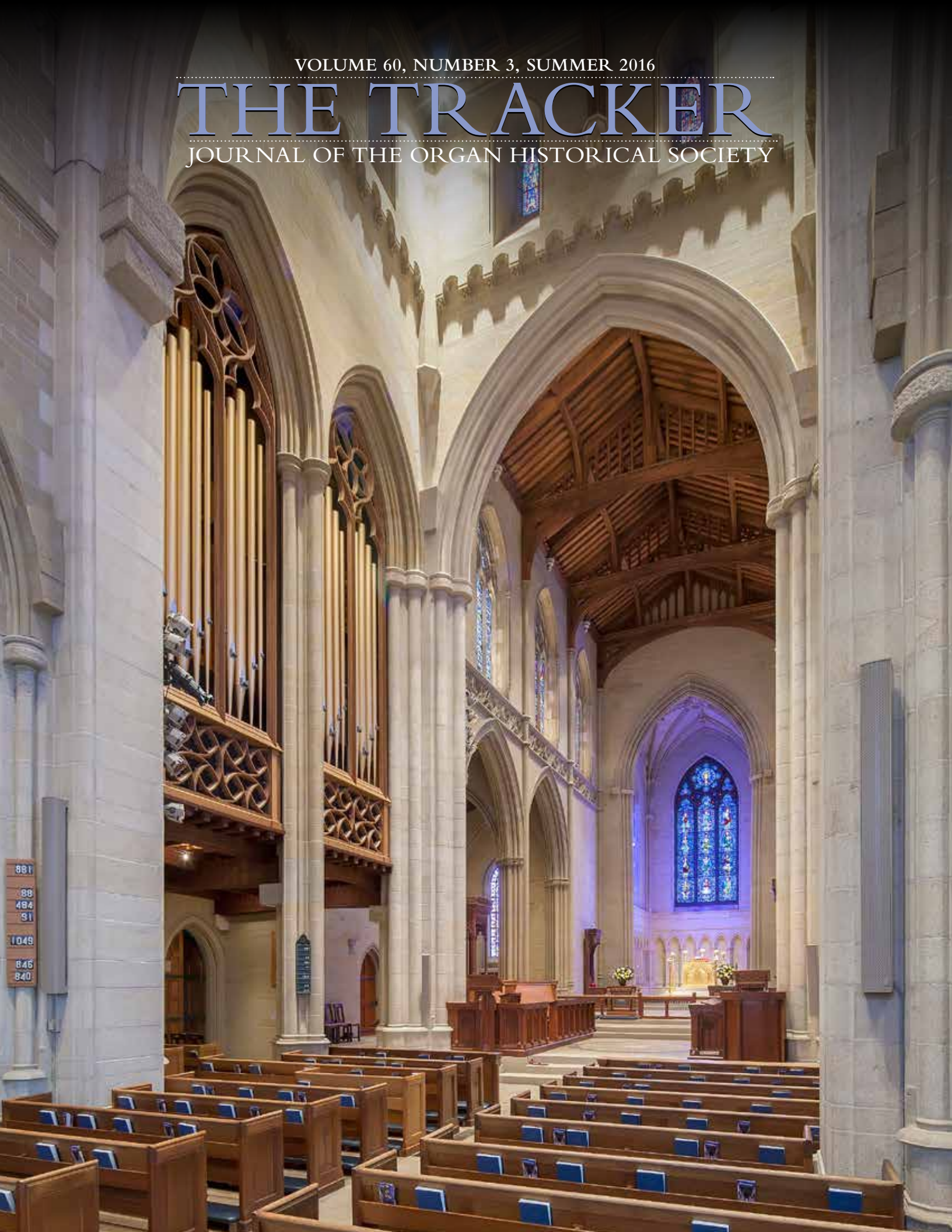


VOLUME 60, NUMBER 3, SUMMER 2016

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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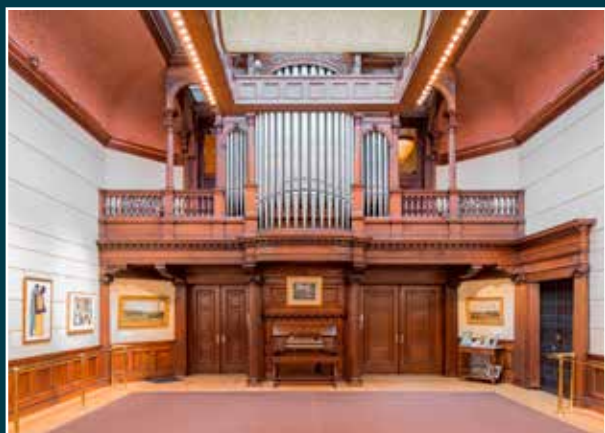




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# THE TRACKER

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### ON THE COVER

The nave of Bryn Athyn Cathedral with Steven Hendricks's facade of the Kegg organ that has just received a 2016 Palladio Special Award for Craftsmanship.

PHOTO LEN LEVASSEUR

CHRISTOPHER  
MARKS

## From the Chair

WRITING these columns always feels like putting a message in a time capsule: I'm writing this at the end of April, but by the time you read it, the summer will be well under way. It's not a significant time lapse, but enough that my perspective now is significantly different than it will be when this appears in print. Now, I am looking forward to our convention in Philadelphia; reading this, you may already have attended it. While I have every expectation that it will be a grand successful event (it has, after all, set all-time records for early registration), you have the advantage of knowing exactly how everything went, hopefully first-hand, or at least by way of Facebook or email. So—how was it?



One activity scheduled early in the convention is a visit to our new headquarters at Stoneleigh Estate in Villanova. As I write this, I am conscious of the fact that just a week ago, the OHS entered into a lease agreement with the Natural Lands Trust, the new owners of Stoneleigh. Although that moment passed with seemingly little fanfare, it was a historic event for the OHS, one that we'll be celebrating at our Philadelphia convention. It marks the culmination of a years-long process of strategic planning, but more importantly, signals the beginning of a new era for the OHS, positioning us for growth, increased visibility, and more effective advocacy for the pipe organ. The Philadelphia convention marks the first time that OHS members will visit this new headquarters, and though it will be some time before everything is moved there, this visit inaugurates it as the Society's new home.

To see this as a culmination of effort, we must travel back in time a bit more. Just over four years ago, the National Council met in Santa Fe, New Mexico, for a strategic planning retreat. I remember coming out of that meeting feeling both optimistic and overwhelmed—it seemed there was so much to do, so much to fix, and yet so much potential. We haven't achieved everything that we had hoped for at that meeting, but some important steps have been made: revised bylaws, including a clearer nomination and election process; more accurate financial reporting and annual audits; and a new mission statement, among other things.

But our impossible dream in Santa Fe was the idea of moving all our operations to a new home. At the very least, we hoped to find someplace to consolidate the OHS Library and Archives, part of which were in Princeton, N.J., and part



# From the Chair | CONTINUED

in a barn in New Hampshire. There was a desperate need to find a better location for the archives, to keep them safe from the severe climate in New Hampshire. Even finding a single home for the combined Library and Archives seemed a herculean task, let alone finding a place that would also include the main office and catalogue operations. Yet, four years later, we've signed a lease for an ideal location for our all-encompassing headquarters and the endangered archival materials are in a nearby climate-controlled storage facility. We are on the way to realizing the impossible dream.

This has all been accomplished through the very hard work of a number of people in the OHS—too many to enumerate appropriately here. Two should be mentioned, though. First, this would never have happened without the vision and generosity of Fred Haas, whose family lived at Stoneleigh. Fred's love of the organ and his interest in seeing Stoneleigh used for something about which he cared deeply were the catalysts for this whole process. Second, our Chief Executive Officer, Jim Weaver, has been working tirelessly, far above and beyond expectations, to bring this into reality. His patience, discretion, and optimism are unparalleled. I hope you will have had a chance to thank them and speak to them in Philadelphia. If not, I'm sure they would welcome your congratulations and gratitude via email.

Stoneleigh will be the venue for another significant OHS milestone, too, which will also be over by the time you read this. In mid-June, we're convening a panel of expert advisers to develop a plan for the future of the OHS Library and Archives, to include considerations for development and preservation, description and cataloging, digitization and online access, and coordination with the OHS Pipe Organ Database. This planning meeting is happening as a result of a recent grant from the National Endowment for the Humanities—

the first time in our 60 years that a major government grant has been awarded to support our mission. This significant recognition of the work that we have done and the potential for the OHS is, we hope, only the beginning of such national attention.

These major accomplishments—the lease agreement for Stoneleigh and the NEH grant—are the fruition of many years' hard work and yet just the start of great things to come. Sending our time capsule even further in the future, we can ask: what do the next four years have in store? I personally hope to see us focus on the “education” part of our new mission statement. Now that we have a stately home for our headquarters, an educational program seems the logical next step. After all, how can we hope for a future for the pipe organ if we can't ensure that people—young and old—know about it? Our board will be discussing the future of the OHS, which is now positioned to do so much more than we ever could have dreamed of in Santa Fe four years ago.

What can you, the members of OHS, do to participate in this fertile future? Participate in voting for new members of the board of directors next year, attend conventions, support the OHS catalogue, increase your giving to the Annual Fund, serve on committees, and advocate for pipe organs where you live. Write us to give your feedback and ideas—we are happy to hear from you and happy to have such a dedicated and creative membership. I hope to have met many of you at the convention in Philadelphia and am eager to see what the future holds for OHS.

Chris

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## Transforming STEM to S-T-E-A-M!

Dear Friends,

Education—one of four principles cited in the OHS mission statement. I began thinking of this with some urgency a few years ago. How do we best develop a future audience for the pipe organ? Probably not by “preaching to the choir.” Perhaps we look at the organ through a different lens—that of science, physics, and math, an approach that fits well with current thoughts about education. If you haven’t followed these developments, here is a quick look: STEM is an educational curriculum based on teaching through four specific disciplines—science, technology, engineering, and mathematics—in an interdisciplinary and applied approach. Each of these fields is found in our daily lives, in fact, they pervade nearly every aspect of our lives. The U.S. Department of Education is now urging that the STEM-based curriculum be used to develop skills most important to our time: problem solving, mental development, and ultimately, creation of meaningful jobs that serve these important needs.

What about the arts? Where do they fit? For some time now I’ve been involved with people who are working with the arts to bring creativity to the solution of highly complex problems. Collaboration of the arts and sciences receives increasing scrutiny. After all, engineering and art were not always completely separate disciplines. Take Leonardo da Vinci, who seamlessly combined the two. The Rhode Island School of Design thinks so much of the need to incorporate art and design into STEM education that it is spearheading a movement to transform research policy to place Art + Design at the center of STEM, what it calls STEM to STEAM (as in science, technology, engineering, *art*, and math). Art education, they argue, teaches the kind of

risk-taking and creative problem-solving that can be applied to many of today’s problems, from health care to climate change.

