enough to tell me first. I must not hide from you the fact that I find myself in a somewhat delicate position vis-a-vis my parish council as a result of the money I advanced. Indeed, the organ is currently paid for—more than paid for—alas! And in case the council found that I was too extravagant, I would underwrite the amount that I paid, otherwise we would never have seen the organ finished. On the recommendation of my friend, I neglected to draw up a contract, and it has taken eighteen months to complete.”

“Ye gods! But you’ve left me dumbstruck,” I replied. “I’m here to represent your interests, and am obliged to say something good about the instrument—maybe excellent, perhaps dreadful—and to approve a contract that could be disastrous.”

While I definitely agreed—although reluctantly—to be chairman of the committee of experts, I had as yet neither seen nor heard anything; I still hoped to have only praise for the builder.

“While I got involved through my own weakness,” he said, “I counted on getting out of this predicament through the generosity of the president of the Philharmonic Society who is very rich, but is also very self-centered. He kept telling me: ‘Go on, my dear Father, go on.’ But when I asked him to help me, he replied, ‘I am. I have already written a portion of the Mass that we will perform at the dedication and I expect

In France, it was customary for a new organ to be accepted (received) by a committee of experts and, with their approval, final payment was made. The organ was inaugurated at that time, usually played by a visiting organist, who was often assisted by local talent.

* Auguste Tolbecque, *Souvenirs d’un musicien en Province* [Memories of a Provincial Musician] (Noirt: Th. Mercier, 1896), 47–60.

its effect to be imposing. This will be a beautifully solemn occasion and you will be amazed at how it turns out.”

We went into the old church next to the rectory, climbed the winding staircase leading to the gallery, and I was introduced to the organbuilder who was looking very concerned about the official reception the next day. He said he was in a hurry to finish the voicing and had stayed all night so that everything would be perfect for the inauguration.

While listening to the builder speak, I glanced furtively into the instrument through its open panels. I noticed with astonishment that it had not been built to any standard design: the wind system was absurd, the action was ridiculous and made a terrible noise, the squares were cut from sheet metal and strung like smelts on a wire, it was necessary to remove the basses of the eight-foot Flûte to get at the Trompette for tuning—despite the huge space everything was cramped and horribly designed—and finally, the quality of the materials was far from making up for any incompetency of the job. In any case, I was stuck! My embarrassment was compounded by the rather amusing prospect of a lengthy program made up almost exclusively of works by the renowned president and a luncheon that could last three hours. It was then that I remembered the old saying: “New wine, a family dinner, and a concert by amateurs are three things to be equally avoided.”

My only concern now was finding a way to escape the honor of chairing that committee. Although I did nothing to reveal my observations to the good priest, he had seen the disappointment in my eyes and realized that I was not pleased with my visit to the organ loft. He then told me he had learned that the organbuilder, despite his pretensions, had settled on this profession after plying many other trades.

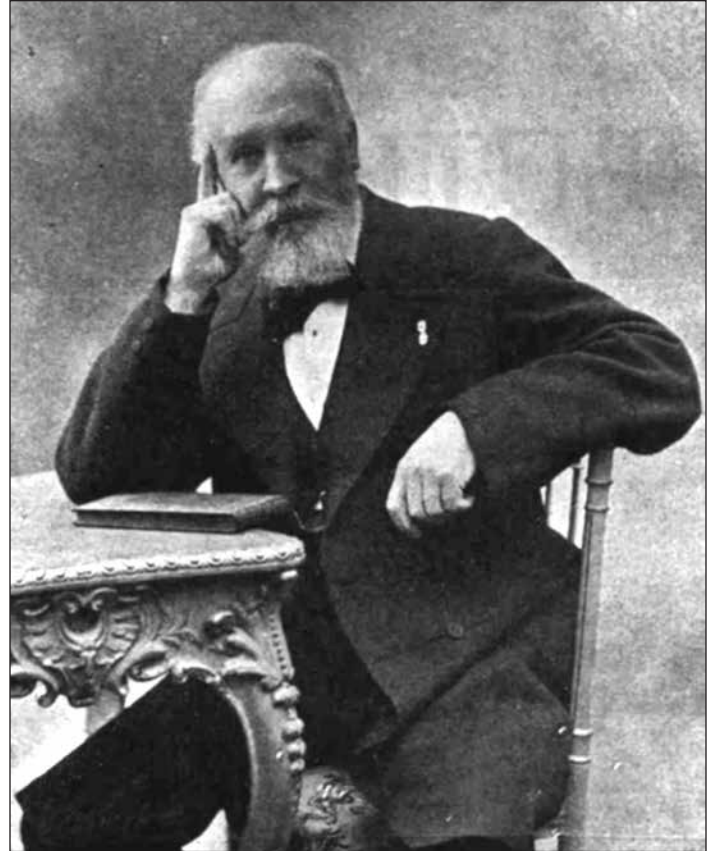
As it was getting late, we returned to the rectory, and the good pastor escorted me up to my room, which overlooked the garden. It was whitewashed and very neat: on the fireplace was a St. John the Baptist and on the dresser, a plaster Virgin. A good bed with clean white sheets, a small table on which were some devotional books, and some rush-bottom chairs made up the furnishings.

I had almost finished a perusal of the modest interior, when my eyes fell on a Christus hanging at the back of the alcove. I walked up and was quite surprised to find an old ivory figure of exquisite delicacy mounted on a red tortoise-shell cross.

“This is a real object d’art,” I cried, turning toward the priest.

“I see you are a connoisseur,” he said. “Several people have said the same thing.” Then, bidding me good night, he took his leave. I went to bed with the hope of finding in sleep some strength for the next day’s ordeal.

Unfortunately, I had not reckoned on the organbuilder working into the night. He was still tuning the twelve stops that comprised the instrument, and the rectory was right



Auguste Tolbecque

next to the church. There had been a moment of silence, but hardly had I gotten to sleep when the note-holding began: first the Prestant, then, in turn, the Flûte, the Bourdon, the Plein-jeu, etc., etc.

The peacocks, for their part, not wanting to be outdone, started up a concert of shrill cries that almost drove me crazy. It being impossible to close my eyes, I relit the candle and reached for a book, an *Introduction to the Devout Life*. I was saved; a few minutes of reading was enough to throw me into the arms of Morpheus.

Alas! I did not enjoy sleep long because at six in the morning, I was awakened by three knocks on the door; it was an old servant bringing me coffee. I got up immediately after breakfast and went for a walk into town.

When I returned to the rectory, the venerable priest was waiting and introduced me to the jurors who were to assist me. There was a former button manufacturer, now out of business, a retired captain, a tax collector, and an elderly representative of the local nobility. As for the president of the Philharmonic Society, he was so concerned with the performance of his “famous” Mass, that he declined the honor of being our Areopagus.¹

1. The earliest aristocratic council of ancient Athens that met on the Areopagus, a low hill northwest of the Acropolis.

At nine o'clock sharp, we went to the organ loft. Every inch was already taken up with seats for the performers. It was impossible to open the organ; the pumper alone could move a little. The button manufacturer thought it not very nice to look at—it was just a pile of lumber. The captain pretended he knew what it was—his daughter had a harmonium. As for the old nobleman, he declared that musical instruments should only be judged by ear. Thus I understood that my opinion was not shared and, as I had seen enough, I did not assert myself.

I was unanimously designated to write the official report of the reception; they were all only too happy to be relieved of the responsibility. The organ was blessed and then the famous president improvised. What an improvisation! What a collection of inappropriate and pretentious clichés performed on a screeching and wind-starved instrument! Upon hearing that jumble of unintelligible ravings, begun in D and ending in E-flat, I was simultaneously enlightened as to the worth of both the composer and organbuilder. What a Mass! “Forgive them, Lord, for they know not what they do,” I thought. The only amusing thing was the composer’s arrogance, his little winks to the ladies assigned the solos, and everyone’s perfect admiration of this grotesque, truly great small-town man.

