

VOLUME 60, NUMBER 2, SPRING 2016

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



2016

ORGAN HISTORICAL SOCIETY • JUNE 26-JULY 2
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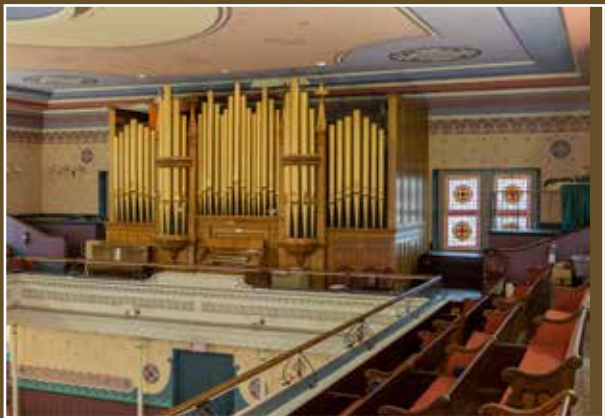
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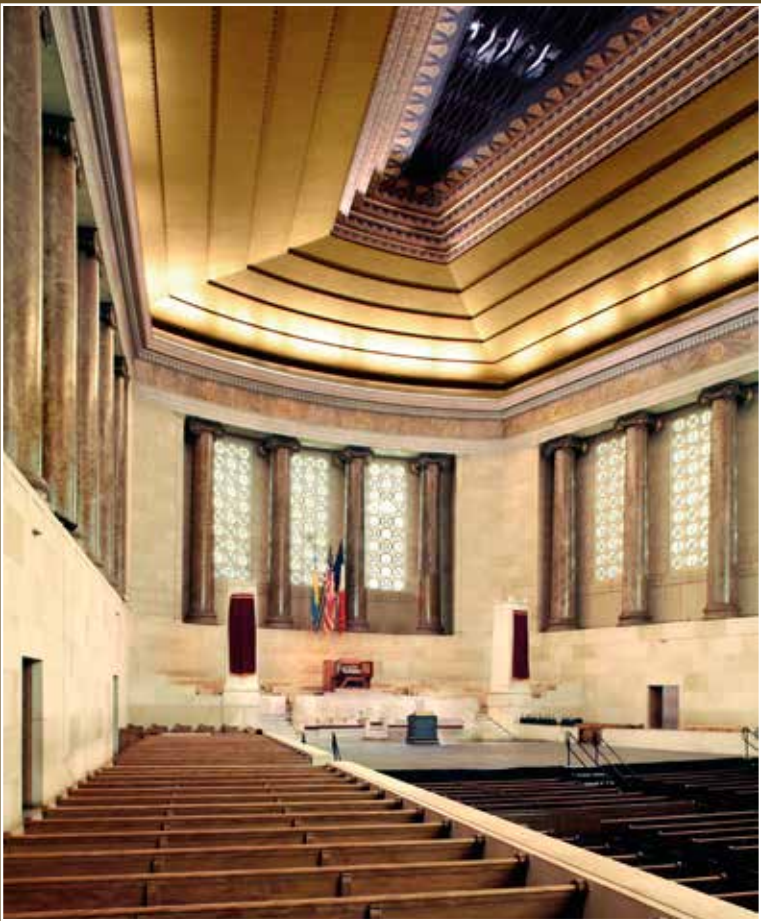
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THE TRACKER

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ON THE COVER

Grand Organ, Sydney Town Hall,
Australia. William Hill & Son,
London 1886–89.

PHOTO PAUL PATTERSON
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AS YOU MIGHT IMAGINE, there aren't many 19th-century organs in Nebraska. I've grown to love 19th-century American organs through hearing them at OHS conventions and feel privileged to have played several of them at conventions as well. Those performances have been highlights of my musical career. Listening back to a recording of one of these recently, I realized how much I miss that experience—the sound, the touch, the beautiful cases, that peculiar old-church smell, even the diminutive dimensions of the console, which can be challenging for someone 6'2" tall. It's an experience that to me, living in "flyover" country, is rather inaccessible except at OHS conventions.



In Lincoln, where I live, there are only a couple of 19th-century trackers: a small two-manual Kilgen in a Christian Science church and a lovely one-manual Hook & Hastings in a practice room at University of Nebraska-Lincoln. I understand that there are also plans to install a Pfeiffer organ here, which will be a wonderful addition. But the fact is that, for those of us here who love that style of instrument, there's not much available.

It would be easy to assume that there just weren't many organs built in Nebraska in the 19th century. A search on our OHS Pipe Organ Database (database.organsociety.org), however, shows that in Lincoln there were at least five built by Hook & Hastings, Pilcher, and Möller. Unsurprisingly, there were quite a few more in Omaha, representing additional builders like Hutchings, Johnson, and Wirsching. Even the sparsely populated remainder of the state had a few organs built during that time. Most of these, of course, have been rebuilt, relocated, or destroyed, in favor of instruments built by the usual 20th-century suspects. It's fascinating to realize the importance of the pipe organ in the late 1800s, even in a frontier state like Nebraska, and equally fascinating to be able to track the influx of organs by later builders. The overall picture gives us a sense (to borrow and slightly misuse an oenological term) of *terroir*.

It is amazing to have a 21st-century tool like the OHS Pipe Organ Database to help us learn about the 19th-century history of organs in a specific location. If you haven't been to the database recently, I encourage you to visit and learn more about pipe organs in places you are interested in. It is growing rapidly, thanks to a dedicated team of volunteers led by its creator and long-time OHS member, James Heus-

tis Cook, currently approaching 60,000 entries. (See the related article elsewhere in this issue for more information.) It is this ambition toward completeness—even including instruments no longer extant—that allows me to search and discover interesting facts about organbuilding here in Nebraska, through the sophisticated “power search” tool. The growth of the database would not be possible without the willingness of people everywhere to submit entries and updates—“crowdsourcing” at its best! It’s easy to do this, so I hope that when you are done reading this, you will take time to submit information about an organ that you play, or maintain, or hear regularly, especially if it has no entry already, or an incomplete one.

So, this is one of the reasons that I enjoy traveling to OHS conventions—to see and hear (and sometimes play) organs that are unlike the ones I get to play regularly. However easy it is to get to know a place through amazing tools like the Database, nothing replaces first-hand experience. OHS conventions allow us to bring intentional focus to instruments that deserve appreciation, not just individually, but as an element of the organ *terroir* of a place we might not know well. We get to spend a few days getting to know some of the history and culture of a place through a representative selection

of historically important pipe organs, large and small, old and new. Even in a place you know well, your perspective will be changed when experiencing it with a group of like-minded people, when spending a few days doing nothing but listening to and comparing instruments. Maybe we especially hear more in a place we know well, since after all, a town’s worst tourists are its residents and we tend to take for granted the things we have around us all the time.

The Philadelphia *terroir* will be robustly on display in June at our national convention. If you haven’t gotten a taste yet of what’s in store (literally, in the case of Wanamaker!), go to www.organsociety.org/2016, and if you don’t yet have the 2016 OHS calendar, featuring gorgeous photographs of Philadelphia organs by Len Levasseur, click your way to www.ohscatalog.org and buy one right away. But most importantly, register soon for the convention, so that you can be part of this historic 60th-anniversary gathering. I hope to see you there!

Chris

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THE EDITOR ACKNOWLEDGES
WITH THANKS THE ADVICE AND COUNSEL OF
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THE EDITORIAL DEADLINE IS
THE FIRST OF THE
SECOND PRECEDING MONTH

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

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

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

Dear Friends,

Here it is, February, and in Washington, D.C., we've had our first major snowstorm. Perhaps the only one of the season, but it was a doozy, and I found that being housebound for a few days was quite wonderful. I made my way through the charming *OHS Philadelphia Hymnal* assembled by our enterprising Publications Director, Rollin Smith. He included Francis Hopkinson, a signer of the Declaration of Independence, and a wholly influential figure in the early days of the Republic. His song "My Days Have Been So Wondrous Free" (1759) is the earliest surviving secular American composition. His songs and hymns were found in the libraries of Thomas Jefferson and Nellie Custis, and President Harry Truman's daughter, Margaret, recorded an LP that included a group of Hopkinson songs. Amazing! Philadelphia, and a hymnodist signer of the Declaration of Independence!

The plan is to use this *Hymnal* as the basis for a hymn-sing, put together by Smith and played by the beloved Philadelphia organist Michael Stairs. Both these men have a special fondness for hymns that were composed in the host city of our Diamond Anniversary Convention. The hymn-sing takes place at Tindley Temple, built for the Methodist Episcopal congregation led by the Reverend Charles Albert Tindley, composer of many gospel hymns; his first published, "I'll Overcome Some Day," served as the basis of the great civil rights hymn "We Shall Overcome." Tindley Temple funding was secured through the friendship between Tindley and the great department store owner, John Wanamaker, himself a publisher of hymnals that he sold cheaply—or gave away.

A great philanthropist who brought the fabulous organ, built in 1904 for the Saint Louis World's Fair, to his store in Philadelphia, Wanamaker had his own favorite hymns, and I believe we are likely to be treated to some of them at the hymn-sing. I wonder if we will use any of the four "Amens" contributed by the longtime organist at Longwood Gardens, Firmin Swinnen? A couple of them will take a little rehearsal—something our usual gathering of happy singers will gladly undertake.

This is 2016—a great year for The Organ Historical Society. In 2016, we celebrate our Diamond Anniversary and move forward to work on every aspect of our Mission Statement. I hope you'll read it again:

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

Of course, you'll say—but I urge you to read it carefully. It's rather newly crafted to mirror our activities. Yes—the pipe organ is central to our mission. In 1956, however, it was the concern that we might lose our great heritage of 19th-century instruments that brought our founding members together. And so "the pipe organ in America in all its historic styles" is now the statement we proclaim and espouse. There is nothing available, nothing else in the marketplace that proclaims "like a pipe organ" that has not been achieved by digital sampling, i.e. copying, the work of the true builders, the creators of this glorious musical instrument—the pipe organ. Our great builders learn from one another, and they certainly do learn from the great bounty of historic instruments available around the world and from those in the United



States, including Goodrich, Appleton, and Hook & Hastings. And also from those builders that were until only recently passed by, such as E.M. Skinner. History is a fascinating thing, forever revised and newly considered. When I was a student, the organs of E.M. Skinner were removed, destroyed, or often ignored. Today they account for a notable number of rebuilds as musicians, builders, and historians realize their importance in the history of music-making in America. Their lively musicality speaks anew. And that leads to "research," another key component of our mission statement.

When I accepted my position with the OHS I was told that its Library and Archives were the largest, most comprehensive collection of materials about the organ in the world! I thought to myself, "uh-huh." And then I learned that this is really true—greater than those holdings at the Library of Congress, at Harvard, Chicago, or Berke-

ley, and all the rest. We will continue to build our archival holdings of the great builders, but for those who wish to learn more about E.M. Skinner, we are definitely the collection to approach.

What about “education, advocacy, and music?” Education and advocacy continue through the unique publications of the OHS Press, and through this journal. The E. Power Biggs Fellowship program grows and develops. This past summer we had 19 Fellows in Western Massachusetts. It was thrilling to have that number avidly experiencing those instruments and the music-making. For some, it was a truly amazing event. Imagine being drawn to the pipe organ, but having only one to experience, for miles around! Performers and builders have numbered among our Fellows—even a writer who wishes to advocate for the pipe organ in the future. As I write today we are still accepting applications for 2016. When you read this, those fellowships will have been awarded. If you would like to secure the future of the pipe organ, look no further than to the young people in our midst. They embody the future of the pipe organ! Would you like to sponsor a Fellow at the Convention? Please let me know; it’s a great investment.

The last word of that Mission Statement is “music.” Oddly, and I’ve noted this before, some enthusiasts observe that it’s the organ they care about, as if it

speaks for itself. It does not. But it is certainly important to engage a musician who can unlock the secrets of the organ, and its music. I hope you will join us in Philadelphia for that incredible experience, a fantastic group of instruments dating from the 18th century ’til now, with a group of musicians who surely know how to make them speak.

If you haven’t registered yet, do it now! There is still time. Visit our convention website at www.organsociety.org/2016/.

If you’d like some help, just call the office: 804-353-9226.

And now for the final observation: The organs are built and maintained with the support of those who care, and our conventions are developed and supported by those who volunteer to help in every possible way, believing that their support is a great opportunity to sustain and foster the future of that which we admire and love. Please have a look at the message to the right, supplied by the redoubtable Mr. Wanamaker.

What more could I add? I hope to see you in Philadelphia in a few weeks. We would love for you to be with us, and we would gladly welcome your support for this great venture that brings special honor to our long history. Please contact me directly if you’d like to help. jweaver@organsociety.org, or 804-837-5685.

Sincerely,



From the Founder's Writings

A Few Gentlemen Were Discussing

the question of giving when one of them asked another what his habit was in his benefactions. His reply was: “I do very much as a well-known woman does, who is famous for her rhubarb pies. She said she put in as much sugar as her usual experience required and then she shut her eyes and put in a handful more,” and then, the gentleman added, “I give all the money my conscience approves and then add a handful without counting it.”

It is not a bad thing to err on the safe side.

The school teachers, the university and college professors and the missionaries have long been discouraged. Is it not time to get on the “Rhubarb Pie plan,” a big cupful of sugar and a big handful more?

(Signed)



CALLIOPE

John Fenstermaker's delightful piece in the current issue of *THE TRACKER* brought up some nice memories, but first, a bit of business. In a periodical named *THE TRACKER*, the label for the upper picture on page 25 must be corrected. It says "Trackers revealed" but these are almost surely "stickers." Trackers (and tractors) *pull*; stickers *push*.

The memories this article stirred up in me relate to my sojourn in Albany, Texas, where I worked with the late Joseph E. Blanton. Albany has a wonderful outdoor musical-drama called *The Fandangle*. There is usually a parade before the show and a local blacksmith decided it would be fun to have a calliope to join the parade. Using steel pipes and other parts one would find in a shop serving an oil-producing area, he crafted one himself. I suspect the technological challenges in building this instrument were minor compared to the problem of preventing the horses drawing the calliope in the parade from bolting when the music began!

One technological problem required a periodical fix; the pipes were not rustproof (as brass ones would have been) so it was necessary to fire the 100 psi boiler every month or so and play every pipe to blow out any accumulated rust. Once, when rancher Bob Green who was the titular calliopist, was out of town I was enlisted for this duty. Later, at lunch with the Blantons, Joe's sister Ann asked, "George, was that you playing the calliope this morning?" I admitted that it was me. "I thought so," she said. "I couldn't imagine anyone else playing Bach's *Toccata and Fugue in D Minor!*"

GEORGE BOZEMAN

The man who patented the calliope in 1856 was Joshua C. Stoddard, not James Stoddard. His wife was an evangelist, and he later published a book

containing a sermon in rhyme and hymns (1883), but I've found nothing in the period record to suggest he envisioned his apparatus as a substitute for church bells. The Rev. Orville Dewey had proposed, several years prior to Stoddard, that the excessive release of steam, causing a noisy atmosphere, be somehow converted into music. It cannot be confirmed that Stoddard read Dewey's suggestion, but it's possible. Within the patent description it was termed a "musical instrument."

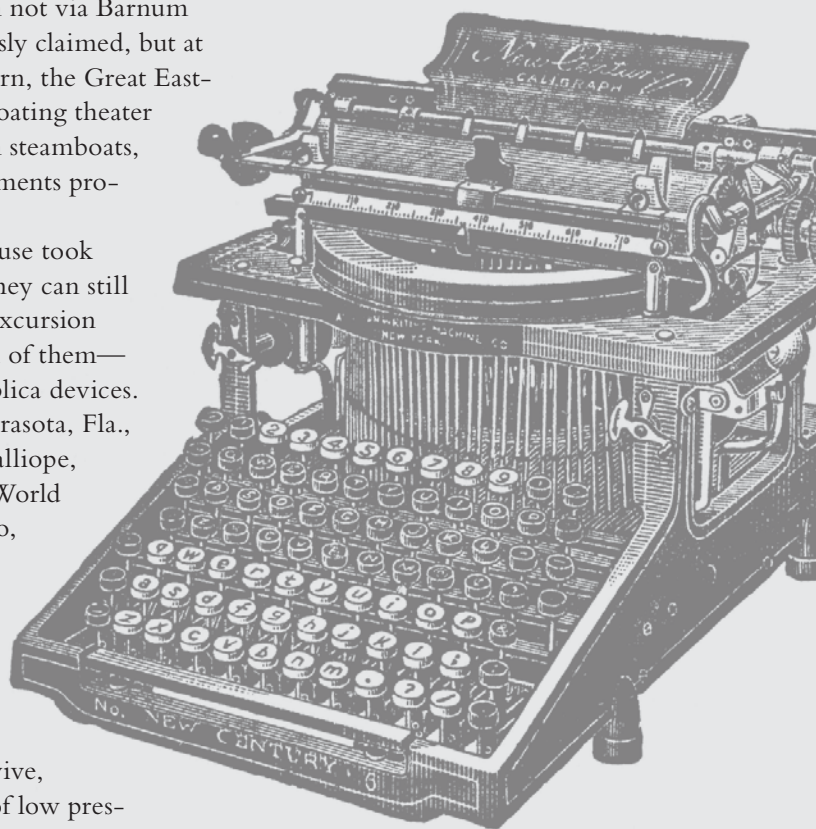
The initial applications for the calliope were those of a signal device (mounted on railroad locomotives and steamboats—east coast, inland rivers, and west coast rivers) and as a technological novelty (special excursions and exhibitions, placement at the New York Crystal Palace, London's Cremorne Gardens, with circuses, etc.). It did not become a permanent feature as the finale of the circus parade until 1872, and then not via Barnum as is often erroneously claimed, but at lesser-known concern, the Great Eastern show. Use on floating theater towboats, excursion steamboats, and other entertainments proceeded thereafter.

The last circus use took place in 1962, but they can still be heard on a few excursion steamboats—not all of them—and these are all replica devices. The Ringling in Sarasota, Fla., has a working air calliope, as does the Circus World Museum in Baraboo, Wisc., which also operates a vintage steam calliope on rare occasions. Less than ten original steam calliopes survive, whereas hundreds of low pressure instruments exist, now augmented

by perhaps an even larger number of replicas.

Steam calliopes were never applied to carousels and only a very few low pressure air calliopes were ever used with the wooden horse riding devices. The carousel erected annually at the National Cathedral Flower Mart features a brass whistle version, without percussion, of the Wurlitzer *Caliola*, a device that was designed in 1928 as a band organ (fitted with wooden pipes and percussion); a later version (1929) was equipped with true whistles, making it an actual calliope. The *Caliola* is the subject of a comprehensive, illustrated and documented article published in the January 2016 issue of the *Carousel Organ*, the journal of the Carousel Organ Association of America. Additional calliope articles can be accessed via the website, www.coaa.us.