What about STEM to STEAM and the pipe organ? Think about it for just a moment. All music is about math and physics. Is there any better instrument than the pipe organ to teach us about math and physics? I think not, and there are others who believe this, as well. The Friends of the Kotschmar Organ (FOKO) in Portland, Maine, have devised a terrific school program based on science and the organ.

A few days ago, I was invited to a fascinating session at the U.S. Department of Education to look at components of a comprehensive *Math, Science & Music* program to complement and enhance current teaching practices. This is the first phase of a major undertaking by the Thelonious Monk Institute of Jazz to change the landscape of learning. In years ahead, additional scholars, practitioners, and university partners worldwide will join an effort to empower the next generation of scientists, technologists, engineers, mathematicians, musicians, and other professionals for the future. This is serious stuff—yet—have a look at the work product of New York University music education professor Alex Ruthmann. He devised *Groove Pizza: An Interface for Music and Geometry* for elementary school students, along with *Aqursion: An Exploration in Improvisation* for students of all ages. Ruthmann has received two National Science Foundation grants for his work, which explores the interdisciplinary teaching of computational and musical thinking.

Jazz-great Herbie Hancock chaired this meeting before moving off that evening to play at the White House.



He was joined by renowned STEM experts from Harvard, MIT, the University of California Berkeley, the University of Massachusetts, Johns Hopkins, San Francisco State, and New York University, some of whom are recipients of MacArthur “genius grants,” and all of whom have created innovative curricula for the pilot phase of *Math, Science & Music* that makes its debut this spring.

The organ enjoys the interest of many scientists and mathematicians. When we move to our new quarters we’ll have a beautiful pipe organ (Aeolian-Skinner, Op. 878), and space to work. We can devise educational material that will place OHS contributions firmly in the middle of STEAM. Our principal mission is to support the pipe organ. I believe the OHS should share its riches with as many people as possible.

IN THE AFTERNOON of June 28, those who attend the OHS convention will hear a recital at Bryn Athyn Cathedral, the episcopal seat of the General Church of the New Jerusalem, in Bryn Athyn, Pa. The organ was designed by Charles Kegg of Kegg Pipe Organ Builders and combines two E.M. Skinners originally built for churches in Virginia: Opus 574 (1925) for Monumental Episcopal Church in Richmond, and Opus 682 (1927) for the Church of the Epiphany in Danville. The wooden facade was created by Steven Hendricks of Historic Doors, Kempton, Pa., and his firm received a 2016 Palladio Special Award for Craftsmanship. The Palladio Awards honor outstanding achievement in traditional design, recognizing both individual designers and design teams whose work enhances the beauty and humane qualities of the built environment, through creative interpretation or adaptation of design principles, developed through 2,500 years of the Western architectural tradition. The Palladio Awards are the first and only national award program for residential and commercial-institutional projects that demonstrate excellence in traditional design. The following description of the organ facade was written by its creator, Steven Hendricks of Historic Doors.

THE CLASSICAL DESIGN PRINCIPLE of decorum, or appropriateness, has as its goal that everything in a space be arranged in an order suitable to the building's purpose. The Chara Aurora Cooper Haas Pipe Organ fulfills, even surpasses, the longest held hopes for providing melody, harmony, and rhythm suitable for worship in the cathedral. Our challenge in designing and fabricating woodwork to frame this instrument was to add a visual harmony worthy of it and the cathedral that it fills with sound.

Precedent for the design of the facade woodwork was taken from elements of the cathedral building itself. The pipe organ arches are in the cathedral's tower, which forms the transept of the floor plan. On the exterior of the building, the tower arches, as well as all the clerestory windows at a similar height as the organ loft, feature roses (circles) carried by lancet divisions of the main arch. Our organ facade woodwork continues this idea in each of its two main arches by featuring a rose cradled by two lancets to frame openings for the pipes.

The geometry of these roses is based upon the natural division of a circle into six, known to geometers as the Flower of Creation. The actual roses used exhibit a derivative geometry that features three petals in a dominant position and the other three in a subordinate one. On the chancel side of the transept, the trinity exhibited by the dominant petals is pointing downward in a descending gesture, while the petals on the nave side of the transept exhibit a rising or returning gesture in pointing upward. These roses are respectively named the Flower of Grace and the Flower of Aspiration. The Flower of Grace conveys the idea of life from the Lord descending to mankind on the eastern side of the transept. On the western side, the Flower of Aspiration can be thought of as mankind's ideal response with its gesture of returning to the Creator. These gestures of descending and returning describe our cycle of life and are further rendered in more subtle, almost hidden ways in the base tracery below the pipes.

The base tracery utilizes a geometry evocative of the band of beautiful stonework just below the chancel clerestory windows. The interwoven and broken circle patterns suggest a changeable, relatively chaotic activity symptomatic of life



on the natural plane of existence. Viewed as the state intermediary between descending and returning, this tangle recalls our life in the natural world.

To render a complete visual composition, it was also important that the partially arched opening at the western side aisle of the organ loft be arranged in a manner consistent with the front. All three of the loft openings are visible together from many places within the building. And, in order to have the sound of the pipe organ directed through the main front arches, the instrument has a solid wall on its west side. This suggested our tracery in this opening be something to look at rather than through to this wall. The base tracery in this opening is exactly half of the same geometry exhibited in the front. Above it, the overlapping elements in the top part of the arch make the pattern that results when two stones are dropped side by side into still water. The pattern in wood is the same as that which overlapping ripples will make as they travel out from two simultaneous centers.

The talents of many have collaborated to see this project through from inception to completion. From donors and musicians, priests and instrument builders, to administrators, carpenters, woodworkers and electricians, many hands have combined to attain the final result. Within all of this is the promise that, long after everyone's human touch has faded away, music and harmony will fill the cathedral, and everyone who worships here, with joy—and even, perhaps, bring them a little closer to hearing angels sing.



# Stokowski's Aeolian *Passacaglia*

ROLLIN SMITH

Bach's *Passacaglia* is in music what a great Gothic cathedral is in architecture—the same vast conception—the same soaring mysticism given eternal form. . . . The *Passacaglia* is one of those works whose content is so full and significant that its medium of expression is of relative unimportance; whether played on the organ, or on the greatest of all instruments—the orchestra—it is one of the most divinely inspired contrapuntal works ever conceived.<sup>1</sup>

LEOPOLD STOKOWSKI



Leader of the Aeolian Duo-Art roll

THOSE WHO ATTEND the OHS convention in Philadelphia this summer will experience a musical miracle: the performance via a perforated player organ roll made in 1925 of Bach's *Passacaglia*. Not quite as Bach composed it, and not "transcribed," because it was played on the instrument for which it was composed, but "arranged" by one of the great names in 20th-century music: Leopold Stokowski, then conductor of the Philadelphia Orchestra. Unlike other Aeolian rolls, the *Passacaglia* was never made available to the public; only one roll was ever made.

As would be expected with a medium created for the entertainment of laymen, there were few original Bach organ works available in the Aeolian Company's library of organ rolls. The contents of the catalogue included the Fantasia and Fugue in G Minor (played by Joseph Bonnet) and the Toccata and Fugue in D Minor (Pietro Yon); three fugues: the "Saint Anne" in E-flat and the *Fugue à la gigue* (Edwin H. Lemare), and the Fugue from the Toccata, Adagio, and Fugue

1. Program note written for the All-American Youth Orchestra's second tour in 1941. Reprinted in the Leopold Stokowski Society's journal, *Toccata* (September 2003).



Leopold Stokowski in 1922, by the noted illustrator, Edwin Marcus

in C (Marcel Dupré).<sup>2</sup> There was, in fact, no other recording in any medium of the *Passacaglia* until Dupré's on the organ of Queen's Hall, London, recorded on June 17, 1929. Coincidentally, Stokowski's recording with the Philadelphia Orchestra of his transcription was made a month later, in July 1929. The piece was in the air in Philadelphia because Stokowski's transcription had been first heard on February 10, 1922,<sup>3</sup> and performed eight times before December 1925.

The organ roll came about because of the interest in the *Passacaglia* by Edward Bok, a Dutch immigrant who had become editor of the *Ladies' Home Journal*, published by Cyrus H.K. Curtis. Bok married Curtis's daughter and, from 1913, he was a member of the board of the Philadelphia Orches-

tra and its most generous contributor.<sup>4</sup> The Curtis-Bok family was also great patrons of the Aeolian Company: In 1895, Cyrus Curtis bought the third player organ that Aeolian installed in a residence and it was enlarged to 104 ranks in 1917; in 1916, his daughter, Mary Louise Curtis Bok, gave a 15-rank Aeolian to the Settlement Music School in Philadelphia; and in May 1924, a new \$21,650, 19-rank, Aeolian organ was installed in the Boks' vacation home in Mountain Lake Park, Florida.<sup>5</sup> The Boks must have expressed disappointment in not having a recording of the *Passacaglia* to play on their new organ, and Frank Taft, the Aeolian Company's "artist and repertoire" executive, must have suggested a collaboration between Stokowski, nicknamed "Prince" by Bok, and one of Aeolian's experienced roll arrangers, the famous organist and composer, Harry Rowe Shelley, to prepare a Duo-Art roll. A velvet-lined polished rosewood box was fashioned for the only copy ever made.

In the early 1990s, when researching a book on Leopold Stokowski, the author was told by Ray Biswanger, founder of the Friends of the Wanamaker Organ, about the existence of an organ roll of the Bach *Passacaglia* in the Leopold Stokowski Collection at the Curtis Institute of Music in Philadelphia. He arranged for my introduction to the curator, Dr. Edwin H. Heilakka, and accompanied me on my first visit to the collection. Dr. Heilakka gave me the roll and, during the next several months, I transcribed it into musical notation, as I had several other Aeolian, Welte, and Skinner rolls. I later borrowed the manuscript of Stokowski's own orchestral score from which he had conducted until the *Passacaglia* was published by Broude Brothers in 1951. This proved invaluable in tracing its performance because the manuscript contained many crossed-out sections that had not been included in the Broude edition; it had always been a work in progress and was only finalized when eventually published. With the roll notated, it was possible to see the intricate voicing and manual changes, often not apparent upon hearing the work.

The wording on the roll leader, "recorded by" must not be interpreted as "played by" Stokowski. The following example of the third variation is enough to illustrate the impossibility of the performance being that by a live musician:

2. The "Dorian" Toccata and Fugue in D Minor, Toccata in F, and the first Trio Sonata had been issued in 1907 on 116-note rolls, those that only reproduced the notes, not registration or expression.

