

VOLUME 59, NUMBER 4, FALL 2015

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



2016

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



KEGG PIPE ORGAN BUILDERS (2014)



MIDMER-LOSH, INC. (1932)



SKINNER ORGAN CO. (1927)



DAVID TANNENBERG (1791)



AEOLIAN ORGAN CO. (1930)



HOOK & HASTINGS INC. (1902)



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HOOK & HASTINGS CO. (1892)

ALSO SHOWCASING

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AUSTIN ORGANS, INC. ❖ IRVINE AUDITORIUM, PHILADELPHIA

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C.C. MICHELL/COLE & WOODBERRY ❖ ST. LUKE'S EPISCOPAL CHURCH, GERMANTOWN

MANDER ORGANS ❖ THE PRESBYTERIAN CHURCH OF CHESTNUT HILL, PHILADELPHIA

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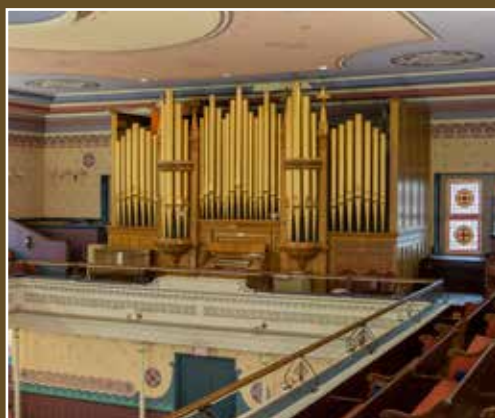
DOBSON PIPE ORGAN BUILDERS, LTD. (2006)



WANAMAKER (1911, 1914, 1917, 1923–30, &c.)



HILBORNE L. ROOSEVELT (1884)



J.W. STEERE & SONS (1892)

PHOTOS: LEN LEVASSEUR

2016 E. POWER BIGGS FELLOWSHIP

HONORING A NOTABLE ADVOCATE FOR examining and understanding the pipe organ, the E. Power Biggs Fellows will attend the OHS 61st Convention in the Philadelphia area, June 26 – July 1, 2016, with headquarters in downtown Philadelphia. Hear and experience a wide variety of pipe organs in the company of organbuilders, professional musicians, and enthusiasts.

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

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



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is February 29, 2016. Open to women and men of all ages. To apply, go to

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We are proud to offer this museum-quality 1900 Hook & Hastings

(Opus 1864)

This versatile instrument has a full, yet bright and exciting sound more typical of larger Romantic organs.

When completed, it will be fully restored to its original state.



Stoplist

Great

8' Open Diapason 61 pipes
8' Dulciana 61 pipes
4' Octave 61 pipes

Pedal

16' Sub Bass 27 pipes

Swell

8' Viola 49 pipes
8' Unison Bass 12 pipes
8' Stop'd Diapason 49 pipes
4' Flute Harmonique 61 pipes

Couplers

Swell to Great, Unison
Swell to Pedal
Great to Pedal
Swell to Great, at Octaves
Great to Pedal Reversible

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Tonal

8' Open is small-scale with bright sound
4' Flute has a full sound
Musically flexible despite its small size
61-note keyboards
27-note Pedal

Case

Unaltered, simple Victorian, three-sided, quarter sawn oak
Footprint - 65" deep, 99" wide, 155" tall (tallest pipe)
Recommended additional space on sides for access - 2'

Other Original Features

Stenciling on facade pipes
All stopknobs and labels
Original feeders enable hand-pumping

THE TRACKER

VOLUME 59, NUMBER 4 ~ FALL 2015

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ON THE COVER

The console of the seven-manual
Midmer-Losh organ at the
Atlantic City Convention Hall

PHOTO LEN LEVASSEUR

From the Chair

LATELY, I have been enjoying playing music by Frescobaldi on a lovely Italianate instrument here in Lincoln built in 1980 by Gene Bedient.¹ The fact that this organ was built 35 years ago makes it seem old in so many ways: much has changed about society, music, and even organbuilding since it was completed. Yet, playing music written some 350 years before the instrument was built puts its age into a different perspective. From the standpoint of a human lifetime, the organ is old, but compared with the music it was built to play, it is quite new. And since it is fortunate enough to be owned by a congregation that appreciates it and uses it actively, it will be used well into the future. The pastness of the organ and the repertoire, through the presence of the performer and listener, creates a living future, to be appreciated by people who perhaps have not yet been born.



The Organ Historical Society honors the past—this fact is even embedded in our name! What brings us all together is a love for the instruments (and the music, and the architecture, and the mechanical innovations) that have stood the test of time. Sometimes I think there's a bit of navel-gazing guilt associated with that interest, a sense that we should really always be looking towards the future of the profession and the instrument, not wallowing in the past. This Janus view, one face towards the past and one towards the future, is difficult to reconcile. It is certainly vital that we find ways to maintain widespread interest in the organ, ensure the continued health of the organbuilding profession, and make the OHS viable for many years to come. But I would like to argue that the way we look to the past can be valuable, and that by perpetuating the past, we are in fact creating the future.

Musicologist Richard Taruskin, writing about the historical performance practice movement, has cantankerously suggested that it is much more of a modern aesthetic than a historical one. "But on closer inspection," he wrote, "it becomes ever more apparent that 'historical' performers who aim 'to get to the truth'" (as the fortepianist Malcolm Bilson has put it) by using period instruments and reviving lost playing techniques actually pick and choose from history's wares. And they do so in a manner that says more about the values of the late 20th century than about those of any earlier era."² He also described period instru-

1. For a taste of this, visit my website at www.christophermarksorganist.com

2. Richard F. Taruskin, *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995), 164.

ments as “historical hardware [that] has won its wide acceptance and above all its commercial viability precisely by virtue of its novelty, not its antiquity.”³ His theory that an obsessive quest for historical “truth,” through an understanding of historical instruments and performance techniques, creates instead a more futuristic sort of “truth” has significant implications on what the OHS does in advocating for historic pipe organs.

We in the OHS are unabashedly interested in “historical hardware,” not only pipe organs of the past but pipe organs built more recently to evoke an even more distant past. The “hardware” of which Taruskin wrote consisted of instruments that were being rediscovered after little use and interest, appreciated at first almost as curiosities, novelties, museum pieces. But, in a great many cases, the pipe organs embraced by the OHS are instruments that have seen continuous use; that, despite possible alterations or “improvements,” have never in fact been of the past but always of an ever-living present, serving congregations, concert halls, and theaters continuously, for decades. When we visit these instruments at conventions, we are not only hearing the past, but the present and the future: a contemporary performer, playing music appreciated by an audience on that day, in a place that (we hope) will continue to appreciate and produce music on that instrument for a long time to come. Of course, we all know stories of organs that were in disuse for many years before being revived, and organs that were removed after a memorable convention performance. These are often less hopeful stories, but they still represent the pipe organ as a living instrument, still with much to offer the future.

As OHS members, we are constantly seeing the past collide with the future. At convention performances, whenever a cell phone rings it makes us vividly aware that we are in the 21st century even though we might be listening to a 19th-century instrument. While I would certainly prefer that people remember to turn off their cell phones, isn't this an important reminder that a 150-year-old organ is still speaking to us? The Pipe Organ Database is another prime example—a futuristic medium for helping us understand and keep track of historic information. There's also our live webcasting of convention concerts, our digitization of archival holdings in our Library and Archives, and our recordings of historic instruments. Everywhere we look, we see our beloved “historical hardware” reframed in contemporary and evolving contexts.

We are taking stewardship of another piece of the past as well. Those of us who were at the 2015 convention in Springfield were treated to the exciting revelation of the new home of the OHS, the Stoneleigh estate in Villanova, Pa. It is significant to recognize the past, in the form of this magnificent old home, reaching out to us to help ensure our future. In National Council meetings a few years ago, we only dared dream of the possi-

bility of a future home for the OHS, where all operations could be consolidated and where the Library and Archives could thrive in a suitable environment. Now, thanks to the philanthropy and vision of the Haas family, this dream is becoming a reality, the future shaped once again by the past.

For all of our interest in preserving and honoring the past, it is important to remember that we are actively engaged in making our future as well. One of the most meaningful ways that we accomplish that is through the E. Power Biggs Fellowship, which pays the costs for people who have never attended an OHS convention to do so. Though there is not an official age limit, these Biggs Fellows are mostly younger people, high school and college students. Many past Biggs Fellows have gone on to become frequent recitalists at conventions, and to serve actively on committees and as officers of the OHS. Thanks to the generosity of several donors, including a major gift from Paul Fritts, we were able to have 19 Biggs Fellows at the 2015 convention, at least triple the number of past conventions. It was inspiring to see their collective fascination with the instruments featured on the convention, to talk to them about their reactions, and to see them interacting with OHS members at recitals and meals. These are the people who will help shape the future of the organization and the organ profession. It was very encouraging to see them in such large numbers in Springfield.

The importance of this discussion is that we should always be mindful that our interest in preserving the past, whether we are conscious of it or not, is a way of creating the future. The instruments we treasure have as much to say about tomorrow as they do about yesterday. We should be thinking about the future, not just to be au courant, not just to grab onto the latest social media trends, not just for the sake of membership growth or maintaining the OHS in the way it has always been, but because the past is connected to the future, and we want to stand at that intersection with integrity and be able to make bold and lasting artistic statements about the music and the instruments that we love.

The past connects to the future through the present—now. Now is the time for all of us to reflect on this connection, to do what we can to use the past to shape the future. What can each of us do *now* to bring the past and the future together? Encourage a potential candidate for a 2016 Biggs Fellowship. Submit a photo or stoplist to the Pipe Organ Database. Post something about a historic organ on Facebook. Invite someone to join the OHS, or offer them a gift of membership. Donate whatever you are able to help support the Annual Fund. Buy a convention recording and give it to a friend or family member. Underwrite a performance at the 2016 convention. Offer to serve on a committee of the OHS or be nominated for election to office.

I invite you to consider doing as much as you can now, in the present, to preserve the past and create the future.

CHRISTOPHER MARKS

3. Ibid., 102.

NEW MEMBERS

THE OHS WELCOMES ITS NEWEST MEMBERS

David Adkins	Sarah Johnson	Wayne Savold
Jamie Carini	Bob Johnson	David Schroth
Bella Chou	Amy Jones	Sarah Simko
Diana Chou	Taylor Koepka	Patricia Snyder
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Erich Hoeber	Collin Richardson	
Melody Jan	Drew Rutz	

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The Society expresses its profound gratitude to the following individuals and organizations whose support totals \$500 or more during the 2013–2014 fiscal year.

All members are challenged and encouraged to join this group during the 2014–2015 year.

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

info@organsociety.org

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

PUBLICATION DEADLINES

EDITORIAL

THE EDITORIAL DEADLINE IS
THE FIRST OF THE
SECOND PRECEDING MONTH

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

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

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



ORGAN HISTORICAL SOCIETY

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The Organ Historical Society celebrates, preserves, and studies the pipe organ in America in all its historic styles, through research, education, advocacy, and music.

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2016@organsociety.org

THE TWIN CITIES, August 6–11, 2017
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CHICAGO-MIDWEST. 1980 DEREK NICKELS denickels@holycmforter.org	MIOHS, MICHIGAN 1994 CARL BALDUF cbalduf@aol.com
EASTERN IOWA. 1982 RODNEY LEVSEN levsenorg@aol.com	MID-HUDSON, NEW YORK . . . 1978 STUART L. BALLINGER wazbss@hvi.net
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Dear OHS Members and Friends,

Our recent OHS Annual Convention in Springfield, Mass., offered many wonderful moments to savor. You will read Bynum Petty's observations in this issue, and you can find reports and reviews in both *The Diapason* and *The American Organist*. I loved the instruments, the performances, the good fellowship, and the good food! The convention committee produced a week-long event judged by many to be among our strongest offerings. For all that, I'll confess that the moment of greatest personal impact was the announcement made by Frederick R. Haas at the Annual Meeting of the OHS on Wednesday, July 1.

Entitled "The Organ Historical Society at Stoneleigh," Fred Haas delivered a loving account of his splendid boyhood home and the recent endeavors he and his siblings have undertaken to find the proper recipients of this grand mansion and the 40-acre property on which it stands in Villanova, Pa. During the past two years, from an initial meeting in June 2013, to this Annual Meeting, ongoing negotiations determined that the property will be given to the Natural Lands Trust (www.natlands.org), and will provide the Organ Historical Society use of the Stoneleigh Mansion as a home for its entire operations. There is much to be said about this plan and about its support by a family with a continuing history of major philanthropy, not the least of which is the family's abiding love of music and the pipe organ, and a great appreciation of the importance of archival collections. Because the process of developing the project is still ongoing, we are not yet able to issue a full-blown press

release. At the first moment we're able, however, we'll send all our members complete information about how this will work. We will invite you to participate in numerous activities, and to visit the first true home of the OHS and its collections, with space to celebrate and to learn.

I invite you to look again at your Summer 2015 issue of *THE TRACKER*, with Bynum Petty's "The Great Move From Enfield to Warminster." That story, and the study grants that brought it about, are among the first steps in "The Organ Society at Stoneleigh." Many more activities are currently under way. Stay tuned!

Also in that summer issue, I invite you to reread Bill Czelusniak's piece, entitled "The OHS . . . Our Sustainability." Every aspect of this thoughtful look to the future of the OHS is worth rereading and reconsidering, perhaps many times over.

Bill writes: "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." And also "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."

When this issue reaches you, we will be within a few months of celebrating the 60th anniversary of the OHS. At the National Council meeting in Santa Fe a few years ago, we were confronted with a host of operational problems. It seems almost miraculous to observe that as we move to this great anniversary year, we have, with only one exception, solved the



problems that were plaguing us then. Perhaps you, Dear Member, were one of those people who most helped us move forward.

The one problem that remains is a combination of membership and development issues. Like every one of our sister institutions, including groups that align themselves with the pipe organ and membership organizations of all types, our membership is rapidly declining. This trend is endemic from main-line churches to classic car clubs.

At our recent convention, Nathan Laube, when speaking to the assembled group of 19 young Biggs Fellows, told us what he and his colleagues at the Eastman School of Music say to all their students: "The entire future of this instrument lies within your hands." And indeed, a sparkling group of Biggs Fellows were gathered in Springfield to celebrate and to learn. We all need their help, including the fresh vitality of their love for the music and for the instrument. And we all need your

From the CEO | CONTINUED

help and commitment. To all of you who have enjoyed, indeed, been greatly touched by the beauty of this great invention and its music: “The entire future of this instrument lies within *your* hands.”

On July 1, the new officers of the Society were introduced. Gone are the previous group of eight elected directors plus two appointed officers (Treasurer and the CEO). In its stead are five elected directors and two appointed officers, the Treasurer and the CEO. We have a great deal to accomplish, but our smaller board is passionately committed to take us forward.

Our new officers include Chris Marks as chair, presenting Chris with a

special opportunity to guide the move of the Library and Archives to its new home. As longtime chair of the Library and Archives Board, Chris is wonderfully positioned to do this as he takes on other responsibilities of the position.

Bill Czelusniak has taken on the duties of vice chair, with the principal goal of leading the charge of Membership and Development. From his previous actions and writings you will deduce that he is ready to develop the process that will lead us forward. He will chair a new Membership and Development Committee, a mandate of the bylaws revision of the past year.

Organbuilder Jeffrey Dexter agreed to assume the duties of Sec-

retary and will expand our communications with all of you. Kimberly Marshall has exciting plans for the Publications Advisory Committee. We’ve yet to assign our newest director, Craig Cramer, with specific duties. We happily welcome him, his strength, and his ideas for enriching the OHS.

We will soon announce the details of the 2016 Annual Convention in Philadelphia, the new home of the Organ Historical Society. Join us there, for a grand convention and an opportunity to visit our new digs!

We welcome your good thoughts and your support.