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Widor: Organ Symphony 2, complete
Alain: 1st and 2nd Fantaisies
Alain: Le jardin suspendu
Messiaen: Joie et clarté des Corps Glorieux
Franck: Prière

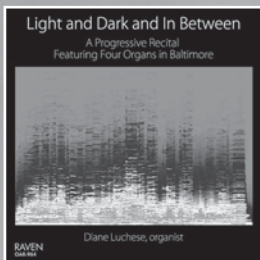


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Jean-Louis Florentz: Pleurs de la Vierge from *Les Laudes*, op. 5
Pozzi Escot: Mirabilis IV
Christ Lutheran 2007 Andover - 82 ranks
Sofia Gubaidulina: Hell un Dunkel
Arvo Pärt: Annun per annum
Robert Cogan: No Attack of Organic Metals
Brown Memorial Presbyterian - 1931 Skinner Organ Co. 4m
Keith Carpenter: Sister Rosetta Calling the Sinners Home
John Cage: Souvenir
Mount Calvary Church - 1961 Andover (C.B. Fisk)
Mauricio Kagel: Râga; Rondeña
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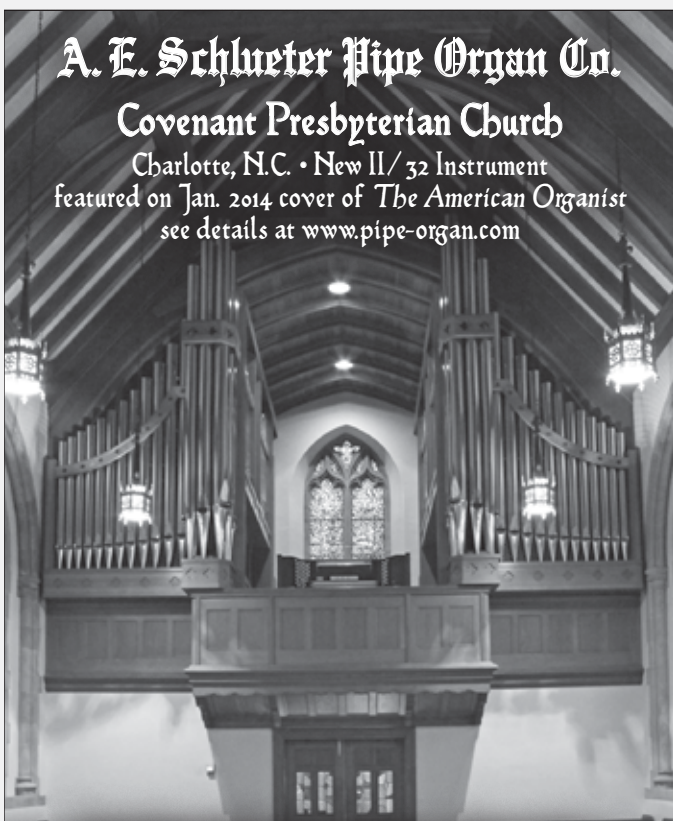
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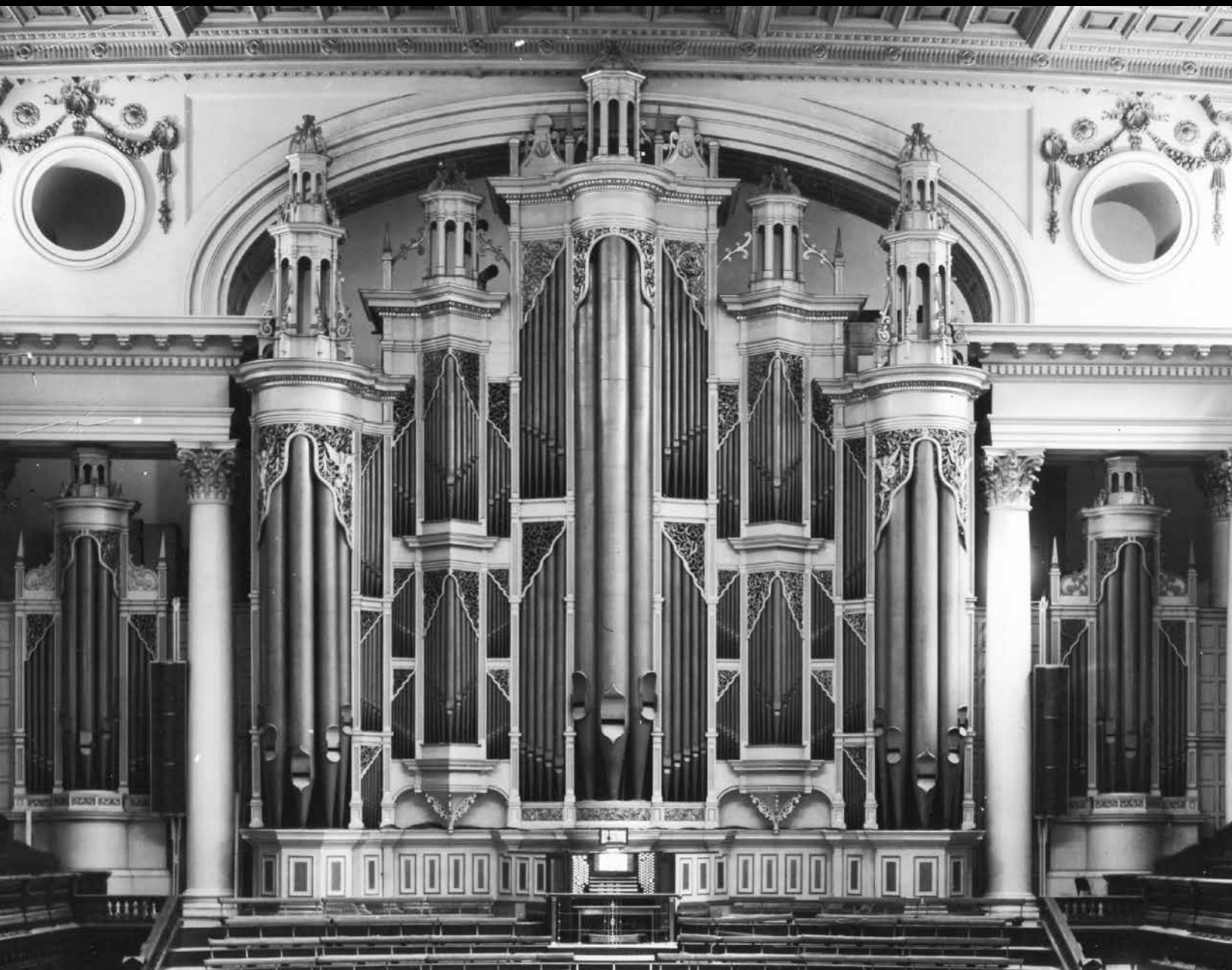


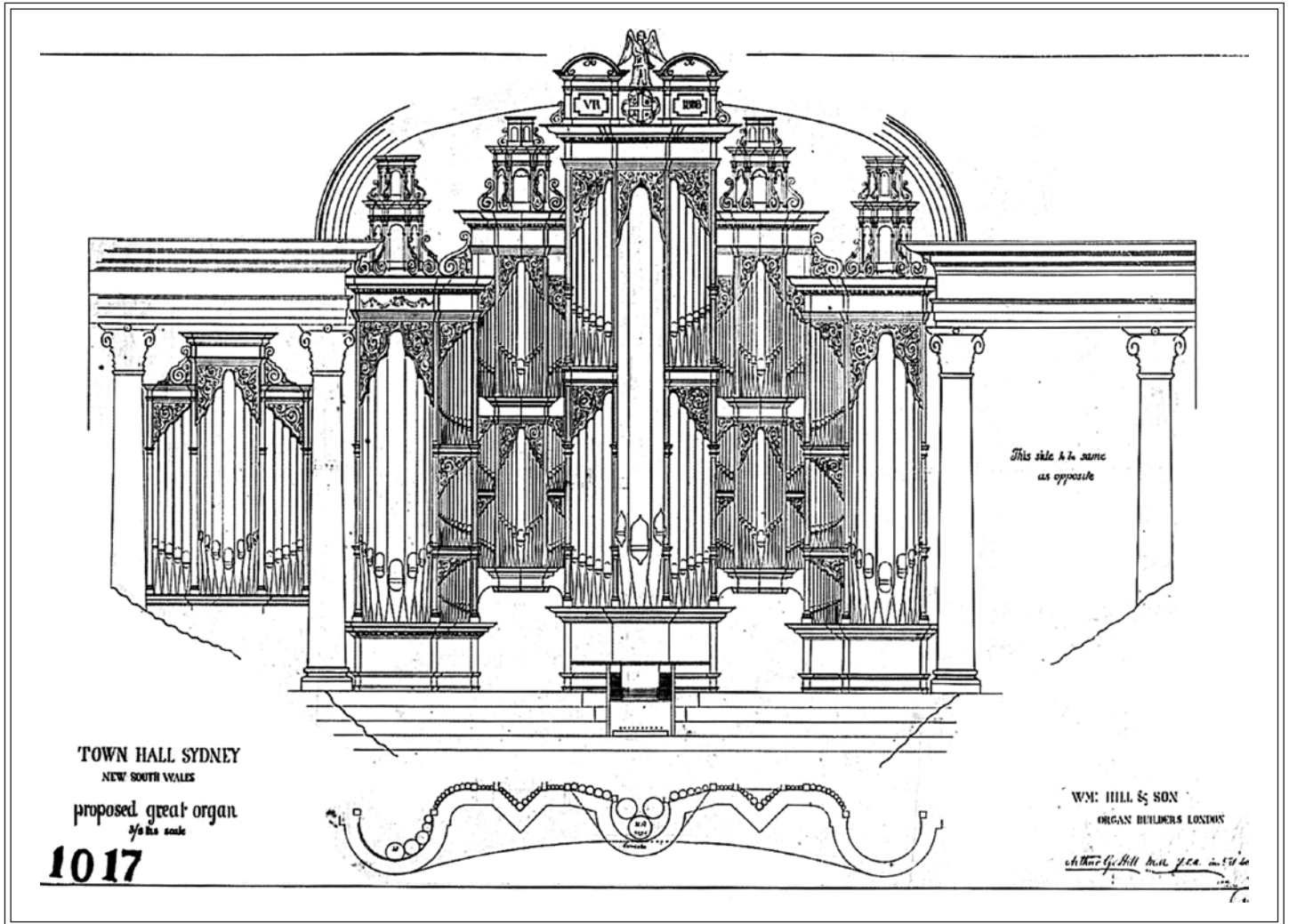
The Sydney Town Hall Organ

Conservation of a Grand Victorian Giant

KELVIN HASTIE

Grand Organ, Sydney Town Hall in 1980 (Sydney City Council Archives)





Opposite: Grand Organ, Sydney Town Hall in 1980 ~ **Above:** A.G. Hill 1886 case design proposal — Sydney City Council Archives

THE CITY OF SYDNEY was established by the British in 1788 as part of the colony of New South Wales. From humble beginnings as a place to banish convicts, the city has grown to become a metropolis of over four million people, best known for its famous Harbor Bridge and Opera House. The city's wealth has its roots in the burgeoning pastoral industry of the early-19th century and the discovery of gold to the west in 1851.

With the Victorian era, came heightened civic pride and a desire on the part of the colonists to demonstrate their material progress and to fly the flag of the mother country. The acquisition of a fine pipe organ was an obvious way to demonstrate such progress. While barrel organs were in use in Sydney as early as 1791, the first “finger” organ did not arrive from England until 1827 and it was not until 1840 that the first instruments were built locally.¹ The next five decades saw an

ever increasing number of pipe organs imported or produced locally, reaching a peak in the mid-1880s. Following British patterns, several Australian capital cities acquired concert organs for their town halls in the years 1870–90.

The first stage of the Sydney Town Hall was completed in 1868, with the adjoining Italian-Renaissance styled Centennial Hall opened in 1889. For this impressive building—the largest Town Hall in the British Empire at the time—the city fathers sought to acquire the world's largest organ. Built in 1886–89 by Hill & Son of London, the “grand organ,” as it was known from the outset, was opened in August 1890. It is Australia's most notable pipe organ and remains famous both at home and abroad for its magnificent tone, imposing case-work, and original state. The history of the organ has been recorded in meticulous detail by Robert Ampt, Sydney City Organist since 1978.²

1. Graeme D. Rushworth, *Historic Organs of New South Wales: The Instruments, Their Makers and Players, 1791–1940* (Sydney: Hale & Iremonger, 1988), 45–47.

2. Robert Ampt, *The Sydney Town Hall Organ: William Hill & Son's Magnum Opus* (Woodford, NSW: Birrale Publishing, 1999).

In 2007, the Sydney Town Hall was closed to facilitate major work in the lower part of the building and this involved the preservation of the remnants of an earlier colonial burial ground, stabilization of the foundations, and an upgrade of the Lower Town Hall, frequently used for exhibitions and meetings.

During this time, Geoff Brew, specialist project manager for Sydney City Council, established a Grand Organ Project Control Group and chaired meetings attended by Steven Tyler (portfolio manager, city projects and property division), Robert Ampt (Sydney City Organist), Kelvin Hastie (consultant) and the organbuilders Manuel da Costa (until his retirement in 2011), Peter Jewkes, and Rodney Ford.

In 2010, Peter D.G. Jewkes Pty Ltd was awarded the contract to clean and document the organ, while also being tasked to undertake maintenance and tuning, together with a significant number of repairs and non-invasive improvements. Because the Sydney Town Hall is in constant use (being rented for up to \$30,000 per day), access is restricted and the project has been extended in nature. The cleaning and technical documentation work was completed in early 2015.

CONSERVATION SEQUENCE

It is important to note that the organ received a landmark restoration by Roger H. Pogson Pty Ltd between 1972 and 1982. This was initiated by the Sydney City Council eight years after it received a technical report from a panel of organists, organbuilders, and scientists that recommended a faithful restoration of the organ. The present high status of the instrument stems from the wisdom and foresight of this panel and the conscientious work of Roger Pogson, whose restoration was undertaken at a time when the electrification and tonal modification of historic organs was still in vogue in the English-speaking world.

In order for the present project to proceed in a methodical manner, a sequence of events was adopted for work on the organ: this followed a standardized pattern for the conservation of built heritage and was in compliance with guidelines contained in the Australian heritage document, the *Burra Charter*.³ The work also conformed to the conservation standards established in 1998 by the Organ Historical Trust of Australia, as contained in *NSW Heritage: Pipe Organ Conservation and Maintenance Guide*.⁴

The sequence adopted is outlined below:

Phase 1: Research and Preliminary Examination. This involved the appointment of contractors and preparation of the Condition Audit by the consultant in December 2009. The condition audit described the condition of the organ and made 20 recommendations for work to be carried out.

Phase 2: Collaboration. This involved the establishment of the Grand Organ Project Control Group and enabled officers of the City Council, the City Organist, the consultant and the contractors to meet regularly and discuss progress and the procedures to be adopted. (For future major work, a similar control group will be established.)

Phase 3: Treatment. This involved the implementation of the contract between the City Council and the contractors, monitored by regular inspections and reports issued by the consultant. Between 2011 and 2015 some 28 reports were presented to the council and are important from the viewpoint of accountability, while also forming an important documentary archive.

Phase 4: Conservation Management Plan. Prepared by the consultant and issued in early 2015, the Grand Organ Conservation Management Plan (known as the GO-CMP) discusses the procedures to conserve, maintain, and repair the organ. It is important to note here that reconstruction and alteration are not appropriate for the care of the organ, unless sections of it are lost or damaged beyond repair, in which case the technical documentation will be an invaluable guide.

TECHNICAL DOCUMENTATION

During the cleaning of the organ, extensive technical documentation was undertaken by Rodney Ford, a director of the Jewkes firm. The work includes 66 large hard-copy drawings (from a much larger AutoCAD set) and a complete set of scaling measurements and graphs. The drawings include plans of the floor frames and building frames, plans of each of the four levels of the organ, cross sectional diagrams of all divisions, details of chest position and layout (showing every stop in the organ), the layout of enclosures, swell shutters, wind trunks and bellows, and cross sections of the console and various action components, including the distinctive box pallet for large pipes, patented by the Hill firm and for which William Hill received a silver medal from the Society of Arts, London, in 1841.⁵ The drawings are cross-referenced to the GO-CMP in terms of the labeling of internal components and the numbering of the 17 bellows (all, excepting the vacuum reservoir being of double-rise construction) and 37 soundboards and windchests (all of slider construction, with sliderless chests for some Pedal stops).

The measurements and graphs are of every rank in the organ, with statistics collected for virtually all C and F# pipes: some inaccessible (mostly very large) pipes could not, however, be fully measured (e.g. the foot holes of 32' pipes and the shallots of the largest reed pipes). Details that were recorded

3. The basic principles of The Burra Charter are illuminated and expressed concisely in Peter Marquis-Kyle and Meredith Walker, *Australia ICOMOS: The Illustrated Burra Charter: Making Good Decisions about the Care of Important Places* (Sydney: Australia ICOMOS, with assistance from the Australian Heritage Commission, 1992).

4. *NSW Heritage: Pipe Organ Conservation and Maintenance Guide* (Sydney: NSW Heritage Office, and Organ Historical Trust of Australia, 1998).

5. George Ashdown Audsley, *The Art of Organ-Building* (New York: Dodd, Mead & Company, 1905. Republished by Dover Publications, Inc., New York, 1965), II:242.

for flue pipes include the pipe material, material thickness, mouth shape, pipe shape, voicing devices, tuning devices, and measurements of the mouth width, cut up, toe hole and foot length. For reed pipes details of the pipe material, material thickness, diameter of the top and tip of the resonators, resonator length, shallot length, shallot diameter (top and bottom), shallot slot width and length (top and bottom), tongue thickness (top and bottom), tip hole diameter, and voicing devices were recorded. Notes were made of any distinctive features of individual pipes or stops, such as the outward taper of the Solo 8' Flauto Traverso that is marked (correctly) on its rackboard as 8' Dolcan. An extensive photographic record also supports the technical documentation, with all files being saved to disk.

It is important to note that the proposal to carry out an aural documentation of the organ for archival purposes is still under consideration: clearly such work could not be carried out before the pipework was cleaned, regulated and fine-tuned. In 2013, the scope of the aural documentation was approved by the Project Control Group and some experiments were carried out by a sound engineer employed by the City Council, with recordings of several pipes made both inside the organ and in the hall. These experiments proved highly satisfactory and will be used to guide the future aural documentation of the organ.

PHYSICAL WORK

As mentioned above, repairs and non-invasive improvements (largely to assist the stabilization of the wind supply and humidity levels around the console mechanisms) were completed. A summary of these is provided below:

- A) Cleaning of the entire organ case and the regilding of the mouths of all pipes in the facade in Dutch Metal (84 percent copper and 16 percent zinc), which produces a radiant gold appearance.
- B) Releathering of the Swell/Solo high pressure reservoir known as bellows number 13 and the main high pressure reservoir behind the console (known as bellows number 1).
- C) Installation of several new boots for the bottom octave of the Choir 16' Bassoon and three new resonators (to replace unsatisfactory and non-original examples) for the Swell 16' Bassoon.
- D) Releathering of the Barker lever motors, using bleached kangaroo hide, for the coupling mechanisms immediately behind the console.
- E) Work on a large number of pipes and parts inside the organ, such as the fitting of lambskin seals to the wood and cork stoppers of pipes of Rohrflöte design, the replacement (in facsimile, using maple and hornbeam) of missing rackboard pillars and nuts, releathering of action components (such as several Choir drawstop motors and the tremulants), and repair of the Choir division touchbox.



Members of the Grand Organ Project Control Group in 2010—Kelvin Hastie (consultant), Geoff Brew (Project Manager), Robert Ampt (City Organist), Peter Jewkes and Rodney Ford (organbuilders)

PHOTO: SYDNEY CITY COUNCIL

- F) Restoration of the original, documented wind pressures of the Great division to 5" (high pressure chests) and 3½" low pressure chests. This has improved the tonal output of the Great division immensely and has had a marked impact on some stops, including the reed ranks and the 8' Viola.
- G) Implementing improved humidity stabilization of the critical console area, where action components are highly susceptible to malfunctioning in dry or excessively humid conditions. Following the measurement and analysis of humidity data at various points inside the organ, it was decided to install removable Perspex panels to provide a barrier around the internal console mechanisms. Although the barrier does not provide a complete seal, it has stabilized humidity levels for the key, stop and coupler actions to an acceptable level and has proven successful. Humidity is measured inside the barrier and this determines the supply of humidified air produced by an adjacent unit.
- H) Disengagement of the vacuum section of the high pressure blower and installation of a separate vacuum system, manufactured by Aug. Laukhuff, of Germany.

CONSERVATION MANAGEMENT PLAN

The Grand Organ Conservation Maintenance Plan (GO-CMP), referred to above, was completed by the author in early 2015. This describes the current condition of the instrument, provides a historical outline of the organ, a physical analysis of the instrument, assesses its significance at the international and local level, identifies constraints and opportunities in its treatment and use, and provides a detailed methodology for its conservation and maintenance. It also provides a concise definition of terms, such as preservation, conservation, maintenance, repair, restoration, reconstruction and alteration.

The GO-CMP refers to the importance of documenting all work on the instrument, and it outlines the tuning and routine maintenance schedule as well as protocols for emergency repairs. It refers to the monitoring of the blowers and their maintenance, the treatment of the building frames and internal structures (such as walkways and staircases), the conservation and repair of the bellows, and the care and conservation of pipework, swell boxes, wind trunking, actions, console, and the casework.

There is a checklist to be filled out before any future work occurs and this aims to ensure that the principles of restorative conservation (i.e. selecting the most effective and least intrusive treatments from multiple options) are followed as closely as possible.

The Sydney Town Hall organ is not an intact instrument: it bears the scars of the pitch alteration of 1939, the transposition, relocation and subsequent restoration of a small number of ranks, the fitting of new blowers and tremulants, minor alterations to parts of the pneumatic action, the fitting of addi-

tional enclosures for the Choir and Solo reeds (with the subsequent removal of the non-original Solo flue enclosure), and modifications to the console, such as its refinishing in natural oak color, the fitting of several replacement pedalboards and balanced swell pedals—the latter displacing four original composition pedals for the Great.

The GO-CMP does not propose reversing any of the above changes, but recommends the stabilization of the organ in its present state. While the mechanism and tonal design of the organ may not be to the liking of all, especially in terms of the lack of an adjustable electric combination action and some design faults in its action and layout (such as the positioning of the Swell and Choir divisions), it is so successful on so many other fronts and is such a marvel in artistic, musical and engineering terms, that modernization is out of the question.⁶

Continued on page 18

6. A discussion of some of these issues is contained in Roger H. Pogson, "Restoration of the Sydney Town Hall Organ," *Sydney Organ Journal* 8, no. 11 (November 1977): 4–9.



An early photograph of Sydney Town Hall

SYDNEY TOWN HALL SYDNEY, N.S.W.