Next, the gentleman who played the cello came meowing two so-called melodies also by the same composer. Their performance had enough perpetual portamento to cause nausea, coupled with an excessive vibrato whenever a note was sustained.

Only the sermon halted those musical insanities. The revered prelate, who stood in the pulpit for an hour and a half, compared the music we had heard to the heavenly scent of a bouquet whose perfume rose to the Most High. Then came compliments to the man of genius who had built an instrument whose tones could rival those of King David’s lyre.

It was not without a great display of courage that I managed to suffer through those streams of sacred eloquence flowing over our heads in a temperature of eighty-six degrees. Deliverance approached, however, and after the last piece in which “Amen” was repeated thirty times, the *Ite missa est* was intoned, and, on signal from its leader, the fire brigade attacked the postlude with a frenzy: the Overture to *Si j’étais roi*.² Phew! I was free.

At the rectory, we congratulated one another and sat down to lunch. I had been considerably been placed between the organbuilder and the composer, who both tried to elicit compliments, but nothing succeeded in making me drop my reserve, which, for more intelligent people, would have been obvious.

“Well, my dear sir,” said the president of the Philharmonic Society, “you see, we decentralize! An execution [and

2. The opera, *If I Were King*, by Adolphe Adam.



Tölbecque’s home, Fort Foucault

that was the right word] like this morning’s would not have been out of place at the Church of the Madeleine in your Paris, but I preferred to give the work’s premiere in the parish where I was baptized. I also have some works that I intend to give at the Opéra-Comique. Carvalho³ thinks very highly of one of my scores, especially an overture. So far, I’ve written up to rehearsal letter E; at K it will be finished.”

The organbuilder, for his part, seemed no less infatuated with his own merit. “Did you hear my foundation stops? And my full organ? At first I considered making the organ electric, because I’m almost the first to have understood the advantages of that wonderful action. I had also discussed my system with Paul Ferrat, the partner of my old friend, Barker.⁴ I might also mention that for a church in Gisors I have to build a carillon of three bells that will play the most varied tunes.” (!)

After the meal, I approached the pastor and told him that, being obliged to be home the next day, I would have to take the four o’clock train. He was diplomatic enough not to try to detain me, thanked me profusely, and told me to think about his report of the reception.

I gave my word.

Ten minutes later I was at the station. The old servant who escorted me, handed me my bag and a small package with a letter. I got on the train just in time, as we left immediately. Seated and somewhat intrigued, I opened the envelope that I had been given. On the enclosed paper was a motto printed to the top: “Forgive,” and at the bottom, the following words: “A souvenir of the pastor of —” I examined the contents of the small parcel: it was the ivory crucifix that I had admired the day before. Such thoughtfulness moved me to tears.

After I returned home, days went by without wanting to write the dreaded report. I was indeed locked in a cruel di-

3. Léon Carvalho (1825-97) was a French impresario and theater manager responsible for producing premieres of operas by Offenbach, Délibes, Massenet, Sant-Saëns, and others.

4. Charles Spackman Barker (1804-79), English inventor, organbuilder, and pioneer in the use of electricity in organs.

lemma: look foolish or dishonest if I said anything good about the instrument, or be accused of ingratitude if I said anything bad. It was because of the excessive goodness of the old priest that the parish had gotten into such a mess. What to do?

The report sat on my desk for a few weeks before I had the courage to finish it. Then, one morning, I received a large envelope edged in black: the old priest had rendered his soul to God.

Despite the sincere grief the sad news caused me, I felt freed from serious embarrassment. I had promised my support to the priest, but only to him. I tore up the report and I waited. A few days later, I received word from the *famous* president, informing me that no record of the minutes had been found among the old priest's papers and asking me to remedy the oversight. I told a big lie: I replied that if he looked for it he would find it. But, as for me, having neglected to keep a copy, I did not feel like starting over.

A few years later, one of those coincidences that sometimes occurs, brought me back to the city where I had once been so hospitably received by the old priest. It was the beginning of May and, after having finished some business, I was to leave at nine o'clock the same evening. It occurred to me to take a look at the old church that I had found so interesting, but had only been able to visit hurriedly the first time.

When I arrived in the town square, I heard some hymns for the *Month of Mary*. I entered the church that was all decorated and illuminated. I was surprised when I heard the organ prelude and was seized by the eloquence of its sonority. I was not dreaming and sensed its irresistible charm, tones at once soft and deep, and I heard in profound meditation a *Prière* played admirably on the *fonds* that I recognized as being by my old friend Guilmant.

After Benediction, the celebrated Fugue in G Minor of Bach was played on full organ. This time I was transported and could not wait to congratulate the virtuoso who had moved me so deeply.

I bounded over to the familiar staircase and found myself face to face with the organist.

"Sir," I said, "permit an old artist to compliment you. You are wonderfully talented and you must have studied diligently under a fine teacher, because what I just heard was amazing!"

"Thank you," said the artist, a very young man. Then he added, "I am a student of César Franck."

"Your instrument is quite different," I said, "because I heard it a few years ago, and it needed a thorough renovation."

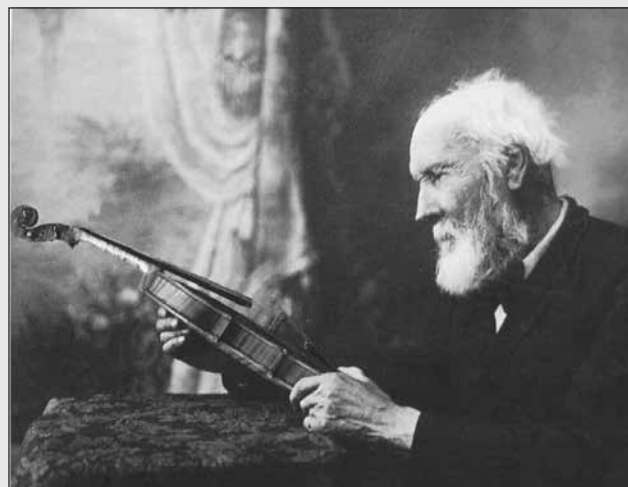
"It has not been repaired," said the young organist. "I agreed to come to the provinces only on the condition of having a good instrument and, as the present pastor is a music lover, he obtained funds and today I am blessed to play on a genuine *Stradivarius*."

"A Stradivarius?" I exclaimed.

"Certainly," he said. "Look."

And he pointed his finger at the inscription above the keyboard.

I read:



AUGUSTE TOLBECQUE (1830–1919) played several instruments, including the organ, but was primarily a cellist, having won a first prize in Olive-Charlier Vaslin's class at the Paris Conservatory. He was a friend of Camille Saint-Saëns, who dedicated his First Cello Concerto to Tolbecque, who premiered it on January 19, 1873. He played in several orchestras and string quartets, but his interest lay in reconstructing early string instruments as seen in prints and illuminated manuscripts. Tolbecque became so proficient that he published *L'Art du Luthier* in 1903.

In 1875, Tolbecque bought a 12th-century fortress, the Fort Foucault, that had been converted into a neoclassical villa. There, he made a workshop where he restored the early instruments that he had collected. Space became so limited that he had to build a large music room to accommodate his acquisitions. This is now the Salon Tolbecque in the Bernard Agesci Museum in Niort.

In his later years, Auguste Tolbecque was organist of his new parish church, Saint-Étienne-du-Port in Niort, where he played the 1902 Brière organ.

The Great Move From Enfield to Warminster

WHEN THE MÖLLER ORGAN CO. went into bankruptcy and first closed its doors in 1992, it was given brief reprieves and promises of new life over the next few years at the hand of various investors, the last of which being King of Instruments, a Chicago company with Paul D. Stuck as its head. With an ill-conceived business plan, King of Instruments was a short-lived flash-in-the-pan. At the final auction held on April 11, 1995, the Allen Organ Co. of Macungie, Pa., purchased the intellectual property of the defunct company. Later that year, Allen offered to give the OHS Archives all extant business records of Möller that it acquired at the April auction. This gift from Allen increased the volume of archives holdings by 300 percent, necessitating an immediate search for reasonably priced storage space. None was found within proximity to Princeton, N.J., where the OHS Library and Archives is located. Eventually, space was found in a derelict property in Enfield, N.H., and the Möller archives were moved to the Baltic Mill located on the banks of the Mascoma River and installed in the picker house—a building used for picking wool (separating the locks), thereby opening the wool and preparing it for carding, combing, and spinning.