3. One month later, Stokowski was the first recipient of the Bok-funded \$10,000 "Philadelphia Award," given to "the man or woman who during the year has achieved that single act of service best calculated to advance the best interests of Philadelphia." ("Stokowski Gets Philadelphia Award," *New York Times*, March 10, 1922, p. 12.)

4. Bok made up the orchestra's annual deficit for five years and headed a campaign to raise a \$2 million endowment. He told Stokowski, "You make the Philadelphia Orchestra the greatest orchestra in America and I'll foot the bills." Stokowski did and so did Bok. ("Edward Bok and Edward W. Bok: A Modern Case of Two Personalities," *New York Times*, March 4, 1923, p. SM5.)

5. In June 1926, Edward Bok signed contracts for additions to his Florida organ (a six-rank Vox Humana Choir) and for a new three-manual, 29-rank organ for his estate in Merion, Pa.; two months later, his wife signed a contract for a four-manual, 47-rank organ for the concert hall in the Curtis Institute of Music and the next year she paid for a three-manual, five-rank practice organ, designed by Lynnwood Farnam.



## Variation III.

Stokowski's *raison d'être* for transcribing Bach's organ music owed much to his reasoning that because Bach's orchestra was small, "inadequate," and "underdeveloped," due to the primitive state of the instruments, he was forced to confine his greatest inspirations to the organ.<sup>6</sup> Had Bach known the modern symphony orchestra, he would have taken advantage of its limitless range of expression.

The *Passacaglia* was Stokowski's first orchestral transcription of a major Bach organ work; previously, in 1915, he had only orchestrated the first Schübler Chorale, *Wachet Auf!*, three years after he became conductor of the Philadelphia Orchestra. Stokowski considered the *Passacaglia* not only the greatest of Bach's organ works,<sup>7</sup> but his "most free and sublime instrumental expression."<sup>8</sup> It "begins quietly and gradually mounts up to a lofty height of noble emotion—creating in us a state of exaltation in which we inwardly perceive a glorious vision."<sup>9</sup>

Early player organ rolls were perforated with just the notes to be played; tempo, registration, and expression had to be added by the operator. By 1915, Aeolian had developed their "Duo-Art" system that not only played all the notes but also

operated the stops and swell boxes automatically.<sup>10</sup> At the same time, a recording device was invented that made it possible to record performances of live musicians and to reproduce them on automatic rolls. The registration was planned according to a prescribed list of 26 stops and every player organ was programmed to either match the stops indicated on the roll or to substitute something similar. However grandiose the conception, rolls played on Aeolian organs were limited to two manuals (advertised as solo and accompaniment), and the Pedal was not an independent division, so the weaving in and out of voices was dependent on the imagination of the roll arranger. Because of Harry Rowe Shelley's extensive experience in making organ transcriptions and adapting them to rolls, he was the intermediary in carrying out Stokowski's adaptation of the *Passacaglia*.

The major difference in the roll arrangement, not only from Bach's text, but Stokowski's orchestral score, is the addition of the complete theme in four variations, which he had contemplated, but were never incorporated into his orchestral transcription: Var. IV (in the alto, beginning on middle C), XIII (in the soprano on the Great Harp, each note preceded by a grace note an octave lower), XIV (also begins on middle C on Great flutes), and XV (in the top octave on the Harp, with Chimes added at the fifth measure).

In Variation XI, in which the theme appears in the soprano, it is not only doubled at the octave but harmonized within that octave.

Contrary to what one would expect, Variation XIV is not played with a solo voice above ascending Harp arpeggios. In Stokowski's orchestral score, the upper voices (flute and oboe) play not only the triad and duplet, but the upper octave of the lower voice. On the organ, with the theme added in the middle (on the Harp), both voices are registered on the Swell strings, celestes, and soft Flute, with Tremolo. (It might be noted that the concluding mordent in this variation is the only ornament realized correctly on the roll.)

The only other features of the roll that differ from Stokowski's orchestral interpretation are Variation XV, played entirely on the Harp, and the rolled chord at the end of each measure of Variation XVI:

10. "Duo-Art" meant "two arts": the performer and the interpreter (the person operating the roll). When the Duo-Art was introduced, Aeolian felt that the "player" might feel his freedom of interpretation being usurped, and the public was assured that the roll could be played in two ways: traditionally by the operator, or entirely by the roll itself.

6. Stokowski, Foreword to George Marek's, *Bach on Records* (New York: The Four Corners, 1942), 12.

7. In spite of Stokowski's admiration for the *Passacaglia*, we have found no organ recital programs on which he played it.

8. Charles O'Connell, *The Other Side of the Record* (New York: Alfred A. Knopf, 1947), 294.

9. Stokowski, *Music for All of Us* (New York: Simon and Schuster, 1943), 58.



As to the claim that the roll is arranged “from his own adaptation for the orchestra” there are only two similarities between the two: The sixteenth notes of Variation X have tenuto marks above them, assuring clean playing by the strings of the orchestra, and similar articulation is heard on full organ; and in Variation XIV, the same tenuto dashes are above each note of the soprano descending triad followed by a slurred duplet:



as opposed to that usually encountered:<sup>11</sup>



11. As phrased by most organists during the 19th and 20th centuries, as well as by Eugene d'Albert in his ca. 1892 solo piano version.

In the early 1990s, the roll was played and encoded into an early computer device by John Farnsworth of Marion Center, Pa., a player piano restorer. Unfortunately, the roll shredded toward the end of the fugue, but the one-time play-through was enough for the duplication of the roll. Until a means is perfected of mending fragile paper rolls that have been severely damaged, the *Passacaglia* roll remains unplayable, but the copied file was able to be interpreted by Sean O'Donnell with a computer system he developed, and is now able to be heard on organs equipped with his play-back system.

Organists have been inspired by, or constrained to remain impervious to, the influence of Leopold Stokowski's “orchestral Bach” interpretations for almost a century, but many became acquainted with at least one Bach organ work through a Stokowski performance, and whatever familiarity music lovers have had with Bach's organ music has come in large part from Stokowski associations: concerts, broadcasts, recordings, and the Walt Disney film, *Fantasia*. The American pianist and author, Oscar Levant, wrote, “the incomparably polished and iridescent playing of the orchestra—as slick, colorful and vibrant as the audience it attracted—virtually put Bach, for the first time, on the Hit Parade.”<sup>12</sup>

12. Oscar Levant, *A Smattering of Ignorance* (New York: Doubleday, Doran & Co., 1940), 48.

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# Atlantic City and the Ideal Organ

DAVID FULLER

## AUTHOR'S NOTE

This article was written in 1985 after a visit to Atlantic City undertaken for the purpose of supporting the nomination of the Convention Hall Organ to the National Register of Historic Places, and specifically, to the list of National Historic Landmarks, administered by the historic division of the National Park Service. To this end, I interviewed everyone I could locate who had been involved in any way with the organ and communicated by telephone with the Historian of the NPS then occupied with the Convention Hall, to whom I also sent a copy of this article. It turned out that I was successful, since passages from the article concerning the organ were included verbatim in the description of the building, and the nomination was registered on February 27, 1987. The reader should note, however, that the “ideal organ” of the title is not the Convention Hall organ but an allusion to the Baroque organs whose fashion was at a peak in the 1980s, and whose popularity was to an important degree owing to the leadership of Emerson Richards (d. 1963) and his writings beginning in the 1930s and continuing through the Great Depression, when the organ was new and deprecated for its extravagance.

WHAT IS AN ORGAN? America seems to be edging towards a new answer to this question—new, that is, for the 20th century, perhaps not in the long view. If you asked one of today's leaders in organ design to sum up the true essence of the instrument, he might respond with something like this. “An organ is an integral whole: case, action, winding, pipes; each component conceived in relation to all the others, all visibly and palpably interconnected by bits of wood and metal and all contained in a compact, shapely envelope.” An organ is thus an object, created by the mind and hand of an artist, one that appeals, however, not only to the eye and the understanding, but also

to the ear. This is not the answer you would have gotten 50 years ago. The missing elements then would have been precisely those that emphasize its quality as an object of art. In their place would have been an emphasis on function, on the organ's ability to play the literature; the relation between the different components would have been described as one of ranking and coordination, not equality and interdependence, and the appeal to the eye and understanding would have gone unmentioned.

Pressed further, our leading builder might go on to say that the quality of an organ today is measured partly by the extent to which it acts as an extension of the player's body, sensitive to muscular tension and capable of translating every nuance into sound, so as to convey to the listener the message of the music as the player feels and understands it. If musical instruments are judged on a scale of sensitivity and directness of communication with the voice at the top and the violin just

*The original appeared in The American Organist (November 1985): 73–76. Copyright 1985, by the American Guild of Organists. Reproduced by permission of The American Organist Magazine.*



*The hall seen from the Atlantic Ocean*

under it, the organ must come at the bottom, of course, since it interposes the maximum of mechanism between the player and the sound. Nevertheless, our new builder would apply every secret of his art to place his instruments as high as possible within that lowest range.

On another scale, however, the ideal organ stands at the top. More than any other instrument, it is a living being with a mind of its own, talking back to the player, making its own contribution to the music—and this through its wind, its tuning and the complexity of its ever-changing internal resonances.

For an organ to possess these qualities and powers in the fullest measure, it must (our builder would go on) have stylistic integrity. Trompeten must not consort with Trompettes, electricity must not denature the mechanism, celestes must not insinuate themselves into the Oberwerk (unless we really have to get that contract!), registration must be effected

through honest labor, keyboards must be designed for tiny hands and pointed toes, if such is decreed by the governing aesthetic imperatives.

Such is the ideal, but, like capitalism, it contains the seeds of its own demise. Under the influence of increasingly sophisticated historicism, the aesthetic imperatives have become more and more narrowly focused. We no longer speak of the “Baroque” organ but of the “Schnitger” or the “Thierry.” Neither will play the other’s music, much less Bach (to say nothing of the accompaniment to Fauré’s *Requiem*). Thus it is that the ideal bumps up against the realities of the market and bends a little. (It is tonal design that gets bent, not mechanics, so that although our leading builder may well give us an exquisitely executed instrument in which stylistic flexibility has not been bought at the cost of the qualities of an object of art and living medium of communication, it is likely to require two registrants for the Fauré.) It is also true that his-

toricism does not stand still. Someone is said already to have a “Cavaillé-Coll” on the drawing boards, and we can only watch in fascination as notions of stylistic purity stretch ever closer to the age of electricity and one component after another of our organ ideal is relinquished in the name of advancing authenticity.