JAMES WEAVER

Letter | TO THE EDITOR

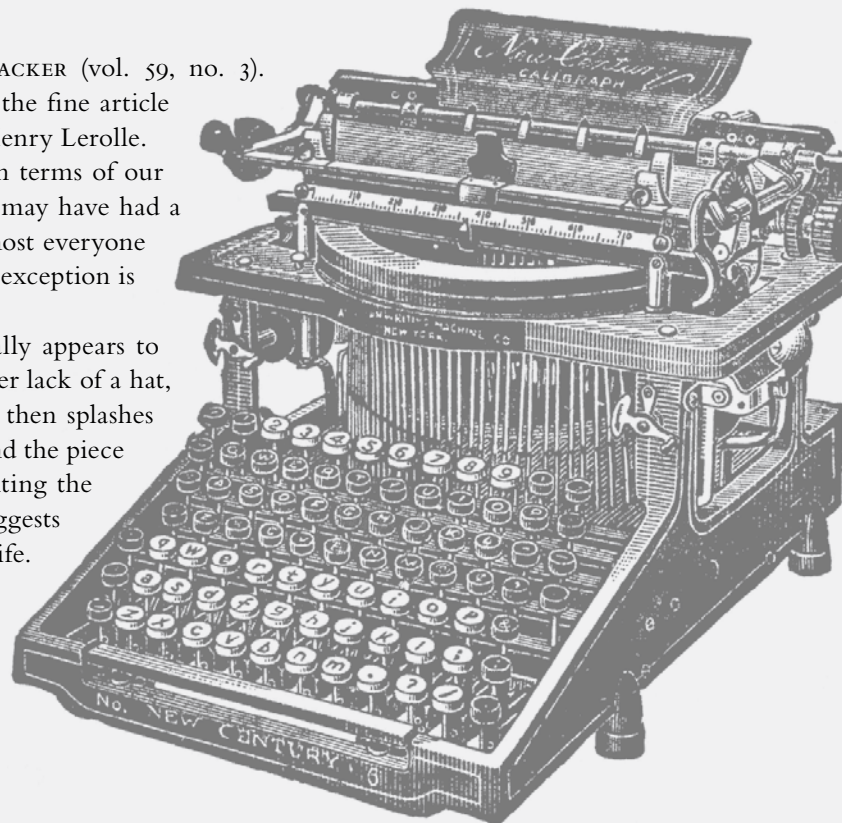
Thank you for the splendid Summer issue of *THE TRACKER* (vol. 59, no. 3). I enjoyed it all, and would like to comment particularly on the fine article by Agnes Armstrong (pp. 14–22) regarding the painting by Henry Lerolle.

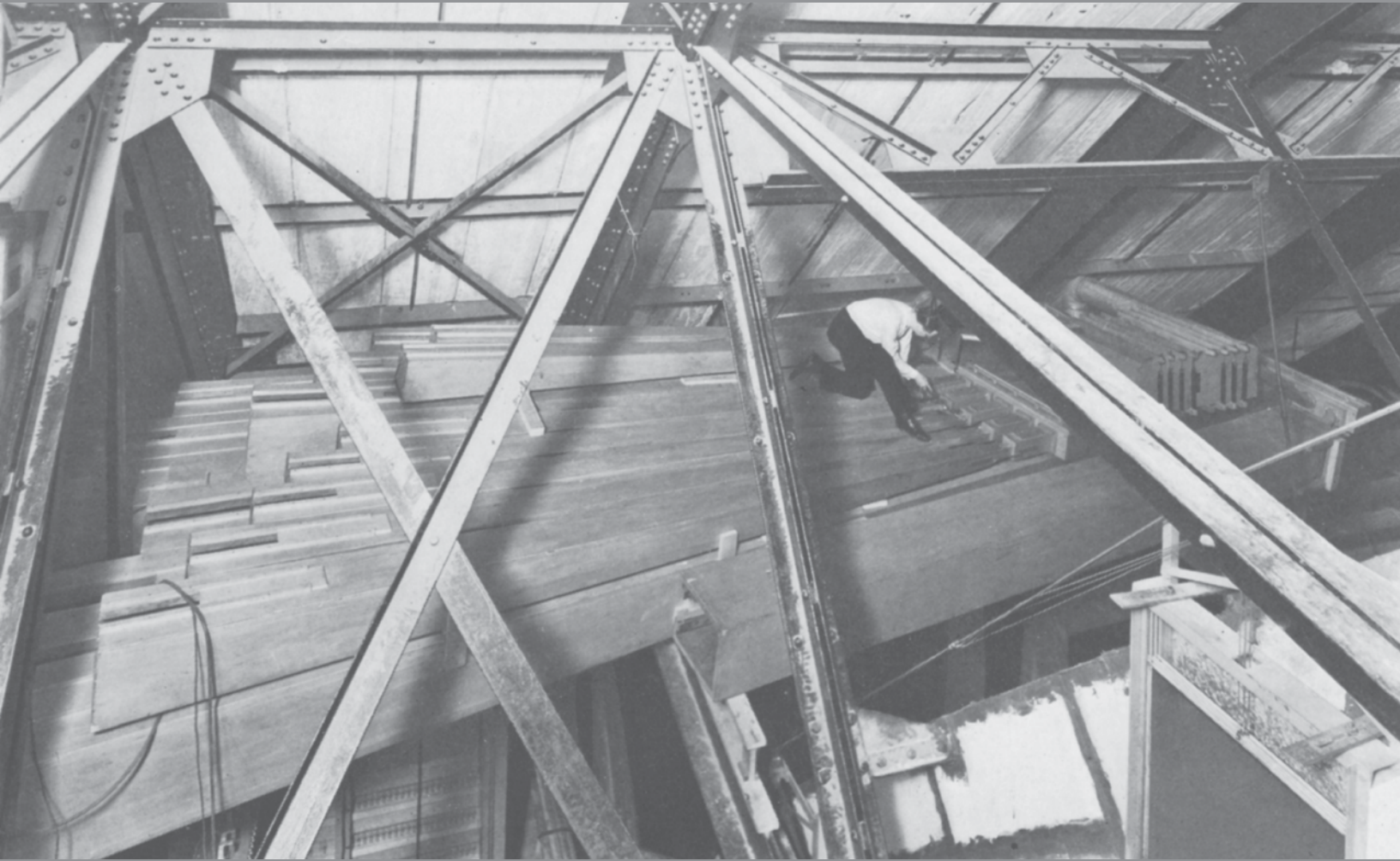
It occurs to me that one might view this picture only in terms of our special interest in organs and church music, while the artist may have had a very different story in mind. It is interesting to note that almost everyone in the picture seems to be paying attention to the music. An exception is the gentleman gazing at the hatless lady in the foreground.

Illuminated by light coming from behind, this lady really appears to be the focal point of the picture, distinguished not only by her lack of a hat, but also by the bright light that falls on her right cheek. It then splashes down her shoulders, resting finally on her very white hand and the piece of music in her lap. The admiring gentleman might be inviting the viewer to notice what a beauty she is. Agnes Armstrong suggests that these two figures may be portraits of the artist and his wife.

Another interesting feature of the design is the triangle formed by the three fancy hats. The artist, his wife, and one other figure are placed outside this triangle. One wonders if this fact is significant.

ORPHA OCHSE





The Sounding Forest

Of sturdy oak and scented pine,
Rare ebon wood and walnut fine,
Northwoods maple, gum morass,
Western fir and Eastland bass.

The stately poplar, graceful birch,
Shady linden, lovely larch,
Mahogany and cherry red,
Tupelo and tigerwood.

The rhythmic beat of axe and mall,
Achieve the forest giants' fall,
By horses, tractors, spouting flume,
By skidroad, stream and big log boom.

By rail or ship to factory mill,
Singing band-saw, sweating kiln,
Cut-off, ripper, planers roar,
For wood pipes, chests, erecting floor.

The new joined pipes soft murmurs give,
Awaiting voicer's touch to live,
Prepare to shout their joyous note,
Or softly sweet and hushed to float.

With solemn stately noble note,
For hymns of praise and songs of hope,
For concert halls impassioned ring,
At weddings festive notes to sing.

The forest giants speaking thus
Concordant notes addressing us,
Must revel in their earthly fate
To sing and play in happy state.
(CHARLES) SEIBERT LOSH

Above: Thirty-two foot Contra Trombone on thirty-five inch wind pressure located in roof trusses of the auditorium about ninety feet above the main floor. This picture shows the diaphragm regulator built on top of the pipes.



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Winners and Losers

Reflections on the 60th Annual Convention of the OHS

BYNUM PETTY



Christopher Houlihan

FIRST, let's dispatch the losers to a "unisons off" purgatory, that place reserved for those who didn't attend our glorious convention in western Massachusetts. Second for those winners who did attend all 31 events, a tip of the hat for your intrepid endurance of rock-hard—and in some cases splintery—church pews. (The mind cannot comprehend what the posterior cannot endure!) Frankly, may lightning strike me dead if I ever utter another disparaging remark about pew cushions. Finally, my comments here are neither a moment-by-moment account of each day's activities nor a review of all recitals, organs, and those who played them. Rather, for those who attended, I hope my recollections bring to mind fond memories of our time together and the exciting organs and organists we heard; and for those who didn't attend our 60th convention, I share with you some of the best moments of our week's visit to the beauti-

ful Connecticut River Valley and the Berkshire Mountains.

The first recital of the convention was played by Christopher Houlihan, one of America's finest young organists. He handled the large Casavant organ (1929) at St. Michael the Archangel Cathedral, Springfield, admirably despite unsuccessful tonal changes made to the organ in the '60s, '80s, and in 2004. Houlihan's fluid, confident performance of Bach's "Wedge" Prelude and Fugue in E Minor was rock-steady and completely enjoyable. In addition to the standard repertoire of Bach, Brahms, and Vierne's complete *Fourth Symphony*, Houlihan introduced the audience to the music of Henry Martin, professor of music at Rutgers University. Martin's Prelude and Fugue in B-flat is part of a cycle of 24 preludes and fugues for the organ commissioned by Michael Barone, host of the weekly radio program *Pipedreams*. Martin's jazzy fugue was an audience favorite.



Joey Fala

Other “rising stars” heard during the convention were Monica Czausz, Joey Fala, Adam Pajan, and Caroline Robinson, and all were greeted by enthusiastic audiences. Especially memorable were Joey Fala’s exciting romp through Dupré’s transcription of Bach’s *Sinfonia* from Cantata No. 29, and Monica Czausz’s bubbly reading of Gordon Balch Nevin’s *Will o’ the Wisp*.

There were “stars” among the organs, too: old organs—the oldest being in its 165th year of service, new organs, restored organs, rebuilt organs, and misbehaving organs. The “show must go on” award surely goes to Bruce Stevens who calmly dealt with three ciphers on the 1883 Roosevelt organ at First Congregational Church in Great Barrington. Stevens’s performance of Reger’s Introduction and Passacaglia in D Minor unleashed the Roosevelt’s massive, dark tutti with great effect. His recital was totally satisfying and spot on.

As long as we’re giving awards, Carol Britt’s energetic performance of Lefébure-Wély’s *Sortie in E-flat* certainly deserves the “good humor” prize. She summoned all the resources of the J.W. Steere & Son organ—a mere 100 years old—at First Congre-

gational Church, Shelburne, Mass., for her sassy performance of an even more cheeky postlude. Ah, can we all see the priests and acolytes skipping down the center aisle towards the west door and the Sunday lunch that lies beyond?

There were plenty of old organs heard, many of which made the Shelburne Steere seem like a newcomer. The oldest was restored recently by Scot Huntington and is located in Heath, Mass. It was completed in 1850 by William A. Johnson (Opus 16), only two years after establishing his firm. At First Congregational Church, Montague Center, Mass., Gregory Crowell



Bruce Stevens

played Johnson’s Opus 54 that was installed six years after Opus 16 left the workshop. Crowell’s well-considered program and his solid professionalism let this little one-manual instrument sparkle.

The Casavant organ—Opus 74 (1896)—at South Congregational Church, Amherst, is the oldest in the United States by that Canadian company to survive in its original state. It was originally built for St. Anne’s R.C. Church, Woonsocket, R.I., with tonal finishing directed by Claver Casavant, one of the founders of Casavant Frères. Restored and moved to Amherst by Messrs. Czelusniak et Dugal, the organ

was first heard in public recital in its new home on October 14, 2012. Christopher Marks’s convention program was ideal for this small 16-rank organ, demonstrating the critical relationship between music played and the instrument at hand. After the lengthy opening pedal solo of Gabriel Pierné’s *Entrée dans le style classique*, Marks introduced us to the organ’s tutti as he came crashing down on a fortissimo D-minor chord, at which time he may as well have turned to his audience and said “Ladies and gentlemen, this is no ordinary small organ.” Like the choir organ at Saint-Sulpice, Paris, this organ should henceforth be known as “le petit grand orgue.” Pierné studied organ with César Franck and composition with Jules Massenet, and he succeeded Franck as organist at Sainte-Clotilde in 1890. Like Pierné, Guy Ropartz also studied organ with Franck and composition with Massenet; his *Prélude funèbre* was selected by Marks to follow the Pierné. Marks relied on the little organ’s abundance of foundation stops—that characteristic sound, *les fonds huit*, which is an essential element of the romantic French organ—for his elegant performance of this little known work. After



Carol Britt



Christopher Marks

a Widor Scherzo, the program ended with Pierné's *Trois Pièces*, Op. 29, but it is Marks's performance of the Ropartz with its two soaring melodies, and the little organ's singing *fonds huits* that remains one of the most memorable moments of the convention.

Another memorable moment occurred at First Churches of Northampton where Charles Callahan played a "last minute" recital (the scheduled artist, Lorenz Maycher, was forced to cancel his appearance because of illness) of mostly character pieces on the large Ernest M. Skinner & Son organ (1936). The organ sits behind the Johnson facade (1889) and includes several ranks from the previous instrument. Callahan opened his recital by asking the audience to stand and join him in singing our National Anthem. His confidence leading our large group was palpable indeed. Immediately I was taken back to Old South Church in Boston, where many years ago I attended an Independence Day recital played by George Faxon. He, too, opened his recital with the National Anthem, but in D-major, not B-flat. Rousing indeed! I trust that Charlie

will not be offended by being favorably compared to George Faxon.

There were more 20th-century organs to be heard, but only one of the 21st—the exquisitely beautiful Richards, Fowkes & Co. at the Congregational Church in Somers, Conn. Equally beautiful is the intimate acoustical environment created by OHS member Dan Clayton. Here, the organ and its environment certainly are a hand-in-glove union. Christa Rakich, artist-in-residence at the Somers church, was joined by Jeffrey Krieger, principal cellist of the Hartford Symphony, for some delicious chamber music by Elgar as well as organ music by Bach and by Rakitch herself. Regardless of the performing artists' skills, superb music-making is difficult to achieve with poor acoustics and a mediocre instrument as was demonstrated earlier in the convention. At Somers, Clayton's acoustics allowed the organbuilder to create an instrument whose ensemble is at the same time solid and bold, yet gentle on the ear. The acoustics allowed the organbuilder to create flue-pipe sound with a per-

fect balance of vowels and consonances. The Somers acoustical space might also be intimidating, as it certainly would expose instantly any irregularities in pipe voicing, especially in the reeds. But there is none of that here. Ascending voicing creates singing melodic lines without obscuring the inner voices in contrapuntal textures. Without equivocation, this must be one of the most beautiful organs on the planet. Beautiful organs allow those who play them to play beautifully, and we weren't disappointed as Christa Rakich was joined by Jeffrey Krieger for three pieces by Elgar: *Salut d'Amour*, *Chanson de Nuit*, and *Chanson de Matin*, all written for violin and piano. Elgar himself made several versions of these works, so it was not inappropriate that we heard them scored for organ and cello; the arranger was not identified. The audience warmly thanked the artists for their sensitive performance of these three jewels. Bravo to the Rakich-Krieger-Richards, Fowkes-Clayton quartet!