The Baltic Mill was established in 1886 by Benjamin Greeback of Danville, Vt., and in 1899, the mill was sold to the American Woolen Company. In December of that year, half of the mill was destroyed by fire. As rebuilt, the mill was designed to run by water power, supplemented by steam power, and was equipped with automatic sprinklers for fire protection with a 40,000-gallon tank erected on a nearby hill to give the required water pressure, a primitive system with little practical use that is still in place today.

Since 1995, business records of other defunct organ companies were brought to Enfield for storage. While this space was inexpensive to rent, it was hardly ideal. With the temperatures inside the barn (aka the picker house) ranging from sub-zero to over 100 degrees, and with relative humidity ranging from a wintertime low of ten to fifteen percent to over 80 percent in summer, materials stored there deteriorated with alarming speed. Hundreds of archival boxes collapsed under their own weight because of excessive summertime humidity. Further, the barn was a fire trap, as nothing within its walls escape lanolin contamination. The floors were saturated with this oil, and a stray spark would have set the building ablaze with spectacular results, rivaling the fire of 1899.

Access to records stored in Enfield was limited to warm months only, as bitter cold and deep snow made it impossible to get to materials during other times of the year. Retrieving documents and bringing in new materials for long-term stor-

A PARTIAL LIST OF HOLDINGS IN WARMINSTER, PENNSYLVANIA

CORPORATE BUSINESS RECORDS, CONTRACTS, AND DRAWINGS

Aeolian Organ Co.
Aeolian-Skinner Organ Co.
E.M. Skinner Organ Co.
Philip A. Beaudry & Co.
A. Gottfried & Co.
M.P. Möller Organ Co.
Petty-Madden Organbuilders, Inc.
Schlicker Organ Co.

PERSONAL PAPERS

Homer Blanchard
Joseph Blanton
Robert Coleberd
Donald Curry
Thomas Eader
Edward B. Gammons
Richard Lahaise
Forrest Mack
Robert Rowland
Elizabeth Towne Schmitt
Ken Simmons
James Suttie
F.R. Webber

ASSOCIATED ORGAN ORGANIZATIONS' BUSINESS RECORDS

American Institute of Organbuilders
Organ Clearing House
Organ Historical Society

REALIA

Organbuilders' tool boxes and tools of the trade
Organ pipes
Organ components



The empty barn at Enfield, N.H.

Archives Corner

age was also problematic and expensive. The six-hour drive from Princeton with additional costs of lodging and food for the archivist and volunteers greatly increased archives operating expenses.

In late 2014, the Wyncote Foundation of Philadelphia awarded the OHS a grant to move the Enfield collection to Warminster, Pa., a northern suburb of Philadelphia. With great urgency (snow was already falling), a moving crew specializing in library relocation took inventory and loaded the Enfield collection onto three large trucks. Within a week's time, the collection was safely deposited in a fire-proof facility with temperature and humidity control.

By contrast to the Enfield barn, our new storage unit is located deep within an 850,000 square-foot building that once housed the Naval Air Warfare Center. In addition to being the site of the world's largest human centrifuge, the facility was the birthplace of the "black box" used in today's aircraft. Other projects, some of them highly classified, included equipment of high-altitude photographic surveillance, pilot ejection systems and GPS (global positioning system). The management and maintenance staff of this former Navy base are responsive to the needs of its tenants, and keep the facility in excellent condition.

For the foreseeable future, the archivist will visit the facility regularly to move materials contained within deteriorated and collapsed boxes into new bankers boxes, label contents, and place the boxes on heavy industrial shelving for permanent storage. Given time and financial resources, these archival materials will be catalogued and made available for research.

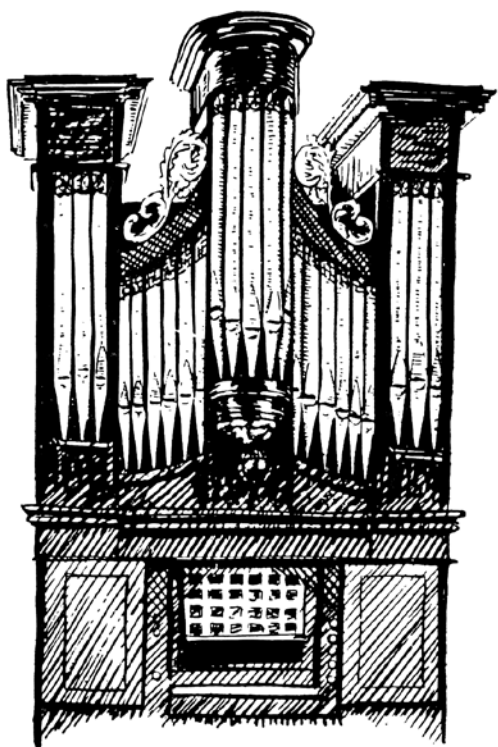


Boxes in poor condition



Above: The new OHS storage facility in Warminster, Pa.

Inset: Truck unloading archives material in Warminster.



In The Tracker *50 Years Ago*

SCOT L. HUNTINGTON

VOLUME 9, NUMBER 4, SUMMER 1965

TWO ITEMS shared the cover of this issue. The first was a review of the tenth annual OHS convention held the previous summer in Cincinnati. Certainly, the highlight for many was the number of Koehnken & Grimm instruments, eight in all—the broad and brilliant sound revealing their German origins—a revelation for many long accustomed to the English-tradition tonalities of the East Coast builders. However, the almost “review in passing” of the E. & G.G. Hook & Hastings (No. 869, 1877) in the Cincinnati Music Hall reflected the general disappointment many felt upon hearing this rebuilt and buried vestige of the once-legendary behemoth. Unlike Boston’s once-popular “Great Organ” (E.F. Walcker Op. 193, 1863), the Cincinnati organ never attained the popularity such instruments enjoyed in England and Australia until the 20th century. The organ’s most public role, after providing background Muzak for a variety of conventions, sports events, and exhibitions, seemed to be the city’s May Festival—an event still popular today. There was strong opposition in some quarters to its eventual move and rebuild at the rear of a deep stage behind a proscenium that resulted in failure and the instrument’s increasing neglect. The organ heard at the Cincinnati OHS convention was not even a major event, but a modest day-time demonstration of an instrument in sorrowful condition, “badly buried,” and with “the original sound not well preserved.” The

noble organ, briefly the largest in the land, was broken up for parts shortly thereafter.

The second cover story was about the autographed photograph recently received from Albert Schweitzer (Jan. 14, 1875–Sept. 4, 1965)—the Society’s first Honorary Member. The great humanitarian’s letter was in response to the best wishes of the Society sent to him on the occasion of this 90th birthday. The March 2nd letter stated in part: “The magazine of the Organ Historical Society I have read with great interest. I thank you that you have given me the honour of making me a member of your organization.” The autographed photo said in German: “The Organ Historical Society with best wishes. Albert Schweitzer. Lambaréné 11-2-1965.” Does anyone know the whereabouts of this photo today?

The results of the recent election were announced. Kenneth Simmons, editor of *THE TRACKER* for nine years, was elected president and relinquished his *TRACKER* duties as a result. The Rev. Donald Taylor was elected vice president, defeating Robert James; Robert Whiting was elected councilor, defeating Randall Wagner; and for auditor, Robert Reich defeated Lowell Riley. In his farewell editorial, Simmons admitted that unlike his predecessors Barbara Owen and Donald Paterson, he had no great plan to put forth for the future, but to stay the course of growth already under way. He cited the great strides the journal had made since he had assumed

the helm, when it was simply a mimeographed newsletter, as one of his proudest accomplishments.