HILL & SON ORGAN, 1886–89

Compass: Manuals, 61 notes, C–c⁴

Pedal, 30 notes. C–f¹

Note: § indicates first umlaut is an engraving error

SUMMARY

Great (28 stops/40 ranks) 2,428 pipes

Swell (24 stops/31 ranks) 1,879 pipes

Choir (20 stops/22 ranks) 1,342 pipes

Solo (20 stops/20 ranks) 1,220 pipes

Echo (8 stops/15 ranks) 843 pipes

Pedal (26 stops/32 ranks) 960 pipes

Total: 126 stops, 160 ranks, 8,672 pipes

WIND PRESSURE

Echo 2¼"

Choir 2¾"

Solo flues 3"

Pedal flues 3¼"

Swell flues and 16" Bassoon (from c) 3½"

Great flues 3½"

Pedal reeds 4½"

Great reeds and high-pressure flues 5"

Swell reeds and Furniture bass octave 5"

Solo reeds 5"

Solo Tubas 10"

ACTION

Tubular-pneumatic (vacuum) for all manual actions

Tubular-pneumatic (pressure) for all pedal actions

Tubular-pneumatic (vacuum and pressure) for stops and pistons

Barker lever for couplers to the Great (Great tubular-pneumatic action touchbox operates from the Barker lever machine)

GREAT

- 32 Contra Bourdon (t.c.)
 16 Double Open Diapason
 16 Bourdon
 8 Open Diapason No.1 (5")
 8 Open Diapason No.2
 8 Open Diapason No.3
 8 Open Diapason No.4
 8 Harmonic Flute (5")
 8 Viola (5")
 8 Spitz Flöte
 8 Gamba
 8 Höhl Flöte§
 8 Röhr Flöte§
 6 Quint
 4 Principal
 4 Octave
 4 Gemshorn
 4 Harmonic Flute (5")
 3 Twelfth
 2 Fifteenth
 Mixture III
 Sharp Mixture IV
 Cymbal IV (5")
 Furniture V (5")
 16 Contra Posaune
 8 Posaune
 8 Trumpet
 4 Clarion

SWELL

- 16 Double Open Diapason
 16 Bourdon
 8 Open Diapason
 8 Höhl Flöte§
 8 Viola di Gamba
 8 Salicional
 8 Dulciana
 8 Vox Angelica (t.c.)
 4 Octave
 4 Röhr Flöte§
 4 Harmonic Flute
 4 Gemshorn
 3 Twelfth
 2 Fifteenth
 1 Piccolo (originally 2')
 Mixture IV
 Furniture V*
 16 Trombone
 16 Bassoon†
 8 Trumpet
 8 Cornopean
 8 Horn
 8 Oboe
 4 Clarion

* bass octave on (5")

† bass octave 5", treble 3½"

CHOIR

- 16 Contra Dulciana
 8 Open Diapason
 8 Höhl Flöte§
 8 Lieblich Gedackt
 8 Flauto Traverso
 8 Gamba
 8 Dulciana
 4 Octave
 4 Violino
 4 Celestina*
 4 Lieblich Flöte
 3 Twelfth (conical pipes)
 2 Fifteenth
 2 Dulcet
 Dulciana Mixture III
 16 Bassoon
 8 Oboe
 8 Clarinet
 8 Vox Humana
 4 Octave Oboe
 * soft wood flute, currently tuned sharp

SOLO

- 16 Bourdon*
 8 Open Diapason
 8 Violin Diapason (w)
 8 Doppel Flöte
 8 Flauto Traverso†
 8 Stopped Diapason
 8 Viola
 4 Octave
 4 Harmonic Flute
 4 Flauto Traverso
 2 Harmonic Piccolo
 16 Contra Fagotto
 8 Harmonic Trumpet
 8 Corno di Bassetto
 8 Orchestral Oboe
 8 Cor Anglais
 4 Octave Oboe
 16 Contra Tuba
 8 Tuba
 4 Tuba Clarion
 Carillon‡
 * pipes and rackboard marked
 Quintaton (pipes of Quintaton tone)
 † rackboard marked Dolcan (open metal pipes)
 ‡ two octaves of metal glockenspiel bars (not original)

ECHO

- 8 Lieblich Gedackt
 8 Viol d'Amour
 8 Unda Maris II (t.c.)
 4 Viol d'Amour
 2 Flageolet
 Glockenspiel IV (t.c.)
 Echo Dulciana Cornet IV
 8 Basset Horn

PEDAL

- 32 Double Open Diap.* (m)
 32 Double Open Diap. (w)
 32 Contra Bourdon
 16 Open Diapason (m)
 16 Open Diapason (w)
 16 Bourdon
 16 Violone
 16 Gamba
 16 Dulciana
 12 Quint
 8 Octave
 8 Prestant
 8 Bass Flute
 8 Violoncello
 6 Twelfth
 4 Fifteenth
 Mixture IV
 Mixture III
 Mixture II
 64 Contra Trombone (w)
 32 Contra Posaune (m)
 16 Posaune
 16 Trombone
 8 Trumpet
 4 Clarion
 * some facade pipes on (4½") from
 64' bellows close by

COUPLERS

- Great to Pedal
 Swell to Pedal
 Choir to Pedal
 Solo to Pedal
 Echo to Swell
 Solo to Choir
 Swell to Choir
 Choir to Great
 Swell Sub Octave*
 Swell to Great
 Swell Octave*
 Solo to Great
 Solo Octave
 Pedal to Great Pistons
 * operates only from the Great

PISTONS

- (non-adjustable at the console)
 Echo 3
 Solo 7
 Swell 8
 Great 8
 Choir 7
 Pedal 6 (toe levers)

TREMULANTS

- (by hitch-down pedal)
 Swell and Solo
 Choir

MIXTURE COMPOSITIONS**GREAT**

- Mixture III
 C-f# 17.19.22
 g-a¹ 15.19.22
 a#¹-c⁴ 8.12.15

Sharp Mixture IV

- c-f# 19.22.24.29
 g-c² 15.17.19.22
 c#²-c⁴ 8.12.15.17

Cymbal IV

- C-c 19.22.26.29
 c#-c¹ 15.19.22.26
 c#¹-c² 12.15.19.22
 c#²-c⁴ 5. 8.12.15

Furniture V

- C-c 17.19.22.26.29
 c#-c¹ 15.17.19.22.26
 c#¹-c² 12.15.17.19.22
 c#²-c⁴ 1. 5. 8.12.15

SWELL**Mixture IV**

- C-c 19.22.26.29
 c#-c¹ 15.19.22.26
 c#¹-c² 12.15.19.22
 c#²-c⁴ 5. 8.12.15

Furniture V

- C-c¹ 17.19.22.26.29
 c#¹-c² 15.17.19.22.26
 c#²-c⁴ 5. 8.12.15.17

CHOIR**Dulciana Mixture III**

- C-g 17.19.22
 a#-a#¹ 15.19.22
 b¹-c⁴ 8.12.15

ECHO**Echo Dulciana Cornet IV**

- C-c⁴ 1.8.12.15

Glockenspiel IV

- c-b¹ 1.12.17.22
 c²-c⁴ 1. 8.15.17

PEDAL**Mixture IV**

- C-f¹ 10.12.15.19
 Mixture II
 C-f¹ 19.22
 Mixture III
 C-f¹ 10.12.15

ENCLOSURES

Swell, Choir and low pressure Solo reeds enclosed and controlled by balanced expression pedals

ASSESSING THE GRAND ORGAN

In order to understand the tonal structure of the organ, it is essential for readers to examine Nicholas Thistlethwaite's monumental volume, *The Making of the Victorian Organ*.⁷ This outlines how the Hill firm developed its tonal ideals in the early and mid-19th centuries and demonstrates why the Sydney instrument represents the highest manifestation of this tonal ideal. It is also important to note that the local committee given the task of formulating the tender documents and the original specification was comprised of organists and organbuilders who had immigrated to Australia before the 1870s and who were, as a result of their isolation, more conservative in outlook than their British contemporaries.⁸ This suited the Hill firm, as it chose to adhere to its long-established patterns of tonal design (including mixtures with their very distinctive tierce basses) well into the 20th century. The Sydney instrument is therefore no innovative trailblazer, a fact noted (and lamented) by the Anglo-American organ architect, George Ashdown Audsley.⁹

The organ has long been admired by organists from around the world, and was played in its early years by noted celebrity performers, such as W.T. Best, Edwin H. Lemare, Alfred Hollins, and Marcel Dupré. It has proven to be a wonderful vehicle not only for the performance of much of the solo organ repertoire, but also for the thrilling accompaniment of large choirs (notably in annual *Messiah* performances) and hymn singing. It has also been used for the performance and recording of large-scale works for organ and orchestra, such as those of Dupré, Guilmant, Jongen, Poulenc, Saint-Saëns, Richard Strauss, and Widor.

The success of the instrument lies in a number of areas, some of which are listed below:

- A) Hill & Son had been in operation for some 60 years when the Sydney organ was completed. They had constructed many hundreds of organs for churches, cathedrals and town halls around the world and therefore had a storehouse of experience on which to build.
- B) Although the hall is not overly resonant, the organ is free-standing at the western end of the building and sits in a solid shell that is curvilinear in shape. This serves to collect, blend and amplify the sound of the organ.
- C) The organ has a generously-designed wind system. The low pressure Pedal stops, for example, have their own dedicated wind supply and the Pedal bellows are located close to their respective soundboards and windchests. The three 32' Pedal flue stops each produce a remarkable "purr" of tone that sits just as comfortably under soft stops as loud.
- D) The spacious Great division, clearly the most notable section of the organ, sits prominently above the console on six slider soundboards of modest dimension, the pipework being well winded by four bellows directly underneath. The brilliance of the choruses is enhanced by the power and blend of the reeds, especially the superb 16' Contra Posaune. Although the full Great seemingly gives as much as one could possibly want, the well-sited and brilliant Solo Tubas (on only ten inches of wind) provide firepower that strengthens the Great, rather than overpowering it, as can happen with the blanket of tone that smothers full organ in some other organs, where opaque-toned loud reeds are supplied with much higher pressure.
- E) The voicing of all stops is excellent throughout. There is an endless kaleidoscope of tone color in the organ, although orchestral string tone, for example, is not developed into choruses, as occurs in later symphonic organs. It is important to note that, apart from the 64' Contra Trombone, no stop is new or unique to this organ.
- F) While clearly a product of their age, the console actions are a model of excellence in engineering. Had Hill & Son provided an entirely tubular action for the console, it is unlikely to have survived, because the inevitable mass and complexity of its tubing would have proven a maintenance nightmare. The presence of a simple pneumatic key and pedal action with mechanical couplers (aided by Barker lever action to the Great) has doubtless contributed to the success of the action. The stop and piston actions are likewise well engineered, employing both pressure and vacuum to simplify their movements.

The survival of the Sydney Town Hall organ is remarkable. It is the only really large British concert organ of the 19th century to exist today in such a state of originality and it remains the largest organ in the world without any electric-action components. The organ community and the general public of Sydney therefore have a clear responsibility to ensure that this priceless treasure is preserved, well maintained, and frequently used: if this occurs, the organ will continue to be enjoyed by local audiences and admired around the world in the centuries to come.



Kelvin Hastie OAM is secretary of the Organ Historical Trust of Australia. A music teacher and examiner, Dr. Hastie has also been an organ consultant for three decades, supervising some 70 organ restoration or rebuilding projects throughout New South Wales. In 2009, he was awarded the Medal of the Order of Australia for his work to conserve historic organs.

7. Nicholas J. Thistlethwaite, *The Making of the Victorian Organ* (Cambridge: Cambridge University Press, 1990).

8. The Committee is discussed in Ampt, pages 5 and 14. Biographical information for many of the committee members is contained in Graeme D. Rushworth's two volumes: *Historic Organs of New South Wales* (see footnote 1) and *A Supplement to Historic Organs of New South Wales: The Instruments, Their Makers and Players, 1791–1940* (Melbourne: Organ Historical Trust of Australia, 2006).

9. Audsley, op.cit. and in *The Organ of the Twentieth Century* (New York: Dodd, Mead & Company, 1919; republished by Dover Publications, Inc., New York, 1970).



Grand Organ, Sydney Town Hall, Australia. William Hill & Son, London 1886-89.

PHOTO: PAUL PATTERSON. Sydney City Council. Copyright.

The 2015 East Texas Pipe Organ Festival

WILLIAM F. CZELUSNIAK



An attentive crowd in St. Luke's United Methodist Church, Kilgore, listens to Caroline Robinson. ARTICLE PHOTOS: PAUL MARCHESANO

THE FIFTH-ANNIVERSARY edition of the East Texas Pipe Organ Festival was presented between Sunday, November 8 and Thursday, November 12, 2015, under the visionary and passionate direction of Lorenz Maycher. Founded in 2011 at the suggestion of the late Lee Malone, this Festival is based at the First Presbyterian Church in Kilgore, Texas, where Roy Perry was organist-director for 40 years, and where Lorenz Maycher serves now. Beginning in the late 1940s, Roy Perry enjoyed a parallel career an organbuilding, working with G. Donald Harrison and Aeolian-Skinner as a designer, salesman, and tonal finisher. After the firm's closing in 1972, Roy Perry carried the style forward until his death in 1978. This festival is dedicated to Perry's work in the organbuilding category.

The East Texas Pipe Organ Festival is both important and successful at several levels. Following almost exactly the mission statement of the Organ Historical Society, the East Texas Festival

celebrates, preserves, and studies the pipe organ in America, specifically in Roy Perry's style, through research, education, advocacy, and music. Be assured that studying Roy Perry's style is a worthy effort. The genius of his music, his ears, and his tonal judgments and balances lives on in each of these instruments, distinguishing them from all other Aeolian-Skinner products.

Thus, this festival is an educational experience for those in attendance—exposure to organ design and finishing qualities; exemplary repertoire and performances; comparative styles of performance and registration; and, even with a short list of instruments presented (which varies from year to year) a consideration of the challenges and differences in installation circumstances. Also in grand OHS style, the festival's repeated demand for use of Aeolian-Skinner Op. 1174 in the First Baptist Church, Longview, and the hearty receptions of that organ by all listeners, has provided no small impact upon the church members there of the

value and importance of this instrument, otherwise marginalized in their current worship style (we are told).

Further value of this week in East Texas includes vacation time with easy listening for pipe organ aficionados, happy reunion times for those who return annually, and valuable networking time for those who gather literally from all over this country. Of the 100 or so registered this year, fully one fifth were OHS members, including CEO Jim Weaver, broadening further the value of our visits. The social side of the East Texas Festival is not a small one, with the reputation for meals being generous, leisurely, and superlative. The festival is supported in great part by the First Presbyterian Church and by the Crim family, pillars of that congregation and benefactors of the organ. This year, as annually, we were treated to a mid-week banquet at the Cherokee Club, on the shores of Cherokee Lake, with a historical review of the Crim family's support of Roy Perry and of First Presbyterian.

The 2015 festival was confined to a five-day schedule, and to the use of five different instruments. There were six performances on Aeolian-Skinner Op. 1173 in the First Presbyterian Church, Kilgore; two performances on Op. 1174 in the First Baptist Church, Longview; two performances on Op. 1175 in St. Luke's United Methodist Church, Kilgore; two performances on Op. 1308 in St. Mark's Episcopal Cathedral, Shreveport; and one performance in the First Baptist Church, Shreveport, where the large pipe organ was built by the Williams family of New Orleans, and finished tonally with Roy Perry's participation. (The Williamses installed the Aeolian-Skinner organs in this part of the country, finished them tonally with Roy Perry, and continued to maintain them thereafter.)

The Shreveport Baptist organ was their own work, certainly in the Aeolian-Skinner style, but with a slightly weightier tone, if no less refined than the Boston products. Charles Callahan's short recital there was a worthy comparison in this regard, and presented the only opportunity for the audience to sing a hymn with any of these instruments. After opening his program with the National Anthem, MELITA was a popular choice for hearty singing, introduced by Dr. Callahan's *Hymn-Fantasia* on that tune. This recital might have seemed as shy and reticent as the performer himself, but did bathe us in the lush and colorful qualities of the Williams organ. Dr. Callahan was not afraid of the occasional full organ, as in the Guilman *Grand Triumphal Chorus*; and, his rendition of the Gottfried Federlein *Scherzo-Pastorale* was downright fun. The final section of his own *Hymn-Fantasia* developed into a powerful and moving treatment of that tune that proved that this composer-player still "has it!"

The festival opened on Sunday evening with a reception at its headquarters offices. We proceeded then

to a recital with Damin Spritzer at the console of Op. 1173 in the First Presbyterian Church of Kilgore. Many of us were looking forward to hearing this rising star, after so much publicity from Oklahoma. The *Pulchra ut luna* of Henri Dallier was particularly interesting as another piece in the *Claire de lune* genre, but less well known and fully enjoyable. Dr. Spritzer's rendition of Larry King's *Resurrection* demonstrated very skillful layering and interweaving of voices and registrations, which were engaging. Having the Bach "Allein Gott" (BWV 662) on the program gave intellectual root from that master of our instrument. Other repertoire presented, most specifically three pieces by René Louis Becker (1882–1956)—whom Dr. Spritzer seems to champion, gave the opportunity to test the voices, powers, and combinations in this exemplary Aeolian-Skinner organ.

Monday morning, we moved to St. Luke's United Methodist Church in Kilgore, to hear Bradley Hunter Welch perform so well under the challenging conditions of 39 ranks, with a floating division, confined to two manuals, all set in a completely absorptive environment. Still, he presented a stellar and stimulating program that always put the music, the organ, and its sounds

ahead of the player's persona. The communication of music and of emotion, based upon the composers' intentions, came through clearly, with every note, in every piece of a very ambitious program! The Max Drischner *Variations on "O lauffet, ihr Hirten"* provided a colorful, rhythmic, and expressive exposition of the resources of the organ. Hearing all six Schübler chorales of J.S. Bach was an inspiring review of the whole set, each carefully distinguished in texture and registration.

Those chorales were separated (in odd- and even-numbered sets, if it matters) by the Liszt B-A-C-H, one of the big undertakings in this space. With increased legato, Dr. Welch provided a compelling performance in the trying acoustic. Similarly, his presentation of the complete Symphony VI of Widor was masterful and engaging, under the same challenges. It always is a pleasure to hear Bradley Hunter Welch; and, in terms of showing off the organ, this recital was the perfect demonstration, by OHS definition. If the East Texas Festival can be as effective in conveying value and worthiness by its recitals of this high order, and by the enthusiastic responses of the audience, one can only hope that these Methodists soon will remove the car-



Casey Cantwell (left) and David Morton flank this year's guest of honor, Albert Russell of Washington, D.C.



OHS CEO Jim Weaver (right) chats with David Baskeyfield after the Shreveport recital.

pet and rip down the acoustic tile to give this organ an easier breath of life in a better room. Already, the organ is remarkable; and, some apparent modernization to the combination action and relay system allow it to be used efficiently and effectively from the small console. Despite the acoustics, one can hear Roy Perry's hand and ears here, getting the most out of the pipework.

On Monday afternoon, back in the First Presbyterian Church in Kilgore, a very special recital was presented in honor of Albert Russell, including the world premiere performance of Charles Callahan's new *Celtic Suite* dedicated to him. James Lynn Culp was advertised to perform, but attended demurely in the audience instead, leaving the playing to Messrs. Maycher and Callahan—who probably know this instrument better than most visitors. “Music Associated with Opus 1173” included works by Sowerby, Callahan, and Roy Perry himself—his ethereal and evocative composition *Christos Patterakis*, which one needs to hear, so willingly, more than once for full effect of its worshipful yet enchanting character.

The experienced use of this instrument by these men, basking in the soft, lush foundations before the inevitable crescendo, is yet another enlightenment of the quality of Roy Perry's genius ears and musical imagination in the creation of this flagship pipe organ.

Todd Wilson's Monday evening recital on the same organ was a home run from the big leagues! Well known for exceptionally careful and colorful registrations, Mr. Wilson's program reflected those skills and efforts in a masterful and delightful way. It was a treat to hear again some familiar warhorses of repertoire, elevated to their full value and contrasts, and sculpted with tone and tempo, to make a really memorable evening. This performance was dedicated to the guest of honor at this year's Festival, Al Russell, but included further homage from the recitalist to the memory of Gerre Hancock, a native Texan whose impact upon organ music is pervasive. Hancock's “Three Cincinnati Improvisations” provided contrast to the preceding Lemare's *Fantasy on Themes from Bizet's Carmen!* Earlier, Lang's famous

Tuba Tune followed shortly after Bach's *Passacaglia*. Simply but sincerely put, this was a fun program, concluding with the Reger *B-A-C-H*, which was a particular treat to hear later in the same day as that of Franz Liszt, as played by Bradley Welch. Todd Wilson happily provided the encore demanded, and directed another tribute to Al Russell: *Tea for Two*.

Traditionally, Tuesday is the Shreveport day for the East Texas Festival, and so it was. After lunch, a short visit to the R.W. Norton Art Gallery, with a multitude of art forms to absorb and enjoy there, served as a mental sorbet between the two performances at St. Mark's Episcopal Cathedral, where William Teague was responsible for the Aeolian-Skinner installation (with Roy Perry and the Williamses). The morning's major recital at this Shreveport Cathedral was by David Baskeyfield. The opportunity to play at this venue is a gift to any organist—to have a superlative instrument, in a magnificent space, supported by excellent acoustics; and, Dr. Baskeyfield's program seemed well crafted to capitalize on these qualities. The Saint-Saëns *Fantaisie No. 2 in D-flat* offered some clever and colorful registrations; and, the Marcel Dupré *Second Symphony* (Op. 26, 1929) was an appropriate exposition of repertoire new to many listeners this day.

In the second half of the program, Baskeyfield gave a commanding performance of the Liszt *Fantasy and Fugue on “Ad nos.”* Dr. Baskeyfield certainly is an able player, presenting accuracy and enthusiasm, and, no doubt, there will be a stellar future for this young man.

The real treat of Shreveport was to hear Scott Dettra put his hands to the same resources later in the day, and again with some lesser-known literature. Mr. Dettra's style and confidence at the keyboards made the music come to the listeners with open arms, inviting our ears from start to finish of this fine recital. The Percy Whitlock “Scherzetto” (from the C-minor

Organ Sonata) was painted as a delightful “faery dance”, while the Sowerby *Arioso* also made exemplary use of all the special colors known in Skinner organs (thanks to Teague’s insistence upon a Solo division, here). Mr. Dettra demonstrated a masterful control of rhythm (literally moving some of us in our seats), with careful and effective registrations that culminated in a more reserved and “English” full organ closing the Stanford *Fantasia and Toccata*, Op. 57. Dettra responded to the acclamations with one lively movement of a Bach Trio Sonata as a welcome encore.