The last event of the convention was much anticipated, not only be-



Christa Rakich

cause of the performing artist, Nathan Laube, but also for the location of his recital and the organs he played. The large nave of Abbey Chapel on the campus of Mount Holyoke College was filled to capacity with OHS members, South Hadley townsfolk, and members of the local academic community. Also on site was a crew operating at least six cameras filming the recital for a live webcast.

For the first half of his program, Laube chose 17th-century music appropriate for the gallery organ built by C.B. Fisk in 1985. Tonally, Opus 84 embodies two distinct schools of organbuilding. The sound and character of the 16' principal chorus of the Great is based on 16th-century Italian examples. The mixtures are divided by rank in the Italian manner, offering the organist complete flexibility in the composition of the upper-work. The flutes of the Great, as well as the Positive division perched on the balcony rail, are distinctly 17th- and 18th-century German in origin. The instrument is voiced on 1 3/4" (45mm) of wind. This low wind pressure passing through pipes of high lead content was favored by the early Italian builders, and in the fine acoustics of Abbey Chapel, the sonority is at once gentle and strong, and with a remarkably wide range of expression. The temperament is fifth-comma meantone, delighting the ear with pure thirds and fifths. Laube opened with a Toccata in D Minor written by that master of stylus phantasticus, Dieterich Buxtehude. In 1650, Athanasius Kircher described stylus phantasticus as "the most free and unrestrained method of composing, it is bound to nothing, neither to any words nor to a melodic subject, it was instituted to display genius and to teach the hidden design of harmony and the ingenious composition of harmonic phrases and fugues." Indeed, it certainly displays genius, both of the composer and the performing artist. Laube's deep understanding of historical organ reg-

istration, his subtle bending of tempo, and his nuanced phrasing was nothing short of masterful. His convincing performance of Buxtehude and the other Baroque composers on his program made even the most entrenched Romantic shout for more.

Yet, he didn't ignore those in our midst who any day would prefer a Clara-bella to a Quintadena. For the second half of the recital, Nathan Laube walked the length of the chapel nave to seat himself at the four-manual Skinner console in the chancel. The program for this portion of the recital was loosely designed around World War I, all pieces having been composed within the decades surrounding that tragic, senseless event. Opening with Rachmaninoff's Prelude in G Minor in a transcription for organ by Gottfried H. Federlein (organist at Temple Emanu-El, New York City, for 30 years until his death in 1952), Laube introduced us to a somewhat martial pre-war optimism; then the stark realities of war came into plain view through Herbert Howells's Psalm Prelude, Set 1, Op. 32, No. 3, with its psalm text, "Yea though I walk through the valley of the shadow of death, I shall fear no evil: for thou art with me; thy rod and thy staff they comfort me." The Howells was followed by Laube leading the assembled audience singing the US Navy hymn, "Eternal Father, strong to save." The corporate emotion was high as there were more than a few misty eyes in the crowd. Dupré's post-war *Cortege et litanie*, while beginning on the softest sounds of the organ, was brought to a triumphal climax with Laube summoning all the resources of the large Skinner organ. The recital was brought to a close with the retrospective heroism inherent in Jongen's *Sonata Eroica*.



Nathan Laube

The programming of this romantic portion then was crafted not unlike a well composed literary tragedy, the climax culminating in the Howells, after which the denouement gradually brings the strands of the narrative together, ending with a heroic promise of a better future.

Nathan Laube, once a "rising star," is now an international star, and his consummate musicianship is justifiably celebrated worldwide. How fortunate we are that he just happens to be an organist, too.

So it is that I bring my reflections of organs and organists heard at the OHS convention in western Massachusetts to a close. Space in these pages prevents me from commenting on all 32 organs and the organists who played them at our 60th convention. I hope, dear reader, that you want more, and there's no better place for more than at our 61st convention to be held in Philadelphia next year. Be a winner! I'll see you there.

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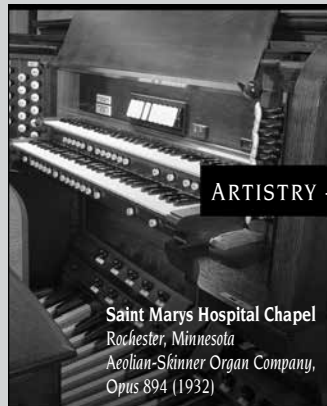
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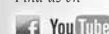
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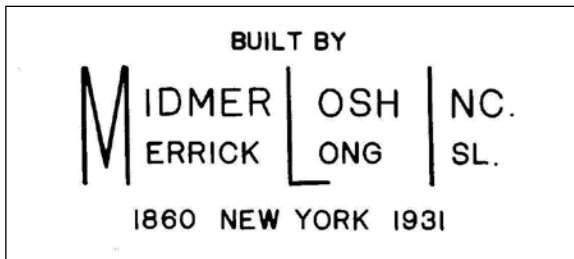
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Merrick volunteer firemen were called out last night at 10:15 o'clock to fight a fire in the Midmer-Losh organ factory just north of the Merrick railroad station, a fire which the vamps¹ have dreaded for many years because of the hazards of high tension wires close by. The fire gutted the east end of the three-story rambling frame building and did damage estimated at \$10,000.

RAILROAD POWER CUT

Firemen, directed by Chief Joseph Cleary and observed by Fire Marshal George Clough, who arrived at the scene soon after the fire started, put out the flames which could be seen for many blocks, after about two hours. Power on the Long Island Railroad was cut off for about 30 minutes. No fireman was injured.

Marshal Clough today is investigating the cause of the fire. The first two stories of the building are occupied by the Municipal Bed Manufacturing Company,² operated by Harry and Morris Rubin of 231 Brightwaters Court, Brooklyn, who at present are making metal cabinets. The north side of the upper story houses the organ factory where organs are repaired.

Traffic, directed by police of the first precinct and Merrick fire police, was stopped for several hours north and south on Merrick Avenue, for several blocks near the fire.

The building has a sprinkler system which was in operation last night.

The factory, started in Brooklyn in 1860 by Reuben Midmer, was moved to Merrick in 1907 when the present build-

1. At the time, firemen carried megaphones, or speaking trumpets called "vamping horns," through which orders were shouted above the din of a blaze. Hence, the firemen, by extension, were nicknamed "vamps."

2. The 25,000-square-foot building had been sold for \$45,000, cash, four years previously to the Municipal Metallic Bed Company. ("Merrick Building Sold," *New York Times*, January 19, 1940, p. 38.) The remnants of the organ concern must have rented the third floor for its maintenance work.

MIDMER - LOSH O R G A N S

*Not for the least
money - - -*

*Nor for the most
money - - -*

*But for the most
discriminating - -*

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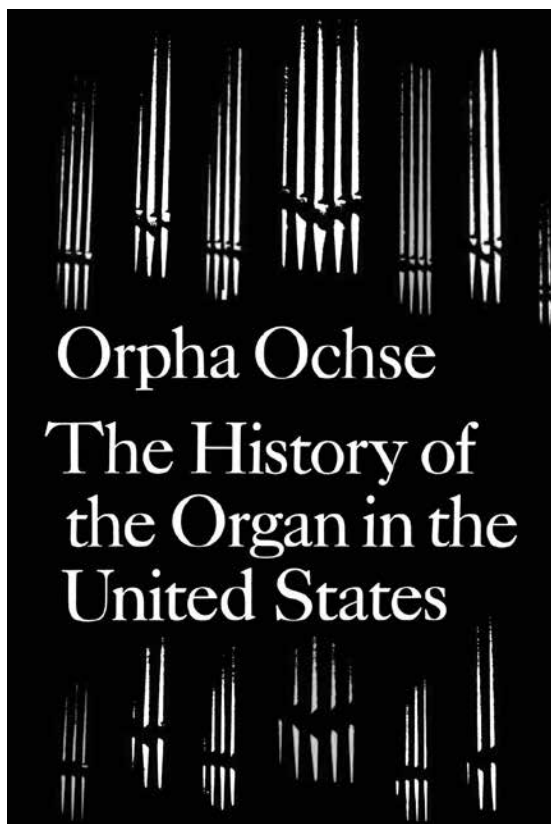
ing was put up. It was operated by Reed Midmer until about 1917 when it was taken over by the Losh family. George E. Losh now is the proprietor.³

In 1921, the factory was the principal business in Merrick and employed about 30 men. During the next 10 years, the business prospered and the largest organ in the world, for the Atlantic City, N.J. municipal auditorium, was built there. Organs for the New York Hippodrome, for many churches and several high schools, also were built at the Merrick factory.

During the Depression, the factory closed for one year and reopened in the spring of 1933. Since that time, most of the work has been repairing of church organs in the metropolitan district.

Nassau Daily Review-Star (October 17, 1944): 7.

3. The firm, Reuben Midmer & Son, was established in 1860 in Brooklyn, N.Y., by Reuben Midmer, after he completed his apprenticeship with Richard M. Ferris. In 1875, Midmer's son, Reed, became a partner in the firm, and in 1895, bought the company after his father's death. The firm relocated to Merrick, Long Island, in 1906, and ultimately became the Midmer-Losh Organ Company on May 15, 1924, when Charles Seibert Losh joined the company.



The History of the Organ in the United States *A Review at 40 Years*

MICHAEL D. FRIESEN

IN 1975, Indiana University Press published Orpha Ochse's book *The History of the Organ in the United States*, a tome that was years in the making. It was the first general survey of the history of pipe organs and organbuilding in this country (and, of course, its predecessor colonies as outposts of European empires). The book was also to a lesser extent a survey of organplaying, with limited mention of organists and organ literature. Compiled from myriads of books and articles, it drew heavily on the various researches of many organ historians from earlier in the 20th century up to that time, including the nascent efforts of contributors to *THE TRACKER*, the journal of the Organ Historical Society, since 1956, all trying to recover American organ history from relative obscurity. Ochse had to use a preponderance of secondary sources because many primary sources were not available, although they were beginning to be amassed in various places.

Up to that point, the only "new" original research that had been published in book-length format in modern times was William H. Armstrong's *Organs for America: The Life and Work of David Tannenberg*, issued by the University of Pennsylvania Press in 1967. It remained the only monograph on a single American builder until John Van Varick Elsworth's long-dormant manuscript on William A. Johnson, *The Johnson*

Organs: The Story of One of Our Famous American Organ Builders was found and published by the Boston Organ Club in 1984 (the text of which was originally inaccessible to Ochse). This makes her efforts all the more remarkable, given that her national scope, and a determination to carry the topic down to the present, represented a formidable undertaking for the time.

Ochse was not the only person at work on survey literature, of course; witness John Ogasapian's book *Organ Building in New York City: 1700–1900*, published by the Organ Literature Foundation two years later in 1977 (fundamentally a re-typing of his doctoral dissertation), and then Barbara Owen's *The Organ in New England: An Account of its Use and Manufacture to the End of the Nineteenth Century*, published by The Sunbury Press in 1979, the first two of what we may call "regional" surveys of American organ history. Indeed, Ochse's book, organized in chronological periods with groupings of material by region, was an excellent impetus to help people grasp the possibilities of writing the organ history of various locales. Numerous regional surveys have since appeared, published independently, by the Organ Historical Society, by other publishers, or as parts of series.

It would have been relatively easy to "inventory" all the then-known American organbuilders, compile lists (or se-

lected lists) of their instruments, provide stoplists and illustrations to the extent that they were available, sort them all out by state, and then go to press, but such a compilation would have been “as dry as dust” except to the most devoted of organists, organbuilders, and organ historians. The same could be said if she had opted to provide a wealth of technical detail about how organs were built in different periods, describing the “technology” of organ parts and organ design, which, though fascinating to some, would also have been unapproachable to many. Ochse decided to provide a contextual history of all of the principal aspects of the organ, as she articulated in her Preface, so that a general reader with reasonable interest and knowledge in music and musical instruments could grasp the significance of how the organ and its use evolved in the United States over time. This is the great beauty of the book.

To deal with the extensive bibliography—some 500 items, Ochse adopted a method of numbering her sources, and then cited the item in question when she summarized or quoted from it by the use of its reference number, followed by the page, put in brackets. In so doing, the potentially-overwhelming number of footnotes that would have otherwise been necessary was substantially reduced. She has continued this particular style in her other books. Only three documents that she found interesting were put into an appendix; otherwise, quotations and lists were built into the text. Photographs and organ specifications “spiced up” each chapter for visual relief and as representative examples of organ design of that time. For people to whom stoplists are “Greek,” they could pass over them without losing key understandings.

Relative to the many builders for whom little to nothing was known, she ended each regional discussion with a “laundry list” of names and cities. Unfortunately, there were many of them, because there was no significant information to report. Some have not even turned out to be pipe organ makers, because early attempts at list-making by others contained errors. Ochse was also careful to issue cautions about source material that she didn’t trust or didn’t seem right. In the intervening years, however, biographies of numerous builders have now been written, and many of her compilations could be up-

dated and fleshed out. However, there were very few important builders who were missed, so Ochse’s book still stands as the best single-source history of American organbuilding. It was re-issued in paperback form in 1988.

There is always a danger when one attempts to write a history “up to the present,” because it is easy to not only skew the balance or proportion of space devoted to more recent times, but also to lack objectivity when writing about contemporary developments. Ochse carried her history not only through the modern era of the “American Classic” organ (i.e., what one might call “Neo-Classic”), but also in the final



Orpha Ochse

chapter to the “Neo-Baroque” instrument, using the then-current terminology, which was in full swing by the early 1970s when she finished the manuscript. Heavily influenced by German models, the term “Neo-Baroque” then meant an abundance of attention and reliance on Germanic-oriented specifications, and has ended up being a phrase now less-used because it not only conveys the wrong meaning, it also short-changes many other legitimate schools of traditional organbuilding. Since numerous builders have by now constructed instruments representing (and in many cases, practically copying) specific national schools, or those of particular builders, regions, or eras, it is clear that there is no “one-size-fits-all” term that represents or defines any one period of American organbuilding for all that

long. The use of traditional or time-honored principles of the best of organbuilding practices in a visually and tonally artistic, well-engineered design makes a good organ, regardless of the style label that people choose to put on an instrument to categorize it. It would be interesting to know Ochse’s take on her last chapter at this juncture.

We are in an era where there is much more recognition, and hopefully mutual respect, by different “players” in the history of the organ—organists, organbuilders, enthusiasts, historians, and preservationists. Preservationists have long gotten a “bad rap” because other “players” see the instrument from their own vision—an organist from the perspective of musicianship; a builder from the perspective of craftsmanship and style; an enthusiast from the perspective of what he or she happens to like based on life experiences; a historian from the

perspective of wanting to understand and appreciate the past; and so on, and therefore these others find such “antiquarianism” inimical. Those who want to preserve organs have often been seen as “being in the way” of their counterparts, who seek to insert their own vision into someone else’s work, rather than to understand or honor it for what it is. Sometimes historians have been unfairly lumped in with preservationists, too, without an understanding of the different roles to be played. Ochse had to thread through these issues indirectly in her narrative, at a time when “historic preservation” was still a somewhat fragile cause to advocate for, and many perfectly fine organs were still being unnecessarily destroyed, because there was just not enough of the historic understanding needed of the American achievement in a Euro-centric world-view of the organ in this country then prevailing.

Hopefully, the pendulum has swung enough now that an appreciation of all kinds of organs for what they are as exemplars of their era, and making music on them as befits their character, without someone wanting to alter them or thinking of what they themselves might have done differently, is

what we should expect of all responsible parties. It is certainly the historical perspective gain that any organ historian would want of their readers. So it may fairly be said that Ochse’s work contributed in its own way to the preservation, restoration, and conservation of pipe organs that might otherwise have been subsequently lost or heedlessly altered had not such philosophical shifts been stimulated.

Yes, the book could now be recast in order to take into account the intervening forty years of new scholarship that is available. However, that can be said of almost any work after the fact when a certain amount of time has elapsed. Regardless, Ochse achieved a monumental synthesis that still reads well, is full of remarkable insight for its time, and which remains a model for succeeding generations of organ history writing.