A letter to the editor by member Karl Moyer described a large two-manual and practically derelict Carl Barckhoff in Lancaster, Pa. Because of Moyer's unflagging determination, the organ was eventually restored by James McFarland in 1985, and Moyer demonstrated it at a triumphant evening concert during the Society's 48th convention in 2003. The organ has a sister in Auburn, N.Y., virtually a twin, which also dazzled last year at the 59th convention.

Another letter from a Wisconsin member, described a small and very old chamber organ, having one manual and five ranks, with the nameplate: "Manufactured by Silsby & Co. B[ellows] Falls, Vt. 1811." Would anyone know the fate of this organ?

An announcement was made of the plans to restore the nearly original 1845 Henry Erben organ in the French Huguenot Church, a task taken on by the Charleston AGO Chapter. They needed to raise \$3,000, and were requesting donations. The organ eventually received some badly needed repair by the Hartman-Beatty Organ Co. of Englewood, N.J., and was showcased at the concluding concert of the 30th convention in 1985, played by James Darling.

A lengthy article noted the recent destruction by fires (Jan. 5, 1965) of an original two-manual, 15-rank Hook & Hastings, No. 1322, in the First Baptist Church of Marquette, Mich. While organs lost through church fire are tragically a common occurrence, the point of this article was the documentation that had been gathered a short time before now provided the only permanent record of the organ's existence. Ed Boadway, OHS charter member and its most recent Honorary Member designee (2013), wrote the organist in 1961 asking if the instrument were still extant and requesting information. Stationed with the Army in Kitzingen, Germany, Boadway was researching the organs of Hook & Hastings for inclusion on the OHS Archives, then housed in York, Pa. The request prompted not only a written history, but a tape-recorded document during which the church organist was interviewed, and the individual stops of the organ recorded. Do these recordings still exist?

A biography of Henry Pilcher, 1798–1880 was published—a transcription of one of two papers written by the late F.R. Webber and read by Homer Blanchard at the Cincinnati convention—the other a history of the Roosevelt firm.

The bulk of the issue was the publication of the long-awaited Extant Organs List for Massachusetts, compiled by Edgar Boadway. Today, with the OHS database, so much online research material available, and the 60+ years of American organ research constructing a clearer picture of our

unique American organ culture, I peruse these back issues of the Tracker and never stop reminding myself that information we now take for granted was all new back in the day. We've become a little jaded and forget there was once a sense of exploration and discovery that awaited one with the arrival of every issue of THE TRACKER. There were many tracker organs yet to be found behind unlocked doors, down quiet country lanes, and in urban neighborhoods that prosperity had passed by. The brand-new publication of such lists by the OHS prompted the newly-formed chapters to hold organ crawls, and members to grab a list and a map and take off on a Saturday jaunt, perhaps to make new discoveries to add to the list.

I was lucky enough to experience that sense of discovery when I was just out of college, working as an organbuilding apprentice in Vermont. Every old organ I saw was a brand new discovery, each awakening further my love of these relics of a by-gone era. Every Saturday, I was lucky enough to have the indefatigable Ed Boadway as my personal guide: we'd grab his well amended copy of the latest extant list, various organ files, a map, a bottle of wine, and a brick of really sharp cheese, and off we'd go into the hills of New England and eastern New York. He taught me how to document an organ, and how to not just look, but to see. Some of these organs I've never seen since, but take comfort knowing they are still there, safe and treasured (or at least presently so). I had the same experience of discovery during an Easter weekend in 1976, when, home from college on break, my *Bicentennial Tracker* arrived and I sat outside on an uncommonly warm western New York day. I couldn't read it fast enough, and didn't stop until I had read it cover to cover. Does our collective affiliation with the OHS and its noble mission still occasion that same sense of discovery for us today? I truly hope so.

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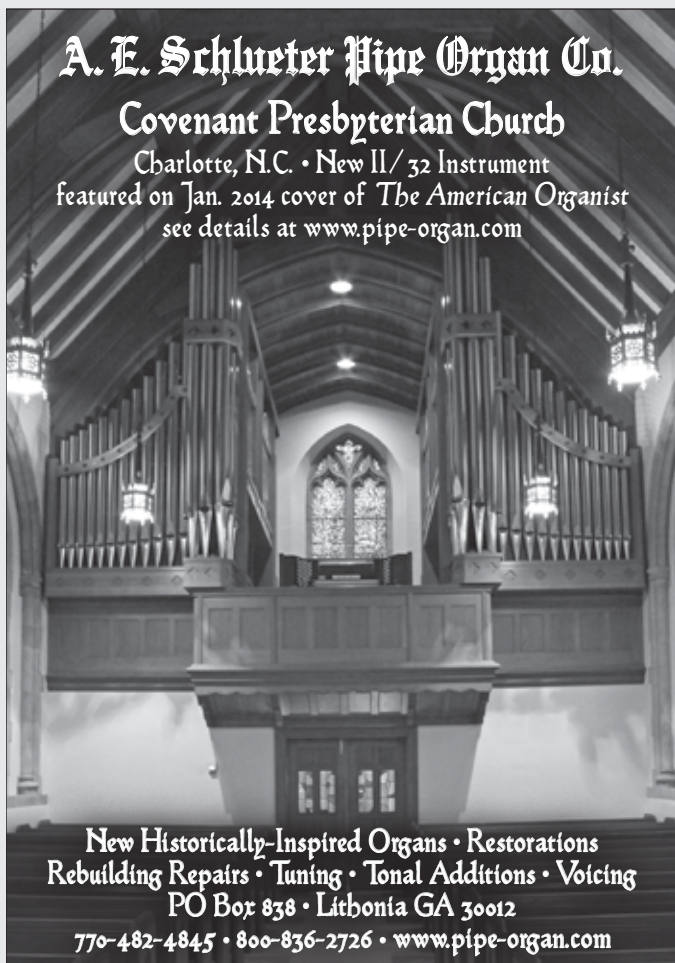
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Organ & Double Bass

Donald Sutherland and Mas Podgorny play rare works for Double Bass and Organ. Sutherland plays solo organ works, on the 1998 Holtkamp at Peabody Conservatory, Baltimore. **Raven OAR-965**

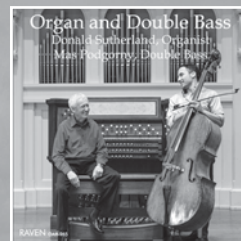
Joseph Lauber: *Quatre Morceaux d'Eglise* for Double Bass and Organ

Widor: Mvt. 4 *Adagio*, Sym. 5, arr. for Double Bass and Organ

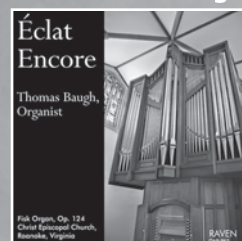
Widor: Mvt. 1 *Allegro vivace*, Sym. 5 **Guilain: Magnificat** Suite 4th Tone

Hendrik Andriessen: *Thema met variaties*

Reger: *Fugue*, Op. 59, No. 6 Reger: *Introduction and Passacaglia*



NEW! Thomas Baugh



Éclat Encore

Thomas Baugh plays Fisk Op. 124 at Christ Episcopal Church, Roanoke, Virginia, in his second CD on this beloved organ. **Raven OAR-963**

Mendelssohn: *Prelude and Fugue* in C Minor, Op. 37, No. 1

Orlando Gibbons: *Fantasia in A Minor*

De Grigny: *Ave maris stella* with plainsong versets

Franck: *Prélude, fugue et var.*

Earl Wild: *Embraceable You*

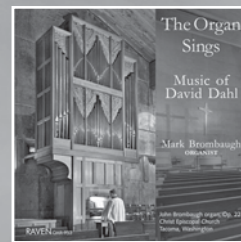
Gerre Hancock: *A Meditation on "Draw us in the Spirit's Tether"*