Wednesday morning began back in Kilgore, in the Presbyterian Church, with a recital by Adam Pajan, a doctoral product of the University of Oklahoma, who consistently has shown musical and sensitive interpretations of a varied repertoire in his public performances. His very effective transcription of Meyerbeer’s “Coronation March” was a captivating beginning to this recital, with many subtle voicings and shadings illuminating the music. Dr. Pajan’s playing this morning conveyed clearly the message and the movement of the music first and foremost, especially



Adam Pajan at the console in the First Presbyterian Church, Kilgore.

in the three Gershwin piano Preludes and the Howells *Rhapsody* that might not have seemed so likely on paper. Concluding the program with a masterful presentation of Guilman’s *Eighth Sonata*, Pajan rendered breadth, drama, melody, contrast, and concept on as great a scale as for any Widor organ symphony. Being also a humble yet personable man, Adam Pajan set a high bar in Kilgore and seems destined for a substantial performing career as a convincing and welcome ambassador for the pipe organ.

After lunch on Wednesday, the young but consummately capable Caroline Robinson (of the Eastman School) was challenged again by the very dry acoustics of St. Luke’s United Methodist Church, and perhaps somewhat by the less familiar repertoire that she presented. However, Robinson acquitted herself with grace and favor in this enlightening program that included *Fast Cycles* by Nico Muhly, a contemporary composer who continues to build interest in the pipe organ and his works for it. Her vigorous, but very musical, rendition of a Brahms *Praeludium und Fuge*, WoO 10, was a fetching opening to the program; and, Boëly’s *Fantaisie et Fugue pour orgue* later was equally compelling. Adam Pajan’s addition of hand bells to Sowerby’s *Requiescat in Pace* was an appealing embellishment to Caroline’s accurate and assured playing, which in the right pieces was appropriately animated and very enchanting. While this program was wonderful, every performance in this space just begs the question of a more desirable acoustical environment.

This year, the festival constituents program was wonderful, every performance in this space just begs the question of a more desirable acoustical environment.

This year, the festival constituents returned from Cherokee Lake on Wednesday evening to a presentation of Harold Lloyd’s *Hot Water* as



Carolyn Robinson at St. Luke’s United Methodist Church, Kilgore.

the silent-film special, accompanied by Jelani Eddington in the First Presbyterian Church. The screenplay was entertaining and engaging on its own—it did not drag—but the whole presentation was enhanced appropriately by the skillful accompaniment of Dr. Eddington. That accompaniment was provided in an improvisatory style, quite colorful throughout, and very well coordinated with the story and images. Occasionally, the audience’s attention might have wandered between the story and the accompanying music, but that’s not the worst problem to have, if it is skill and musicianship that drew the listener away from the visual side. Dr. Eddington’s prelude to the movie included a short recital of Schubert’s *Marche Militaire*, a Leroy Anderson jazz piece, a Stephen Sondheim song, and concluding with William Walton’s *Crown Imperial*, once again confirming the vast capabilities of the Aeolian-



Monica Czausz at the console in the First Baptist Church, Longview.

Skinner Op. 1173 in this church, under the skillful fingers of the artist.

Thursday morning, the festival moved to nearby Longview, Texas, to the First Baptist Church and Op. 1174, always a special and much-anticipated venue during this week. Mark Dwyer was prevented by illness from participating; so, his spot was filled by one of Ken Cowan's students, Monica Czausz. This young lady just blew us all away. Beginning with a grand orchestral transcription (Dvořák's *Carnival Overture*), Miss Czausz conveyed skill, confidence, color, melody, and energy, and captured the audience with the very first notes. And, it was all uphill from there! This writer found himself consulting the printed stoplist for the organ, to divine the prevailing registration, more times than in any other program this week. This young player presented an impressive and notably mature response to stylistic dif-

ferences in the repertoire presented, from J.S. Bach, to Widor, to Horatio Parker, and even a pedal-piano piece by Alkan. Concluding with a Reger *Chorale Fantasia*, Op.52, No.3, Monica Czausz used the expansive organ, the supportive room, and the excited audience to best advantage with that rousing finish, which brought the crowd to its feet, and then a delightful encore to our ears: Gordon Balch Nevin's *Will o' the Wisp*, a very sweet dessert!

At the First Presbyterian Church in Kilgore, Ken Cowan's substantial and varied closing recital on Thursday evening was presented in honor of James Culp, Mr. Maycher's predecessor organist in this place. The big works being Bach's *Toccata, Adagio, and Fugue*; Dupre's *Variations sur un vieux Noël*; and, Reubke's *94th Psalm*, this program was a tour de force of organ, recitalist, and audience, as well. The Karg-Elert piece in the first half was of the Storm genre and was played perfectly as delightful entertainment. This entire repertoire was presented with consummate skill and calm confidence. The memorization of Guillou's *Toccata*, also in the first half, might have been essential to keep the piece together, as it flailed wildly about all the keyboards. It is this variety, however, that makes the experience of the East Texas Festival so important. Most listeners realized then that Roy Perry's organ has a full array of sounds surely more beautiful than that composer might have imagined. Ken Cowan used this instrument to such full advantage, and so communicative are his playing skills, that the Reubke "Sonata" was expressed to a new height of persuasion and acceptance. That consensus led again to rousing demands for an encore—a special treat from Mr. Cowan: *Ride of the Valkyries!*

So, the 2015 session of the festival came to this rousing end, followed by a sumptuous and collegial reception in the church hall. For many, the fond farewells of this year were shared

that evening, with hopes for another such event next year. At least two people, working behind the scenes of this festival, deserve public appreciation, as well. Steve Emery of Allentown, Pa, comes to Texas in advance of the festival to repair, tune, and prepare all of these instruments for the rigors of the week; and, never is heard a sour note, regardless of the climate! Secondly, Paul Marchesano of Philadelphia assists with the administrative execution of the festival, with retail sales during the social hours, and with the photographic documentation of these events, including those published herewith. It is an honor always to have Michael Barone present during these festivals for commentary, recording, and promotion of the events on *Pipedreams*.

As this review is going to press, the East Texas Pipe Organ Festival has just announced its dates for the 2016 edition: November 6–10 in Kilgore! This event is recommended highly, whether you are looking for an educational experience, a relaxed week of listening to first-rate organs and recitals, whether you want to study the organbuilding style, or to network with a great cross-section of people from the organ world . . . this is a great place to come. The southern hospitality is as generous as one hears.



Ken Cowan warms up!

THE INSTRUMENTS OF THE EAST TEXAS PIPE ORGAN FESTIVAL



Left to Right, Top to Bottom:

*St. Mark's Episcopal Cathedral, Shreveport, La.
Aeolian-Skinner Op. 1308, 1055*

*St. Luke's United Methodist Church, Kilgore, Tex.
Aeolian-Skinner Op. 1175, 1949*

William Teague at St. Mark's Episcopal Cathedral

*First Presbyterian Church, Kilgore, Tex.
Aeolian-Skinner Op. 1173, 1048*

*First Baptist Church, Longview, Tex.
Aeolian-Skinner Op. 1174, 1949*



Lynnwood Farnam on American Organs

EDITED BY MARCUS ST. JULIEN

Continued from the Winter issue.

BARCKHOFF-MIDMER

St. John the Baptist R.C. Church, Brooklyn, N.Y. West gallery organ by Barckhoff [1893, IV/57; rebuilt by Midmer sometime before 1917] — chancel organ by Midmer. Very cheap and loud. Terrible mixtures, and Solo organ unbelievably bad. Mr. Carte-Dooley (formerly organist of St. Mary's, Beverly, Eng.) is here now and it is a great pity he has such a poor organ. (Visited June 7, 1922.)

JOHN BROWN

St. John's [Episcopal] Church, Murray Hill, Flushing, [Queens]. By John Brown, Wilmington, Del. [before 1917, II/?]. Very pleasant tone. Strings on Gt. & Ped. too loud for ensemble. Unusually pretty 4 ft. on Swell—it is loudly voiced and sounds like a Principal. Never heard of this builder before. Noise of exhaust when action not in use. (Visited June 3, 1922.)

W.H. DAVIS

Zion Episcopal Church, Douglastown, L.I. Originally by "W.H. Davis, Maker" 40 Downing St., New York [1863–64?]. Quaint old church. Organ was probably a "GG" [compass] before being modernized. Diapason tone too bold, and full organ fair. Pedals have a board nailed over the rear ends and organist has to sit on a rickety piano-stool. Action very noisy. 2 comp. pedals to Great.

ENGELFRIED & HADDEN

St. Nicholas R.C. Church, [121 E. 2nd St., N.Y. City.] By Engelfried & Hadden, N.Y. [ca. 1881, II/45]. Fine old organ in very bad condition. West gallery position. (Visited Nov. 27, 1919.)

ERBEN

St. Ann's R.C. Church, East 12th St., New York City. [Erben, 1858, III/43]. Difficult to get a thorough try at this interesting old instrument. Tracker in west gallery.

Old St. Patrick's R.C. Cathedral, 260 Mulberry St., New York City. [Erben, 1866–68, III/46]. Very interesting. Pleasant, though small, diapasons. Very liquid pleasing flutes, even Claribel 4 on Ped.

ESTEY

Congregational Church Saco, Maine. Estey [Op. 960, 1912]. Very unmusical and unbalanced. Hard to spot couplers as they are not spaced in any way. No way of alternating organs. Stupidly designed.

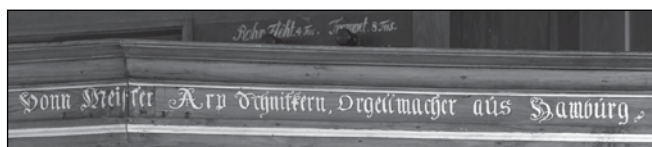
Baptist Church, Newport, Vt. Estey, 1918. Excellent little organ. Best Estey work I know. (Visited July 25, 1919.)

St. Mary's R.C. Cathedral, Burlington, Vt. Estey, 1914. Very good organ, though stupidly designed. String tone on all combinations, which makes them nearly all useless. Chancel organ not playable as an accompaniment to Swell.

HALL

Gethsemane Episcopal Church, Minneapolis, Minn. Hall Organ Co., New Haven, Conn. Stop-keys adjust on combinations by holding a piston and moving desired stops. Lowest 12 of Pedal reed unenclosed. Very good instrument. Stop-keys are arranged from softest to loudest in a straight line. Couplers are with departments they augment.

(To be continued.)



Cornelius H. Edskes / Harald Vogel

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The ORGAN HISTORICAL SOCIETY is the sole distributor of *Arp Schnitger and his Work* throughout the United States. It will appear in the first half of 2016.

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The Colorful Life of J. Lewis Browne

Wanamaker Organist

ROLLIN SMITH

J. LEWIS BROWNE (1864–1933) was born in London, England. The biography he submitted for the 1920 edition of the American Supplement to *Grove's Dictionary* is at variance with facts substantiated by contemporary newspaper articles, but he claimed to have been brought to America at the age of six and to have studied in New York with Samuel P. Warren and Frederic Archer. His family appears to have settled in Minneapolis. The first published account of Browne's activities relates to his accompanying members of his choir at St. Peter's Catholic Church of Dorchester, Mass., for their annual harbor excursion on August 18, 1887.¹

A year later, Browne was in Chicago conducting a 28-piece orchestra (a William Browne was organist) and a 40-voice choir at Chicago's Cathedral of the Holy Name on Christmas Day 1888² and again on Easter 1889.³

1. "Vacations of Dorchester Folk," *Boston Herald* (August 8, 1887): 5.

2. An item later appeared in a Minneapolis paper that stated Browne "was for some time organist of the Cathedral of the Holy Name, Chicago, but was compelled, on account of ill health, to leave that city." See "A New Organist," *Saint Paul Globe* (April 6, 1891): 3. Early organists of the cathedral were Heman Allen (1871–81), Herbert C. Beseler (1881–91; 1896–1903), and Wilhelm Midelschulte (1891–96). Browne's name is not among them; he was perhaps substituting for Beseler during an illness. Thanks to Stephen Schnurr for providing this list that accompanied the dedication program of the new Flentrop organ. Browne was apparently not the permanent organist.

3. "Easter Carols. The Church Universal Gives Thanks for a Risen Lord," *Chicago Daily Inter Ocean* (April 22, 1889): 3.

In the fall of 1889, Browne succeeded Humphrey J. Stewart as organist of San Francisco's Church of the Advent,⁴ and trained a 60-voice choir that presented the "principal portion" of *Messiah* at a special choral Evensong on Christmas Eve.⁵ On October 31, 1890, with two other organists, he dedicated the new Felix Schoenstein organ at St. Marcus Church. Earlier that month, Browne had organized a choral society at Metropolitan Hall with the goal of presenting *Messiah* again, but plans were interrupted when he eloped with the rector's daughter in November 1890. (Browne was recently divorced and the Rev. John Gay had forbidden the marriage.) The couple left for St. Paul, Minn., where from April 6, 1891, Browne was organist of Immaculate Conception R.C. Church.⁶ He played his last mass at Immaculate Conception on July 31, 1892, and immediately succeeded James D. Blakie at Christ Church, St. Paul.

Browne was vice president of the Bergstrom Pipe Organ Company, the proprietor, John Bergstrom, having just relo-

4. In the September 27 edition of the *San Francisco Chronicle*, Browne announced he was opening a sight-reading class at the church and that "persons with voices will be received for a mere nominal consideration."

5. "Choral Even Song," *San Francisco Chronicle* (December 25, 1889): 5.

6. After some months spent on the Pacific coast in recouping his strength, he had determined to make Minneapolis his home. "A New Organist," *Saint Paul Globe* (April 6, 1891): 3.

cated to Minneapolis in 1891.⁷ On August 3, Bergstrom had him jailed for “obtaining money under false pretenses” (he borrowed \$150, the equivalent of \$4,000 today, from Bergstrom), but the charge, “wholly a piece of spite work on the part of Bergstrom,” was dismissed six days later.⁸

Having moved to Toronto by 1894, Browne was organist first of Bond Street Congregational Church and then in January 1896 of St. James Cathedral, but by August 1896, he had moved to Columbus, Georgia, and become organist of the First Presbyterian Church and music teacher at the Georgia Female Seminary and Conservatory of Music. Around 1900, he was organist of Sacred Heart R.C. Church in Atlanta.

In June 1901, with all expenses paid,⁹ Browne sailed for Rome where, at the invitation of the Count di San Martino, he gave an organ recital on June 26 at the St. Cecilia Academy, the “oldest school of music in the world, founded by Palestrina,”¹⁰ playing “before the greatest body of critics in the world.”¹¹ His program:

Sonata No. 4 in A Minor, Op. 98	Rheinberger
Moderato—Intermezzo—Fuga cromatica	
Preludio, Op. 78	Chaminade
Benedizione nuziale	Sgambati
Fuga in do maggiore	Buxtehude
Andante—Andante molto (trascrizione)	Brahms
Scherzo	Browne
Venezia, Op. 25 (trascrizione)	Nevin
1. Alba; 2. Gondolieri;	
3. Canzone amorosa; 4. Buona notte	
Improvvisazione su tema dato estemporaneamente	

Not only the Count, but the noted pianist and Liszt pupil, Giovanni Sgambati, and composer Filippo Marchetti were in the audience, the latter presenting the theme for Browne’s improvisation. Browne later visited with Lorenzo Perosi, who played for him the prologue to his new oratorio, *Moses*. On his way home, he visited with Clarence Eddy in Paris.

In June 1902, Browne was awarded an honorary doctorate by the Grand Conservatory in New York City. On October 3 and 4, 1904, he played two recitals at the Louisiana Purchase Exposition in St. Louis, and was one of the directors of the Cox College and Conservatory in College Park, Georgia

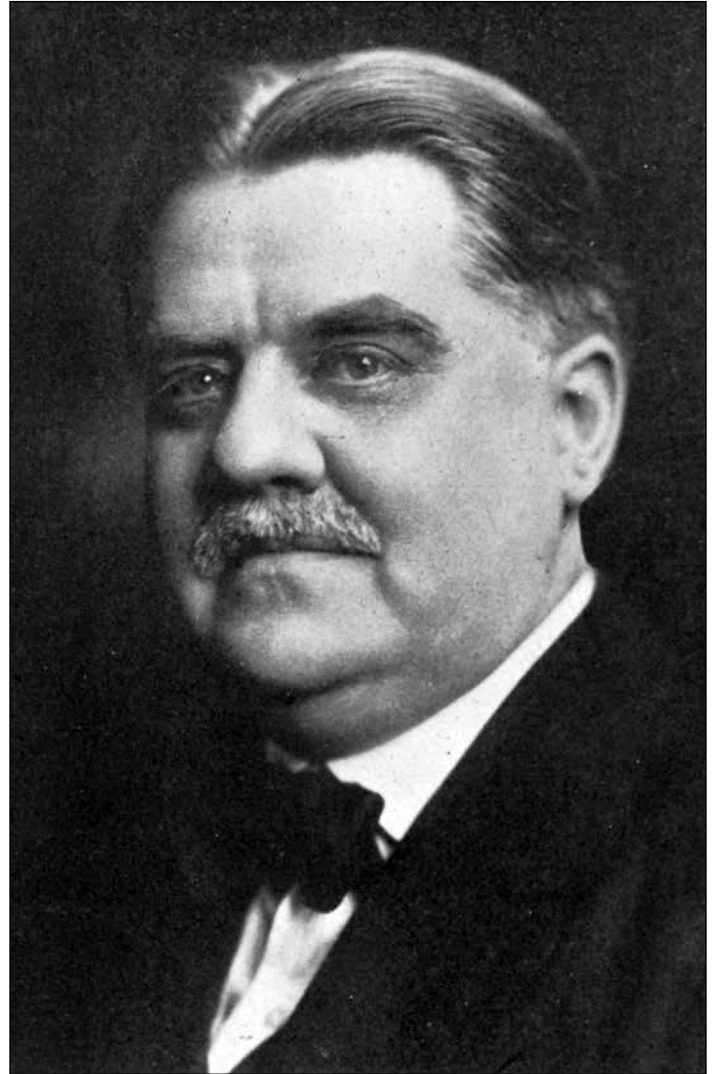
7. Bergstrom had established his own firm in San Francisco by 1875, and he and Browne had probably been associated in California.

8. “An Organist’s Trouble,” *Saint Paul Globe* (August 4, 1892); “Brown All Right,” *Saint Paul Globe* (August 9, 1892).

9. “All Hallows’ [College] Exercises to be in Tabernacle,” *Salt Lake Telegram* (May 15, 1903): 6.

10. “Splendid Honor Is Paid Prof. J. Lewis Browne,” *Atlanta Constitution* (July 28, 1901): 1.

11. “All Hallows’ [College] Exercises to be in Tabernacle,” *Salt Lake Telegram* (May 15, 1903): 6.



(1905). In 1905, his one-act opera, *La Corsicana*, was published by the John Church Company, and dedicated to “the Count di San Martino, president of the Royal Academy of Saint-Cecilia, Rome.” Early in his stay in Atlanta, Browne was teaching at the college preparatory school run by the Marist order in 1901, professor of organ and composition at the Klindworth Conservatory, and conductor of the Atlanta Symphony Orchestra.¹² In 1906, he directed the Cincinnati May Festival and the next year held a similar festival in Atlanta, involving

12. “Dr. J. Lewis Browne,” *Deseret Evening News* (June 13, 1903): 1.

many of the city's musicians, and with Ernestine Schumann-Heink as soloist.

Having spent eleven years in Georgia, far longer than in any other city, Browne's stay came to a dramatic end. He secured two pistols and, after drinking for several days, made persistent threats to shoot Father John Gunn (the dedicatee of his "O Salutaris" and pastor of Sacred Heart Church) and several other people. On the night of November 6, 1907, three of the men who had been threatened went to Browne's house. Browne became angry and threw a pistol at one of the men, who promptly knocked him down. The group then went to warn Father Gunn and was in his study when Browne approached the rectory and fired several shots, one bullet shattering the glass, passing through the window blinds, and lodging in the door post.

Browne was charged with drunk and disorderly conduct (Father Gunn described his mental state as having been temporarily unbalanced "by over-indulgence in strong drink"¹³) and remained in jail about ten days before the \$5,000 bond was posted for his bail on November 17. In December, the grand jury returned an indictment against Browne for assault with intent to murder.¹⁴ Newspapers were silent on the outcome of the case.

13. "Dr. Browne in the Tower. Well-known Musician Charged with Firing into Catholic Rectory," *Columbus (Ga.) Daily Inquirer* (November 8, 1907): 1.

14. "Browne Indicted: True Bills Against Man Who Fired on Atlanta Priest," *Augusta Chronicle* (December 19, 1907): 4.