EDITOR’S NOTE: *Dr. Ochse was granted Honorary Membership status in the Organ Historical Society at its Annual Meeting held on July 9, 1991, in Baltimore, Maryland, in recognition of her significant contributions to the study of the organ, an award that is rarely bestowed.*

Lynnwood Farnam on American Organs

EDITED BY MARCUS ST. JULIEN

Continued from the Summer 2015 issue.

E.M. SKINNER

Central Christian Church, Glendale, Calif. Skinner, 1925 [Op. 527, II/11]. Entire organ in general swell. Very beautiful and pleasant instrument. Well-placed in roomy chamber.

Residence of Edwin Farnham Greene, Boston, Mass. Skinner, 1922 [*recte*: 1920, Op. 335, IV/33.] Fine instrument, excellent ensemble and action. High and narrow organ chamber. Beautiful music room. Swell strings could be softer and I wish a Gamba replaced Choir Diapason.

The South Congregational (Dr. Hale’s Church), Exeter and Newbury Sts., Boston, Mass. Rebuilt and enlarged by Skinner, 1916–17 [Op. 241, IV/49]. A very musical and fine instrument. No end of exquisite soft effects. One of Skinner’s first big organs in which the Great, Pedal, and Solo have separate reeds. Divided on each side of chancel.

Appleton Chapel, Harvard University, Cambridge, Mass. Ernest M. Skinner Co. [Op. 197, IV/43, 1912.] A very fine organ. Looks very small from front. Remarkably thick swell box. Swell exquisite throughout. Somewhat dead building for sound. Diapason front pipes “stick out” tonally a good deal. Superb Great and Pedal reeds. All pistons adjustable. I wish there were chorus work on Great. I much like the Swell mixture containing Quint. It is good only if used with 16 ft., however. Great Tromba does not couple to Pedal, nor do Solo Philomela and Tromba. Pedal reeds are borrowed from Great. (1927). (Visited Sept. 26, 1914.)

The Auditorium, St. Paul, Minn. Skinner, 1921 [*Recte*: 1920, Op. 308, IV/?]. A magnificent instrument—one of the best. Placed above ceiling in roomy chamber with ample egress for tone. Very resonant room. 73 notes on all 16 & 8

ft. stops, Swell, Choir and Solo. String organ contained in its own swell-box which is automatically coupled to swell-pedal of manual on which it is drawn. Damper-pedal attachments to Piano and swell pedals. (Visited June 20, 1922.)

Plymouth Congregational Church, Minneapolis, Minn. Ernest M. Skinner [Op. 155, IV/40, 1908]. The Echo organ can only be played from the Great manual. A very bad and unhandy arrangement. 5, 6, 8, and 10-in. wind pressures. Good organ. Rather poor church for sound.

St. Luke's Church, Montclair, N.J. Skinner, 1920 [Op. 304, IV/55]. A fine instrument very much boxed up. The lowest of the 32 ft. stops are very effective but the 16 ft. and 8 ft. basses are weak. Fine action and an abundance of soft and solo effects. Upper work pleasant. 16 and 8 ft. manual registers have 73-note compass. Tuba Mirabilis is in Solo box. (Visited June 13, 1921)

Concert Hall, College of the City of New York, Ernest M. Skinner, 1908 [*recte*: 1906, Op. 135, IV/65]. An organ of the very highest and most artistic order—I have never heard or seen a finer anywhere. Not a single even indifferent stop in it and action perfection in every way. Must be heard in order to appreciate its many good qualities. Wonderfully fine 32 ft. reed. Hall seats 2,500 and is grand for sound—like a cathedral. Wood is used for the basses of the 16 & 32 ft., reed stops.

The David Mannes School of Music, New York City. Skinner 1919 [Op. 298, II/13]. Pleasant little organ. Too bad the action of the Great is noisy. The Unda [Maris] is *ppp* and not borrowed.

Fifth Avenue Presbyterian Church, New York. Ernest M. Skinner, [1913, Op. 206, IV/70]. Five pages of specifications and three photographs.

Kilbourne Hall, Eastman School of Music, Rochester, N.Y. Skinner, 1922 [Op. 325, IV/86]. A wonderful instrument, one of the most flexible in existence. Placed above the stage in grilled chamber and comes out very effectively. Extraordinary range of soft and solo stops, also soft basses and colorful Pedal stops. Diapason basses and 8 ft. Pedal stops have unusually sonorous effect and the Pedal 2 ft. is surprisingly useful in full or rapid passages. Auditorium thickly carpeted and room somewhat dead for sound, but organ has pleasant effect the higher up in the hall the listener sits. No galleries. Orchestral Strings is of eight ranks in separate swell-box which acts with the swell-box of manual on which it is used. Special mention should be made of the Full Swell, family of Dulcianas on Choir, Choir Viol d'Amour and Celeste, Sw. Fagotti, Ch. 1½. General ensemble is good and will be improved by softening some of the highest mixture pipes. Pure Diapason effects (except Sw. 2nd Diapason and Octave) are not as good as one

could wish owing to acoustics. Entire organ is enclosed. (Visited Aug. 29, 1922.)

East High [Side] School, Cincinnati, Ohio. Skinner, [Op. 292, IV/37, 1919]. Very effective and flexible. I like Great in a swell-box. Designed by Sidney C. Durst.

Residence of George P. Wilson, East Walnut Hills, Cincinnati, Ohio. Skinner, 1922 [*recte*: 1920, Op. 307, III/36]. Unusually beautiful and very effective. Pipes in basement below music room. Designed by Sidney C. Durst.

The Art Museum, Cleveland, Ohio. Skinner, 1920 [Op. 333, III/44]. Organ above a glass ceiling, console in a gallery at end of Palm Court. Certain stops do not couple to Pedal (1923—this has been remedied). Organ very effective in Palm Court—tone dies somewhat in other parts of building. Sad lack of upper work on Great. Swell Flugel Horn in Choir box. This instrument moved to a gallery in Palm Court 1923–24. (Visited Nov. 14, 1922.)

Trinity Cathedral, Cleveland, Ohio. Skinner, 1907 [*recte*: 1906, Op. 140, IV/41]. A very beautiful instrument. Roomy organ chambers. Choir organ and console on south side of chancel. The Euphonium and its extensions very fine and distinctive voicing. Great needs some upper work and less heavy flutes. Exquisite color in the soft stops. Odd that there is no Solo to Choir 8'. (Visited June 25, 1920.)

Emanuel Church, Cleveland, Ohio. Skinner, 1916 [Op. 245, IV/28]. Pedal Ophicleide and its extensions are in separate swell box under floor at west end of church, as at Trinity Cathedral. Odd that there is no Clarion on Solo with that stop on Pedal. Divided organ in chancel. Very beautiful voicing. (Visited June 25, 1920.)

Finney Chapel, Oberlin, Ohio. Skinner [Op. 230, IV/58, 1914]. A fine instrument with really live mixture-work. (The Great 12th and 17th ranks are however much too loud in bass.) Tuba much too big, should be boxed. Pedal not as telling as one would expect. 32 flues weak. Fine resonant room. (Visited June 22, 1920.)

Church of the Epiphany, Washington, D.C. Skinner [Op. 187, IV/29, 1911]. Somewhat boxed in a chamber at side of chancel. In specification and console arrangements, almost a twin to Holy Communion, New York. Lowest 12 of Pedal 32 ft. Bourdon stand alone at west end of gallery and are unusually effective. (Visited May 16, 1921.)

First Congregational Church [Society], Washington, D.C. Skinner, 1921 [Op. 315, IV/53]. Wallace Goodrich advised on this specification. Square auditorium—no resonance. Good instrument, bar squealy Swell mixture. Nazard too soft.

(To be continued.)

The 1898 Hook & Hastings Organ of Saint Timothy's Episcopal Church, Winston-Salem, North Carolina

JOHN R. SHANNON

THE ORGAN that now graces the choir gallery of Saint Timothy's Episcopal Church in Winston-Salem, N.C., was originally built in 1898 by the Hook & Hastings firm of Boston for the Winslow Congregational Church of Taunton, Mass. The building, which had been listed on the National Register of Historic Places, passed to another congregation. Apparently, as late as the 1980s, the organ was playable. Exactly when the church was vacated is not known to me, but by the late 1990s, the building faced the wrecking ball. That the organ was preserved and restored is due largely to the wisdom and foresight of John Allen Farmer, the president of the firm bearing his name. John and his wife, Kristin, are longtime members of Saint Timothy's. After the organ was dismantled and moved into storage in Winston-Salem, it was donated without any conditions to the church.

After the inevitable period of discussion that ensues when a gift of this magnitude is given to any congregation, St. Timothy's made the wise decision to restore the organ and place it in the rear gallery of the church. A carefully chosen committee was formed to oversee the project, decide what firm should do the restoration, and award the contract. It also had the responsibility of raising the funds for the restoration that were outside the general church budget. The contract for the restoration was signed with the Farmer firm. Plans called for a two-stage restoration: the Great, Choir, and existing Pedal stops first, and the Swell and Pedal additions later. Due to the generosity of persons inside and outside the congregation, before phase one was completed the funds for the entire project were in hand.

Central to the discussion of the restoration of any historic organ is the simple question: how "literal" should the restoration be? The committee benefitted by the combined experience of three members who are professional and very knowledgeable organists. The committee made the following decisions relative to the restoration process:

- 1) The mechanical action should be retained for the manuals but retrofitted with new materials, particularly trackers and squares. The rollerboards should be retained but restored to their original state.
- 2) The Pedal action should be electrified. This would allow greater freedom to expand this small division. The existing Pedal offset chests should be retained and electrified and a new two-stop chest built to support a new 16' Trombone and another stop in the future.
- 3) The three main chests should be disassembled and restored to their original condition as necessary. The pneumatic assists, which existed for the notes of the lower two octaves of these chests, were to be retained and enhanced as might be suitable.
- 4) The stop action should be electrified and a modern combination action should be installed.
- 5) The case and the facade were to be returned to their original condition. The contract called for much of this work to be done by volunteer labor. This entailed members of the congregation donating over 600 hours of labor to clean and refinish the wooden components. Facade pipes should be cleaned, repainted, and restenciled. (Kristin Farmer is a highly competent stenciler.) The facade now is simply dazzling.
- 6) The pipework was to be reconditioned. The pipework, for a century-old organ and, particularly, one that was cone tuned, was in remarkably good shape. Few flue pipes required repair; many simply required cleaning and minimum regulating and tuning. Reed stops were to be reworked and revoiced by a firm specializing in this work.
- 7) If possible, a modern blower obtained from another instrument was to be repaired and installed. The original blower, which in its original state was water powered, had been modernized by the addition of an electric motor. It was discarded. New wind lines were provided as needed.

Someone once observed that most people swear by the worth of the latest car they purchased. Organists swear by the worth of the organ they play. So it goes here. The organ certainly turned out to be a restored masterpiece. It has proved remarkably versatile in two recitals with very different repertoires and serves equally well both for service playing and accompaniment.

Even though the process of restoring this instrument, in one way or another, took the better part of a decade, the wait was well worth it. But in the midst of the joy of hearing and playing this treasure, there was disaster. A little over a month after Jack Mitchener played the dedicatory recital, fire completely destroyed John Allen Farmer's shop with the loss of all his tools and machinery, as well as a small antique organ awaiting restoration. It appears now that the loss was well covered by insurance, and he is now in the process of rebuilding.



Right: The Hook & Hastings keydesk

SAINT TIMOTHY'S EPISCOPAL CHURCH WINSTON-SALEM, NORTH CAROLINA

HOOK & HASTINGS OP. 1801, 1898

Compass: Manual, 61 notes, C–c⁵

Pedal, 30 notes, C–f¹

All ranks 61 metal pipes unless indicated

Wind pressure 3½"

s.w. = stopped wood

o.w. = open wood

s.m. = stopped metal

Equal temperament, A435

Cone tuned

Total pipes: 2,494

GREAT

1. 16 Dbl. Open Diapason (in facade)
2. 8 Open Diapason
3. 8 Viol da Gamba
4. 8 Viola
5. 8 Doppel Flute (s.w.)
6. 4 Octave
7. 3 Twelfth
8. 2 Fifteenth
9. 1½ Mixture III (183 pipes)
10. 8 Trumpet (tapered)
- 4 Clarion (prepared for)

CHOIR

24. 8 Geigen Principal
25. 8 Melodia
26. 8 Dulciana
27. 4 Flute d'Amour (s.w.)
28. 4 Fugara
29. 2 Piccolo Harmonique
30. 8 Clarinet (t.c., 49 pipes)
- Zimbelstern (9 bells, prepared for)

SWELL (ENCLOSED)

11. 16 Bourdon (treble, s.w., 44 pipes)
- 16 Bourdon (bass, s.w., 17 pipes)
12. 8 Open Diapason
13. 8 Stopped Diapason (s.w.)
14. 8 Salicional
15. 8 Voix Celeste
16. 8 Aeoline
17. 4 Flauto Traverso (o.w.)
18. 4 Violina
19. 2 Flautino
20. Dolce Cornet III (183 pipes)
21. 8 Vox Humana
- 16 Bassoon (prepared for)
22. 8 Oboe (tapered)
23. 8 Cornopean (tapered)
- Tremolo

PEDAL

31. 32 Grand Bourdon (twelve 10½' pipes)
32. 16 Dbl. Open Diapason (o.w.)
33. 16 Bourdon (s.w.)
34. 8 Violoncello (tapered metal)
35. 16 Trombone (wooden resonators)

COUPLERS

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

COMBINATION ACTION

6 general pistons (toestuds)
16 divisional pistons
Set and general cancel
Tutti
Great to Pedal reversible

ACCESSORIES

128 memory levels
Sequencer (European style)
Balanced swell pedal
Crescendo Pedal
Adjustable bench

NEW ORLEANS CHAPTER



TWO RECITALS, A MONTH APART, WERE featured on the New Orleans Chapter's fall 2014 program. Peter Sykes played a recital on the 15-stop Noack, Op. 155, in the Blanchet residence in Meaux, La., on October 19. On November 23, Douglas Reed, professor emeritus of the University of Evansville (Indiana) played a recital on the 1905 Hook & Hastings in Central St. Matthew United Church of Christ in New Orleans. The varied program consisted of works from Bach to Albright, including music of Karg-Elert, Schumann, Bonnet, Dillon and Schreiner.

The Spring 2015 newsletter quoted a document, *Summary Regarding Marriage*, issued by the Archdiocese of New Orleans in June 1949. It noted that "The Music must conform to the law; therefore it is forbidden (b) To use instruments other than the organ, unless special permission has been obtained; and (c) To play music on the organ taken from operas or written originally for any other instrument than the organ." Such directives must have worked because in every Catholic church in America there was standing-room-only at every mass on-the-hour from 6 A.M. to 1 P.M.

An active group of parishioners of St. Joseph's R.C. Church on Tulane Avenue have taken renewed interest in the church's ca. 1875 organ built by Jardine & Son of New York. It was featured at the 1989 OHS convention when Will Headlee played a recital, but since then had fallen into disuse, with water from a roof that leaked during Hurricane Katrina adding to the damage. Now, under the direction of Roy Redman, local chapter members have once again patched the organ and have gotten it into playing condition. On August 2, Carol Britt played a recital on the re-

stored Jardine—a wonderful testimonial to the survival of an American gem and an active OHS chapter working with volunteers from the local church.



THE *Association des Amis de l'Art de Marcel Dupré* has committed to a very important project for 2015: the restoration and remastering from the original 3-track tapes of all Marcel Dupré's *Mercury Living Presence* long-playing recording made in 1957 and 1959 along with his Philips recordings from 1965. This is the first time Dupré's complete Mercury recordings have been available together in a set, but they are also available as individual albums.