Reger: *Fantasia "Wachet auf! ruft uns die Stimme," Op. 52, No. 2*

Mark Brombaugh Plays Organ Music of David Dahl

David Dahl

Mark Brombaugh plays David Dahl's engaging organ works, mostly on hymntunes, on the gorgeous John Brombaugh organ at Christ Episcopal Church, Tacoma, Washington, where Dahl served 40 years and Mark Brombaugh succeeds him as organist. **Raven OAR-953**

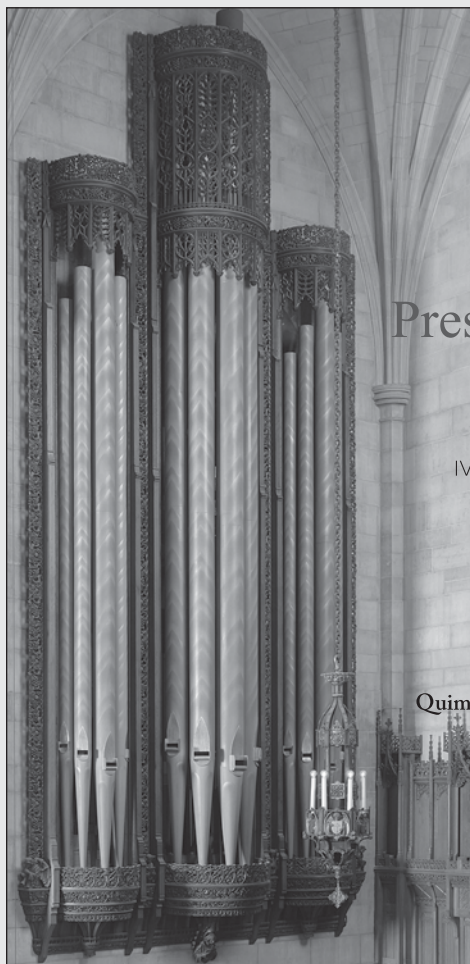


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BOARD OF DIRECTORS MEETING MINUTES

JANUARY 20, 2015

By Teleconference - 7:00pm CST

CALL TO ORDER. President William Czelusniak called to order a meeting of the board of directors of the Organ Historical Society on January 20, 2015, at 7:03 pm CST.

ROLL CALL.

[P-PRESENT, E-EXCUSED]

William Czelusniak (Chairman) [P]
Daniel Clayton (Vice-Chairman) [P]
Jeff Weiler (Secretary) [P]
Allen Langord (Treasurer) [E]
Willis Bridegam [P]
James Cook [P]
Jeffrey Dexter [P]
Christopher Marks [P]
Kimberly Marshall [P]
Daniel Schwandt [P]
James Weaver (Chief Executive Officer) [P]

A quorum of directors was established.

Minutes of November 25, 2014 meeting were approved by unanimous vote.

Kimberly Marshall joined the meeting at 7:10pm CST.

FINANCIAL REPORT. In the absence of the treasurer, Willis Bridegam reviewed the state of current finances.

PUBLICATIONS TASK FORCE. Kimberly Marshall discussed the extensive strategic plan developed by the Publications Task Force, consisting of herself, Chris Anderson, and Len Levasseur. Kimberly moved that back issues of *The Tracker* be available online to current OHS members in PDF format as soon as possible. Motion carried by unanimous vote.

OHS ENDOWMENT REPORT. Will Bridegam reviewed the performance of OHS investments.

Kimberly Marshall left the meeting at 8:15pm CST.

PLANNED MEETING WITH AGO.

Bill Czelusniak, Will Bridegam, Chris Marks, and Jim Weaver will be meeting with James Thomashower, the executive director of the American Guild of Organists, and the AGO National Council later this week to discuss opportunities for collaboration.

CURRENT STATE OF HISTORIC

ORGAN AWARDS. Jeff Dexter moved that the board reconstitute the Historic Organ Awards Committee now with the appointment of the following persons to serve as a special committee according to the terms of the bylaws, article VII: Stuart Goodwin, chair, Gregg Crowell, John Farmer, John Panning, and Jeff Weiler.

Chris Marks moved to amend the motion to replace "special" with "standing" committee. This motion as was carried by unanimous vote after which Mr. Dexter's motion was carried as amended by unanimous vote.

Jeff Dexter moved that the newly named Historic Organ Awards Committee be charged with the following:

1. The immediate review of pending awards applications, together with the authorization to take actions relating to those applications according to the prevailing guidelines for these awards.
2. The ability to review and reconsider at their discretion the definitions and guidelines in place for the discernment and issuing of Historic Organ Awards, as the committee deems to be in the best interest of the Society, with any potential modifications or changes to award parameters to be brought before the board for ratification.

Jeff Weiler called the question, and the motion was by carried by unanimous vote.

CURRENT STATE OF OHS POSITION ON US IVORY BAN. Jeff Dexter is chairing a committee that is working on a draft position statement.

ESTIMATED COMPLETION OF CONVENTION PLANNING RESOURCE PUBLICATION. Dan Schwandt reported that his committee will have a document ready for presentation in the spring. There were updates on future convention proposals.

OTHER BUSINESS. A board meeting will occur on Sunday June 28, 2015 starting at 9:00am at the Marriott Hotel in Springfield, Massachusetts, just before the start of the national convention.

DATE AND TIME OF NEXT MEETING. The next meeting of the board shall be by teleconference on Tuesday, March 24, 2015 at 7:00pm CDT.

ADJOURNMENT. The chairman declared the meeting adjourned at 9:20pm CST.

/s/ Jeff Weiler, Secretary

BOARD OF DIRECTORS MEETING MINUTES

MARCH 24, 2015

By Teleconference - 8:00pm CDT

CALL TO ORDER. Chairman William Czelusniak called to order a meeting of the board of directors of the Organ Historical Society on March 24, 2015, at 8:01pm CDT.

ROLL CALL.

[P-PRESENT, D-DELAYED]

William Czelusniak (Chairman) [P]
Daniel Clayton (Vice-Chairman) [P]
Jeff Weiler (Secretary) [P]
Treasurer [Position open]
Willis Bridegam [P]
James Cook [P]
Jeffrey Dexter [P]
Christopher Marks [P]
Kimberly Marshall [D]
Daniel Schwandt [P]
James Weaver (Chief Executive Officer) [P]

A quorum of directors was established.

The Minutes of the meeting held by teleconference January 20, 2015 were approved by unanimous vote.

FINANCIAL REPORT. Will Bridegam reviewed the state of current finances and presented a report for January 2015.

Kimberly Marshall joined the meeting at 8:06pm CDT.

NEH FOUNDATION GRANT. Will Bridegam reported on preliminary budgets and other preparatory work in advance of the grant application.

VISIT TO BOSTON AGO CHAPTER LIBRARY. Will Bridegam reported on a recent meeting he and Jim Weaver had with Barbara Owen and Carl Klein at the Boston AGO Chapter Library.

REVIEW OCTOBER TO DECEMBER 2014 FINANCIAL REPORT. Will Bridegam shared the encouraging news regarding the level of income versus expenses for the additional months required to establish the new fiscal year, January 1 to December 31.

OHS CONVENTION GUIDELINES. Dan Schwandt pledged to have a draft version of the guidelines ready by the June meeting.

HISTORIC ORGAN AWARDS. Jeff Weiler reported that the new committee chairman, Stuart Goodwin, had been very active in circu-

lating information on a number of instruments currently under review resulting in considerable discussion. Committee members have been most responsive.

REGISTRATION REPORT ON 2015 CONVENTION AND BIGGS FELLOWSHIPS.

Jim Weaver reported that there are currently 161 registrations for the upcoming convention which is on track to meet levels of anticipated attendance. There is an abundance of excellent candidates for the E. Power Biggs Fellowships this year. Paul Fritts has made a generous pledge that will allow all 21 applicants to attend.