Meanwhile, however, there are one or two builders who have created organs of high art by subjecting components that have been selected from a variety of historical models to such modifications as may weld them into a non-historical, essentially personal style, one that without achieving perfect authenticity nevertheless responds warmly to many kinds of music of different periods (always assuming the availability of a couple of slaves to pull and push stops). Needless to say, this is a far cry from the eclecticism that seeks universality by combining a chuffy plenum for Bach with a Récit for Widor with a Ripieno for Frescobaldi with a Choir Organ for anthem accompaniments and tops it all off with a Spanische Trompete for Tuba tunes.

All this is meant to suggest the range of norms against which organs are now judged and to erect a framework for a critical re-evaluation of a monumental organ, in character certainly unique for all time and nearly forgotten today. The problem can be addressed here only in its broadest outlines because only a fraction of the instrument now plays (some of the following remarks suggesting otherwise are extrapolations from observations or reports), but considerations beyond historical ones make the task worthwhile, since far from being allowed to deteriorate into eventual silence, the vast instrument is very gradually being brought back to life.

From the start we shall find that far from conforming to every norm of today’s organ ideal, this instrument differs in certain fundamental though not immediately obvious ways from any ordinary organ or indeed any other musical instrument. Some of the usual terms of discourse relating to organs must be replaced by a new set of conceptual tools. For example, we should expect to begin by saying something like, “The instrument stands in such and such a room or building”; but



*The Fanfare chamber*





*The Convention Hall, interior*

here, for reasons that will become evident, we must say that the hall, of which this organ is a feature, is in such and such a place. In fact, it is the principal space in the Atlantic City Convention Center, located directly on the boardwalk within a few yards of the ocean and flanked by depressing concatenations of food and souvenir shops and enormous new hotel-casinos. Atlantic City is a two-hour drive east from Philadelphia. This is a hall capable of seating 20,000 people, 25 feet higher inside than the vaults of Notre-Dame-de-Paris and enclosing a floor area of not quite 500 feet long by 300 feet wide—about three acres. A helicopter has been flown in it. It is no stadium, however, but a fully finished interior, plastered and painted, with a reverberation time when empty that seems measureless. The style is a restrained amalgam of Romanesque and Art Deco not uncommon in the late 1920s, when it was built.

The organ contains about 33,000 pipes distributed over some 20 divisions. There are 450 ranks, giving (with exten-

sions and borrowings) about 850 stops, not counting percussions. It was conceived, designed in minute detail and sold to (probably to some extent imposed on) the city authorities by Emerson L. Richards, a lawyer and powerful New Jersey state senator with 30 years' experience in studying and designing organs, and built by the Midmer-Losh Company of Merrick, Long Island, between 1929 and 1932. The Convention Hall organ is Richards's chief monument, but his place in the history of American music is also assured by his role as reformer in organ design and his more than 80 contemporary articles in early issues of *The American Organist*.

Neither in a material nor in a musical sense can this organ be considered an "object"—far less so than a big Cavaillé-Coll, less even than a big Anglican church organ divided across the chancel with dome and antiphonal divisions. If there is an object here at all, it is the resounding hall itself. The pipework stands in eight chambers: one on either side of the stage in the

same plane, separated by 175 feet, two spaced along each side wall between the seating gallery and the ceiling vault, and two high in the ceiling itself, close to the middle of the auditorium. It is as if the listener were inside the instrument, surrounded by sound which not only issues from two positions in every quadrant for anyone stationed forward of the middle chambers, but echoes and reverberates from everywhere else. Even visually, it is not an “object.” One sees only grills flush with the room surfaces; there are no display pipes and nothing to focus on. In one sense, perhaps, the instrument is completely outside the room, but so favorable are the shapes of the chambers, so large the openings, so alive the acoustics, that the room itself seems to generate the music.

Another aspect of this organ that sets it apart from today’s ideals of organ design might be called the “space-time” factor. Though not alien to many large organs with electric actions, time lag and reverberation assume here the character of a new musical dimension, owing to the immensity of the hall and the wide distribution of the pipework. The ideals of intimacy and directness are replaced by remoteness, and the dimension of space-time becomes a new and ever-varying factor in the organist’s calculations. It is Berlioz’s *Requiem* multiplied by St. Peter’s acoustics, challenging the most skilled player and restricting the area for advantageous listening. Registration at Atlantic City is a matter not only of color and dynamic balance but also of position, distance and the velocity of sound. Some 350 feet separate the chambers at furthest remove from one another; the distance from the console to the various divisions ranges from 70 to 325 feet. If the Fanfare in the center left ceiling is coupled to the Great (nearest to the console), its sound will arrive at the organist’s ears nearly three tenths of a second later than that of the Great—an eighth note at MM 104—and even the Swell arrives over a tenth of a second later. Echoes, which can be remarkably distinct in this hall, add their still longer intervals of lag. That the time-space factor does not constitute an insurmountable problem, however, was proved long ago by Rollo Maitland, who filled a six-week engagement when the instrument was only half completed and he had to depend mainly on the most distant divisions. His fascinating and detailed account was printed in *The Diapason*.<sup>1</sup>

A third property distinguishes the Atlantic City organ not only from today’s ideal but from any ordinary conception of a musical instrument: its quality as a museum and testing laboratory. It probably contains at least one of every kind of register that its designer had ever admired or thought someone might need. There is a 64’ Diaphone, a Bassoon with free reeds and papier-mâché resonators, a 2<sup>10</sup>/<sub>13</sub>’ Eleventh unified to 1<sup>5</sup>/<sub>11</sub>’ and <sup>8</sup>/<sub>11</sub>’, and a Musette Mirabilis scaled 1<sup>7</sup>/<sub>8</sub> inches

at eight-foot C and speaking on 25 inches of wind. The ten eight-foot diapasons on the Great are on five pressures with varying materials and constructions, each with individuality clearly audible in the enormous spaces of the hall. The instrument bristles with inventions and experiments, of which the reeds on 100-inch pressure are only the most famous. Considerations of cost seem to have exerted no restraint on the design of complicated reed resonators. Many stops were modified in untried ways from existing types, pushed to unheard-of extremes of power, or invented out of whole cloth. Perhaps most characteristic of Richards’s thinking was the development of choruses of every conceivable type. The unenclosed chorus of reeds on the Fanfare, on 20 to 50 inches of wind, from 16’ to 2’, including 10<sup>2</sup>/<sub>3</sub>’, 6<sup>2</sup>/<sub>5</sub>’, 5<sup>1</sup>/<sub>3</sub>’, 3<sup>1</sup>/<sub>2</sub>’ and 2<sup>2</sup>/<sub>3</sub>’, was said to be shattering (it does not play now); it contains what are claimed to be the first en chamade reeds in America. Other experiments were mechanical and not always successful, such as the hollow aluminum swell shades which are not rigid enough to seal properly, and still others were designed to expand the musical possibilities beyond the requirements of composed organ music, like the seven- and six-octave keyboards and the reverse-crescendo couplers (one box can open and another close with one motion of the pedal).

Closest to Richards’s heart, most progressive for the period, and most potent in determining the character of the instrument as a whole were the many diapason choruses on pressures from 3<sup>1</sup>/<sub>2</sub> inches to 35 inches, most of them unenclosed and together accounting for over 150 ranks—a third of the total pipework. The care in the design and voicing of these plena can still be appreciated in the Great, which was completed in 1931 after his first study tour of German organs and still forms an enormous, brilliant and thoroughly musical ensemble. These highly varied choruses amount to a whole wing of the museum that is this organ. Richards was very likely correct when he said: “That Great is really what started it [the movement toward the American Classic organ]. It was the demonstration of a theory. When Mr. [G. Donald] Harrison heard it, he said, referring to a noted English organ [Liverpool Cathedral?], ‘That is what they hoped for, but it didn’t come off.’” A 1963 letter from Henry Willis III to William King Covell stated that it was Richards who later “persuaded Don Harrison to experiment along those lines”<sup>2</sup>—what Willis called “pseudo-Classical” ones, the fruit of Richards’s study of German organs in 1931 and 1933. The term “American Classic” was his invention and its character was developed in the course of a long and intimate exchange of ideas between him and Harrison.)

The Convention Hall organ was first proposed and designed at the height of the silent movie era, and Richards

1. “Playing Atlantic City Proves a Rare Experience,” *The Diapason* (November 1930): 44–45. Reprinted in the *Organ Historical Society Diamond Jubilee Commemorative Anthology* (Richmond: OHS Press, 2016), 221–24.

2. Henry Willis III to William King Covell, November 14, 1963, in the AGO organ library in Boston.



*Emerson Richards looking at the beater of a 64' Diaphone*



feared that the public would take only a theater organ seriously. Though his heart was elsewhere and his interest in popular music slight, he felt that both visual and audible evidence that this might be a theater organ must be provided, and to this end a number of theater-style voices, a full complement of traps and a horseshoe console which concentrated on these stops, redistributing them over five manuals according to theater usage and omitting most of the chorus work, were specified. The theater console idea was later dropped and a more conventional five-manual console that played the entire instrument more or less straight, was supplied (it still exists, disconnected and in virtually new condition), but the traps and a number of theater stops remain, keeping uneasy company with the 130 ranks of mixtures. There is also a large—perhaps excessive—amount of unification and other borrowing. Most of this, however, can be traced back through previous organs designed by Richards as an unusual and systematic application of original ideas that have nothing to do with the Hope-Jones Unit Orchestra of the movie house.

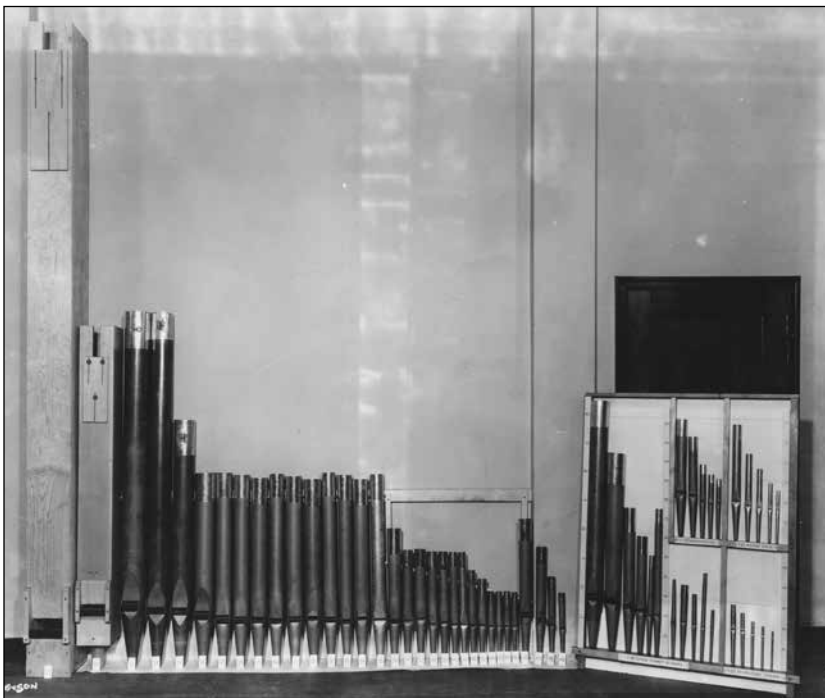
What most sharply separates the Atlantic City organ from today's ideal is, of course, size. The instrument is, let us admit it, extravagantly over-designed, even for the gigantic space of the Convention Hall. The 20 percent or so that is now playing fills the room with sound, but size confers its own peculiar benefits. By all the truth in organ design, the collection of disparate voices that constitutes this instrument ought to compete with itself in unruly cacophony. Yet sheer magnitude effects a miraculous reconciliation, a kind of integrat-

ing sonic universality that makes it all believable. Maitland remarked on the surprising blend of two of the gallery divisions, one an unenclosed diapason chorus and the other “consisting of Clarinet, Orchestral Oboe, Musette [that unlikely Musette Mirabilis], Egyptian Bazu, and others of like caliber, with a bold Trumpet, all of large scale and timbre” (the remainder were a Horn, a Saxophone and a Euphonium). Size exercises a function here analogous to the tremulants in a theater organ that bind the tibias and the kinuras into a single, throbbing body of tone.