This restoration was carried out using the *Plangent Process*, a remarkable new hardware/software system that time-aligns the audio to the high-frequency bias signal on the tape. This process removes time-domain "smear" caused by the mechanical processes of recording and playback, resulting in greater clarity, faster transients, and a clearer "focus" to the stereo image. The recordings come with an exceptional calibre of presentation and comprehensive documentation in English and French.

The recordings are:

Saint Thomas' Church, New York City (Aeolian-Skinner Op. 205-A, 1955, designed by G. Donald Harrison), recorded in 1957: CD1. Franck, *Pièce héroïque*; 3 *Chorals*. CD2. Widor, *Alle-gro (Symphony VI)*; *Salve Regina (Symphony II)*; Dupré, *Tryptique*, Op. 51, and *Prelude and Fugue in G Minor*. Saint-Sulpice, Paris (Cavaillé-Coll, 1862), recorded in 1959: CD3. J.S. Bach, *Prelude and Fugue in D Major*, BWV 532; *Prelude and Fugue in A Minor*, BWV 543; *Prelude and Fugue in E Minor*, BWV 548. CD4. Dupré, *Cortège et litanie*; *Variations sur un Noël*; *Carillon and Final (Sept Pièces)*, Op. 27; *Lamento*. CD5. Franck, *Grande Pièce symphonique*; *Fantaisie in A*; *Pastorale*; *Andantino – Quasi al-*

legretto. CD6. Bach, 6 "Schübler" *Chorales*, BWV 645–650; *Fantasia in C Minor*, BWV 562; *Fantasia in G Major*, BWV 572. CD7. Dupré, 3 *Preludes and Fugues*, Op. 36; Messiaen, *Le Banquet céleste*; *Les Bergers (La Nativité du Seigneur)* Abbey Church of Saint-Ouen, Rouen (Cavaillé-Coll, 1890), recorded by Mercury in 1965: CD8. J.S. Bach, Ten *Chorale Preludes* from the *Orgelbüchlein*. CD9. Dupré *Symphonie-Passion*, Op. 23; *Choral et Fugue* Op. 57; *Hymne "Iste confessor,"* Op. 38 No. 2; *In dulci jubilo*, Op. 28; *Toccata sur "Ave maris stella,"* Op. 18, No. 11. Ford Auditorium, Detroit, Mich. (Aeolian-Skinner Op. 1324, 1955), recorded in 1957: CD10. Saint-Saëns *Symphony No. 3 in C Minor*, Op. 78 ("Organ" Symphony), with the Detroit Symphony Orchestra, Paul Paray, cond. Included in the set are extracts from Mme. Dupré's diary of their 1957 trip to the United States for the inauguration of the Aeolian-Skinner in Detroit's Ford Auditorium.

For further information and orders go to www.marceldupre.com or contact the AAAMD at:

aaamd75@orange.fr
8, rue Émile-Gilbert
75012 Paris France

MONICA CZAUSZ HAS BEEN APPOINTED cathedral organist at Christ Church Cathedral (Episcopal), Houston, Tex., effective September 1, 2015. She previously served as organ scholar for three years. She is a fourth-year student of Ken Cowan at Rice University's Shepherd School of Music where she will complete the five-year combined bachelor/master's degree in organ performance in May, 2017. Czausz received first prize in the 2015 AGO Regional Competition for Young Organists (Region VII: Southwest), as well as the William C. Hall (2013), L. Cameron Johnson (2012), and Oklahoma City University (2011) competitions.

LEN LEVASSEUR RECEIVES THE OHS CHAIRMAN'S AWARD

DURING THE SPRING OF 2013, SCOT HUNTINGTON WAS ABOUT to step down from his position as the President of the Organ Historical Society. He was leaving a series of positions with the Society that he had held during a rather long period of time. During his tenure, Scot had particularly enjoyed working with certain people, feeling that they brought a great deal of care and professionalism to their work on behalf of the Society. Even though the Society offered the Distinguished Service Award, he wished to create something that could be offered specifically by the President, without the need for committee action. He created the President's Award, and presented it at the Annual Meeting in Burlington, Vermont, in August 2013, to James L. Wallmann, long-time Counsel to the OHS. In 2014, the new President, William F. Czelusniak, presented the award to James Cook, honoring Cook's work to devise, develop, and maintain the OHS Pipe Organ Database.

In 2015, due to the the bylaws revision, Bill Czelusniak's title was changed from President to Chairman of the Organ Historical Society, and he presented the first Chairman's Award to Len Levasseur, at the Annual Meeting of the OHS, held on Wednesday, July 1, 2015. The text of the award reads:



*The Organ Historical Society Chairman's Award
is hereby conferred upon*

Len Levasseur

*in recognition of his outstanding service to the Society
beyond the call of duty
as a contributor, designer, counselor, and friend.*

*William F. Czelusniak, Chairman
July 1, 2015*

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Wirsching Revisited

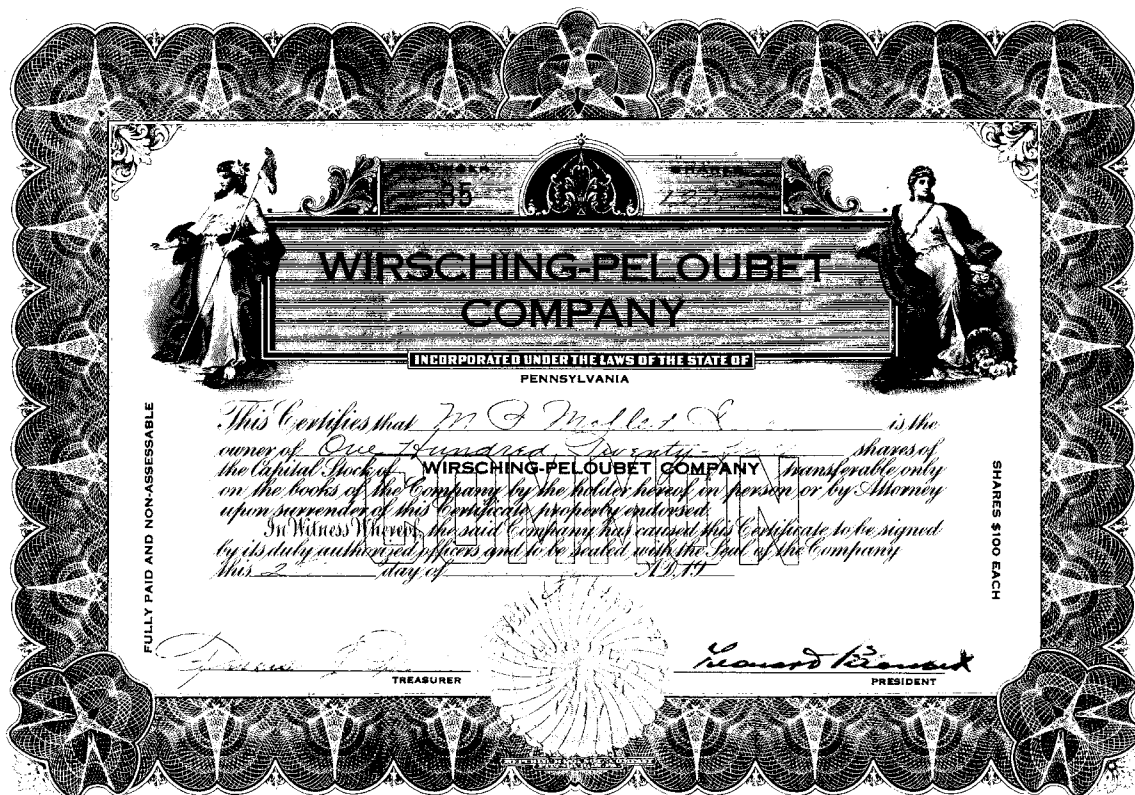
MUCH IS KNOWN about the organ company founded by Philipp Wirsching in 1886, and much has been written.¹ Still yet to be studied fully is MS18 in the OHS Library and Archives. This large body of material was given to the OHS in 1987 by Charles P. Wirsching, grandson of the organbuilder, and is held in 13 archival boxes occupying nine linear feet of shelf space. This material consists of over 70 photos (factory, employees, organ installations, and family members), letters, newspaper clippings, and factory publications. Philipp's wooden tool chest is presently on display in the library reading room.

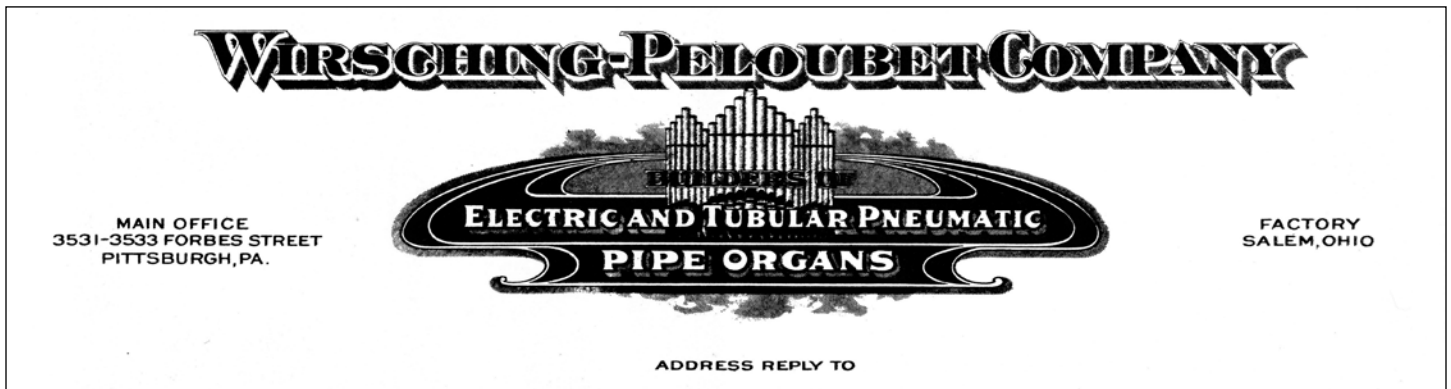
1. Robert E. Coleberd, Jr., "Philipp Wirsching, the Consummate Builder," *The American Organist* 51, no. 10 (October 1968): 13–15, 24–29. Albert Robinson, "Philipp Wirsching, Organ Builder 1858–1926," *The Tracker* 24, no. 1 (1979): 6–12. Stephen L. Pinel, "Archivist's Report," *The Tracker* 31, no. 1 (1987): 20–21.

Recently, a complete inventory of materials moved from the Archives storage facility in New Hampshire to Warminster, Pa., uncovered previously unknown Wirsching papers. In 1914, Clarence Eddy Wirsching, son of Philipp, and Eugene M. Binder assumed control of the business and hired Philipp Wirsching to manage the newly reorganized company. Binder had worked for Wirsching since 1909 and was a native of Regensburg, Germany, where he learned the trade from his father. Desperately needing operating funds, Clarence Wirsching and Binder entered into an agreement with Leonard Peloubet of Pittsburgh, and a certificate of incorporation was issued by the Commonwealth of Pennsylvania on June 20, 1917, for the newly formed Wirsching-Peloubet Company. Stock was issued in the amount of \$25,000 with Wirsching and Binder contributing \$12,500 in machines, tools, and fixtures. Peloubet's

share was \$12,500 in cash, but he failed to produce his payment. Two years later, Wirsching and Binder unsuccessfully sued Peloubet, creating a financial crisis for the struggling business. During the years 1922 and 1925, Peloubet assigned his 125 shares to the M.P. Möller Organ Co. Also, that same year, Möller purchased 125 shares of Wirsching-Peloubet stock. The shares were valued at \$100 each with Möller holding all shares for a total value of \$25,000. Now Möller fully owned the company and soon shut it down. Philipp Wirsching spent his last years in Milwaukee as a voicer at the Wangerin factory. Peloubet continued a business under his own name and eventually became a salesman for the Möller firm.

The OHS Library and Archives holds the newly-found Wirsching-Peloubet certificate of incorporation and the stock certificates owned by the Möller Organ Company.





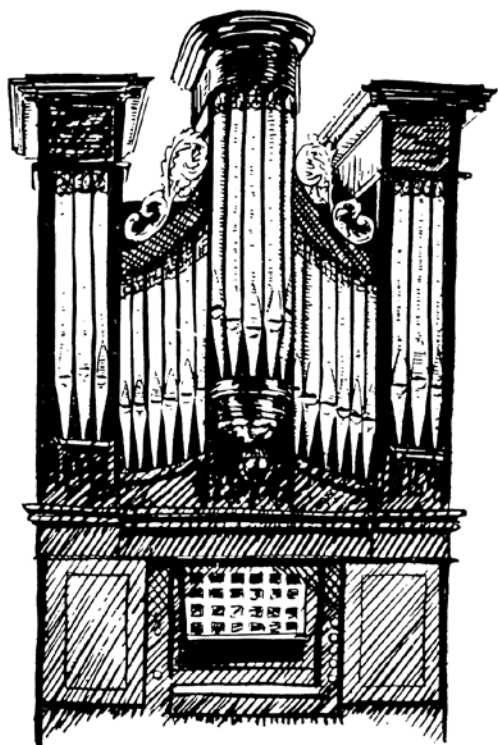
Opposite: Stock certificate for the Wirsching-Peloubet Company

Top: Wirsching-Peloubet stationary letterhead

Left: Wirsching display ad

Right: Letters Patent for the Wirsching-Peloubet Company





In The Tracker 50 Years Ago

SCOT L. HUNTINGTON

VOLUME 10, NUMBER 1, FALL 1965

ANOTHER MILESTONE in the young Society's history occurred with the publication of this issue: the first "Index to Major Articles in THE TRACKER," Vols. 1-9, which included a separate listing of published specifications—an astonishing 197 in all, the lion's share being equally divided between instruments built by the various incarnations of the Hook and Johnson firms.

The cover article by Philadelphia organ historian Robert Whiting detailed six Charles Durner organs that were either still extant, or known to the author in a pre-alteration original state. The author's intention was to supplement Eugene McCracken's authoritative history of the Durner organbuilding dynasty published in the Summer 1964 issue. The author had recently acquired a modest two-manual 1906 Durner tracker from the Little Zion Lutheran Church in Indianfield, Pa., which had signed a contract for a new instrument. The high quality of the workmanship and materials, with "surprisingly light and cheerful voicing," prompted Whiting to write a descriptive tribute to these humble instruments, the last mechanical-action examples of the almost two centuries-old Pennsylvania school of organbuilding. The OHS database does not list this organ in its original home nor in Whiting's Schwenksville music studio. Do any members have any knowledge of this organ's whereabouts? If so, please contact this author or update the OHS database.

An *In Memoriam* notice was posted concerning the September 4, 1965, death of Albert Schweitzer, the Society's first Honorary Member. The previous issue of THE TRACKER reproduced the autographed photo of the doctor with his thanks and best wishes, which due to the perennially late delivery of the journal, had arrived in members' mailboxes concurrent with the announcement of the humanitarian's death.

D. Stuart Kennedy had compiled a listing of 14 mechanical-action organs in the Province of Alberta. The oldest of these was a one manual, six-stop 1887 Hook & Hastings, and most of the instruments were built early in the 20th century or were later transplants. A reprint of an article from *The Mining Journal*, Marquette, Mich., by Ernest Rankin traced the history of Johnson & Son's Op. 462, through extensive correspondence with Ed Boadway, then serving in the U.S. Army at a post in Kitzingen, Germany. Boadway had similarly extensive correspondence with the organist of the First Baptist Church of Marquette concerning their 1886 Hook & Hastings No. 1322, which was recounted by Rankin in the Summer 1965 issue. The Johnson (II/23), originally built for St. Paul's Episcopal Church, Marquette, was replaced in 1906 by Austin Organ Co. No. 226; the Johnson was moved by Octavius Marshall to St. Ignatius R.C. Church, Houghton, Mich., in 1909. Eventually falling into neglect and disuse, it was relocated, minus its original casework, through the Organ Clear-

ing House to the First Congregational Church, Sandusky, Ohio, where it was installed and renovated by James Taylor, including the replacement of two missing reed stops. The organ was magnificently demonstrated by Christopher Marks during the OHS 2010 Cleveland convention.