NOMINATING COMMITTEE. Chris Marks, chairman, reported that the Nominating Committee has submitted the following individuals for the two elected positions on the Nominating Committee: Carolyn Booth, James Cook, Bobbie Markin, and Bruce Stevens.

MOTION by Kimberly Marshall to ratify the electronic vote, taken March 2, 2015, to accept the proposal for an OHS convention in 2017 in the Twin Cities. Motion carried by unanimous vote.

MOTION by Chris Marks to adopt the following resolution:

Whereas, Allen Langord served the Organ Historical Society as treasurer from 2010 until 2015 and did execute his duties in this office faithfully;

Whereas, the board of directors agreed that Mr. Langord's volunteer services as treasurer represented significant contributions of the highest order to the OHS, by making remarkable improvements to financial reporting and transparency and to management of the Society's endowment funds;

Whereas, the board of directors agreed that Mr. Langord's contributions were highly deserving of being recognized with the Society's Distinguished Service Award; and

Whereas, Mr. Langord's health was deteriorating at such a rapid rate that it would be impossible to nominate him for this award during the normal timeframe for this process and for him to receive this recognition while still living; therefore be it

Resolved, That the board of directors ratify the action, agreed upon unanimously by email on March 7, 2015, to modify the procedures

for issuing a Distinguished Service Award within the OHS for this specific instance, to permit the board (together with at least two former award recipients) to confer this award by a proper vote, under urgent circumstances; and

Resolved, That the board of directors also ratify the action, agreed upon unanimously by e-mail on March 7, 2015, to confer upon Allen Langord the OHS Distinguished Service Award, to be presented to him as efficiently as possible, in recognition of his distinguished tenure as Treasurer and for his long service to the Organ Historical Society. Motion carried unanimously.

Will Bridegam tendered his resignation from the OHS board of directors which was accepted by the chairman with regret.

MOTION by Jeff Weiler to appoint Will Bridegam as Treasurer to fill out Allen Langord's unexpired term. Motion carried by unanimous consent.

MOTION by Kimberly Marshall to appoint Jeff Dexter (board member), Chris Marks (board member) Barbara Owen (recipient), Randy Wagner (recipient), and Cherie Wescott (member at large) to the Distinguished Service Award Committee. Motion carried by unanimous consent.

MOTION by Jim Cook to appoint Chris Marks chair of Distinguished Service Award Committee. Motion carried by unanimous consent.

MOTION by Jim Cook to rescind OHS Citation No. 35, presented to Skinner Organ Co., Opus 682, on March 7, 1982, due to the organ having been altered. It can no longer be recognized as an historic pipe organ. Motion carried by unanimous consent.

OTHER BUSINESS

MOTION by Jeff Weiler to adopt the following statement regarding the US ban on legal ivory, drafted by Laurence Libin:

The Organ Historical Society, representing 2150 members in the United States and abroad, deplores ill-considered federal and state legislation that criminalizes the sale, purchase, and in some cases possession with intent to sell, of musical instruments with components made of legally imported ivory. This new legislation jeopardizes the preservation of innumerable historical musical instruments of great importance to our nation's cultural heritage. For example, it obstructs efforts by museums to acquire rare instruments and unfairly burdens churches that seek to sell or acquire fine old pipe organs.

The Organ Historical Society urges that such legislation be reconsidered and that exemptions be made for the sale and purchase within the United States of musical instruments containing *legally imported ivory*.

Motion carried by unanimous consent and with thanks to Mr. Libin.

OTHER BUSINESS

Jim Weaver reported on his many and varied activities on behalf of the organization including educational opportunities and programs, work with other organ related groups, and progress on archives relocation.

Date and time of next meeting. The next meeting of the board shall be by teleconference on Tuesday, May 19, 2015 at 8:00pm CDT. Adjournment. The chairman declared the meeting adjourned at 9:47pm CDT.

/s/ Jeff Weiler, Secretary



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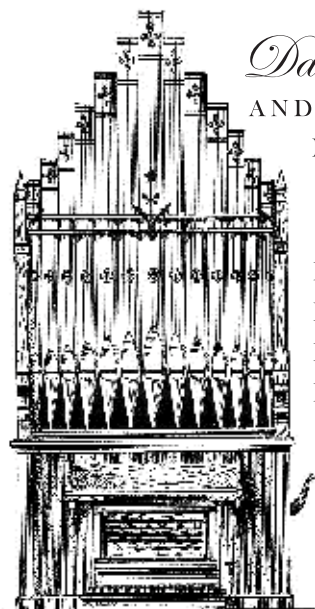
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ALLEN C. LANGORD—A LIFE WELL LIVED



Allen and Judy Langord, photographed in 1966 at the console of M.P. Möller Op. 4512 (1927) in the Scottish Rite Cathedral, New Castle, Pa.

ALLEN LANGORD died peacefully at home on March 19, 2015 at the age of 80. A native of Pittsburgh, Pa., he attended MIT and pursued a successful career with American optical and nuclear companies, including American Optical Company, Perkin-Elmer, Inc. and Visidyne, Inc. He served as organist/choir director at Pilgrim Congregational Church in Southborough, Mass. for many years, where he established the annual tradition of performing Handel's *Messiah* with choir, soloists, and full orchestra.

Throughout the mid- to late-1990s Langord was project manager of the complex Large Millimeter Telescope Project at UMASS Amherst. He was engaged on many levels of discussion and planning and, because of his position, was immersed in the seemingly endless disputes regarding budgets and their effect on the final product. Ultimately, this joint effort of the University of Massachusetts and the Mexican Instituto Nacional de Astrofísica, Óptica y Electrónica, successfully produced a 50-meter-diameter telescope at a high-altitude site in Mexico. The LMT is known to be the biggest millimeter-wave telescope in the world. Designed for astronomical observations, it assists in the exploration of the physical processes that lead to the formation and evolution of planetary systems, stars, black holes, and galaxies throughout the 13.7 billion year history of the universe.

Throughout this period, Langord pursued his MIT degree in physics (Class of 1962), but could not stay away from the organ. He told me that he learned to make his way to New York and the Riverside Church, late in the evening, to find Virgil Fox practicing. He returned frequently and eventually was allowed to turn pages and help with stop changes during these rehearsals, prompting him to ask if Fox would like his help with pages and stop-pulling during concerts. "Certainly not!" was the not-surprising reply. According to Allen's daughter, Laura Jellick, "He studied regularly with Virgil who became a mentor and inspiration!"

Langord's love of the organ began at an early age when his father took him to hear famous organists, including Virgil Fox and E. Power Biggs. During his junior high school years, his school acquired a small organ and offered free lessons to talented young piano students. By the age of 13, he was a church

organist and continued holding such positions until the time of his death.

In 1961, Allen Langord received letters of commendation for various organ recitals, including this one from Jay W. Forrester, professor at MIT's School of Industrial Management, "to thank you for your very gracious explanation of the Kresge organ. . . . It was even better than a formal concert because of the opportunity to have a close-up explanation of the organ." And from F. Leroy Foster at the Lowell Institute School under the auspices of the Massachusetts Institute of Technology, "I certainly appreciate the fine recital which you provided on the occasion of the Lowell Institute graduation I know it was enjoyed by everyone."

On July 28, 1961, Roy Lamon, professor of English (humanities and science and engineering) wrote to George Catlin, then president of the Aeolian-Skinner Organ Company, "I am indeed grateful to you for taking the time to talk with him. His name is Allen Langord. He is a senior at MIT, specializing in physics and music. He is also considered our most talented organist. For his thesis he has chosen to study the organ industry in New England, and, particularly, to concentrate upon your companies. He is eager to study the development of the organ in the last 50 years in its relation to American taste and American music. Having this chance to meet you is indeed a fine opportunity for him." It was arranged that he would meet Catlin at the University Club.