**This Morning's Orchestra Concert, Conducted by
DR. J. LEWIS BROWNE**

Program

11 O'CLOCK

1. Orchestra—"Rienzi" Overture.... ..Wagner
2. Song with piano—"Chanson Provencale"...Dell'acqua
3. Orchestra—Peer Gynt Suite, Op. 46....Grieg
 - I. In the Morning.
 - II. Ase's Death
 - III. Anitra's Dance
 - IV. In the Hall of the Mountain King.
4. Part songs:
 - (a) Night SongRheinberger
 - (b) Sleeping! Why now Sleeping!.....Browne
5. Orchestra—Intermezzo from "La Corsicana"...Browne
(String Orchestra with Harp)
6. Songs with piano:
 - (a) This Earth Were Heaven.....Browne
 - (b) Lullaby
7. Orchestra:
 - (a) Andante (known as the "clock")
from the Fourth Symphony.....Haydn
 - (b) Einzugs Marsch zu Bojaren.....Halvorsen

Browne soon surfaced in Philadelphia¹⁵ where the Wanamaker department store had just installed a four-manual, 44-rank Austin organ in the Egyptian Hall and was in need of someone to play it. The 1,260-seat auditorium on the third floor had opened to the public on March 2, 1908,¹⁶ and Browne was hired as music director. His first appearance was at an afternoon recital on April 22:

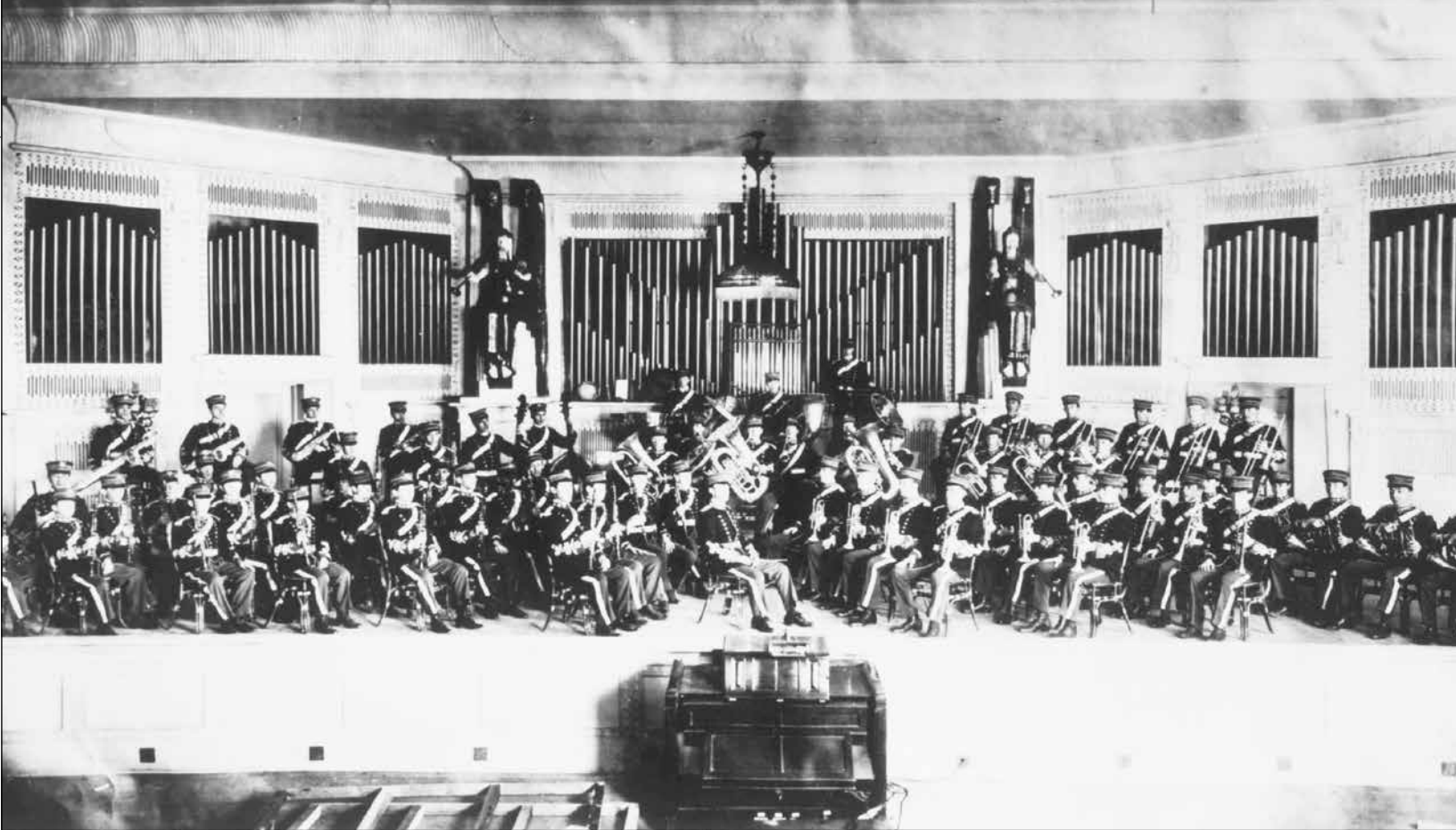
1. Organ—
 - (a) Eleventh Choral—Vorspiel. Johannes Brahms
"O World, I E'en Must Leave Thee"
(the last composition of Brahms)
 2. Panis Angelicus César Auguste Franck
(for solo voice, organ, 'cello, and harp)
 3. Prière Franck
(organ, violin, 'cello, and harp)
 4. Capriccio brilliant (piano) Felix Mendelssohn-Bartholdy
(Orchestra accompaniment in reduction for organ)
- Intermission of five minutes
5. Agnus Dei Georges Bizet
(for solo voice, organ, 'cello, and harp)
 6. (a) Romanza (violin) J. Lewis Browne
(b) Intermezzo from *La Corsicana* Browne
(Reduced for organ and harp)
- La Corsicana*, a one-act opera (published in 1904 [recte: 1905]), received "mention" in the Sonzogno Concorso, Milan, 1903, out of upwards of 250 works submitted, the judges being Massenet, Humperdinck, et al.
7. Organ Sonata No. 4 in A Minor, Op. 98 Josef Rheinberger
 - I. Tempo moderato
 - II. Intermezzo
 - III. Fuga Cromatica
 8. Repentir Charles Gounod
(for solo voice, organ, violin, 'cello, and harp)

Browne's organizational skills were exploited when he formed the John Wanamaker Choral Society, made up of employees, and the Cadet Orchestra for youth. Art and commerce existed side by side at Wanamaker's, and it was found that almost any kind of musical event drew an audience that inevitably took advantage of the opportunity to shop in the store. Great emphasis was placed on the value of the store's offerings to improve the musical education of employees on their lunch hours as well as an entertainment for visitors.

Concerts took place in the Egyptian Hall or the Greek Hall and were usually varied, with Browne playing the organ,

15. Evidently without Mrs. Browne (a former piano pupil of Humphrey J. Stewart in San Francisco), because in May 1911 she was still teaching at the Atlanta Conservatory and her pupils were giving recitals. "Children's Recital," *Atlanta Constitution* (May 7, 1911): 3.

16. A second space, the Greek Hall, opened later, with a two-manual, eleven-rank Austin, Op. 199, and more modest concerts were given there.



A concert by the Wanamaker band on the stage of Egyptian Hall. The Austin console is in the center foreground.

PHOTO: HISTORICAL SOCIETY OF PENNSYLVANIA, PHILADELPHIA

Miss Mary Vogt at the piano, and a variety of vocal solos, organ and piano duos, and usually a trio for violin, piano, and organ. Programs were comprised of “attractive” classical selections (Meditation from *Thaïs*, Berceuse from *Jocelyn*, and art songs by Romantic and contemporary composers). Concerts depended on the artists available for the day, but repertoire could be surprising, such as Joseph d’Ortigue’s 1864 *Mass without Words* for violin, ’cello, and organ. Browne contributed many of his own compositions, some of which were probably improvisations. On January 6, 1910, he played his

Intermezzo L’Egyptienne, written especially for the Egyptian Hall, at each concert; another time his *Caprice Gardenia* (Third Mazurka) was played as a piano solo and his new *Intermezzo Gentile* (Fifth Mazurka) was played as an organ-piano duo. Browne booked community choruses, local choirs, concerts by the 25-voice Wanamaker Men’s Chorus, and the inevitable thematic program, such as an all-Reginald De Koven concert, Children’s Day, Scottish, Irish-American, Anglo-American, and German-American, Old Folks, Pennsylvania, Inauguration Day, etc. Solo organ recitals were seldom played, an exception being on July 30, 1910, that he began with all eight “Little” Preludes and Fugues of Bach:

Egyptian Hall Concerts

Commencing today Dr. Browne will give two Organ Recitals daily—one at 10.45 A. M.—the other at 3 P. M.

These recitals will continue until further notice.

Egyptian Hall is a great cool place to wander into during the stress of these hot days.

Announcement in the Philadelphia Inquirer of Browne’s recital on July 8, 1908.

Egyptian Hall

July 30, 1910

Eight Preludes and Fugues (complete)

Fantaisie in G Major

Chant Pastorale

Prelude

Concert Fantasia in F Minor

Bach

Bach

Dubois

Chaminade

Arthur Bird

Browne had learned early in his career the universal appeal of choral music and the enthusiasm engendered with massed choirs. In every city in which he had worked, he either formed or took over a choral group and a Christmas season never passed without a *Messiah* performance. At Wa-

THE EGYPTIAN HALL

JOHN WANAMAKER DEPARTMENT STORE
PHILADELPHIA, PENNSYLVANIA

AUSTIN ORGAN, OP. 196 (INSTALLED 1908)

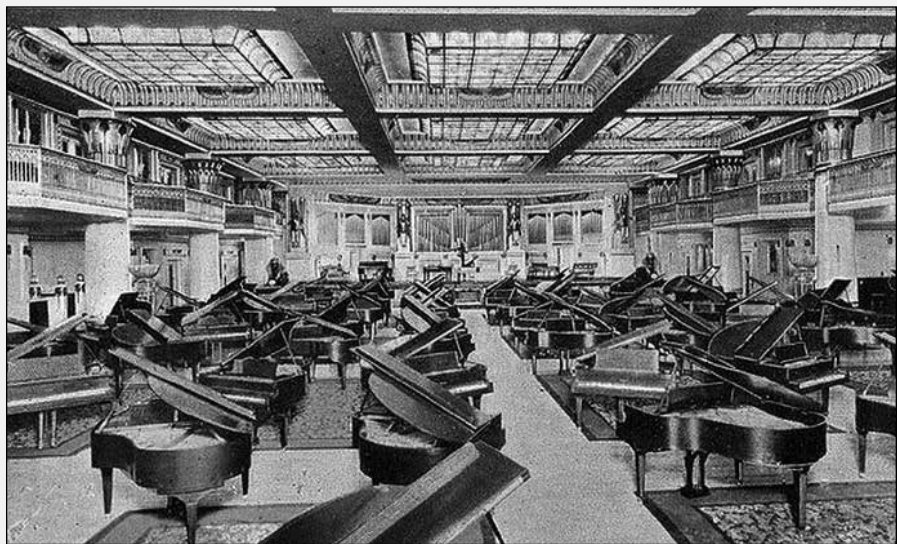
The factory hand-written ledger book has a specification, and a page of "additions and changes." The Swell and Great remained basically the same, but there were several additions to the Orchestral and Pedal, an all new Solo on 15" wind pressure, and a much changed and enlarged Echo. The following stoplist, kindly provided by Ray Biswanger of the Friends of the Wanamaker Organ, includes Browne's revisions, his coupler changes that substituted the Solo for Echo, being more logical and useful than the original scheme.

Wind Pressure: Orchestral and Echo 5", Solo 15"

Great 61 pipes

Orchestral, Swell, Solo, Echo 73 pipes

Information in brackets is from a Philadelphia copy of changes signed by J. Lewis Browne



A postcard image of the Egyptian Hall. When not used for concerts, it served as a piano showroom

GREAT

- 16 Bourdon
- 8 Flauto Major*
- 8 Open Diapason
- 8 Claribel Flute
- 8 Viole d'Amore
- 4 Octave
- 4 Harmonic Flute
- 8 Trumpet
- [Chimes, 20 notes]

* Browne: Gross Flute

ORCHESTRAL

- 16 Contra Viole
- 8 Concert Flute
- 8 Viole d'Orchestre
- 8 Quintadena
- 4 Flauto Traverso
- 2 Piccolo
- 8 Clarinet
- 8 Cor Anglais
- Harp (Deagan, 49 bars)
- Tremulant

SWELL

- 16 Lieblich Gedeckt
- 8 Diapason Phonon
- 8 Salicional
- 8 Rohr Flute
- 4 Gemshorn
- 16 Contra Posaune
- 8 Tuba
- 8 Oboe
- Tremulant

SOLO

- 16 Violone
- 8 Magnaton (Ped.)
- 8 Flauto Major
- 8 Gross Gamba
- 8 Gross Celeste
- 4 Principal
- 8 Orchestral Oboe
- 16 Tuba Profunda (ext.)
- 8 Harmonic Tuba (85 notes)
- 8 Tuba Magna
- 4 Tuba Clarion (ext.)
- [Piano, blank stop tab]

ECHO

- 16 Lieblich Gedeckt
- 8 Horn Diapason
- 8 Flauto Dolce
- 8 Dulciana
- 8 Unda Maris (61 pipes)
- 4 Fern Floete
- 4 Salicet
- 8 Vox Humana
- Tremulant

PEDAL

- 32 Resultant Bass
- 32 Magnaton [ext. 12 pipes]
- 16 Magnaton (44 pipes)
- 16 Open Diapason (44 pipes)
- 16 Violone (44 pipes)
- 16 Bourdon (44 pipes)
- 16 Lieblich Gedeckt (Sw.)
- 16 Echo Gedeckt (Echo)
- 8 Gross Flute (ext. Op. Diap.)
- 8 Flauto Dolce (ext. Bd.)
- 8 Violoncello (ext. Violone)
- 16 Tuba (Solo)
- 8 Tuba (Solo)

COUPLERS

- Great to Pedal 8, 4
- Swell to Pedal 8, 4
- Orchestral to Pedal 8, 4*
- Swell to Great 16, 8, 4
- Orchestral to Great 16, 8, 4
- Solo to Great 4
- Echo to Great 8†
- Swell to Swell 16, Unison Off, 4
- Echo to Orchestral 8§
- Swell to Orchestral 16, 8, 4
- [Brown: add Solo to Solo 16, 8, 4]
- Echo to Echo 16, Unison Off, 4
- * Browne: omit Orch-Pd. 4, Echo-Pd.; add Solo to Pedal 8 & 4
- † Browne: omit Echo-Gt and add Solo-Gt
- § Browne: Change to Solo-Orch 8

EXPRESSION PEDALS

- Swell
- Orch
- Echo [Solo?]
- Crescendo

- Sforzando 1
- Sforzando 2
- Great to Pedal Reversible
- Echo to Great Reversible [Solo]

Pistons to All Couplers On / Off

PLAYER MECHANISM

- Tempo control
- Re-roll

namaker's, in 1909, he initiated a Competitive Choral Festival that began on June 24. The event extended for six days, from Monday to Saturday, and mostly church choirs, choral societies, and glee clubs in the Philadelphia area competed. Entrants were separated into choruses and quartets: mixed, male, female, and vested choirs of men and boys. The festival was shaped by the Wanamaker altruistic philosophy as being a means of "improving vocal and instrumental music in America and of exploiting the American composer and his works."¹⁷ Browne assembled for judges some of the most important musicians in America: the great bandmaster John Philip Sousa, George Chadwick of the New England Conservatory, Horatio Parker of Yale, and Arthur Foote. Browne was the fifth judge. The festival was a master stroke that not only brought hundreds of singers to the store, but their family and friends as well, and all were amazed that an event so late in the season was so successful.

The most significant event of Browne's association with the Wanamaker store was the arrival in Philadelphia on August 12, 1909, of the Grand Festival Organ, at the time the largest organ in the world.¹⁸ Built by Murray M. Harris of Los Angeles and completed by his successor, the Los Angeles Art Organ Company, it featured prominently at the 1904 Louisiana Purchase Exposition in St. Louis, being played by Alexandre Guilmant and some 85 American organists. Browne had been one of the recitalists (playing on October 3 and 4) and would have been one of those consulted by John and Rodman Wanamaker when they were considering purchasing the organ that had been in storage since the close of the exposition.

The 1910 Competitive Choral Festival was held earlier (March 28–April 3) and the same musicians as the previous year were judges. An innovation was a Morning Orchestra Concert each day, with 50 members of the Philadelphia Orchestra, conducted by Dr. Browne. Programs conformed to Wanamaker's policy, being "constructive and educational, with the purpose of extending general musical culture."¹⁹ The first program included the overture to Wagner's *Rienzi*, Grieg's *Peer Gynt Suite*, the Intermezzo to Browne's *La Corsicana*,

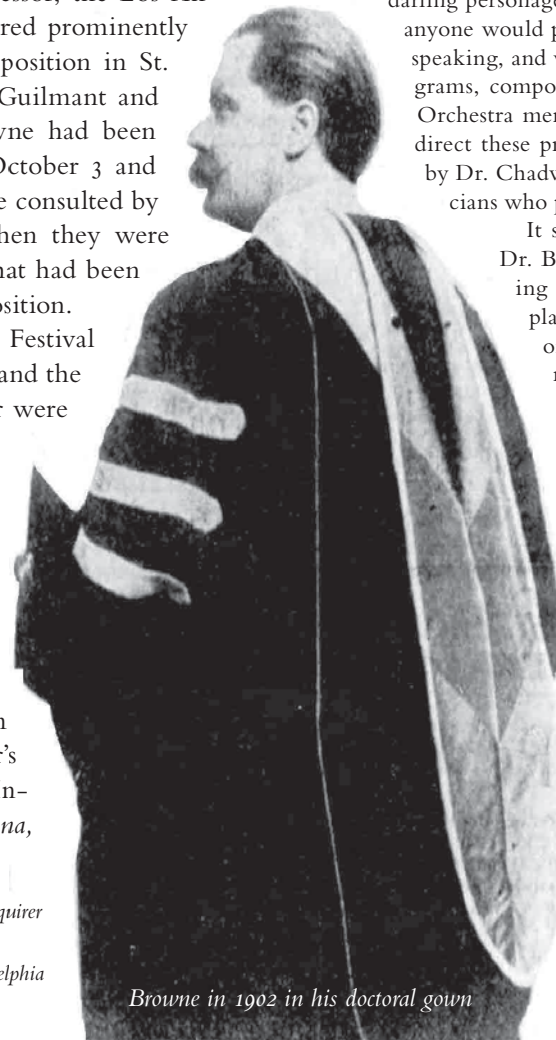
and the "Clock" movement from Haydn's Fourth [*sic*] Symphony.²⁰ The competition winners that year were the Paulist Choristers of Chicago, who happened to be in the city.

Unfortunately, throughout his three years at the store, Browne's binge drinking had so affected his work and that of his staff that by December 1910 John Wanamaker wrote his son, "I do not believe we can, with any respect for ourselves, retain Browne in our employ any longer. No matter how good his music is and how fine a spirit he is when sober, I believe he is disgracing the house by his frequent sprees."²¹

Mary Vogt, a long-time employee of the Wanamaker store, wrote her memoir many years later and remembered Dr. Browne fondly.

It happened that a Dr. J. Lewis Browne, from the rugged South, had been engaged by our highly cultural music minded Mr. Woodford, who was instrumental in having a lovely Austin installed in Egyptian Hall. (Few people if any know of it, but an actual cast of Woodford's head appears on the facade of the Grand Court Organ.) Dr. Browne was one of the most outstanding organists I have ever known, but he unfortunately had succumbed to the hellish habit of drink. A darling personage, he would give every dollar he carried to anyone would plead for it; had wonderful ideas, musically speaking, and was instrumental in starting the Sousa programs, composers programs, etc., featuring Philadelphia Orchestra men in all programs. He had great leaders to direct these programs—plus the choral festivals directed by Dr. Chadwick, Horatio Parker and many great musicians who participated.

It so happened that during the period when Dr. Browne was mentally and physically suffering from alcoholism, he would invite me to play for him. I feared nothing and would jump on the bench like an old-timer and, while my pedaling was not in any manner acceptable, I succeeded in pulling through. My champion, friend, and teacher loved me like an adopted child. If he played organ and I piano in a designated concerto, he would cease to play perhaps an entire strain, look up at me, so that I would perform the strain, and give me a great big smile. A strange coincidence was that so long as I knew him I never missed his changes in the score—not even once—and no one in the audience realized he was playing tag with the repeats, unless they were musicians or knew the score.



Browne in 1902 in his doctoral gown

17. "Treat for Music Lovers," *Philadelphia Inquirer* (June 25, 1909): 1.

18. "World's Largest Pipe Organ Here," *Philadelphia Inquirer* (August 13, 1909): 9.

19. "Treat for Music Lovers," 1.

20. "Egyptian Hall, Second Annual Wanamaker Competition Choral Festival," *Philadelphia Inquirer* (March 28, 1910): 8.

21. Ray Biswanger, *Music in the Marketplace: The Story of Philadelphia's Historic Wanamaker Organ* (Bryn Mawr: Friends of the Wanamaker Organ, Inc., 1999), 74.

After I had protected him for years, the time had arrived when the management was thoroughly cognizant of what was happening to him—but everyone had great affection for him.

One morning I invaded the office of Rodman Wanamaker where he was holding a business meeting. Up until this time I had not met the honorable gentleman. Taking my associate by the hand, I presented him to the man who afterward sponsored me. I said, “Dr. Browne is in trouble, and you must help him. He cannot conquer his drinking of alcohol, he owes bills by the dozen and this greatest of organists needs your help.” R.W. reached over his desk—picked a white and red carnation out of the bowl, placed it in Dr. Browne’s lapel and said “Now you go down stairs, collect your bills and bring them to me and I will pay them. From that moment you must promise to go straight.” Well he left me sober as a judge and grateful. The next morning, however, I met him and he was dripping with tears, clothes all disturbed, in a pitiful condition.