The “Notes and Quotes” column noted the installation of the largest D.A. Flentrop organ built outside of The Netherlands, for St. Mark’s Cathedral, Seattle. The four-manual, 54-stop instrument with its striking facade of 32’ flamed-copper Prestant pipes set the organ world of 1965 absolutely ablaze. It cost the then-staggering sum of \$118,000 and was dedicated on September 25, 1965, by E. Power Biggs (who “for services rendered” was paid \$13,000). It was refurbished and slightly enlarged by Paul Fritts & Co. in 1992. The organ was brilliantly demonstrated by the church’s titular organist, J. Melvin Butler, as part of the OHS Seattle 2008 convention.

Newly-elected president, Kenneth Simmons penned an editorial entitled “Robbing Peter . . .” in which he succinctly described the financial woes the adolescent Society had been experiencing since its inception, with 95 per cent of the members subscribing at the basic rate, while a loyal minority supported the Society with additional donations, regular convention attendance, active attempts to enroll new members, and through the purchase of convention recordings. Simmons related that every convention since 1960 had up to that time sustained a deficit, the convention recording program had not sold enough copies to break even, and the expenses of publishing and mailing the journal left no money to foster new programs, in spite of council regularly discussing vital new programs, only to table them for lack of money. Simmons wrote, “The glaring fact is that not all our members benefit from this situation [enjoying the Society’s convention and recording programs]. We are forced to ‘rob Peter to pay Paul’ in order to maintain our projects, whereas, if the projects paid for themselves, we would have funds to provide considerably more material to all members.” The more things change, the more they stay the same, and this editorial, like many others penned during this embryonic period in the Society’s history, is as relevant today as it was 50 years ago.

Members were reminded that zip codes (instituted 1963) were now required for speedier delivery. THE TRACKER was mailed Third Class and was therefore not forwardable, but was returnable. It cost the Society 36 cents to receive and re-mail the returned copy.

The minutes of the August 1965 meeting announced the creation of a number of committees that would eventually lay the groundwork for the Society and its most lasting programs, as we now know it: a committee was formed to conceive a way to identify and label historically significant instruments; a committee on Chapter Organization was chosen to represent various localities (although charter member Randall Wagner of Ohio represented all the lands “West” of the Northeast);



D.A. Flentrop (1965), St. Mark’s Cathedral, Seattle

a Budget Committee and By-Laws committee were formed, as was an “Organ Relocation Committee” (the exact purpose was not stated, and the Organ Clearing House had been active by this time for almost three years); and lastly, the enigmatic “Organ Labels Committee.” The standing committees already active were Public Relations, Audio-Visual, Extant Organs, and Archives. Albert Robinson was appointed editor of THE TRACKER to fill the vacancy left by Kenneth Simmons, who had the previous month been elected OHS president. Robbie, as he was affectionately known, served in this capacity until his retirement in the fall of 1983. Thomas Cunningham vacated his council seat to assume the role of journal publisher, and Cleveland Fisher was appointed to fill the remainder of his term. Council approved president Simmons’s appointment of the previous two-term President, Donald R.M. Paterson, as an adviser to national council for the coming season. A motion was also passed, directing that henceforth the minutes of all council meetings would be published in THE TRACKER as the journal of record. Alan Laufman and Robert Whiting attended the meeting as proxy voters for three council members who were unable to attend. After debate that had considered New York City, Cape Cod was announced as the location of the 1966 convention to be held the following summer—convention planning wasn’t nearly the three-year-long labor-intensive event it has become today. A proposal was made to consider Toronto for 1967 in observance of the 100th Anniversary of the Dominion. Saratoga Springs was to be the ultimate location.



Articles of Interest

from Organ and Other Journals Around the World

- "Cathedral of Saint Paul, National Shrine of the Apostle Paul, Saint Paul, Minnesota: Quimby Pipe Organs, Op. 69, 2013" (Lawrence W. Lawyer), *The Organ* 94, no. 372 (May-July 2015): 20-29.
- "John Compton: His Principles of Unification" (Ian Bell), *Journal of American Organbuilding* 30, no. 2 (June 2015): 8-15.
- "Ralph Downes and Mustel Harmoniums" (Pam Fluke), *ROS Quarterly* 33, no. 4 (2014): 4-5.
- "The 1818 Thomas Elliot Organ, Ashridge House Chapel, Hertfordshire" (Lee Burgess), *Organists' Review* (March 2015): 14-17.
- "Der Luzerner Orgelbaumeister Friedrich Goll. Zu seinem 100. Todesjahr" (Bernhard Hörler), *Ars Organi* 59, no. 3 (September 2011): 163-72.
- "The Organ in London's Royal Festival Hall" (William McVicker), *ISO Journal*, no. 49 (June 2015): 8-27.
- "The Organs of University Church of St. Mary the Virgin, the Sheldonian Theatre and the Holywell Music Room" (Curtis Rogers), *The Organ*, no. 371 (Spring 2015): 19-28.
- "Charles-Marie Philbert en het orgel: de vroege jaren" (Victor Timmer and Ton van Eck), *Het Orgel* 110, no. 6 (2014): 4-15.
- "Pipe Organ Databases: From Data to Useful Information" (Jurij Dobravec), *ISO Journal*, no. 49 (June 2015): 28-49.
- "Is a Signature Tonal Style Important Today? A Historical Perspective" (Harry Bramma), *Organists' Review* (June 2015): 9-15.

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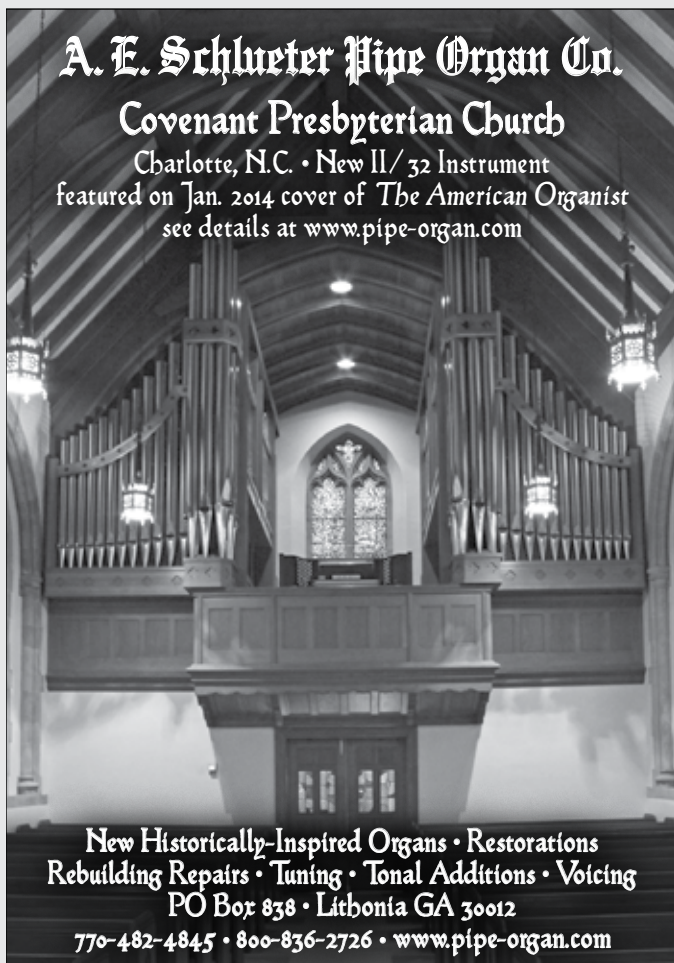
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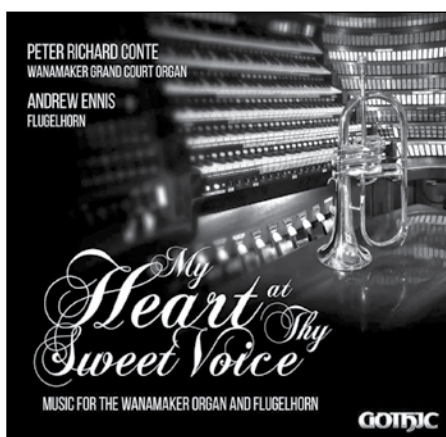
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My Heart at Thy Sweet Voice, Music for the Wanamaker Organ and Flugelhorn, Peter Richard Conte, organist; Andrew Ennis, flugelhorn. Gothic Records G-49294. Without reservation, I enjoyed this CD as much as any I've ever heard. Of course, the Wanamaker Grand Court Organ at Macy's in downtown Philadelphia is one of the most beautiful and colorful organs ever built. In spite of its gargantuan size, it is unsurpassed in its ability to produce subtle, perfectly-contoured timbres. Peter Richard Conte has not only the musicianship and technique but also the total comprehension of this giant organ's innermost secrets that enables him to conjure such beautiful sounds. But I was totally surprised that the flugelhorn could be a perfect partner to this musical giant, exploring the gamut of musical moods and textures. And young Andrew Ennis knows just how to shape the mellow flow of tone his instrument produces into soaring, searching phrases.

The program is loaded with lollipops, starting with an eponymous transcription of the famous Saint-Saëns Aria from *Samson and Delilah*, followed by "Nessun Dorma" from Puccini's *Turandot*. Yes, I hear you muttering "I'd rather hear these as their composer intended; not in some watered down 'arrangement.'" But just be patient, put this CD in the machine, and you will be swept away just as I was.

There's no point in belaboring the point. Simply get your hands on this



CD, pour a glass of your favorite wine, turn the volume up a bit, hit the play button, and let the music swirl gently over you. You'll join me in a rapture of gratitude that we have lived to experience such sublime sonic beauty.

Festival au Grand-Orgue, Arrangements et Transcriptions, Dom Richard Gagné, organist, at the Abbaye de Saint-Benoît-du-Lac, ATMA Classique ACD2 2704.

Bach, Glass, Gesamtes Orgelwerke von Philip Glass, Iveta Apkalna, organist, on the Klais organ in Abtei Himmerod. 2 CDs, Oehms Classic OC 1827. These two recordings arrived in the same post and both struck me as slightly odd juxtapositions—of music and organ in the first, and of composers in the second.

The organ at the Abbaye de Saint-Benoît-du-Lac was built in 1999 by the distinguished Canadian organbuilder, Karl Wilhelm. It is a generously-provisioned three-manual instrument and, perhaps a bit unusual for him, the Positiv is also enclosed. Although it has electric stop action (the key action is mechanical, of course) and a modern piston setup with multiple memory levels, it is tuned in the Bach/Kellner temperament, so one would expect it to be a fine vehicle for the Classic literature of Bach, etc. Thus the surprise here is that every work heard on this CD is an arrangement or transcription rather than an original organ composition. To be sure, many of the tracks are of early composers like Schein, Gesualdo, Purcell, Caccini, Campra, Bach, and Torelli; but, there are also selections by Wagner, Dupré, de Falla, Glazounov, MacDowell, Sousa, Saint-Saëns, and Joplin.

In spite of the seeming incongruity, most if not all of the music is effective and entertaining. Dom Gagné's technical skill and discerning ear for timbre bring it off well.

The Bach/Glass discs are, on the other hand, a more serious undertak-

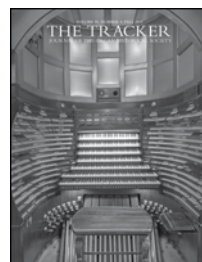
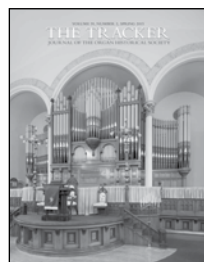
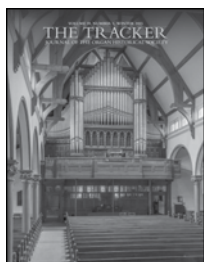


ing. With the exception of the Bach *Pastorale* BWV 590, all of this composer's selections are either meaty preludes and fugues, the large-scaled *Passacaglia*, and *Pièce d'orgue*. The organ was built by Klais in 1962, somewhat early in this firm's work after World War II (the Klais firm was founded in 1882 and naturally has gone through several changes of style), when some Romantic features such as a Swell division with a Gamba and Celeste were included. Apparently the organ was updated in 2006.

Iveta Apkalna, a young Latvian organist, plays with a great deal of fire and passion. For fans of the music of Philip Glass it will be welcome to have his complete organ works conveniently gathered on a single CD. Alas for me, it is simply too large a dose. I found it impossible to concentrate throughout the disc. I've never seen the scores, so I have no idea whether Glass specifies or suggests registrations, but one problem for me was way too much brilliant *pleno* sound, which on this Klais organ can be fatiguing. I felt somewhat the same about much of the Bach on the other CD, but at least with Bach the music seems to have graspable forms that take some of the tedium out of the unrelenting brilliance.

I can only hope I've conveyed enough impressions of these discs that you will be able to decide if they should become part of your collection.

GEORGE BOZEMAN



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—À l'Orgue: An Investigation of Henry Lerolle's Painting and Its Subjects, 3:14

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—Johnson & Son, 1:21

—Hutchings, Plaisted & Co.; Geo. S. Hutchings, Hutchings-Votey, 2:28

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—Skinner, Ernest M., 4:22

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Gregoire, Jonathan M. Organbuilding and Sustainability, Part I, Materials, 2:32

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—In the Tracker 50 Years Ago (column), 1:42, 2:38, 3:33, 4:30

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Marshall, Kimberly. A Renaissance for the Organ Historical Society, 1:18

Owen, Barbara. Contrasts and Colors: The Syracuse Convention, 1:12

Petty, Bynum.

—Archives Corner (Column), 1:40, 2:36, 3:31, 4:28

—Winners and Losers: Reflections on the 60th Annual Convention of the OHS, 4:14

Shannon, John R. The 1898 Hook & Hastings Organ of Saint Timothy's Episcopal Church, Winston-Salem, N.C., 4:24

Tolbecque, Auguste. A Provincial Organ Reception (trans. Rollin Smith), 3:26

BOARD OF DIRECTORS MEETING MINUTES

MAY, 19 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 May 19, 2015, at 8:01pm CDT.

ROLL CALL.

[P-PRESENT, E-EXCUSED]

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

A quorum of directors was established.

The Minutes of the meeting held by teleconference March 24, 2015 were approved by unanimous vote.

REPORTS.

Financial report. Will Bridegam reviewed first quarter reports for the operating fund, investments, and the balance sheet.

Huber Fund revised income distribution — Motion by Will Bridegam to adopt the following committee recommendation:

The dividends and interest from the Huber Fund may be distributed quarterly. The dividends and interest must be divided equally between the OHS Library and Archives and the OHS General Operating Budget. The investment fee charged by Wells Fargo (currently 1.25%) is deducted from the income prior to its distribution. The Fund's principal may not be used as security for loans. In accordance with this policy, the Board of Directors of the Organ Historical Society requests that Wells Fargo distribute the income from the Huber Fund (\$14,285) for the 4th quarter of 2014 and the 1st quarter of 2015 to the Organ Historical Society. The OHS will divide the \$14,285, dis-

tributing \$7,142.50 to the OHS general operating fund and an equal amount to the OHS LA.

The motion was adopted by unanimous vote.

E. Power Biggs Fund distribution request — Motion by Will Bridegam to adopt the following committee recommendation:

The Biggs Fund Deed of Gift permits only the dividends and interest from this endowed fund to be distributed quarterly. The investment fee charged by Wells Fargo (currently 1.25%) is deducted from the income prior to its distribution. The income is intended to support the E. Power Biggs Fellowship Fund, which is part of the OHS General Operating Budget. The Fund's principal may not be used as security for loans. In accordance with this policy, the Board of Directors of the Organ Historical Society requests that Wells Fargo distribute to the Organ Historical Society \$683.32, the amount representing the dividend and interest income for the period October 1, 2014 through March 30, 2015.