Size also obliges comparison with America's other Riesenorgel just across the state in Philadelphia's Wanamaker store. Which one is the biggest in the world? The question is important for the publicist but impossible to answer without agreement on how the size of an organ should be measured. Atlantic City has fewer ranks and more pipes. Perhaps weight should be the gauge. The Atlantic City organ is said to have a total weight of about 150 tons. Has anyone weighed Wanamaker's? But the discussion is futile, since the two instruments are so utterly different in every way: history, concept, purpose, position, acoustical environment, and, of course, design and construction. The Wanamaker organ began as an instrument of 10,000 pipes designed by George Ashdown Audsley for the Louisiana Purchase Exposition of 1904, and grew by stages to its present size after being purchased by the organ enthusiast John Wanamaker. In concept it is a greatly expanded (and very beautiful) concert organ of the 1920s, with fewer than half as many manual chorus mixtures as Atlantic City and about a third of its pipework devoted to string tone.

There is at least one respect in which Atlantic City conforms to present-day thinking—perhaps the most important respect of all, so far as its status as a cultural monument and work of art is concerned. Unlike Wanamaker's, it is, to the extent so large a construction could ever be, the product of one man's mind and imagination, conceived as a whole, executed in one incredibly short sweep of time, and surviving as he left it. To be sure, the whole is the sum of parts, not the organic entity of today's ideal. It is architecture, not sculpture. Richards himself opposed the idea that pipes, mechanism and case were so interrelated that they should be designed and executed by the same hand. But doubtless more than he dreamed, it is living architecture, not by virtue of key channels or flexible wind, but talking back to the player nevertheless in unimaginably complex patterns of direction and time generated by the wide-spread pipework in its vast “case,” which is the hall itself.

As for stylistic integrity, the organ as a whole is obviously no historical reconstruction, though



*Middle C from each rank of the Great diapason chorus*

one of the subchoruses on the Great was modeled after those of Edmund Schulze, and the little unenclosed, low-pressure subdivision of the Choir was a direct consequence of Richards's research on the history of the choir organ, published in 1925. Neither is it simply an expansion of the standard four-manual scheme of the early 1930s, as he claimed in a rather self-serving article intended to justify it according to the new aesthetics of which he himself was the leading apostle.<sup>3</sup> Nor is it an eclectic organ in the present-day sense, designed to permit the more or less stylish interpretation of disparate historical repertoires. The only truly eclectic aspects are the remains of the theater-type resources (whether it can be made to sound like a theater organ I cannot say) and the various specialized, experimental divisions placed about the hall: the Brass Chorus, the Swell-Choir duplex ancillary division with its 19 different off-unison pitches, and especially the four small gallery divisions on either side near the center. (Besides the two already mentioned, these include a chorus of stentorian flutes and an even louder division consisting of a Diaphone, a seven-rank chorus mixture, and two reed units on 100 inches of wind.)

The Atlantic City organ is rather an intensely original conception combining a multitude of influences but including much that was new and very little that was not modified or refined in some way from ordinary practice. That it was the global idea—the grand plan and not only utilitarian considerations or an interest in separate details that fired the designer is suggested by the fact that when the original contract proposal calling for 592 ranks and 43,628 pipes was reduced by a quarter in order to bring the cost within the possibility of funding, instead of eliminating whole departments the cuts were spread evenly over the large divisions with the small ones remaining intact or even slightly enlarged. It is possible, of course, that the proposal sent out for first bids was deliberately padded; Richards was an old hand at funding and bidding, having been legal officer in charge of all the contracting for the Holland Tunnel.

The motives that engendered the Atlantic City organ were complex, to be sure, and went beyond purely artistic considerations. By no means absent was the determination to have an instrument that was arguably—and could be billed as—the biggest in the world, that is, bigger than Wanamaker's. There was also Richards's fear that only a theater organ would have popular appeal interacting with his desire to set his seal on the finest concert organ that could be imagined. A large component of his thinking was the concern that every conceivable demand on the instrument should be anticipated. The provision of powerful divisions halfway back in the hall, for example, was not primarily to surround the ideally placed listener with music, but to ensure that as many as 41,000 sing-



Rollo F. Maitland

ing conventioners (the capacity first advertised) would not become hopelessly tangled in time lag, which without them would approach half a second for those seated at the rear. But fueling it all was a restless curiosity and creativity that manifested itself all through his life—in architecture, engineering and Bach scholarship, as well as in organ matters.

But can this Brobdingnagian, inside out, four-dimensional museum-laboratory of an organ play music?

Maitland played 421 different selections during his six-week stint, of which 62 were original organ music—these, however, were more in the nature of Wolstenholme's *Barcarolle* than Grigny's Organ Mass. Robert Elmore recorded some Bach in 1958,<sup>4</sup> including the Toccata, Adagio and Fugue in C. Though I can think of other Bach that I would prefer to hear on this organ, he makes the fugue all audible—at least to the microphones—at breakneck speed. I would like to hear Widor's *Symphonie romane* on it, a piece par excellence for a big organ in a reverberant room. But I can think of few prospects more exciting than exploring the possibilities of this organ, restored to full playing condition. As with any great work of art, its secrets and its glories will be discovered only by many, over much time, and never completely.

4. *Bach on the Biggest*, Mercury Living Presence SR 90172 (1958). The all-Bach vinyl album included Toccata and Fugue in D Minor, *Wachet Auf! In Dulci Jubilo*, and Toccata, Adagio and Fugue in C.

3. *The American Organist* (December 1934): 561.

# The Aeolian-Skinner Organ of St. Andrew's Cathedral *Hawai'i's Largest Organ*

JOHN RENKE AND KATHERINE CROSIER

ONE OF AMERICA'S OLDEST CATHEDRALS stands at Beretania Street and Queen Emma Square in downtown Honolulu, the land having been donated by King Kamehameha IV in 1886. His beloved Queen Emma was baptized soon after the first Anglican Bishop, Rev. Dr. Thomas N. Staley, arrived in Hawai'i, and their names were the first placed on its register, marking the permanent establishment of the Anglican Communion in Hawai'i.

His successor, King Kamehameha V, laid the cornerstone of the impressive French Gothic edifice in 1867, while the widowed Queen Emma traveled to Europe to obtain architectural plans and to raise funds for construction. The original congregation of St. Andrew's Cathedral was housed in a building constructed on the corner of Nu'uuanu and Kuakini Street in 1862, at the time of the arrival of the first Bishop of Honolulu, the Right Reverend Thomas N. Staley. He, and two other missionaries, were sent out by the Church of England, through the efforts of Queen Emma and King Kamehameha IV.

Four years later, a pro-cathedral was built on the present property. It served as the church's place of worship for the next 20 years.

As a result of Queen Emma's appeal to the Royal Family in England and to the Archbishop of Canterbury, funds were raised to build the present cathedral. Cut stone was sent as ballast around the Horn, arriving in Honolulu in 1867. On March 5, 1867, King Kamehameha V laid the cornerstone of the cathedral. No work was done on the building until the early 1880s under the episcopate of Bishop Alfred Willis when the choir and part of the nave were constructed. The first service was held on Christmas Day 1886.

By 1902, part of the nave had been built, and the structure was consecrated as it then stood. Late that year, the Bishop of California came to Hawai'i and officially received the Anglican Church in Hawai'i into the Protestant Episcopal Church of the United States, for in 1898 the Islands of Hawai'i had been annexed to the United States of America.

Under the Right Reverend Henry Bond Restarick, the first American bishop, the nave of the cathedral was extended by two bays. This phase was completed in 1908.

Fifty years later, under the episcopate of the Right Reverend Harry Sherbourne Kennedy, the cathedral stood completed. Funds had been raised to finance construction of two more bays, pews, narthex, vestibules, and the Great West Window.





*St. Andrew's Cathedral, Honolulu*

Consecration of the final additions took place on September 21, 1958. Thus was completed the construction of St. Andrew's Cathedral, the Episcopal cathedral that was begun 93 years earlier, before any other in the United States of America. The Great West Window, of hand-blown stained glass from Europe, forms the entire 50-foot facade, dominated by the striking figure of St. Andrew, the Galilean fisherman whom Christ first called as one of his disciples and promised to "make a fisher of men." Just as fish were basic to the ancient Galilean economy, so were they basic to the original economy of the island kingdom.

**The First Organ:** Op. 521, Walker of England, installed January 1863 in the Hawaiian temporary cathedral, Nus'uaniu Street.

Great: 54 notes, 9 ranks, 7 stops

Swell: 42 notes, 5 ranks, 5 stops

Pedal: 25 notes, 1 rank (16' Bourdon)

Total: 15 ranks, 13 stops

In 1864, a Dulciana was installed, replacing the Swell Stopped Diapason.

**The Second Organ:** In 1881, about October, an organ built by George Stevens & Co. of East Cambridge, Mass., was installed in the cathedral, and consisted of 53-note manuals and 27-note pedal: 2 manuals, 19 ranks, 18 stops.

**The Third Organ:** Easter Day 1914 a new Hillgreen, Lane & Co. organ was played for the first time at St. Andrew's Cathedral.