Needless to say, the management shipped him off to Chicago, where the last time I saw him, he was playing in a Catholic Church with a satin Masonic Emblem rising above his feet on the pedal board. Dr. Browne was a blessed man with unbelievable talent, gifted with remarkable personality and qualifications. I have not seen him for years, but I know by now he must be on the staff of heaven’s holy angels.²²

By March, J. Granville-Smith, ARCO, was playing the organ in the Egyptian Hall, mostly in demonstrations with player pianos. In October, Irvin J. Morgan began playing the new organ in the Grand Court, and on Saturday, October 14, he had the grueling ordeal of playing “during the first 15 minutes of each hour from 9 A.M. until 5 P.M.”²³ These recitals were soon reduced to three times a day: 8:30 to 8:45, 12 to

22. From the unpublished memoirs of Mary Vogt, kindly provided by Ray Biswanger, Friends of the Wanamaker Organ.

23. “Saturday at the Wanamaker Store,” *Philadelphia Inquirer* (October 14, 1911): 8.



The Wanamaker department store in 1926

ST. PATRICK'S CHURCH

ADAMS AND DESPLAINES STS.
FIVE MINUTES FROM THE LOOP
High Mass 10:45—Choir of 100 Voices
STRICTLY LITURGICAL SERVICE
CLASSICAL REPERTOIRE
J. Lewis Browne, Organist and Choirmaster

Display ad, *Music News*, Jan. 10, 1919

12:15, and 5 to 5:15.²⁴ The only further mention of Browne was his setting of James Bayard Woodford’s ode, *The Granite Walls Rise Fair*, already commissioned, and sung at the dedication of the store on December 30.

After his termination from Wanamaker’s, Browne moved to Chicago where he remained for the rest of his life. He seems to have reformed his intemperate habits, and continued with an exciting and fulfilling career. He became organist of St. Patrick’s R.C. Church (designing the church’s four-manual Austin organ in 1914) and by 1915 of Our Lady of Sorrows Church as well. A member of the Medinah Temple, he oversaw the purchase and installation of the large Austin in 1915 and organized a three-day festival for the organ’s inauguration in October 1915: he conducted the J. Lewis Browne Symphony Orchestra and each program featured a different work for organ and orchestra—the final movement of Guilmant’s First Symphony, Felix Borowski’s *Allegro de concert*, and Rheinberger’s F-major concerto.²⁵

Browne was dean of the Illinois Chapter of the American Guild of Organists (1916–1919), oversaw the Chicago premiere of his opera *La Corsicana* on Jan. 4, 1923, was director of music at Notre Dame University, and in June 1926 was the official organist for the Eucharistic Congress held in Chicago. In September 1928, he was appointed director of music in Chicago Public Schools. J. Lewis Browne suffered a fatal heart attack at his home on October 23, 1933.

Today J. Lewis Browne is unknown. Seven of his works (two settings of “O Salutaris,” three songs, a Mass, and his opera, *La Corsicana*) are available on IMSLP and all exhibit a competency in composition, but none is memorable. He must have left a veritable trove of manuscripts because newspaper accounts frequently mention a new orchestral march he had composed for a particular occasion,²⁶ and a number of piano works. Their whereabouts, or if they have even survived, is unknown.

24. *Philadelphia Inquirer* (October 20, 1911): 8.

25. This 5-manual organ was displaced when Medinah Temple was purchased by Bloomingdale’s for conversion into a furniture store in 2001; the instrument was purchased by the City of Chicago under pressure for historic preservation reasons and put into storage, with the promise that it would be reinstalled in a suitable location elsewhere, but nothing has yet come of it.

26. Such as *The Third Infantry Review*, dedicated to Gen. Edwin C. Mason, that concluded the reunion of the Loyal Legion in the St. Paul, Minn., Metropolitan Opera House on the evening of June 7, 1893. See “Loyal Legion at St. Paul,” *New York Times* (June 8, 1893): 5.



PHOTOS: LEN LEVASSEUR

GREEK HALL (2015)
MACY'S DEPARTMENT STORE
PHILADELPHIA, PENNSYLVANIA
RUDOLPH WURLITZER MANUFACTURING CO.
OP. 2070, 1929

SOLO

16 Diaphone
 16 Tibia Clausa (ext., t.c.)
 16 Contra Viol (t.c.)
 16 Bourdon
 16 Vox Humana (t.c.)
 8 Trumpet
 8 Diaphonic Diapason
 8 Tibia Clausa
 8 Clarinet
 8 Violin
 8 Violin Celeste (t.c.)
 8 Concert Flute
 8 Vox Humana
 4 Octave
 4 Piccolo
 4 Viol
 4 Octave Celeste
 4 Flute
 2½ Twelfth
 2½ Twelfth (ext. Tibia)
 2 Piccolo (ext. Tibia)
 2 Piccolo
 1½ Tierce
 Cathedral Chimes
 Xylophone
 Glockenspiel
 Chrysoglot

SECOND TOUCH

16 Trumpet (t.c.)
 8 Tibia Clausa
 8 Clarinet

ACCOMPANIMENT

16 Contra Viol (t.c.)
 16 Bourdon
 16 Vox Humana (t.c.)
 8 Trumpet
 8 Diaphonic Diapason
 8 Tibia Clausa
 8 Clarinet
 8 Violin
 8 Violin Celeste (t.c.)
 8 Concert Flute
 8 Vox Humana
 4 Octave
 4 Piccolo
 4 Viol
 4 Octave Celeste
 4 Flute
 4 Vox Humana
 2½ Twelfth
 2 Piccolo
 Chrysoglot
 Snare Drum
 Tambourine

Castanets
 Chinese Block
 Tom Tom
 Sleigh Bell

SECOND TOUCH

8 Trumpet
 8 Tibia Clausa
 Cathedral Chimes
 Triangle

PISTON DEVICES

Bird Whistle
 Steam Whistle
 Klaxon
 Siren
 Horses Hoofs
 Sleigh Bells
 Doorbell
 Projector Room Buzzer

TREMULANTS

Main
 Solo

PISTONS

Five pistons under each manual

The organ was relocated from the Smithsonian Institution in 2010. It had originally been installed in the Fox Theatre in Appleton, Wisc., and was later in the home of Lowell Ayars. It was restored according to OHS Guidelines for Conservation and Restoration. Wired in parallel is a solid state relay and digital recording/playback interface. The console is installed within its own "booth" and is on a lift.

The OHS Database

Past, Present, and Future

JAMES H. COOK

DATABASE COMMITTEE CHAIR

THE OHS PIPE ORGAN DATABASE began its online existence in May 2005, and now that we have passed the ten year mark with notable success, it's a good time both to look back at how far we've come and to look ahead to see where we'd like to be in another five or ten years.

When the Database website opened to the public, its contents were rooted in member contributions to what was called after 1959 the "Extant Tracker Lists."¹ The project was member-driven, with all OHS members asked to contribute their individual knowledge of appropriate instruments. That characteristic remained important throughout the half-century preceding the development of the current online resource, and today members are still the primary contributors to its success.

Between 1959 and the Database website debut in 2005, those member-derived lists had been edited, collated, moved to a card file, reproduced, and distributed to members for review, and transferred to a database program on a personal computer.² On the day the Database website was made public, information submitted by OHS members had resulted in 11,225 pipe organ entries, accompanied by digital copies of 500 stoplists. Both the back-end database and the website interface had been designed to provide for additional information, including digital images, so it also included eleven photographs as examples of what could be done in the new format. Information on 7,200 organbuilders was also included, although access to that information was not generally available to the public. Those entries were derived from the second draft of David Fox's *A Guide to North American Organbuilders*, published by OHS in 1997.

1. The first announcement of the project can be found on the front page of THE TRACKER 4, no. 1 (October 1959). It is interesting to note that in spite of the name commonly used to refer to the practice of listing "early American organs," members were encouraged to include organs with other types of action as well. Current members of the Society can read that issue of THE TRACKER by logging on to members.organsociety.org.

2. More detail about the work over 50 years is available on the Database web site: database.organsociety.org.

At the time, these numbers were exciting and impressive, but by comparison the expansion of content we have seen since the unveiling of the online Database is almost staggering. As of January 1, the online OHS Pipe Organ Database contained the following entries:³

PIPE ORGAN INSTALLATIONS	57,356
NORTH AMERICAN BUILDERS	8,015
PHOTOGRAPHS	22,279
STOPLISTS	16,487
DOCUMENTS	2,138

What might be seen as an explosion in the content of the Database is actually a long-term process that is an extension of what started in 1959: member contributions. Such an increase in both quantity and quality of the contents could not have been accomplished with the work of only one person or even a typical volunteer committee. Everyone who has used our online forms for submitting new information has been a part of this growth and those of us who work with the Database regularly are grateful for the 2,000 individuals who have participated in the last three years.

The future of the Database seems assured, but in today's rapidly changing world, we cannot expect it to survive without changes on a regular basis. Two projects are currently underway that will make notable improvements before the end of the year. The first is a complete revision of the back-end computer code that makes the database work. Although site visitors will not see this change directly, we should all experience greater reliability and faster response when that project is finished. The second project is a major redesign of the Database website, an aspect that will be noticed by everyone who visits the site on a regular basis. The changes will include not only a new design, but also new features meant to increase its usefulness to all of us.

3. These numbers are updated throughout the day and can be found at database.organsociety.org/Scope2.php.

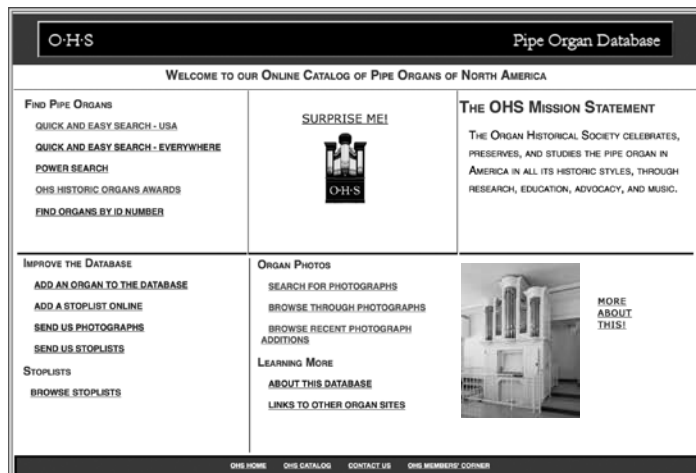
One important goal of the redesigned Database website is providing a web format better suited to mobile devices. We have all noticed the proliferation of smart phones and tablets at our conventions, and analysis of the OHS website visitor statistics shows us that our e-visitors are also using those devices. When it was introduced, our current design used the latest concepts of good site design. That design, however, was built with desktop and laptop computers in mind, but now, less than five years later, that format is very difficult to use on mobile devices. The new look will take advantage of responsive design elements, so that the site offers a different appearance to site visitors based on the devices they are using.

Of course, all the work of re-writing code and re-designing the site's appearance is worthwhile only so far as it improves access to the Database content. The history and tradition of the Society and its support of this project from 1959 through the present means it is also important to make it even easier for members to contribute to that content. In today's world, that means making uploads of more and more documentation of all pipe organs more user-friendly. In the new design, you can expect improved access to information through redesigned search forms. Additionally, there will be a new form for searching through the information we have in more than 8,000 entries that describe people and firms associated with organbuilding.

Considering the reliance of the Database on site visitor contributions, we shouldn't overlook the online forms that allow site visitors to upload their own photographs of pipe organs, their components and the buildings that house them. We will continue to offer forms where site visitors can enter, but new forms will also accept uploads of stoplists in PDF format. Additional forms will accept other documents for display on the website. Original contracts, dedication programs, archival copies of newspaper articles, reviews of opening concerts—all can be uploaded easily in the new site design.

If all goes as planned, and if the OHS membership continues its tradition of supporting and contributing to the success of this half-century old project, it will make the work of our tireless Database Committee even more important. It is their responsibility to review each new entry or update, and every photograph, stoplist, or document that is sent to us. Their work is ongoing, at times seemingly unending, critical to the success of the Database, and most often, I fear, overlooked. In the great tradition of OHS volunteers, these individuals deserve your individual and collective thanks for the work they perform on your behalf.⁴

4. Contact information for the Database Committee is on the website: database.organsociety.org/ContactInfo.html.



[HTTP://DATABASE.ORGANSOCIETY.ORG](http://database.organsociety.org)

- ▶ **Chad Boorsma** is in charge of reviewing photographs submitted to the Database, editing those that need it and encouraging all contributors to become better photographers. Reach him via email to photos@organsociety.org.
- ▶ **Stephen Hall** has recently completed a review and edit of all our entries on organbuilders. You will have full access to his work in the new site design.
- ▶ In addition to this work coordinating the NYC AGO Organ Project website, **Steven E. Lawson** works on the Aeolian-Skinner archives site, now housed on the OHS web server, making sure that our Database entries concord both with the NYC site and the Aeolian-Skinner Archives.
- ▶ **Bruce Ludwick, Jr.**, a Biggs Felllow in 2001, reviews new organ entries and provides editing where it is needed.
- ▶ **Jeff Scofield** reviews all stoplists sent to the Database, editing them as needed, and making his own contributions to our holdings of stoplists on a regular basis, in addition to his continuing work on the Aeolian-Skinner archives site.
- ▶ Although he is not an official member of the Database Committee, **John Igoe** is committed to reviewing the full opus lists of American builders that are included in the Database. His work will be available in the new site design in the form of individual pages devoted to complete opus lists.



FRIENDS OF CHRIST EPISCOPAL CHURCH in Napoleonville held their annual Holy Communion and business meeting on Saturday, November 7, 2015. LaDonna Alexander played the recently-repaired Jardine organ during the service.

Members of the New Orleans Chapter performed on the seldom-heard 1916 Austin organ in the First Presbyterian Church. In recent years, the organ had fallen into disrepair and became unplayable. Roy Redman made several repairs and the in-

strument is now playable. Although the sanctuary suffered damage during Hurricane Katrina, the church has made a remarkable recovery and has been completely renovated.

Work by chapter volunteers under the supervision of Roy Redman continues on the ca. 1875 Jardine organ in St. Joseph's R.C. Church.

SCHOENSTEIN REPLICATES 1912 MURRAY M. HARRIS

SCHOENSTEIN & CO. IS BUILDING A NEW organ of 23 voices, 25 ranks, for First Presbyterian Church of Monterey, California. The instrument will tonally re-create a Murray M. Harris organ of 1912 incorporating original Murray M. Harris pipes of the period augmented with new pipes including a Dolce Cor-

net built and voiced in the style. Seventy-four percent of the organ's voices are at 8' pitch or below. The entire organ will be under expression and additional flexibility will be provided through a third manual with solo stops from both the Great and Swell divisions. The console is patterned on a Murray M. Harris model of the period. After listening to a variety of instruments, the committee fell in love with the dignified and churchly tone of a Murray M. Harris organ and wanted the same for their congregation. The music director is John Koza. The consultant for the project is Thomas L. DeLay of Salinas, California, well known expert on early 20th century west coast organ history, especially the work of Murray M. Harris. Completion is planned for the summer of 2016.



Articles of Interest

from Organ and Other Journals Around the World

"A Conversation with Gabriel Kney: The Organbuilder Turns 86" (Andrew Keegan Mackriell), *The Diapason* 106, no. 11 (November 2015): 20-23.

"Die Goll-Orgel der Villa St. Charles Hall in Meggen LU" (Bernard Hörler), *Musik & Gottesdienst* 68, no. 1 (January 2014): 2-13.

"Happy Birthday, Mr. Metronome!" (Benjamin Righetti), *La Tribune de l'Orgue* 67, no. 4 (2015): 22-26.

"The Chamber Organ for the Handel House Museum, London" (Dominic Gwynn), *Organists' Review* 51, no. 4 (December 2015): 52.

"The Grand Temple Organ: A Convocation Address on Nov. 19, 2014" (Ian Bell), *The Organ Club Journal*, no. 3 (2015): 28-32.

"Andreas en Marten de Mare: Orgelmakers van de Renaissance. Deel 1. Inleiding en werken van Andreas de Mare" (Auke H. Vlagsma), *Het Orgel* 109, no. 6 (2013): 36-41.

"The Mediaeval Tradition in English Organbuilding" (Domenic Gwynn), *Organists' Review* 51, no. 4 (December 2015): 41-45.

"The Organ at Knole House, Kent: Its History and Significance" (Martin Renshaw), *Organists' Review* 51, no. 4 (December 2015): 10-15.

"Orgeln un und um Köln" (Franz-Josef Vogt), *Ars Organi* 61, no. 1 (March 2013): 3-10.

"The Whole Thing, Case Pipes and Everything.' Het oude orgel als inspiratiebron voor de negentiende eeuw. Deel 1" (Bart van Buitenen), *Het Orgel* 111, no 6 (2015): 18-29.

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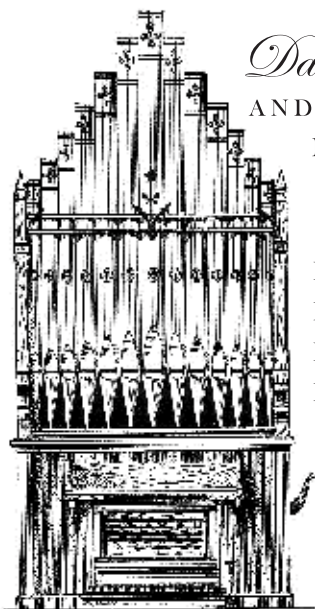
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sovereign of all the gamut of sounds
and sonorities. Before those key-
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stops, I felt almost like a demigod,
holding in my hands the reins that
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The OHS Library and Archives Acquires the Organbuilding Documents of Gerhard Brunzema

IF EVER there were a 20th-century organbuilder who could claim his oeuvre to be a *Gesamtkunstwerk*, it would be Gerhard Brunzema (1927–1992). From the nascent conception through tonal finishing, Gerhard Brunzema was the author of every step towards the creation of a pipe organ bearing his name.



Gerhard Brunzema (1927–1992).

On January 19, 2016, the OHS Library and Archives took possession of Gerhard Brunzema's organbuilding documents. On that bitterly cold day in Toronto, OHS members David Schmauch and Larry Trupiano, along with archivist Bynum Petty, filled a cargo van with documents and delivered them to the Archives' Warminster, Pa., annex where they will be catalogued and made available for public study.

While the Brunzema collection is small compared to those of Möller and Skinner, its importance cannot be underestimated. When he arrived at Casavant in 1972, he brought with him the wisdom, discipline, and experience of a 45-year

old master organbuilder. During his seven years with this firm, he turned a money-losing department (mechanical-action organs) into a profitable enterprise. While at Casavant, his love for numbers and newly invented programmable calculators allowed him to make mathematical modeling of pipe scales and other aspects of pipe design and construction. But Brunzema's success did not start in Canada.

He was born in Emden, East Friesland, Germany, on July 6, 1927. From 1948 to 1952, he served his apprenticeship with Paul Ott in Göttingen. In 1954, he and Jürgen Ahrend formed a partnership and set up shop in Leer, located only 15 miles from the town of his birth. From the outset of this partnership, they were committed to quality first, and their business flourished. Before their amicable separation in 1972, Ahrend & Brunzema had restored several historic instruments and had built even more new organs, all totaling more than 60 instruments.

At Casavant, Brunzema also established a discipline for quality. During his short tenure, the company built over 300 organs bearing his imprint, 107 of which were trackers. In 1980, Gerhard and Ruth Brunzema and their two children moved to Fergus, Ontario. There, Brunzema Organs, Inc. was established, and there it flourished until Gerhard's untimely death on April 7, 1992. Forty-one organs were built under the Brunzema name in Fergus.

Gerhard Brunzema's career has been distilled into several linear feet of archival boxes containing his life's work on paper, all donated to the OHS Library and Archives by Ruth Brunzema and her children. These documents are well organized by category: Ahrend & Brunzema, East Friesland historic organs, Casavant, and Brunzema. Within each of these, the documents are further organized into pipe scales, mixture compositions, mathematical calculations for pipe-making, mechanical-action parts, photos and drawings. The collection also contains a scale-model organ that eventually materialized into Opus 28 (1988), built for St. John's Episcopal Church, Charlotte, N.C.

Accompanying this brief summary of the life and work of Gerhard Brunzema is an opus list of organs produced under the name, Brunzema Organs, Inc. in Fergus, Ontario. More than half the total organs produced bore the name "Kisten Orgel," a diminutive one-manual instrument whose name best translates as "Box Organ."