The motion was adopted by unanimous vote. General Endowment Fund distribution request — Motion by Will Bridegam to adopt the following committee recommendation:

With the recommendation of the OHS Endowment Advisory Committee and the approval of the OHS Board of Directors, 3.75% of the most recent three-year average of the Fund's quarterly asset reports should be distributed at the end of each fiscal year to the OHS Operating Budget. The OHS Endowment Advisory Committee may recommend small variations in this percentage for the Board's consideration. The Board may also propose small variations in this percentage, but must discuss its proposal with the Endowment Committee before approving a change in the annual percentage to be distributed. The OHS Chief Executive Officer may use the Fund's principal as security for loans or for a line of credit. In accordance with this policy, the Board of Directors of the Organ Historical Society requests that Wells Fargo distribute to the Organ Historical Society one-quarter of 3.75% of the most recent three-year quarterly average of the Fund's quarterly asset reports covering the period Oct. 1-Dec. 30, 2014, or \$4,308. (Note: The period of Oct./Dec. 2014 was a quarter

added to accommodate OHS's change in fiscal year from Oct. 1/Sept. 30 to Jan. 1-Dec. 30.)

The motion was adopted by unanimous vote.

NEH grant application. Will Bridegam reviewed the status of the proposal. The Chair thanked Messrs. Bridegam, Petty, and Weaver for their advancement of this essential project.

Distinguished Service Award Committee operating procedures — Motion by Chris Marks to adopt the following new operating procedures:

AWARD DESCRIPTION

The Distinguished Service Award is the premier recognition given by the Organ Historical Society for volunteer work by members of the organization. It recognizes significant contributions of the highest order for the promotion and betterment of the Society. Promotion can include noteworthy and outstanding contributions to the programs and mission of the Society as well as advertising and public relations.

Recipients must be members of the OHS who have contributed significant service in terms of time, talent, and work — not philanthropy, though it is recognized that many volunteers also give monetary donations to the OHS.

NOMINATIONS

Nominations may be made by any OHS member or by a non-member organization (church, school, historical society, etc.). Nominations should include a summary of each nominee's qualifications, including information such as:

- National-level offices or positions held (e.g. Board, committees, etc.) including specific years of service.
- OHS projects initiated or participated in, including conventions (but excluding compensated convention chairs).
- Work in any area of organ history, including writing, scholarship, preservation, advocacy, fundraising, organ playing, teaching, promotion, membership recruitment, etc. that directly benefits the OHS.
- Chapter-level involvement, offices held, projects, etc.

Further guidelines:

- Nominees must be members of the Organ Historical Society.
- Past recipients of the DSA are not eligible to receive the award again.
- Current DSA Committee members are not eligible to be nominated for the award.
- Paid employees or independent contractors working for the OHS are ineligible to receive the award based on work compensated by the OHS (e.g. convention chairs/coordinators, consultants, executive directors, recording engineers, etc.). This does not apply to people who receive one-time or occasional stipends for service as convention recitalists or lecturers, as committee chairs, or research grants, or other similar non-pecuniary payments.
- Nominees who are not selected for the award may be nominated in future years but will not be automatically reconsidered.
- Members of the DSA Committee may make nominations.
- Nominations will remain confidential.

TIMELINE

At the Annual Meeting, the Chair of the Board of Directors announces the nomination period open until April 1 the following year. A nomination form that includes selection and nomination criteria shall be made available on the website for electronic or mail submission.

A call for nominations along with criteria and instructions for submission (electronically or by mail) shall be included in the Summer, Fall, and Winter issues of *The Tracker*.

Nominations are forwarded to the Chair.

After April 1, nominations are closed and the Committee makes its selection. The Committee's selection is presented to the Board for ratification during the spring. The DSA Committee and the Board are not to reveal the name of the winner to anyone until after the public announcement.

ANNOUNCEMENT

The recipient of the award is announced publicly at the OHS Annual Meeting. The DSA Chair or his/her designee makes the announcement. The usual format of the presentation is to give a brief summary of the program,

recognize previous award winners who may be present, make the announcement of the new winner, give a summary of the recipient's qualifications and contributions, and present a plaque. Members of the Committee will also be identified and recognized.

The recipient should be notified prior to the Annual Meeting so that he/she can make plans to be present for the announcement if this is possible. The award may be made *in absentia*, if the recipient is not present at the meeting. The recipient should be asked to keep the award confidential until the public announcement.

CONSTITUTION AND RESPONSIBILITIES OF THE DSA COMMITTEE

The DSA Committee is a standing committee of the OHS. The Committee consists of two former DSA winners, one member of the Board of Directors, and two members at large. The Chair is appointed by the Board. Committee members' terms are for one year, renewable at the discretion of the Board. The Board appoints the committee annually at the summer meeting.

The Chair administers the work of the committee — notifications, handling of nominations and convening the selection process, reporting to Board or other Society officers, procurement of plaques, public presentations, and other administrative correspondence.

After nominations close on April 1, the Chair shall convene the Committee by teleconference, e-mail, or in person to select a recipient. The person with the highest number of votes from the committee is the winner. In the event of a tie, two awards will be given. The names of the unsuccessful nominees are not to be disclosed by the Chair or the Committee.

The name of the winner will be sent to the Board of Directors for ratification. In the event that Board declines the nomination, the Committee will be asked to make another selection or may opt not to make an award that year.

PLAQUE

The Committee is authorized to present an individual plaque to each recipient at Society expense. The Chair is responsible for procuring the plaque and arranging for pay-

ment or reimbursement of the cost of the plaque in coordination with the Society's Treasurer, accountant, or Executive Director as appropriate.

The plaque shall contain this information and text:

[Society emblem]
Organ Historical Society
Distinguished Service Award
"For significant contributions of the highest order for the promotion of the Society."
[Name of Recipient]
[Year]

The plaque should be approximately 9" x 12" in size, of good quality, and professionally engraved. A metal plaque affixed to a solid wood background is preferred.

REVIEW

These operating procedures of the Distinguished Service Award Committee are subject to review by the Board of Directors from time to time for any necessary revisions. The budget for the DSA is subject to annual review by the Board.

Input or suggestions concerning the Committee may be made at any time by any member of the Society and should be communicated through and coordinated by the Chair of the Board of Directors.

Any Society member is free to request a copy of these procedures. A copy of these procedures is to be kept on file at the Society's headquarters. It is advised that the Chair send out copies of these procedures to the committee members.

OTHER

It is the intent of the Society to present this award annually; believing that there is and will continue to be an adequate pool of worthy potential recipients. However, should a situation arise wherein the Committee decides that in a given year the award will not be given, the matter shall be brought to the attention of the Board of Directors.

Awards will not be made retroactively if no award is made in a given year.

The motion was adopted by unanimous vote, and Chris thanked members of the committee for their assistance in drafting the new procedures.

Library and Archives Collection Development policy — Motion by Chris Marks to adopt the following collection development policy:

I-MISSION STATEMENT

The Organ Historical Society (OHS) celebrates, preserves, and studies the pipe organ in America in all its historic styles, through research, education, advocacy, and music.

The OHS Library and Archives (OHSLA) supports the OHS mission by collecting, preserving, and providing access to information about the pipe organ in America and throughout the world.

II-PURPOSE

The OHSLA serves OHS members, scholars, students, and pipe organ builders. Information from the OHSLA collections supports professional research publications, student research projects, and pipe organ building, relocation, and restoration efforts.

III-SCOPE

A. EXISTING COLLECTION STRENGTHS

The OHSLA is the world's largest collection of books, periodicals, and manuscripts about the organ. While its focus is on North American pipe organs, the OHSLA also collects materials from all over the world. OHSLA holdings include historical items, from among the earliest known writings about the organ, through the most recent scholarship about the instrument. Holdings include:

- 12,000 books about organs, organ building, organists, and organ music in more than 20 different languages
- 450 periodical titles, including the largest body of organ serials anywhere
- 400 dissertations about organs, organ builders, organists, and organ music
- 20,000 organ stop-lists, photographs, and dedication programs
- 1,500 sales brochures, catalogs, and promotional publications from hundreds of organ builders and firms
- 500 nameplates from various organ builders and firms
- 5,000 postcards of organs
- 15,000 photographs of organs, including stereo cards
- Records of the American Institute of Organbuilders, as well as business records, tools, and correspondence of many American organ building firms

- More than 7,000 digital images of drawings from the archives

B. CURRENT COLLECTING FOCUSES

Areas of collecting interest are defined by the existing strengths of the collection and the anticipated needs of its users. The OHSLA collects research material — both current and rare — related to all aspects of organ building and associated disciplines. The OHSLA is committed to preserving the intellectual works and associated ephemera of North American organ builders and organists, and to promoting and preserving original scholarly research related to all aspects of organ building. The focus of the collection is on pipe organs in the United States and publications in English, but books and journals in many other languages (especially Western European languages) are an important part of the collection as well. Although the OHSLA houses a small number of audio recordings and printed organ music, these are not currently a priority for collection. In making selection decisions, consideration is given to the holdings of other major music library collections.

The OHSLA considers service to scholars on national and international levels to be an important part of its mission. It seeks to play a role in the broader research community by building collections in areas not well covered by other repositories. Scholars depend upon the OHS Library and Archives to support their scholarship through direct borrowing, interlibrary loan, and the distribution of digitized copies of requested material.

The OHSLA also serves as the repository for records of the OHS and the American Institute of Organbuilders.

IV-GIFT POLICY

The Archivist is authorized to accept unrestricted gifts to the OHSLA in accordance with the OHSLA collection development policy, provided that the donor makes a complete written transfer of title that the OHSLA accepts in writing. Acceptance of gifts with restrictions must be approved by the Board of Directors. The OHSLA reserves the right to dispose of duplicate or unwanted gift material. The OHSLA cannot provide a monetary assessment to the donor.

V-DEACCESSION POLICY

Materials in the OHSLA collection may be deaccessioned for one or more of the following reasons:

- the material does not fall within the defined scope of the OHSLA collection policy;
- the material duplicates material already in the collection; and
- the material has deteriorated beyond real usefulness.

Further details are found in the Deaccession Policy Addendum, maintained by the Archivist.

VI-REVIEW OF COLLECTION DEVELOPMENT POLICY

To ensure that the Collection Development Policy reflects the needs of the OHSLA and its users, the Collection Development Policy will be reviewed no less than once every five years by the Archivist and the OHSLA Advisory Committee.

The motion was adopted by unanimous vote. Chris thanked the members of the committee for their assistance in developing the revised policies.

Upcoming conventions. Dan Schwandt solicited ideas for a convention site in 2018. Dates for the 2017 convention, to be held in Minneapolis-St. Paul, have been established: August 5-11. Some progress has been made on the convention sourcebook. Jim Weaver anticipates a splendid convention in Springfield in a few weeks with in excess of 244 registered as of this date.

OTHER BUSINESS

Jim Weaver complimented Bill Czelusniak on the excellent fundraising work he has accomplished in conjunction with the upcoming convention.

Several officers of the organization will be meeting this week to discuss ongoing plans for the relocation of the OHS Library and Archives.

DATE AND TIME OF NEXT MEETING.

The next meeting of the board shall be in person in Springfield, Massachusetts on Sunday, June 28, 2015 at 8:30am EDT at the convention host hotel.

ADJOURNMENT. The chairman declared the meeting adjourned at 9:45 pm CDT.

/s/ Jeff Weiler, Secretary

MINUTES OF THE ANNUAL MEETING WEDNESDAY, JULY 1, 2015

St. Theresa of Lisieux Church, South Hadley, Massachusetts

CALL TO ORDER. Chairman William F. Czelusniak called the 60th annual meeting of the Organ Historical Society to order at 1:07pm, with Jeff Weiler recording. After welcoming the assembly, the officers, directors, and staff members of the organization were introduced. Also introduced was E. Marie Wilson, a Certified Professional Parliamentarian-Teacher and Professional Registered Parliamentarian. Ms. Wilson had been retained to serve as parliamentarian for the meeting.

REGISTRATION REPORT. Daniel Colburn reported that 252 members were registered at the annual meeting site and moved that the roll of members registered on site and submitted be the official roll of the voting members of the meeting. The motion was approved and a quorum was established.

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

The agenda was adopted.

The timekeeper appointed was Carol Britt.

A Minutes Approval Committee was appointed consisting of Jeffrey Dexter from Ohio, Marilyn Polson from Vermont, and John Ourensma from Michigan.

NECROLOGY:

A moment of silence was observed for deceased members of the past year: Beth Berry Barber, Robert L. Barrows, C.W. Belcher, John DeCamp, Martha Derthnick, A. Graham Down, Richard W. Edyvean, Carrol W. Hassman, Gregory R. Keefe, Allen C. Langord, Robert MacDonald, Judith Ollikkala, William A. Palmer, Earl D. Shoulders, Jr., Robert W. Smith, Jr., Thomas H. Smith, and Georg F. Steinmeyer.

OHS LIBRARY AND ARCHIVES RE-

LOCATION. Frederick R. Haas provided a presentation on plans for the relocation of the OHS Library, Archives, and headquarters to Stoneleigh, an historic estate on the Philadelphia Main Line.

OFFICERS REPORTS:

Chairman Czelusniak referenced his written report without further comment.

Vice-Chairman Dan Clayton referenced his written report without further comment.

Secretary Jeff Weiler gave a report of the recent election. The newly elected directors of the Organ Historical Society are Craig Cramer and William Czelusniak.

Treasurer Willis Bridegam referenced his written report without further comment.

Chief Executive Officer James Weaver referenced his written report without further comment.

DIRECTORS' REPORTS AND RECOGNITION OF COMMITTEE HEADS:

The following reports were distributed and filed:

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

OHS LIBRARY AND ARCHIVES ADVISORY COMMITTEE:

Chris Marks introduced Will Bridegam, chairman of the Friends of the Library and Archives, who presented Fred Haas with a certificate of gratitude for his support of the OHS Library and Archives.

The Nominating Committee met and offers the following candidates for the two positions on the Nominating Committee to be elected by the members: Carolyn Lamb Booth, James H. Cook, Roberta Morkin, and Bruce Stevens.

MOTIONS FROM THE MEMBERS:

Keith Biggers moved that the OHS investigate the feasibility of seeking a formal affiliation with the Automatic Musical Instrument Collectors Association (AMICA) with a report to be given at the next annual meeting. The motion was seconded by Larry Marowsky. The motion was adopted.

DISTINGUISHED SERVICE AWARD:

The Distinguished Service Award was presented to Allen Langord.

CHAIRMAN'S AWARD:

The Chairman's Award was presented to Len Levasseur in recognition of his work on behalf of the Society.

UPCOMING CONVENTIONS:

Presentations on upcoming conventions were made.

2016 PHILADELPHIA:

Fred Haas, Chairman, presenter

2017 TWIN CITIES, MINNESOTA:

Robert Vickery, Co-Chairman, presenter

The chair of the 2015 convention committee, Roy Perdue, was thanked and then called forward to recognize his committee, Bill Czelusniak, Bobby Morkin, Rosalind Mohansen, Tom Stockton, and the Rev. William H. Wallis. Additional assistance came from Maria Burridge, bus coordinator; Len Levasseur, photographs and handbook layout; Barbara Owen, handbook essays; and Rollin Smith, handbook editing.

The next annual meeting shall be held Tuesday, June 28, 2016, 1:00pm, at Keneseth Israel, Elkins Park, Pennsylvania.

There being no further business, the meeting was adjourned at 2:22pm.

/s/ Jeff Weiler, Secretary

We, the undersigned members, do hereby approve these minutes as an accurate record of the proceedings as of July 27, 2015.