**The Fourth Organ:** From November 1960 to April 1961, a new 72-rank Aeolian-Skinner organ, Opus 1358, was installed. For most of the 20th century the Aeolian-Skinner Company of Boston was considered the Rolls Royce of the organ building world with instruments in Boston Symphony Hall, the Mormon Tabernacle, Riverside Church, and the Cathedral of Saint John the Divine, New York City. Here in Honolulu, St. Andrew's Cathedral is privileged to have its own Aeolian-Skinner. With nearly 5,000 pipes, it is the largest pipe organ in Hawai'i.

In the 1990s, under the care of Canon John McCreary, the Organ Completion Fund was begun. The original console was replaced in 1994 by Roger Colby of Tennessee. At that time, preparations were made for adding additional stops. In one year, enough had been collected to begin the first of three phases of the completion. In 1995, 28 stops were added by the Walker Company of Pennsylvania. Included were 32' stops for the Pedal division and colorful orchestral stops for the Solo division. In 1996, 27 stops were added, completing the Antiphonal, Pedal, and Choir divisions. The final phase brought the completion of the Swell division and added the Grand-Chœur, which can speak from the front, middle, or back of the nave. For these additions, pipes from other Aeolian-Skinner organs were "sampled," that is, digitally mapped.

The main organ is located in a chamber above the north apse arcade. The blower is in a tower room behind.

# AEOLIAN-SKINNER OP. 1358 (1961) PRESENT STOPLIST

## GREAT

- 16 Violone
- 8 Principal
- 8 Harmonic Flute
- 8 Bourdon
- 8 Gemshorn
- 4 Octave
- 4 Spindle Flute
- 2½ Twelfth
- 2 Fifteenth
- 2 Forest Flute
- 1½ Tierce
- 1 Flageolet
- Mixture IV
- Scharf III
- Cymbal III
- 8 French Horn (enc. Ch.)

## SWELL

- 16 Bourdon
- 8 Principal
- 8 Chimney Flute
- 8 Gamba
- 8 Voix Celeste
- 8 Flute Celeste
- 8 Echo Viola Celeste\*
- 4 Octave
- 4 Harmonic Flute
- 2 Super Octave\*
- 2 Recorder
- 1 Sifflöte\*
- Mixture IV
- Cymbal III
- Sesquialtera II
- 16 Fagotto
- 8 Trumpet
- 8 Fagotto
- 8 English Horn
- 8 Cor d'Amore\*
- 8 Vox Angelica\*
- 8 Vox Humana
- 4 Clarion
- Tremblant
- 8 Harmonic Trumpet (Solo)

## GRAND-CHŒUR

- 16 Bourdon\*
- 8 Montre\*
- 4 Prestant\*
- 2 Doublette\*
- Grand Jeu IV-VI\*
- 16 Bombarde\*
- 8 Trompette\*
- 4 Clarion\*

## CHOIR

- 16 Quintade
- 8 Principal\*
- 8 Harmonic Flute
- 8 Gedeckt\*
- 8 Viola
- 8 Viola Celeste
- 8 Erzähler Celeste II\*
- 8 Dolcan
- 8 Dolcan Celeste
- 4 Octave\*
- 4 Fugara
- 4 Chimney Flute
- 2½ Nazard\*
- 2 Super Octave\*
- 2 Nachthorn
- 1½ Tierce \*
- 1½ Larigot\*
- Mixture IV\*
- 16 Bass Clarinet
- 8 Trumpet\*
- 8 Krummhorn
- 8 Orchestra Oboe
- 4 Clarion\*
- 4 Rohr Schalmey
- 8 Harp\*
- 4 Celesta\*
- Tremblant
- 8 Tuba Ultima (Solo)
- \*digital

## SOLO

- 16 Contra Gamba\*
- 8 Stentorphone\*
- 8 Flauto Mirabilis\*
- 8 Gamba\*
- 8 Gamba Celeste\*
- 4 Orchestral Flute\*
- 2½ Flute Twelfth\*
- 16 Orchestral Bassoon\*
- 8 Tuba Ultima
- 8 Harmonic Trumpet
- 8 Tuba Mirabilis\*
- 8 Basset Horn\*
- 8 Cor Anglais\*
- 8 Hautbois d'Orchestre\*
- 8 Cor d'Harmonie\*
- Chimes\*
- Tremulant
- Bells\*

## ANTIPHONAL

- 16 Gemshorn\*
- 8 Principal\*
- 8 Gedeckt
- 8 Gemshorn\*
- 8 Gemshorn Celeste\*
- 4 Octave
- 4 Spillflöte\*
- 2 Super Octave\*
- Mixture III-IV
- 8 Trumpet\*
- 4 Clarion\*

## ANTIPHONAL PEDAL

- 16 Gemshorn\*
- 16 Bourdon\*

## PEDAL

- 32 Double Diapason\*
- 32 Double Violone\*
- 32 Double Bourdon\*
- 16 Open Wood
- 16 Contre Bass
- 16 Violone (Gt.)
- 16 Bourdon (Sw.)
- 16 Sub Bass
- 16 Quintade (Ch.)
- 16 Gedeckt (Sw.)
- 16 Erzähler
- 8 Principal
- 8 Violone (Gt.)
- 8 Open Flute
- 8 Bourdon
- 8 Gemshorn
- 8 Gedeckt (Sw.)
- 4 Octave
- 4 Solo Flute
- 4 Chimney Flute (Sw.)
- 2 Super Octave
- Mixture IV
- 32 Contra Bombarde\*
- 32 Contra Fagotto (Sw.)
- 16 Bombarde
- 16 Posaune
- 16 Fagotto (Sw.)
- 16 Trumpet
- 8 Tuba Ultima (Solo)
- 8 Krummhorn (Ch.)
- 4 Clarion
- 4 Schalmey
- Chimes\*
- Bells\*





The Antiphonal organ and added Tuba Ultima are in gallery level chambers on either side of the west end doors. The main chamber tone openings are covered with plain window screen, the central tone openings of the Antiphonal chambers are open with no covering. The openings facing the side aisles are open on the north side and covered with a simple grille on the south side. The console is located in the south apse arcade.

### THE 2015 ORGAN RESTORATION PROJECT

Under the stress of six decades of heavy, continuous use and various assaults ranging from a leaking roof to termites, the organ is in serious disrepair. Because of roof leaks in 2006, 549 pipes are unplayable. Because of severe water damage to the windchest, the entire Positiv division is completely unplayable and the chest is so badly damaged that it is not practical to rebuild it. A recent inspection found an additional 166 silent notes in other parts of the organ. This number increases weekly and is kept somewhat under control by constant repair of the most critical notes, one-by-one. This situation is both artistically and economically untenable. It is grossly expensive to repair notes one-by-one, and it is frustrating for an organist when practice time must be devoted to finding ways around constantly changing idiosyncrasies. Electrical problems in the termite-ridden console cause additional dead notes and ciphers. Often a note will hang on after the key is released. Sometimes multitudes of notes play at once, and random non-musical sounds (“pops, bangs, explosions and whistles”) come from the speakers. The organ remains playable only through frequent and expensive repair of the most critical failures one by one.

In 2014, at the request of the cathedral organist and director of music, John Renke, the cathedral engaged Schoenstein & Co. to conduct a survey to initiate a project for complete renovation and a conservative approach to tonal augmentation. They were assisted by Terence Schoenstein, a fifth generation organbuilder and son of the man who originally installed the organ. Jack M. Bethards, president and tonal director, found that the organ, as originally built, was not quite adequate to match the acoustics of the cathedral or the musical requirements of traditional Anglican services because of limited space for pipes. The building has a high background noise level that is greater than it was many decades ago when the organ was designed. An overly complicated electronic system and console had caused serious malfunctions that have defied all efforts for repair for many years. Bethards proposed a simplification of the organ and a return to its original character with only the minimum necessary additions and changes.

Restoring an organ of this size is a monumental project. Finding a way to do this without taking the organ out of service remains a huge challenge. The plan is to make



use of the antiphonal organ in the narthex area of the cathedral while the main sections are being rebuilt. This will require enhancement of the Antiphonal organ that will cost approximately \$400,000 and taking about four months to complete.

Schoenstein will then remove the pipes and other components of the main organ and send them to the Schoenstein factory in California for restoration. This will take about five months.

Finally, Schoenstein will install the renovated pipes, new console, and extended housing for the equipment, followed by tonal regulation (tuning)—a final three months. Schoenstein proposed a Renaissance-style “swallows nest” case that will

*Above: John Renke with several boys from St. Andrew's Prep School who toured the organ.*



## PROPOSED STOPLIST

**GREAT**

16 Violone  
 8 Diapason  
 8 Principal  
 8 Harmonic Flute  
 8 Bourdon  
 8 Spitzflöte  
 4 Octave  
 4 Rohrflöte  
 2½ Twelfth  
 2 Fifteenth  
 1½ Fourniture IV  
 ⅔ Scharf III  
 8 Trompette Harmonique  
 4 Clairon Harmonique

**CHOIR** (enclosed)

8 Principal  
 8 Flute Ouverte  
 8 Viola Pomposa  
 8 Viola Celeste  
 4 Fugara  
 2½ Nazard  
 2 Blockflöte  
 1½ Tierce  
 2 Mixture III–V  
 8 Trumpet  
 8 French Horn  
 8 Cromorne  
 8 Tuba Ultima  
 Harp★  
 Celesta★

**SWELL** (enclosed)

16 Lieblich Gedeckt  
 8 Geigen Principal  
 8 Viola da Gamba  
 8 Viola Celeste  
 8 Rohrflöte  
 8 Flute Celeste II  
 4 Prestant  
 4 Flute Harmonique  
 2 Octavin  
 2½ Sesquialtera II  
 1½ Plein Jeu IV  
 16 Fagotto  
 8 Trumpet  
 8 Fagotto  
 8 Vox Humana  
 4 Clarion  
 8 Trompette Harmonique

**SOLO**

8 Open Diapason  
 8 Flute Harmonique  
 8 French Horn (Ch.)  
 8 Tuba Ultima  
 8 Trompette Harmonique  
 4 Clairon Harmonique  
 Chimes★

**ANTIPHONAL GREAT**

8 Principal  
 8 Pommer Gedeckt  
 4 Octave  
 2 Plein Jeu III–IV

**ANTIPHONAL SWELL** (enc)

16 Quintaton  
 8 Lieblich Gedeckt  
 8 Quintaton  
 8 Gemshorn  
 8 Gemshorn Celeste  
 4 Flute  
 2 Super Octave  
 16 English Horn  
 8 Trumpet  
 8 English Horn  
 4 Rohrschalmei

**ANTIPHONAL PEDAL**

16 Bourdon★  
 16 Gemshorn★  
 16 Quintaton (Sw.)  
 16 English Horn (Sw.)  
 8 Trumpet (Sw.)  
 8 English Horn (Sw.)  
 4 Rohrschalmei (Sw.)