Left to Right:

Op. 28, St. John's Episcopal Church, Charlotte, N.C. (1988)

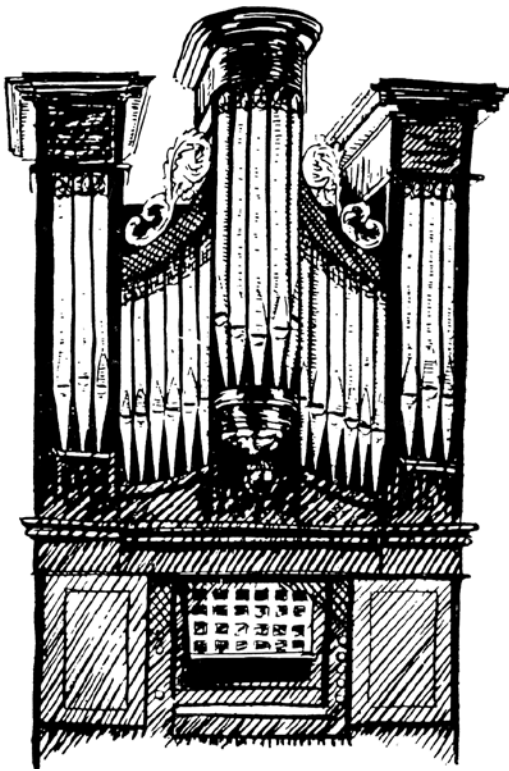
Op. 25, St. Anne's R.C. Church, Glace Bay, Nova Scotia (1986)

Op. 11, University of Alberta, Edmonton, Alberta (1982)

BRUNZEMA ORGANS, INC. OPUS LIST

OP. YEAR LOCATION AND SIZE

- | | | | | | |
|----|------|--|----|------|---|
| 1 | 1980 | Montréal, Qué., McGill University, I/3 | 21 | 1987 | Bethlehem, Pa., Bethlehem Bach Choir, I/4 |
| 2 | 1981 | Kitchener, Ont., St. Peter's Lutheran Church, I/3 | 22 | 1985 | Brussels, Belgium, Michel Roy residence, I/4 |
| 3 | 1981 | LaGrange, Ill., First Presbyterian Church, I/4 | 23 | 1985 | Fergus, Ont., residence organ, I/4 |
| 4 | 1981 | Guelph, Ont., University of Guelph, I/4 | 24 | 1985 | Akron, Ohio, Hans Zbinden residence, II/8 |
| 5 | 1982 | Pella, Iowa, Central College, II/21 | 25 | 1986 | Glace Bay, N.S., St. Anne's R.C. Church, II/26 |
| 6 | 1982 | Waterloo, Ont., Conrad Graebel Institute, I/4 | 26 | 1986 | West Hartford, Conn., Edward Wagner residence, I/5 |
| 7 | 1982 | Waterloo, Ont., St. John's Lutheran Church, I/4 | 27 | 1987 | Toronto, Ont., Holy Family Church, II/24 |
| 8 | 1982 | Pella, Iowa, Central College, I/4 | 28 | 1988 | Charlotte, N.C., St. John's Episcopal Church, II/33 |
| 9 | 1982 | Regina, Sask., Luther College, I/4 | 29 | 1987 | New York, N.Y., William Humphries residence, II/8 |
| 10 | 1982 | Winnipeg, Man., St. James Lutheran Church, I/13 | 30 | 1987 | Solon, Ohio, George Hoffman residence, II/9 |
| 11 | 1982 | Edmonton, Alb., University of Alberta, II/6 | 31 | 1987 | Toronto, Ont., Chinese Methodist Church, I/4 |
| 12 | 1983 | Kitchener, Ont., Blessed Sacrament Church, I/13 | 32 | 1987 | Evansville, Ind., First Presbyterian Church, I/4 |
| 13 | 1983 | Wolfville, N.S., St. Andrew's United Church, I/15 | 33 | 1988 | Ann Arbor, Mich., Marilyn Mason residence, I/4 |
| 14 | 1983 | San Antonio, Tex., St. Luke's Episcopal Church, I/4 | 34 | 1989 | Bryn Mawr, Pa., Bryn Mawr Presbyterian Church, I/4 |
| 15 | 1984 | Waterloo, Ont., Wilfrid Laurier University, I/4 | 35 | 1989 | Ottawa, Ont., Karen Holmes residence, I/4 |
| 16 | 1984 | Sewanee, Tenn., University of the South, I/4 | 36 | 1989 | Winnipeg, Man., Peter Ketkemann residence I/4 |
| 17 | 1985 | Manila, Phil., Chapel of the Commercial and Ind. Bank, I/4 | 37 | 1990 | Springfield, Ill., First Presbyterian Church, I/4 |
| 18 | 1985 | Annaville, Pa., Lebanon Valley College, I/4 | 38 | 1990 | Seoul, South Korea, Dong Presbyterian Church, II/20 |
| 19 | 1985 | Bloomington, Ind., Indiana University, I/4 | 39 | 1991 | London, Ont., University of Western Ontario, I/4 |
| 20 | 1986 | Brantford, Ont., Mohawk Chapel, I/4 | 40 | 1992 | Bielefeld, Germany, Daniel Brunzema residence, I/4 |
| | | | 41 | 1992 | Fergus, Ont., Brunzema family, I/4 |



In THE TRACKER

50 Years Ago

SCOT L. HUNTINGTON

VOLUME 10, NUMBER 3, SPRING 1966

THIS ISSUE carried an enticing description of the Society's eleventh convention—its first foray to Cape Cod and, to date, its only visit to the islands of Nantucket and Martha's Vineyard. Edgar Boadway was chair, assisted by Barbara Owen, Alan Laufman, and Brian Jones—names still well-known and revered by OHS members. For the first time, as part of an OHS convention, a composition contest was announced, open to any member, with \$25 and convention registration as the top prize. The goal was to encourage the writing of new music for the organ, playable by a church organist of average ability on a small two-manual instrument with no registration aids. It was requested that all entries be submitted under a non-de-plume.

The Spring 1966 issue also carried another early list of tracker organs built prior to 1900: instruments in Boston and its suburban environs. The list was reprinted from the Boston Organ Club newsletter and was researched by Alan Laufman and Ed Boadway. In the 50 years since it appeared, it is sobering to realize how many of these instruments have disappeared in the last 25 years.

The news of the day announced the publication of the Organ Literature Foundation's Catalog D. Prior to the establishment of the OHS catalog, this was a side occupation of the irascible Henry Karl Baker, and offered the finest and most complete selection of organ books in many languages, and an extensive collection of LP recordings. This author, as a junior-high school organ nerd, thought he had discovered organ nirvana when he first received Catalog G in 1969.

The passing of one of the organ greats and OHS supporter from the beginning, Dr. Frank Bozyan of Yale University on December 29, 1965, was noted.

A rather naïve column written by a New Jersey organist described the elegant Hook & Hastings No. 1516, 1892. The author had both the date and organ number incorrect, and described this still-extant Victorian gem with reserved approval compared to the then-modern neo-Baroque instruments that he judged superior. It is worth reminding the modern reader that in the Society's infancy, truly "historic" organs were those built prior to 1860, and later organs were seen as having a less classically-oriented musical architecture; those from the late 1880s and younger were seen as jezebels already on the road of decline, sliding irrevocably toward a post-1900 complete abyss of tonal morals.

Noted economist and long-time OHS member Robert E. Coleberd penned an appreciation of John Hinners from the perspective of an industrial economist, emphasizing the influence he had on the organbuilding industry at the turn of the century. Hinners revolutionized the building of small and affordable pipe organs for rural clients through the application of mass-production techniques. Hinners had learned and perfected through building reed organs years before Henry Ford applied similar production efficiency to the manufacture of automobiles.

The recent death of one of the 20th century's early and great organ historians, F.R. Webber, was still reverberating painfully throughout the Society, and the posthumous publi-

cation of a selection of his writings would continue for some time. In this issue, his survey of the many large Chicago Johnsons concluded, with the description of several notable instruments by other builders. The large (possible) Roosevelt at Concordia Teachers College, River Forest, Illinois was described in detail. Its original location has never been determined, but it was rebuilt by Farrand & Votey for Chicago's First Church of Christ, Scientist, in 1896, then moved to Concordia Teacher's College in 1924. The OHS database indicates the organ as destroyed. Anyone having more accurate information on this monumental instrument is encouraged to send an update to the Database.

Part I of a second F.R. Webber article on the Roosevelt organbuilding siblings served as a brief introductory biography of the firm and its principals, and nicely dovetailed with the major article by Robert B. Whiting on the Roosevelt organs in Philadelphia. The appearance of the Philadelphia Roosevelt article in this particular issue of *THE TRACKER* is serendipitous as the Society prepares for its third visit to the City of Brotherly Love, June 26–July 2, 2016.

The Society's fifth convention was held in Philadelphia in 1960 at which time registrants had the opportunity to visit six organs built by the illustrious firm—the largest number of Roosevelt organs ever showcased at any OHS convention. The Whiting article described nine additional instruments—one he described in particularly glowing terms, having no premonition he would have an intimate acquaintance with the same organ 24 years later. As with the Boston organ list mentioned earlier, it is a sobering reminder that the work of the Society is even more important now than it was 50 years ago, albeit for different reasons, when one realizes how many of the Roosevelt instruments described in 1966 have disappeared, been vandalized, or simply allowed to deteriorate into unplayability through neglect or ignorance.

Hilborne L. Roosevelt's Philadelphia manufactory built Organ No. 136 in 1884, a II/16 for the Philadelphia residence of Henry LaBarre Jayne. The British-born Jayne was a prominent Philadelphia lawyer and noted philanthropist at the time he purchased the Roosevelt, and became a distinguished member of the United States Supreme Court in 1896. The organ moved with him into a substantial mansion in 1906. Upon his death in 1920, the mansion became a Jewish Beneficial Association and the organ sat idle in the palatial music room. The building was sold in the early 1960s, but its demolition for a parking lot was blocked by the Philadelphia Historical Commission. The architecturally significant residence was repurposed as the Philadelphia Dance Academy, whose owners had plans to restore the unusual residence organ.

The organ exists as one of the few instruments issuing from the Philadelphia factory to survive relatively intact. The OHS database documents the organ's many travels thence: after a fire, to a private Maryland residence in 1976, then

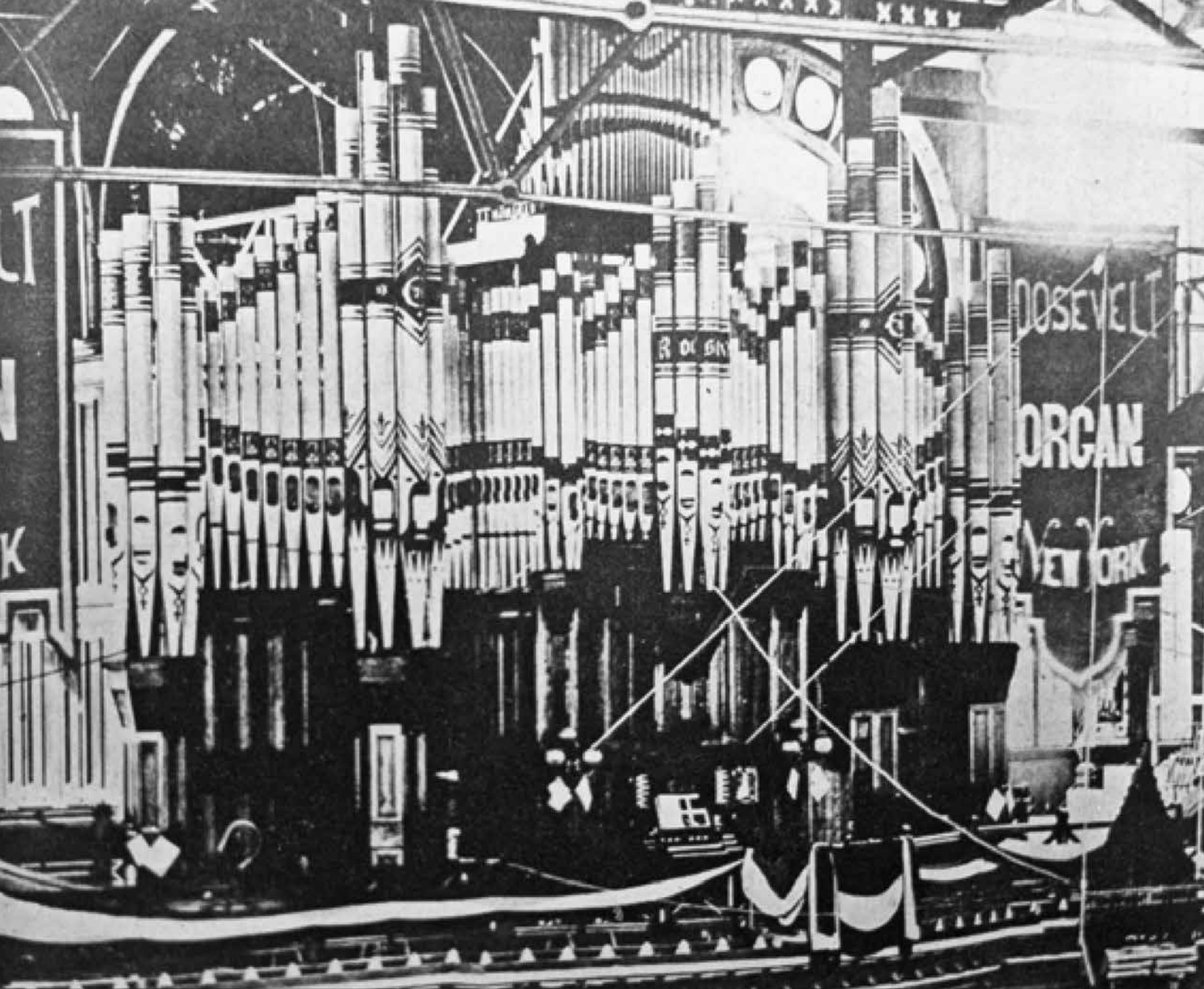


Hilborne Roosevelt, No. 79, 1880. St. Charles Borromeo R.C. Church, Philadelphia, now vandalized and unplayable.

PHOTO: WILLIAM T. VAN PELT (1996)

to the University of Florida, Tampa, back again to the residence, and finally in 1990, bought by the organ's ardent admirer, and the feature article's author for his Schwenksville, Pa., studio (this was the kind of constant moving that annoyed Alan Laufman—the tireless director of the Organ Clearing House—to no end). Rebuilt and enlarged to 20 stops for Whiting by Patrick J. Murphy & Associates, the organ was moved by the same firm to St. Paul's Lutheran Church, Stevens Point, Wisc. following Whiting's death.

Finally, the list of candidates selected by the Nominating Committee for the upcoming National Council election was published in *THE TRACKER*. Previously, the candidate's biographical information was mimeographed and sent out with the ballot. Here for the first time, and for many years thereafter, not only the names but the biographies of those seeking national office were published in the Society's journal of permanent record.



SCHEME.

THREE MANUALS—COMPASS ff TO a^3 —58 NOTES.

PEDAL COMPASS fff TO F —30 NOTES.

GREAT ORGAN.

DOUBLE MELODIA.	16 feet.	PRINCIPAL.	4 feet.
OPEN DIAPASON.	8 "	FIFTEENTH.	2 "
GANBA.	8 "	MIXTURE.	5 ranks
DULCIANA.	8 "	EUPHONIC (free reed).	8 feet.
DOUPEL FLUTE.	8 "	OPHECLEIDE.	16 "
HARMONIC FLUTE.	4 "	TRUMPET.	8 "
CLARION.	4 feet.		

SWELL ORGAN.

BOURDON.	16 feet.	FLAGEOLETTE.	2 feet.
OPEN DIAPASON.	8 "	CORNET.	5 ranks
SALICORNAL.	8 "	CORNOPEAN.	8 feet.
ST. DIAPASON.	8 "	VOX HUMANA.	8 "
WALD FLUTE.	4 "	OBOE.	8 "
PRINCIPAL.	4 "	TREMULANT.	

SOLO ORGAN.

VIOLO OPEN.	8 feet.	TUBA.	16 feet.
CONCERT FLUTE.	8 "	TUBA MARABALIS.	8 "
DOUPEL FLUTE.	4 "	TUBA CLARION.	4 "

ELECTRIC ECHO ORGAN.

VOX HUMANA.	8 feet.	ST. DIAPASON.	8 feet.
		TREMULANT.	

ELECTRIC SUSPENDED ORGAN.

TRAVERSE FLUTE. - - - 8 feet.

PEDAL ORGAN.

CONTRABASS (resultant).	32 feet.	BOURDON.	16 feet.
OPEN DIAPASON.	16 "	VIOLONCELLO.	8 "
CONTRABASS.	16 "	TRUMPET.	16 "

COUPLERS.

SWELL TO GREAT.	SWELL TO PEDAL.
SOLO TO GREAT.	GREAT TO PEDAL.
SOLO TO GREAT OCTAVES.	BELLOWS SIGNAL.
SOLO TO GREAT SUB OCTAVES.	WATER ENGINES.
SOLO TO PEDAL.	

COMBINATION PEDALS.

GREAT ORGAN FORTE OR FULL ORGAN.	SOLO ORGAN FORTE.
GREAT ORGAN MEZZO.	PIANO PEDAL.
GREAT ORGAN PIANO.	REVERSIBLE COUPLER.
SWELL ORGAN FORTE.	GREAT TO PEDAL.
SWELL ORGAN PIANO.	BALANCED SWELL PEDAL.

COMBINATION KNOBS.

FULL ORGAN.	PIANO ORGAN.
MEZZO ORGAN.	222 SMALL KNOBS FOR SETTING COMBINATIONS.

The Mixture, Fifteenth, Euphone, Trumpet 16 feet, Trumpet 8 feet, Clarion 4 feet, of the Great Organ, are placed in the Swell Box; making a remarkable crescendo effect when used with Swell Organ.

The Hilborne L. Roosevelt organ in the North Gallery of the Main Building, Centennial Exhibition, Philadelphia, 1876. Facsimile of the original brochure in the OHS Library and Archives

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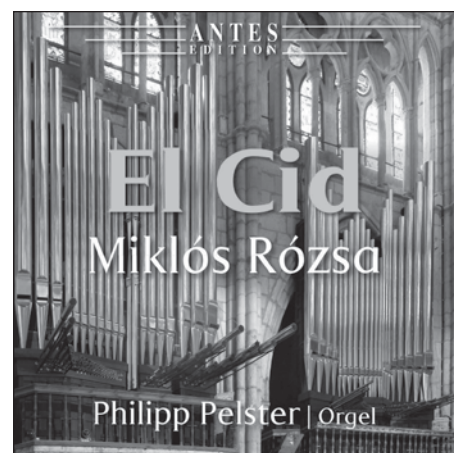
CDs

Bach under the Influence, Roger Sherman, organist. Flentrop organ of St. Mark's Cathedral, Seattle, Wash. Loft LRCD-1156. This CD began life as a recital on September 21, 2001, but the recording is released now in observance of the 50th anniversary of this epochal instrument. I couldn't find anything stating so but this may be a live recording of the recital. Certainly the applause at the intermission and at the end was recorded live. On the other hand, either the audience was unusually quiet or perhaps another recording session provided material for dubbing out any unwanted noises. Interestingly, the credit for microphone selection and placement is given to Glenn White, who died in 2014, but was very much alive in 2001.

The idea of the recital was to perform, in the first half of the program, music by organists/composers who influenced Bach: Bruckner, Pachelbel, Böhm, Reinken, de Grigny, and Vivaldi; and, in the second half, works by Bach himself that have influenced organ composition ever since.

The playing is fine, the Flentrop organ is grand, and the recording is clear, yet spacious. All in all, a delightful CD.

El Cid, Miklós Rózsa, Philipp Pelster, organist, Antes Edition, BM319296. I've heard it said that theater organ music for silent films is at its finest when you forget the organ is playing and become totally wrapped up in the movie. The same must be true for most film music with modern sound tracks playing music per-

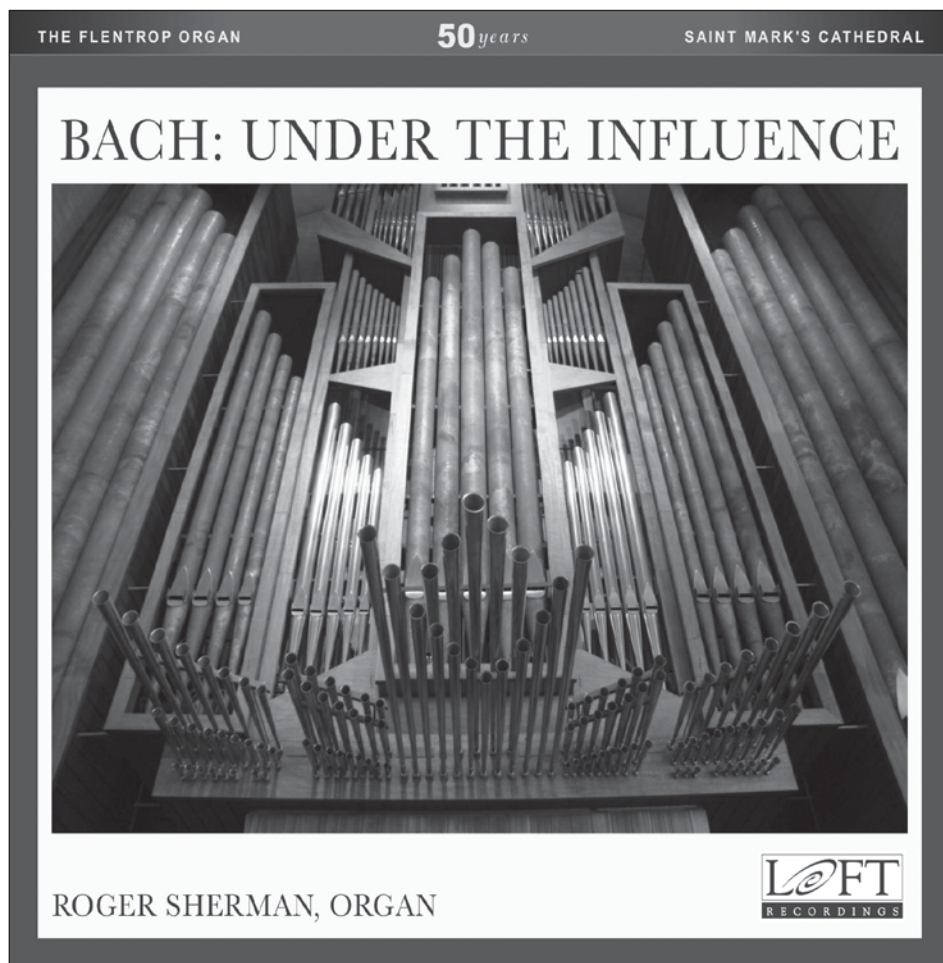


formed by a symphony orchestra. Miklós Rózsa (1907–1995) was a highly regarded film composer and one of his scores was for the epic movie *El Cid*, starring Charlton Heston and Sophia Loren. He was also a prolific composer of concert music such as his Violin Concerto, Op. 24, composed in 1953–54 for Jascha Heifetz.