Langord enjoyed a productive meeting with Catlin, whose good auspices afforded him “access to company records and complete freedom of the plant; finally, primary data was obtained through conversations with employees—especially the “old timers.” In January 1962, he submitted his thesis to the MIT Department of Humanities, entitled “Aeolian-Skinner: Great American Organ Builder—A Study in Tonal Leadership.”

By 2010, Allen and his wife Judy had retired and moved to Florida. On the advice of Bill Czelusniak, OHS President Scot Huntington journeyed to Orlando to meet Allen, seeking advice about a number of issues concerning the future of the OHS. Allen had already served as treasurer of the Springfield, Mass., AGO Chapter, and Czelusniak felt that his business and management background would be very helpful. There was talk of developing a restructuring committee, and assembling a search committee to find a new executive director. By February 2010, Allen helped develop the restructuring committee, and by March, accepted the appointment of Treasurer to the Society—a position he held until the day of his death. His good counsel, his warm collegiality, and sound business principles made for a splendid contribution.

Before long, Allen and Judy sought a return to areas they had previously enjoyed, resettling in New Wilmington, Pa., where he soon took the position of organist at the New Wilmington United Methodist Church.

As his health declined rapidly in January 2015, Allen spoke about how he would like to be remembered for his music. Laura came across a “profile” that he had written the previous summer in which he tried to convey who he was as an organist and musician. He wrote:

Allen believes deeply in the critical value of meaningful corporate worship. To him, the hallmarks of strong corporate worship are dignity, inspiring music, hush, and the word. Worship without music does not easily soar! Allen loves people, adores hymn playing and organ playing, and training choirs in good music that they will retain all their lives and which will reinforce their Christian beliefs.

On March 7, 2015, the Board of the Organ Historical Society conferred its Distinguished Service Award:

The Organ Historical Society’s Distinguished Service Award has been conferred upon Allen Langord for Significant Contributions of the Highest Order for the Promotion of the Society.

Allen Langord is survived by Judy, his wife of 47 years, his children, Laura Langord Yellick, Brendan Langord, Jillian Langord King, and Christian Langord, and eight grandchildren.

JAMES WEAVER



GEORG FRIEDRICH STEINMEYER, 91, passed away on April 9, 2015. He was born in Oettingen, Bavaria, Germany on March 1, 1924. Upon completion of high school, he was immediately drafted into the German Army. After World War II, he began training as an organbuilder in his family’s business. He traveled to the United States for the first time in 1950 as part of a program sponsored by the U.S. Department of Labor for technical cooperation with other governments and apprenticed with Aeolian Skinner. During this time he met the renowned organist E. Power Biggs with whom he traveled to Southern Germany in 1954 to record historic organs for Columbia Records. In 1955, he immigrated to the United States with his family and settled in Brattleboro to be in charge of the pipe organ division of the Estey Organ Company.

After the Estey Company closed, he held several jobs, eventually working for the School for International Training in 1964. While working, he earned a master’s degree in 1974 from the University of Massachusetts in education administration. He was subsequently an assistant principal at Amherst High School and then department chair for foreign languages at the Junior/Senior High School and German teacher. He retired in 1992.

Steinmeyer was an active board member and president of both the Massachusetts Chapter of the American Association of Teachers of German as well as the Massachusetts Association of Foreign Language Teachers. In 2000, he was honored as Massachusetts German Educator of the Year. In 1975 in Amherst, Mass., he initiated an exchange program with a college preparatory high school in Germany in which both Amherst and Brattleboro high school students participated, and the program continues to this day.

Steinmeyer served on the board of the Vermont Arts Council, the Brattleboro Music Center and the New England Bach Festival. He was a charter member of the Estey Organ Museum, a member of the Speakers Bureau of the Vermont Humanities Council, and an active member of the Organ Historical Society.

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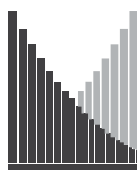
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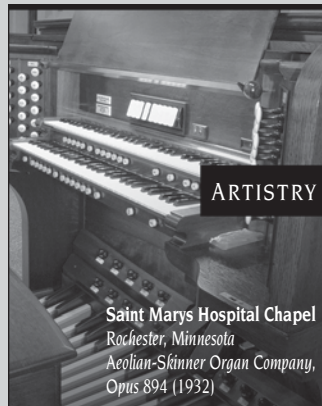
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HISTORY OF ORGANS AND ORGANISTS OF PHILADELPHIA

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Minton Pyne at the 1881 Roosevelt console of St. Mark's Church, Philadelphia

BORN IN BATH, ENGLAND, in 1855, Minton Pyne, whose father was organist of Bath Abbey, had been organist of St. Augustine's Church, Pendlebury, and assistant organist of Manchester Cathedral. He was a pupil of Samuel Sebastian Wesley and was with him the last time Wesley played his anthem, *The Wilderness*, at Gloucester Cathedral.¹ In 1881, he followed his brother, J. Kendrick Pyne (who had been organist of St. Mark's in 1875, but for only one year before returning to Manchester), to Philadelphia, and became organist of St. Mark's from November 1 of that year until his death at the age of 50 on April 20, 1905. Pyne was a Founder of the American Guild of Organists in 1896 and passed the first Fellowship examination in 1902. In a sermon preached on the occasion of the 50th anniversary of the choir, the rector said of Pyne, "by his talents, diligence and sweetness of disposition, he endeared himself not only to this parish, but to Philadelphia church people generally."

The St. Mark's organ had originally been built by Hall, Labagh & Co. in 1849 and rebuilt in 1867. Pyne came to St. Mark's just as the new Roosevelt console was installed.

SAINT MARK'S EPISCOPAL CHURCH PHILADELPHIA, PENNSYLVANIA

Hall & Labagh, 1849, 1867

Hilborne L. Roosevelt, Op. 95, 1881

Compass: Manual, 58 notes, C–a³

Pedal, 30 notes, C–f¹

Mechanical action

GREAT

- 16 Sub Octave Diapason
- 8 Open Diapason No. 1
- 8 Open Diapason No. 2
- 8 Stopped Diapason
- 8 Gamba
- 4 Octave
- 4 Wald Flute
- 3 Twelfth
- Mixture No. 1 III
- Mixture No. 2 IV
- 8 Trumpet
- 4 Clarion

SWELL

- 16 Sub Octave Diapason
- 8 Open Diapason
- 8 Stopped Diapason
- 8 Keraulophon
- 8 Vox Celestis
- 4 Octave
- 4 Rohr Flute
- 2 Fifteenth
- Cornet V
- 8 Hautboy
- 8 Horn
- 4 Clarion
- Tremulant

CHOIR

- 16 Bell Gamba
- 8 Open Diapason
- 8 Stopped Diapason
- 8 Dulciana
- 4 Octave
- 4 Harmonic Flute
- 2 Flautino
- Sesquialtera III
- 8 Clarionet

PEDAL

- 16 Open Diapason
- 16 Stopped Diapason
- 16 Bell Gamba
- 12 Quint
- 8 Violoncello
- Mixture III
- 16 Trombone

COUPLERS

- Swell to Great
- Choir to Great
- Swell to Choir
- Great to Pedal
- Swell to Pedal
- Choir to Pedal

Pedal Movements: two for Great, two for Swell, two for Pedal.
(probably Piano and Forte)

Bellows signal

Water Motor Control pedal

Wind indicator

1. "Dr. J. Kendrick Pyne," *Musical Times* 50, no. 788 (October 1908): 638.