★digital

**PEDAL**

32 Double Diapason★  
 32 Double Violone★  
 32 Double Bourdon★  
 16 Open Wood★  
 16 Contre Basse  
 16 Violone (Gt.)  
 16 Bourdon  
 16 Subbass★  
 16 Lieblich Gedeckt (Sw.)  
 16 Erzähler★  
 8 Octave  
 8 Principal (Ch.)  
 8 Flute (Solo)  
 8 Bourdon★  
 8 Rohrflöte (Sw.)  
 4 Choral Bass  
 4 Flute (Solo 8' Flute)  
 4 Gedeckt (Sw.)  
 2 Super Octave  
 2½ Fourniture IV  
 32 Contra Bombarde★  
 32 Contra Fagotto  
 16 Bombarde★  
 16 Posaune  
 16 Fagotto (Sw.)  
 8 Tuba Ultima (Solo)  
 8 Trompette Harmonique (Solo)  
 8 Trumpet  
 8 Trumpet (Ch.)  
 4 Clarion  
 4 Trumpet (Ch.)  
 4 Cromorne (Ch.)  
 Chimes★



spring gracefully from between the Gothic apse arcade arches below. With correct proportions and details, in consonance with the existing, historically-based interiors, the new case-work will be appropriate for the architecture of the cathedral, and an improvement over the present screen grilles.

In the mid-20th century, Aeolian-Skinner of Boston was the pre-eminent American organ builder and their instruments were prized as the finest available. Today, builders are asked to replicate the magic of Aeolian-Skinner—their sophisticated and refined tonal quality and their elegant and comfortable consoles. The basic building blocks of this organ were the best and still are. The entire cost of the restoration is estimated at \$1.5 million. The ideal end result will be an instrument of increased grandeur and beauty that will serve the cathedral and the musical community of Honolulu for many generations to come.

Further information may be found on St. Andrew's Cathedral website:

[www.thecathedralofstandrew.org/the-great-organ/](http://www.thecathedralofstandrew.org/the-great-organ/)

*Left: A view down into the Choir through the Great chamber*

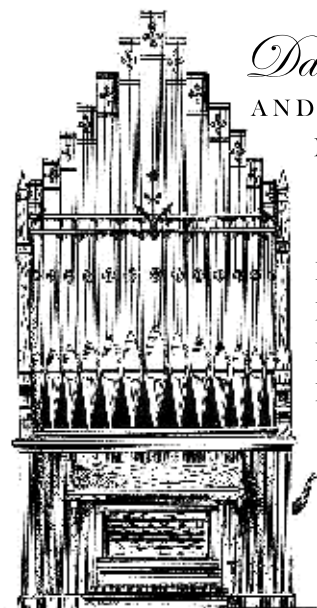
## Scattered leaves ... from our Scrapbook

The organ was my first orchestra. If you have never played the organ, you have never known the joy of feeling yourself music's master, sovereign of all the gamut of sounds and sonorities. Before those keyboards and pedals and the palette of stops, I felt almost like a demigod, holding in my hands the reins that controlled the musical universe.

Charles Munch

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# Lynnwood Farnam on American Organs

EDITED BY MARCUS ST. JULIEN

*Continued from the Spring issue.*

## HASKELL

**Grace Chapel, East 13th St., New York City.** C.S. Haskell, 1907, [III/40]. Very poor and cheap both tonally and mechanically. Terrible.

**First Baptist Church, Philadelphia.** By C.S. Haskell, 1900. One long row of stop-keys (white on, black off). Some good flue voicing, but general ensemble bad and thin. (Visited Feb. 7, 1921.)

## HOPE-JONES

**Residence of Senator Geo. Woodward, Chestnut Hill, Philadelphia, Pa.** Hope-Jones, 1912. Placed in an upper room with shutters opening in ceiling. Interesting tone. Entirely on 25-in. wind.

## KILGEN

**St. Mark's Lutheran Church, Atchison, Kansas.** Geo. Kilgen, St. Louis, Mo. Nice, simple organ. Tracker action. Good tone.

## LYON & HEALY/AUSTIN

**R.C. Church of Our Lady of Sorrows, Chicago.** Originally by Lyon & Healy / Austin console No. 978, 1920. A very bold and satisfying ensemble. Reminds me of the later Casavants. No cases except wire enclosures. Sw. and Choir and light Pedal stops and console (blown by 3 h.p. motor) in North chamber; Gt. and Solo and main Pedal stops (blown by 5 h.p. motor) in South chamber. Very resonant building. Organist: Joseph N. Moos. Saint-Saëns visited this organ once. [Impossible, since he was never in Chicago. Ed.] (Visited Aug. 5, 1922.)

## MICHELL

**St. Luke's, Germantown, Pa.** Carlton C. Michell. A noble and thrilling ensemble. Fine and brilliant. Exquisite flutes. Divided organ. English console arrangements.

## MÖLLER

**Episcopal Cathedral (Pro-), Denver, Colorado, U.S.A.**

One of the oddest and poorest-toned organs taken altogether that I have ever seen. There is no sound to the low C on either mans. or peds. as the organ was tuned a note lower lately, by moving everything down a semitone. The entire Swell goes down only to Gamut G<sup>#</sup>. Below that there is only the Stopt Bass. Some of the flutes are good, and the Oboe is good as a solo. Trumpet—"no tick." Bad string tone. Un-useable mixture. Never mind, it is soon to be dismantled. Some of the stops will go into the new Cathedral organ. (Visited July 7, 1911.)

**St. John's Episcopal Cathedral, Denver, Colorado.**

Built 1912-13 by several companies. [Console and relay provided by M.P. Möller in 1911 as Op. 1010. Used ten ranks of pipes from a 27-stop organ purchased from a Methodist Church in Camden, N.J. Four stops were added on 15" of wind on Gottfried windchests. Rest of chests by George T. Foote. Removed in 1937. OHS Database.] I can truthfully say that in all my experience of organs great and small that this is the very worst. It has good bells and one or two fair soft stops. Beautiful building, fine resonance. Blunderers have taken this old instrument and, thinking to save a real organ-builder's bill, have bought a console, cheap additional pipes, and hired some half-way inefficient labour to put it all together. The [wind] robbing on all manuals is bad, even a few stops of 8 & 4 ft. together causing flatness, while with full organ on the tone is truly awful and upper notes of chords will not speak at all. Wretched voicing, grating reeds, screeching upper work, absolutely no balance. All octave and sub-octave couplers are on the full organ pedal!! Sluggish action. A mess of junk! (Visited Sept. 1, 1915.)

**West End Presbyterian Church, New York City.** Moller, 1913 [Op. 1608, III/18]. A queer organ. Main part far from console in one corner of gallery. Choir-loft organ under min-



ister's platform somewhere. Console slides around on diminutive railroad tracks, midway between main auditorium and Sunday School room, which can, by sliding doors, be converted into one. Very sluggish action. Crazy ensemble. Organist—Miss Maleva Harvey. (Visited Nov. 1922.)

### ODELL

**Church of the Resurrection, N.Y. City.** J.H. and C.S. Odell [Op. 283, 1890, III/37]. Tracker, heavy action. Poorly winded. Organist: Clement Campbell. (Visited Mar. 12, 1922.)

**Congregational Church, Flushing, L.I.** J.H. and C.S. Odell [Op. 354, 1898, II/21] (built on the Odell Vacuo-Exhaust system). All stops go through. Reeds and mixtures unpleasant, otherwise effective. (Visited June 3, 1922.)

**Church of the Ascension, New York City.** By J.W. Steere [1912, III/48]. Beautiful-toned instrument. Effective Pedal. 32' unusually good. Organist: Miss Jessie Craig Adam. (Visited Feb. 16, 1922.)

### SIMMONS & FISHER

**Charles St. African M.E. Church, Boston.** Built by Simmons & Fisher. Good old organ. Fine case. 1 composition pedal to throw out Gt. to Ped. and Pedal Open 16. 1 composition pedal to take in the same.

### STANDBRIDGE

**St. Brigid R.C. Church, East 8th St. and Avenue B, New York City.** By J.C.B. Standbridge, 1867. Interesting old organ in frightful condition. Tracker action, blown by electricity. No borrowing, of course. Great 16 ft. bass in centre

of case, which is imposing. Choir organ has pleasantest ensemble. Gt. mixtures bad and screechy. Pedal Trombone very thin tone. Organ in west gallery. Very untidy, dirty building. This is the first Standbridge organ I have seen, and I imagine he was one of the cheap builders of his day. Six vertical jambs of drawstops. (Visited June 11, 1921.)

### WANAMAKER

**Organ in the Grand Court of John Wanamaker's Philadelphia Store.** Original organ built by Los Angeles Art Organ Co. for St. Louis 1904 Exposition. Remodeled and enlarged by John Wanamaker. All flue-stop keys are coloured. Reed stop-keys are invariably red in all departments. Main organ blowing plant—75 h.p. Etherial organ—30 h.p. Examples of bad spelling on stop-keys: Dulce Cornet, Ophycleide, Nazzard, Tebia Clausa, Flute d'Pavillon, Violonecello. Gt. "Grand Mutation" is composed as follows: 16 ft. rank, 10 $\frac{2}{3}$ , unison, 3rd, 5th, 8th, 10th and 12th. Gt. "Grand Cornet" (4 rks.) 17th, 19th, 21st, 22nd, breaking at top octave.

### WANGERIN-WEICKHARDT

**Chapel of Quigley Preparatory Seminary. 63 E. Chestnut St., Chicago.** Wangerin-Weickhardt (Milwaukee). Organ divided in west gallery. Extremely resonant building. (Visited April 13, 1920.)

### WOODBERRY

**Park St. Church, Boston.** Built by Jesse Woodberry. Divided organ in galleries. Console on floor. Well placed. Good Gt. flue work. Queer selection of couplers. Pistons stay in until released by another. No general release or Pedal release.

*This is the last installment in this series.*



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### THE A. GOTTFRIED COMPANY, ERIE, PA.

## Anton Gottfried: Supplier to the Trade

MUCH OF WHAT WE KNOW about late 19th- and early 20th-century American organbuilding is found in ephemera, those bits of history created for the moment and then discarded: price lists, autographs, advertising, certificates, trade cards, and dozens more.

Were a carte-de-visite not discovered in his family's archives, the myth would prevail that M.P. Möller placed the umlaut in his name as a matter of pretense. His calling card of New Year's Day 1878 bears the imprint, "M.P. Miller," the anglicized homonym of "Möller," the Danish spelling of his name. After settling in Hagerstown, a German community, the organbuilder changed his name to conform with the German spelling, "Möller," also a homonym of "Möller."

There is no pretense in assimilation.