Philipp Pelster became fascinated with Rózsa when, researching his doctoral thesis on the Austrian-German composer Hermann Grabner, he discovered Rózsa was Grabner's prize student. This led Pelster to transcribe the original film score for organ. One segment, the "Love Scene," wasn't quite effective because it originally featured a solo violin, so Pelster transcribed it for violin and organ, with Taru Erlich playing the solo.

All of this makes for a fascinating disc idea but I found it rather tedious listening, and I suspect I would feel the same with a recording by an orchestra. The music, like many film scores, simply doesn't stand on its own very well; it needs the movie to justify its existence.

The organ employed is a large Klais designed by Jean Guillou in Santa Maria Cathedral in León, Spain. As it turns out, *El Cid* was buried in the nearby Basilica of San Isidoro so, as Pelster writes, "Music joins history in this history-charged environment." The organ has five manuals and 65



stops, of which no less than nine are horizontal reeds!

Masaaki Suzuki plays Bach Organ Works on the Martinikerk organ, Groningen, BIS-2111 SACD. The city of Groningen boasts not one, not two, but three Schnitger organs. That in the Martinikerk is perhaps closest to the state Schnitger and his son would recognize. To an organ dating in part back to the 14th century, Father Arp added two majestic pedal towers. His son Franz Caspar began the addition of a Rugpositief but died before it was finished. His foreman, Albertus Hinz, completed the project in 1730. The organ suffered various alterations in the following decades but was restored in 1984 close to its Hinz state by Jürgen Ahrend.

Masaaki Suzuki began his organ studies in Japan and continued them at the Sweelinck Institute under Piet Kee, as well as harpsichord study with Ton Koopman. He has also worked extensively as a conductor and has made a number of acclaimed recordings. His playing is clean and precise. I occasionally take issue with some of the registrations on this recording—particularly using manual 16' registrations for music

I feel calls for a lighter, clearer sound—but he gives us a rich account of the tonal beauties of this grand organ.

It's a CD worthy of a place in your collection.

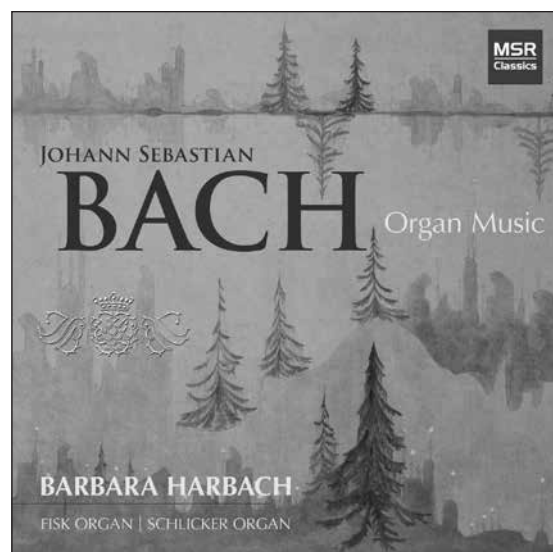
Johann Sebastian Bach Organ Music, Barbara Harbach, organ, MSR Classics 1444 (originally issued on Gasparo Records). Barbara Harbach has chosen two upstate New York organs for this recording. For the first five cuts, the 1983 Fisk organ in the Downtown Presbyterian Church in Rochester is heard. Schlicker's 1970 instrument in the First Evangelical Lutheran Church of Lyons is used for the remaining pieces.

This CD reveals one of the shortcomings of using a recording to judge the sound of an organ. You simply can not tell how loud it is. Yes, if the recording engineer or editor didn't change the gain you can tell that one registration is louder or softer than another, but you can't know the baseline. I happen to know that the Fisk in Rochester is really LOUD! It is beautifully voiced and balanced and

the colors of the individual stops are quite fine. But I once played a recital there and was rehearsing the Dudley Buck *Grand Sonata in E-flat*. The opening movement calls for full Swell coupled to full Great, which I had dutifully drawn and was wailing away on. The then organist there, Mel Butler, very kindly offered to play a few bars while I went out to listen. I was horrified! There was no way one could ask people with normal hearing to risk their ears to such a blast

of sound, no matter how refined, for an entire movement. I ended up using Swell 8' Cor de Nuit, 4' Italian Principal, and 8' Hautbois for "full" Swell, coupled to 8' Spire Flute, 4' Octave, and 2' Superoctave for "full" Great. I should point out that the organist is spared the full force of sound because the keydesk is in effect buried in the base of case.

Harbach doesn't have to rein in her registrations, however, because it's a recording and the listener can simply turn down the volume. And you may

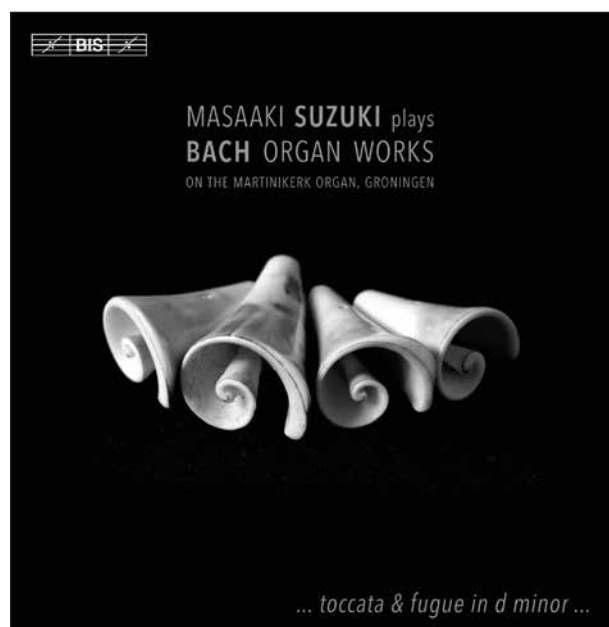


be tempted to because she attacks the large works with a sure degree of ferocity. These are spirited performances—definitely not for the faint of heart.

The big surprise, however, is the contrast when she turns to the Schlicker organ. I have played several instruments by this builder and find them almost always quite scintillating and certainly not reticent, but never overbearingly loud. And yet, on this recording the Schlicker is louder than the Fisk. Obviously the recording editor either didn't know the organs in question, or didn't recognize this disparity.

In any case, if you want an exciting performance of some of the Bach standards, this one will suit you to a tee.

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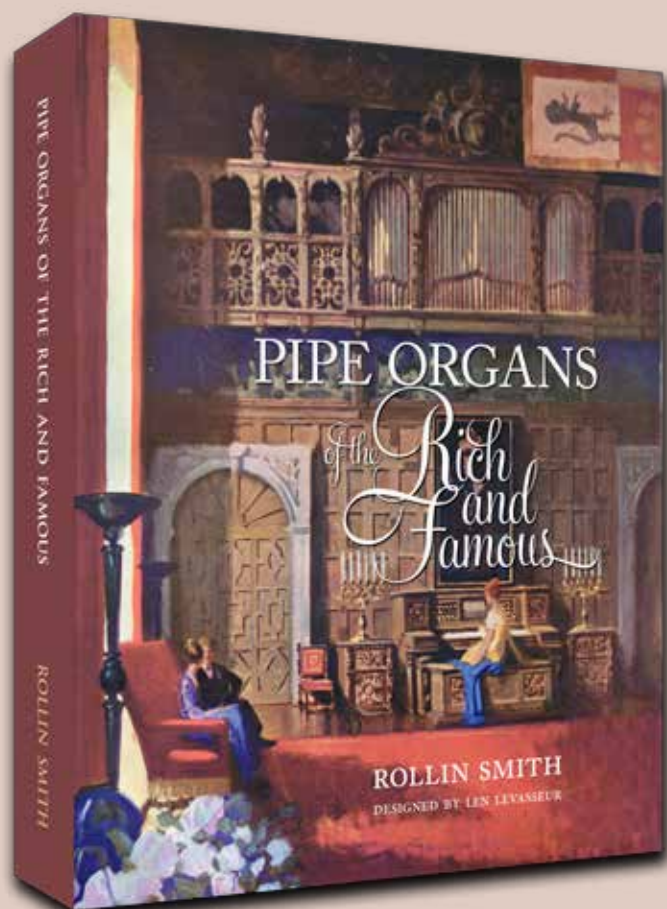
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2016 PIPE ORGAN CALENDAR PHILADELPHIA

THE OHS 2016 CALENDAR celebrates the 61st Annual OHS Convention — Philadelphia, June 26 — July 2, 2016 and the Diamond Anniversary Year of the OHS, founded June 27, 1956. This calendar is filled with gorgeous photographs by Len Levasseur — 12 different instruments, one for each month — ranging from a 1791 Tannenberg to an 1892 Hook & Hastings, a Roosevelt, E.M. Skinner, to the “Wanamaker” organ, the Midmer-Losh at Atlantic City, Aeolian at Longwood Gardens, and contemporary organs by Mander, Brombaugh, Kney, Rieger, and Dobson. Michael Krasulski’s welcoming article offers wonderful local history, punctuated with still more stunning organ photos. The Calendar highlights US Holidays, and the major dates of the Christian and Jewish year.

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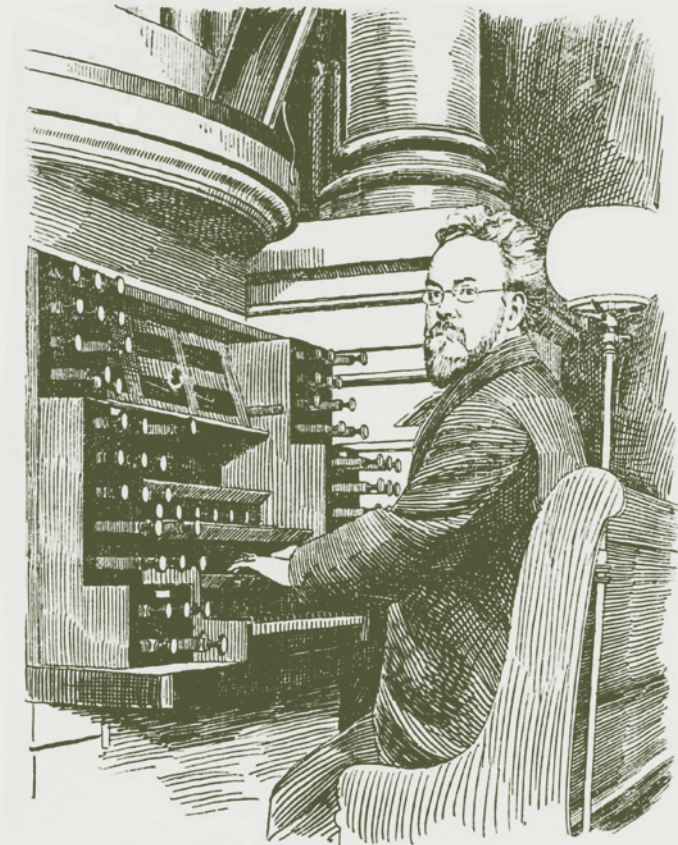
Profusely illustrated with 300 photographs and engravings, this large-format hard-bound book documents the work of more than 25 organbuilders in the United States, England, France, and Germany; stoplists of each instrument is included.

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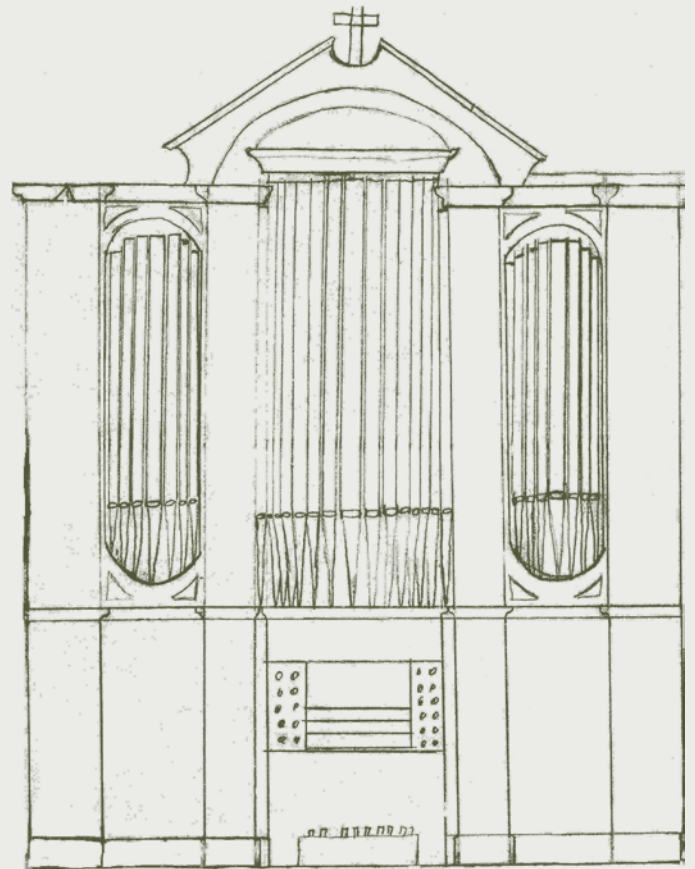
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HISTORIC ORGANS AND ORGANISTS OF PHILADELPHIA

SAMUEL L. HERRMANN ~ CATHEDRAL OF SS. PETER AND PAUL



Samuel L. Herrmann in 1894 at the console of the cathedral's 1868 Standbridge organ



*The case of the Standbridge organ.
A sketch by the Austin representative done shortly before the 1868 organ was replaced.*

SAMUEL L. HERRMANN (d. Feb. 13, 1913) was organist of the Cathedral (1881–1897), Rodef Shalom Synagogue (1881–1911) and director of the Mænerchor Singing Society from 1881, and was among those who demonstrated organs at the Philadelphia Centennial Exhibition of 1876. He sailed from New York harbor on the Hamburg-America Line steamship *Gellert* on September 6, 1877, bound for Hamburg, Germany. Among his fellow passengers was

George Whitefield Chadwick (who later dedicated his String Quartet, Op. 1, No. 1, to Herrmann). Herrmann went to Leipzig and enrolled in the Royal Conservatory of Music, in which Chadwick eventually enrolled.

In March 1898, Herrmann was organist of the Fourth Baptist Church, where on the morning of March 21, 1898, “The offertory in morning service was extemporized by the organist and to the lover of organ music it was a

group of thoughts that was prolific with sentiment and rich tone pictures. Mr. Herrmann is a gifted improviser.”¹

Herrmann suffered a heart attack in the Hotel Lorraine on the night of February 12, 1913, while playing the *Kol Nidre* on a piano, and died later that night.²

1. Metronome, “Good Music in the Choir Lofts,” *The Times Sunday Special* (March 27, 1898): 20.

2. Prof. Samuel L. Herrmann, *New York Times* (February 13, 1913): 13.

CATHEDRAL OF SS. PETER AND PAUL

PHILADELPHIA, PENNSYLVANIA

J.C.B. STANDBRIDGE, 1868

Manuals: 58 notes, C-a³

Pedal, 29 notes, C-e¹

Wind pressure: Great, Swell, Choir 3¼", Pedal and Solo 4¼"

GREAT

- 16 Double Open Diapason
- 8 Open Diapason
- 8 Violin
- 8 Melodia
- 8 Stopped Diapason
- 8 Dolcissimo*
- 4 Principal
- 4 Octave Violin
- 4 Traverse Flute
- 2½ Twelfth
- 2 Fifteenth
- Sesquialtera IV (15-17-19-22, 232 pipes)
- Mixture III (22-26-29, 168 pipes)
- 8 Trumpet
- 4 Octave Trumpet

* bottom five notes grooved to Stopped Diapason

SWELL (Expressive)

- 16 Bourdon
- 8 Open Diapason
- 8 Kalophone [sic]
- 8 Stopped Diapason
- 4 Principal
- 4 Flute
- 2½ Twelfth
- 2 Fifteenth
- 1½ Seventeenth
- Sesquialtera II (19-22, 116 pipes)
- 8 Trumpet
- 8 Oboe and Bassoon Bass
- 8 Vox Humana
- Tremulant

SOLO

- 8 Stopped Diapason (double mouths)
- 4 Harmonic Flute
- 8 Trumpet
- 8 Orchestral Oboe and Corno di Bassetto
- 8 Clarionet and Bassoon

CHOIR

- 16 Bourdon
- 8 Open Diapason
- 8 Stopped Diapason
- 8 Viol d'Amour
- 8 Dulciana*
- 4 Principal
- 4 Chimney Flute
- 2½ Twelfth
- 2 Fifteenth
- 1½ Seventeenth
- Sesquialtera II (19-22, 116 pipes)
- 8 Clarionet (48 pipes)
- 8 Bassoon (10 pipes)

* bottom five notes grooved to Viol d'Amour

PEDAL

- 16 Double Open Diapason
- 16 Double Dulciana (wood)
- 8 Open Diapason
- 8 Violoncello
- 16 Trombone
- Pedal Check

COUPLERS

- Pedals and Great
- Pedals and Choir
- Great and Swell Unison
- Great and Solo Unison
- Choir to Great Sub-Octaves
- Swell to Choir Unison

COMBINATION PEDALS (for Great)

- No. 1. Diapason and Principal
- No. 2. Positive Organ
- No. 3. Full Organ

Pedal Double Open Diapason ON / OFF

THE NEW ORGAN AT THE CATHEDRAL.—

Last night the splendid new organ at the Cathedral was formally opened in the presence of a large audience. Bishop Wood was seated on his Episcopal throne, and a large number of the Very Reverend and Reverend Clergy were present in the sanctuary.

The programme chosen by the several organists was one well adapted to display the many and brilliant beauties of the instrument, which, for quality of tone and superior workmanship, will rank as one of the best in the city.

The style of architecture of the organ is such as to correspond with that of the Cathedral, and the external appearance such as most favorably impresses the beholder. It has four manuals, each from C C to A, 58 keys and pedals, O C C to E, 29 keys.

The case is about 81 feet wide, 16 deep, and from the floor of the organ gallery to the top of the cross, 41 feet high. The largest centre pipe in front is 14½ inches in diameter, and nearly 19 feet long. In the whole organ there is 3785 speaking pipes, with room for 58 more in the solo organ.

These are subdivided as follows:—Great organ, 1150; swell, 812; choir, 749; solo, 210, and pedal, 163. There are 50 stops, of which 39 are metal, and 11 wood, with one tremulant. These may be specified in the order of their location in the several organs, as follows:—

Great Organ—Double open diapason, open ditto, violin, dulcissima, melodia, stopped diapason, principal, octave violin, traverse flute, twelfth, fifteenth, sesquialtera, mixture, trumpet and octave trumpet.

Swell Organ—Bourdon, open diapason, kalophone, stopped diapason, principal, flute, v. x. humana, twelfth, fifteenth, seventeenth, sesquialtera, (two ranks) oboe, trumpet and tremulant.

Choir Organ—Bourdon, open diapason, viol d'Amour, dulciana, stopped diapason, principal, chimney flute, twelfth, fifteenth, seventeenth, sesquialtera and clarionet.

Solo Organ—Stopped diapason, orchestral oboe and corno, trumpet, clarionet and bassoon, and harmonic flute.

Pedal Organ—Double open diapason, double dulciana, open diapason, violoncello and trombone.

The couplers are as follows:—Great and swell unison, great and solo unison, choir to great sub-octaves, swell to choir unison, pedals and great, and pedals and choir. There are three composition pedals for the great organ, viz. diapason and principal, positive organ and full organ, with two shifting movements for pedal double open diapason.

The reed stops are especially fine, and among other of the stops shone forth to great advantage last night were the vox humana, bassoon, chimney flute, bourdon, kalophone, violoncello and trombone.

The pedals are especially good, and the general quality of tone unexceptionable, although it remains to be yet fully demonstrated whether the instrument possesses sufficient volume and power for the wants of the spacious Cathedral.

The selections chosen last night were from the works of Kreutzer, Bach, Ziemer, Mozart, Rossini, Handel, Nies and Meyerbeer, and their execution reflected credit upon the ability of the several organists who performed upon the instrument, viz. Henry G. Thunder, David Wood, Hugh A. Clarke, Michael Cross and William A. Newland.

The combinations of an appropriate character in the several departments of the structure, the superior manual and pedal performance, the presentation of choice individual stops, and the general portrayal of the beauties of the instrument, was, in every respect, artistic and praiseworthy. The organ is, in a word, a most superior instrument, and will doubtless prove of much service and benefit at the Cathedral.

Notice of the dedication recital, Philadelphia Inquirer (November 18, 1868): 2. Thanks to Stephen Pinel for providing this newspaper clipping.

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