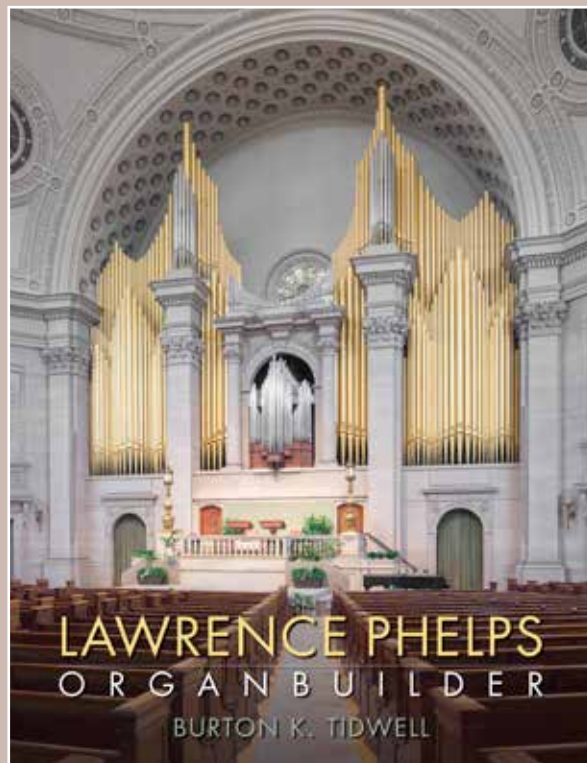
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BURTON TIDWELL'S study chronicles the prolific work of Lawrence Phelps from its beginnings in his native Boston, his pioneering work as tonal director of Casavant Frères—embracing full encasement and mechanical action, and the organs created under 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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PIPE ORGANS OF THE RICH AND FAMOUS

ROLLIN SMITH

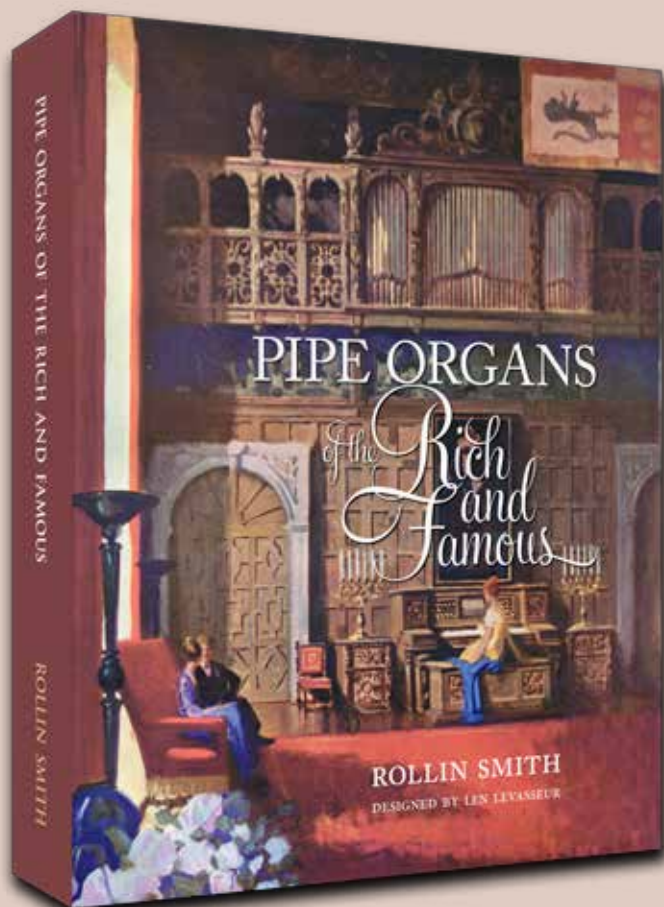


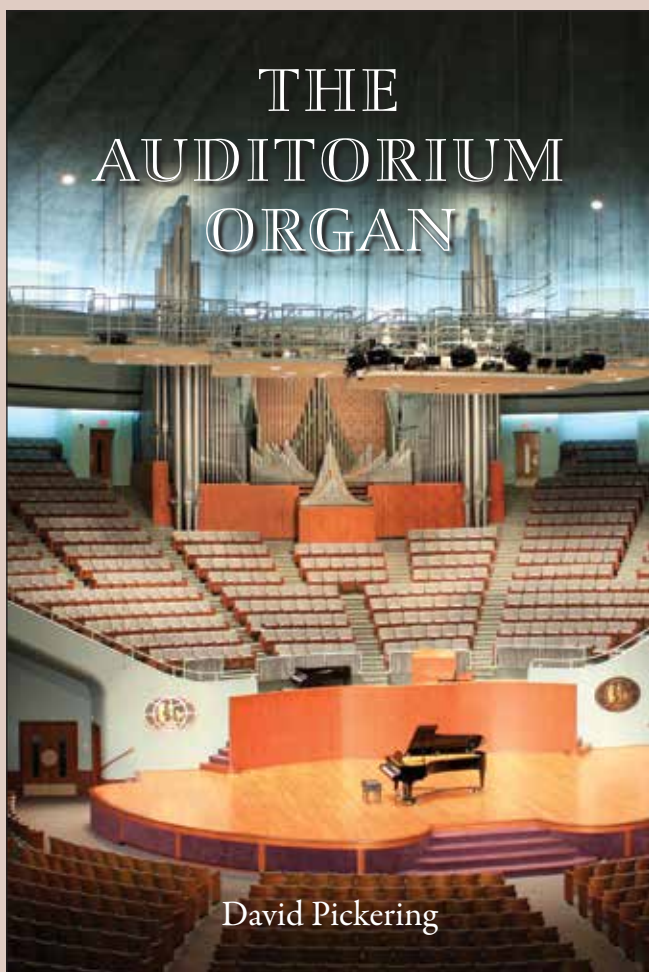
LARGEST AND MOST COMPLEX of musical instruments, the organ has traditionally been found in churches—from country parishes to great cathedrals—and, for centuries, small “chamber organs” were found in the homes of the elite, most often, royalty. Then, in the mid-19th century, with the application of mechanical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

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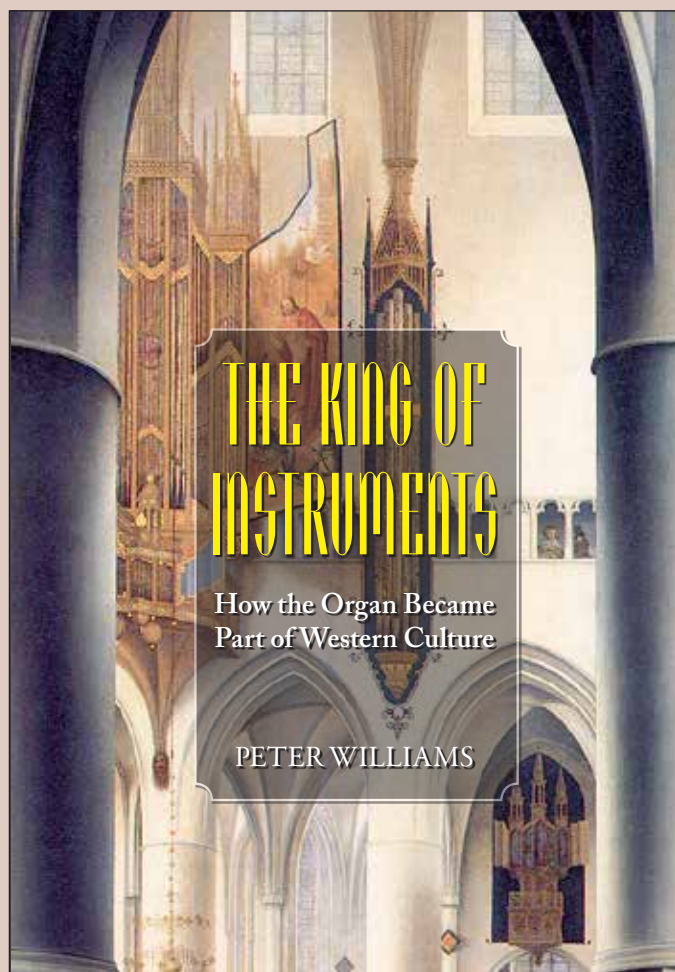
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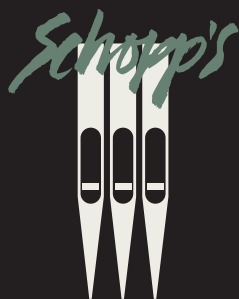
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