/s/ Jeffrey Dexter
/s/ John Ourensma
/s/ Marilyn Polson



GREGORY R. KEEFE, 68, died May 8, 2015, following a lengthy illness. He was a resident of Canastota, N.Y., for 45 years. Born on October 11, 1946, in the Red Hook section of Brooklyn, N.Y., he graduated from Red Hook High School in 1964 and received a bachelor's degree in music education, with a major in organ from SUNY Potsdam's

Crane School of Music in 1968. He later earned a master's degree. After graduation, he taught at Ft. Plain for two years. He moved to Canastota in 1970 and was a vocal music teacher at Canastota Central School until he retired in 2002. He was also

an adjunct instructor at Cazenovia College for a few years. Keefe was a church organist since the age of 15 and for 42 years was an organist/choir director in several churches in Central New York. After he retired from teaching, Keefe worked at Kerner & Merchant Pipe Organ Builders for 14 years, repairing and tuning pipe organs.

Gregory Keefe was the founder and director of the Masterwork Choir of CNY and the Canastota Summer Community Theater; a longtime member of the American Guild of Organists, serving two terms as dean of the Syracuse Chapter; a member of the Organ Historical Society, in which he was a member of the planning committee for the 2014 national convention; a longtime member of the Syracuse University Oratorio Society; and a member of the Canastota Teachers Association.

Scattered leaves ... from our Scrapbook

○ From a review of Stuart Forster's *Symphonic Quest* (Pro Organo CD7228)

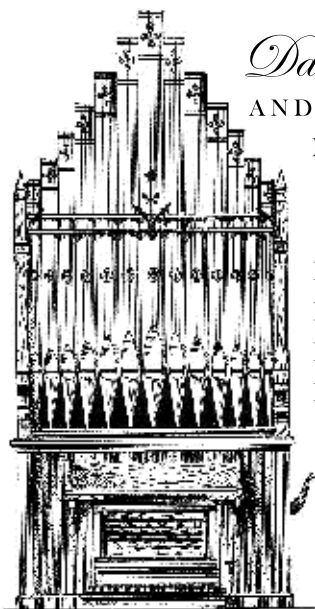
○ "...Forster elicits a multitude of colors to match every phrase... these are compelling performances. He gives the music a personal touch and makes optimum use of the instrument's vast resources without compromising

the integrity of the music. Forster is clearly at home on this grand symphonic instrument, which shines under his capable command. Performer, music and instrument combine to make this a highly enjoyable recording."

James Hildreth
The American Organist

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HISTORIC ORGANS AND ORGANISTS OF PHILADELPHIA

OHS CONVENTION 2016 ~ JUNE 26–JULY 1



Hugh A. Clarke at the console of the 53-rank Simmons organ of the Second Presbyterian Church

HUGH ARCHIBALD CLARKE (1839–1927), was the son of the Canadian organist James P. Clarke, who was his only teacher. He came to Philadelphia in 1859, and was organist in several churches, including the Second Presbyterian Church at 21st Street and Walnut. In 1875 he became professor in the University of Pennsylvania, teaching harmony, counterpoint, orchestration, and analysis. In 1886, the University conferred on him the degree of Mus.D., after the performance of his

overture and choruses for Aristophanes's *Acharnians*. He composed music for Euripides's *Iphigenia in Tauris*, an oratorio, *Jerusalem* (1890), a piano-quartet, and several sonatas for violin and piano. He was known for his treatises on harmony and counterpoint, as well as his *Dictionary of Musical Terms* (1896), *Music and the Comrade Arts* (1899), and *Highways and Byways of Music* (1901). His finest hymn tune bears his name and was published in the 1887 *Hymnal with Music for Children*.

Second Presbyterian Church

Wm. B.D. Simmons, 1871

To be ready for use February 1, 1872

Compass: Manuals, 58 notes, C–a³

Pedal, 30 notes, C–f¹

2,792 pipes

Dynamic equivalents were indicated in the contract.

GREAT (pneumatic action)

- 16 Contra Open Diapason
- 8 Large Open Diapason
- 8 Small Open Diapason (Viola)
- 8 Gamba
- 8 Hohl Flöte (1–17 stopped)
- 4 Octave
- 4 Harmonic Flute (w/m)
- 2 $\frac{1}{2}$ Twelfth
- 2 Fifteenth
- Mixture piano III (174 pipes)
- Mixture forte V (290 pipes)
- 16 Trumpet (46 pipes)
- 8 Trumpet
- 4 Clarion

SWELL

- 16 Bourdon
- 8 Open Diapason
- 8 Keraulophon
- 8 Salicional (**pp**)
- 8 Stopped Diapason
- 4 Octave
- 4 Violin
- 2 $\frac{1}{2}$ Nasard Flute
- 2 Piccolo
- Mixture III (174 pipes)
- 8 Vox Humana
- 8 Cornopean
- 8 Oboe
- 4 Clarion
- Tremulant

CHOIR

- 16 Violina
- 8 Viola Diapason
- 8 Dulciana
- 8 Clarabella (17 lowest pipes stopped)
- 4 Fugara
- 4 Flute d'Amour
- 2 $\frac{1}{2}$ Twelfth
- 2 Flautino
- 8 Clarionet

PEDAL

- 16 Open Diapason –**f**–
- 16 Stopped Diapason –**p**–
- 16 Dulciana –**mf**–
- 8 Octave –**f**–
- 8 Violoncello-Bell –**p**–
- Mixture II (5 $\frac{1}{2}$ ' – 4', 60 pipes)
- 16 Trombone

COUPLERS

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

COMBINATION PEDALS

1. Draw full Swell, except Reeds
2. Shut off Swell to Salicional
3. Draw full Great, except Reeds
4. Shut off Great to 8' Small Open Diapason, Gamba, Hohl Flöte, and 4' Harmonic Flute
5. Draw Pedal, Forte—full to Trombone + Great to Pedal
6. Shut off Pedal to 16' Stopped Diapason and 8' Violoncello, also pull back Great to Pedal



Clark. 8886.

Impart Thy grace, that I may see My - self, as I am seen of Thee,
My vileness, and infirm-i - ty, Great God! yet sin-ner's friend. A - MEN.

Thanks to Stephen Pinel for furnishing this stoplist. An excerpt from a history of the church, written by the minister and published in 1876, describes the organ:

The organ was built by Messrs. W.B.D. Simmons & Co., of Boston, and cost \$13,000. It is placed in a gallery at the Walnut Street end of the nave, and is in two parts, the large west window, of four lights, being unobstructed. It has forty-four speaking stops, eight mechanical registers, six combination pedals, and two thousand nine hundred pipes.¹

1. Elias Root Beadle, *The Old and the New. 1843–1876. The Second Presbyterian Church of Philadelphia* (Philadelphia, 1876), 122.

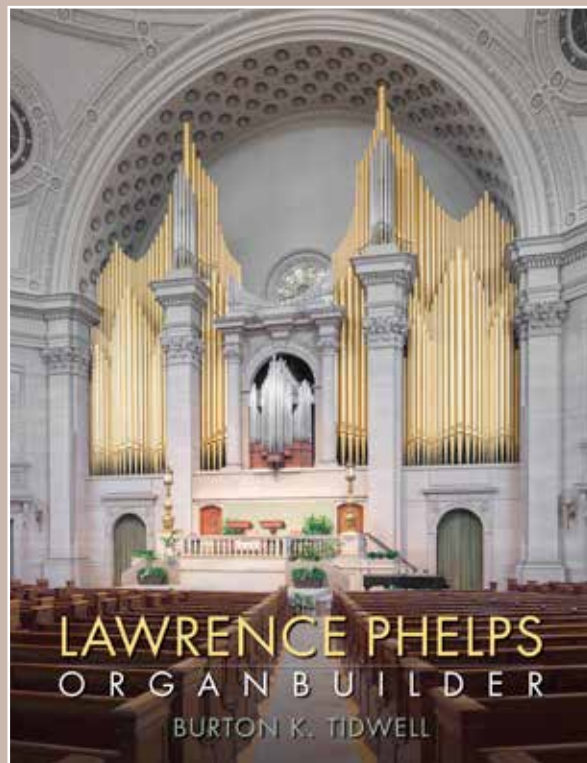
NOW AVAILABLE!

LAWRENCE PHELPS (1923–1999) set the North American Organ Reform movement on its edge with articulate notoriety following the mid-1952 culmination of the new Aeolian-Skinner organ for the Extension of Boston's First Church of Christ, Scientist — The Mother Church. Entrusted with the monumental instrument's tonal design, Phelps specified the scales and spent months tonal finishing on-site. Subsequent articles on the design and use of compound stops, advocacy for a return to slider windchests, and more empirical scaling created no small degree of controversy. Perceived as a radical upstart, Phelps clearly embraced the task of pushing organ reform beyond the trails so daringly blazed by Walter Holtkamp and G. Donald Harrison.

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.



MEMBERS \$25.95 | NON-MEMBERS \$29.95



PIPE ORGANS OF THE RICH AND FAMOUS

ROLLIN SMITH

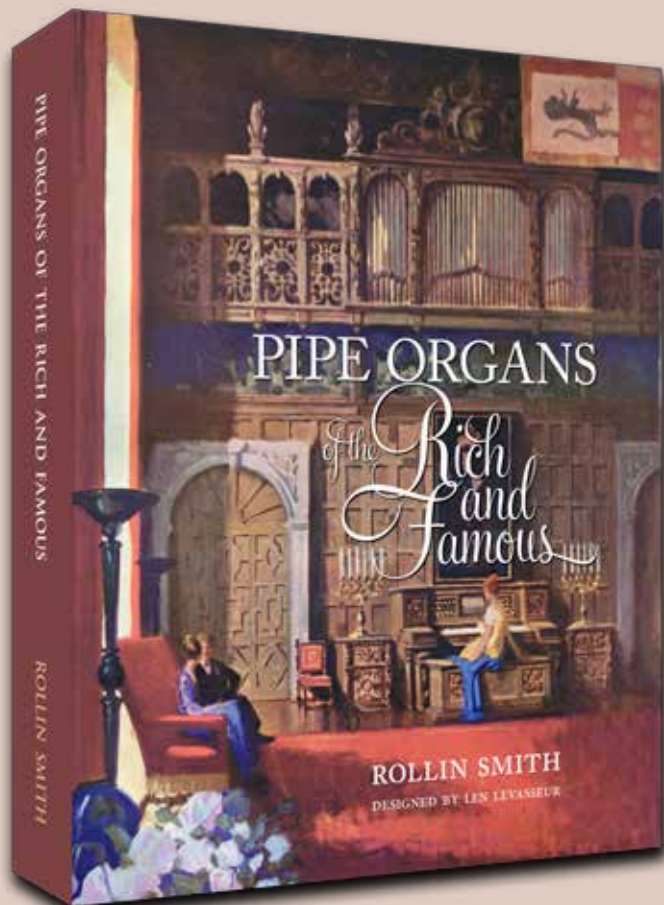


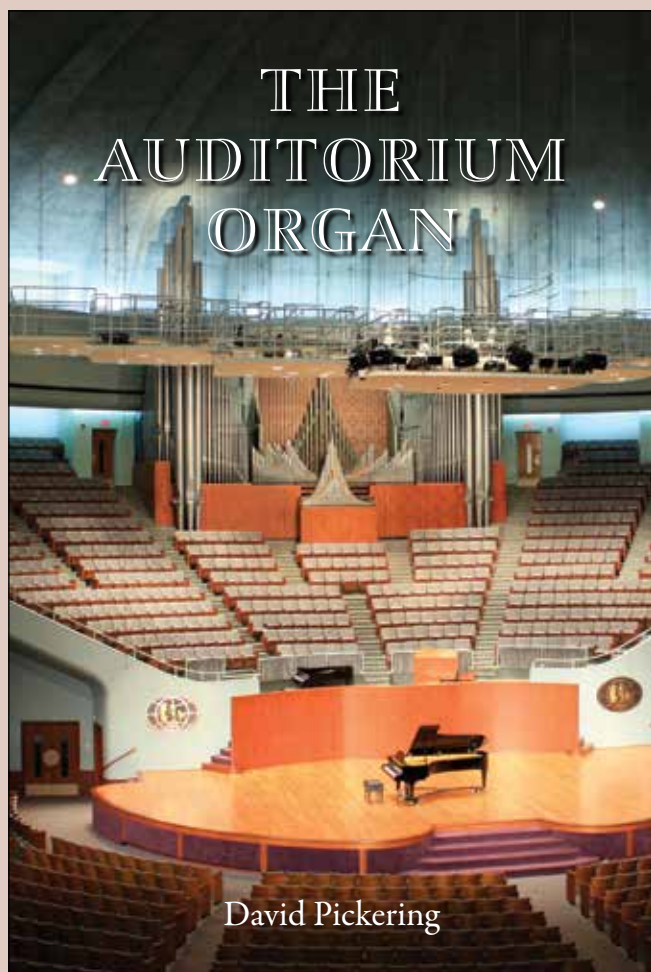
LARGEST AND MOST COMPLEX of musical instruments, the organ has traditionally been found in churches—from country parishes to great cathedrals—and, for centuries, small “chamber organs” were found in the homes of the elite, most often, royalty. Then, in the mid-19th century, with the application of mechanical 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.

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

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

MEMBERS \$49.99 | NON-MEMBERS \$59.99





David Pickering

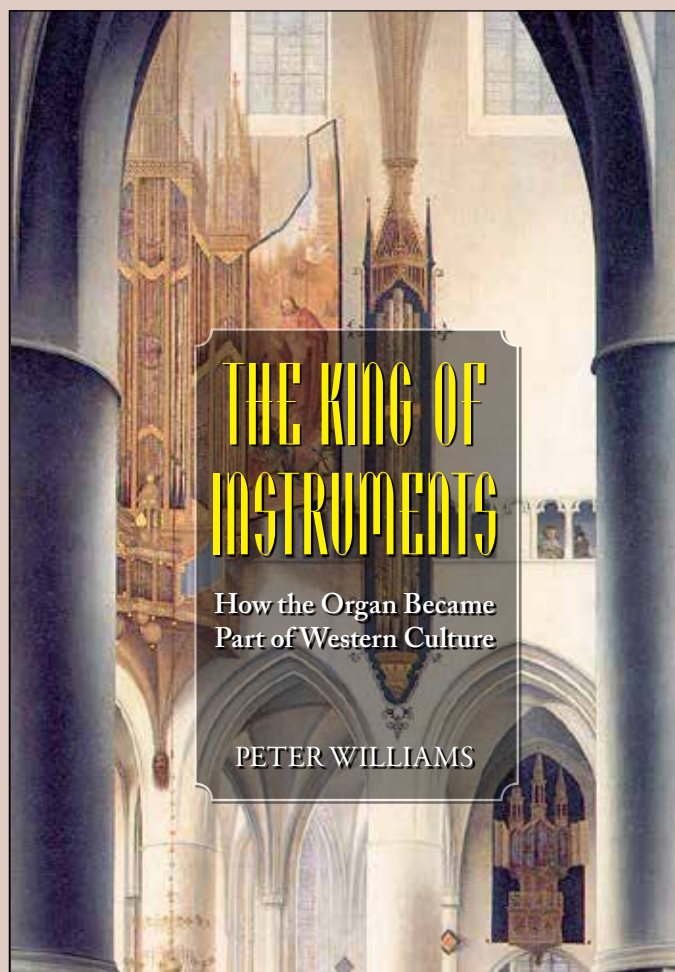
THE AUDITORIUM ORGAN

DAVID PICKERING



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

MEMBERS \$17.95 | NON-MEMBERS \$19.95

**THE KING OF INSTRUMENTS**

How the Organ Became Part of Western Culture

PETER WILLIAMS

**THE KING OF INSTRUMENTS**

PETER WILLIAMS

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This newly-revised book reviews what is known and speculated about a fascinating topic, drawing on a large number of interdisciplinary sources to suggest some answers and underlines the significance (in the words of an early scribe) of the "instrument of instruments."

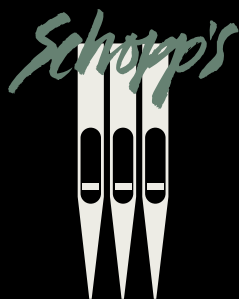
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