On the other hand, Anton Gottfried, a long-time business associate of Möller, was happy to maintain the German spelling of his name throughout a long career in organbuilding. Sources for the history of Möller and his enterprises are numerous; but for Gottfried, there is but one genre: ephemera, and very little at that.

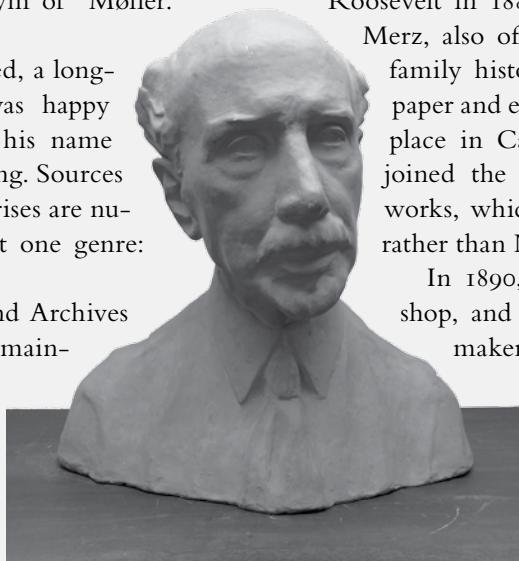
Not long ago, the OHS Library and Archives received an e-mail from a person in the maintenance department of Gannon University, a small Catholic school in Erie, Pa., saying that he had some papers related to Anton Gottfried, and wanted to know if the OHS would accept them. In time, a plump 11" x 17" en-

velope arrived in Princeton, containing the earliest known Gottfried history, including his immigration papers, citizenship certificates, burial plot certificates, and a charming hinged-box portrait of Gottfried and his wife.

This happy occasion gives us cause to revisit what we know about Gottfried and his contributions to organbuilding. Born on February 10, 1862, the young boy thrived in the intellectual environment created by his parents, Heinrich and Dorothea, in their Neulussheim home. He apprenticed as an organbuilder first with August Laukhuff in Weikersheim, and then with Eberhard Walcker in Ludwigsburg. From there he set sail for New York City, and joined the staff of Hilborne

Roosevelt in 1888. That same year, he married Regina Merz, also of Neulussheim, Germany. The Gottfried family history, written in several hands on bits of paper and envelopes, indicates that the wedding took place in Camden, New Jersey. In time, Gottfried joined the staff of Roosevelt's Philadelphia organ works, which might explain a marriage in Camden rather than New York.

In 1890, he set up his own Philadelphia workshop, and in 1894 Gottfried accepted A.B. Felgmaker's invitation to move his business to Erie, Pennsylvania. In 1904, Gottfried built a handsome three-story factory in Erie where his business flourished for almost fifty years. Fifty years of doing what? Anton Gottfried was primarily a supplier to the trade, at first build-



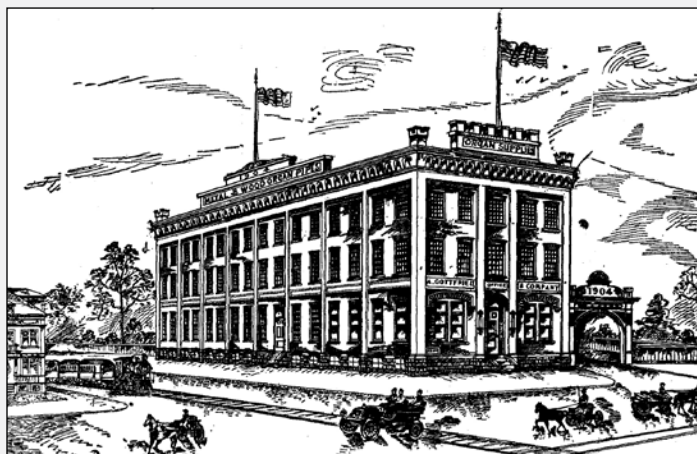





ing metal flue pipes, later adding wooden pipes and action parts (tracker squares and the like). In 1909 Gottfried announced that his workshop manufactured flue and reed pipes, both wood and metal, consoles, bellows, chests, cases, action parts, threaded wires, hardware, and leather goods. Once established, Gottfried was a serious threat to the supply houses of Samuel Pierce and Gutfleisch & Schopp. For many years, Gottfried made more reed pipes for Möller than for all other customers combined. In 1916, the Erie firm began selling complete organs in direct competition with some of its best customers. At the age of 88, Gottfried sold his business to Standaart Organ Company, and bankruptcy soon followed. Anton Gottfried died at age 92 in Daytona Beach, Fla., on October 10, 1954.

All records of A. Gottfried & Co. were transferred to Henry A. Gottfried, son of the founder. Henry retired to Florida and died in 1986, and in 1987 the OHS accepted materials from his estate. Unfortunately, many of the early documents were destroyed by a hurricane in the 1970s. That said, we have in storage eight bankers boxes filled with later materials, all to be examined and catalogued as time and funds allow.

In addition to the packet of ephemera recently received, the Library and Archives also has a handsome life-size bust of Gottfried made of plaster of Paris with a terra cotta glaze.



Good only for  
how years from date.



*United States of America,*  
*Department of State.*

*To all to whom these presents shall come, Greeting:*

*I the undersigned, Secretary of State of the United States of America,*  
*herely request all whom it may concern to permit*  
*Anton Gottfried,*  
*a Citizen of the United States,*  
*to pass and in case of need to give*  
*him all lawful Aid and Protection.*

*Given under my hand and the*  
*Seal of the Department of State,*  
*at the City of Washington*  
*the 21<sup>st</sup> day of August*  
*in the year 1905, and of the*  
*Independence of the United States*  
*the one hundred and thirtieth.*

*Signature of the Secretary*  
*Anton Gottfried*

*No. 905*

**NATURALIZATION CERTIFICATE**

THE COMMONWEALTH OF PENNSYLVANIA.

**Erie County, ss.**

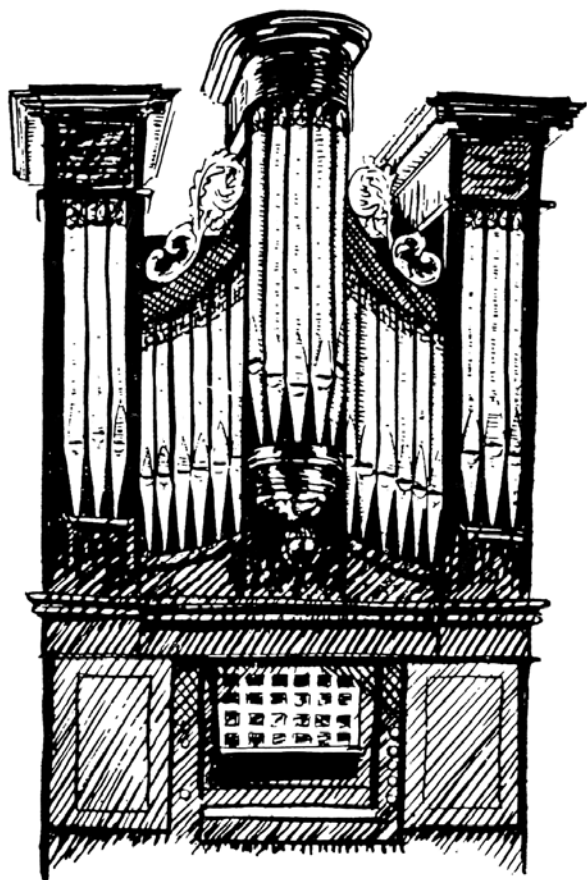
I, E. K. NASON, Prothonotary of the Court of Common Pleas of Erie County, in the State of Pennsylvania, do certify that at a Court of Common Pleas held at Erie, in and for said County, on the 15<sup>th</sup> day of November A. D. 1897, Anton Gottfried a native of Germany after having complied with the directions and provisions of the Laws of the United States, for the Naturalization of Aliens, did take the oath to support the Constitution of the United States, and was duly admitted a Citizen of the United States, and in conformity to the Acts of Congress in such case made and provided.

In Testimony Whereof, I have hereunto set my hand and affixed the seal of said Court, at Erie, this fifteenth day of November 1897.

*E. K. Nason* Prothonotary.

Above left: Regina and Anton Gottfried  
Above right: Gottfried's citizenship application and naturalization certificate  
Left: The Gottfried factory





## In THE TRACKER *50 Years Ago*

SCOT L. HUNTINGTON

VOL. X, NO. 4, SUMMER, 1966.

LATE DELIVERY of THE TRACKER had long been in a pattern that would continue for decades, which in this case permitted the cover story review of the late-June Cape Cod convention. The headline proclaimed the attendance for this eleventh convention (102) was the highest since the Boston convention of 1961. It also marked the first time that the ladies finally balanced the number of gentlemen in attendance. (Recent convention trends once again find the gentlemen in a significantly greater proportion.) The three-day convention was headquartered at the Craigville Inn, and there were three post-convention itineraries, (north, west, and south), hosted by local members for those wishing to see and play a few more instruments on their way home. It was during this convention, that the enduring OHS custom of singing a hymn as part of each concert was instituted. An examination of the recital programs is enlightening and shows the degree to which Baroque music was in vogue at the time in spite of the 19th-century sonorities being showcased. The region was more endowed with a wide variety of historic in-

struments than it is today, and the convention planners had no problem assembling a roster that was classically flavored, from an 18th-century Snetzler to a 20th-century Schlicker. Several tonally modernized instruments were showcased, but the majority of instruments were in original condition, including several that had been newly restored by the Andover Organ Company.

Hook & Hastings No. 1418, 1889, in West Harwich has now been heard at two OHS conventions—here in 1966 and in Valparaiso, Indiana in 2012 where it had been relocated and rebuilt by this author in 2007. In another serendipitous encounter, a youthful James Weaver made his OHS debut playing the large and historically significant two-manual George Stevens instrument at St. Ann's in Chatham. Fifty years later, this same gentlemen has been ably leading the OHS as executive director and now CEO, since 2011. This was the first time an official convention photo was taken, showing 66 of the registrants, the majority of whom sadly, are no longer with us.

As a result of recent council action, meeting minutes were published in *THE TRACKER*, and this issue contained the minutes of two council meetings and the annual meeting. Presented for the first time to the entire membership, were the treasurer's report and proposed 1966–67 budget.

The income from the 1965 convention was \$808 against expenses of \$1,021 and membership dues (\$5) realized \$1,693. In the expense column, the lion's share was consumed by four issues of *THE TRACKER* (\$654) and mailing (\$370). The following year's budget was cut by half, noting that the use of the telephone must be drastically decreased, (it's hard now to remember how much long-distance calls used to cost). The budget for Special Projects was increased, and it was noted "If OHS is really an [*sic*] historical society, the issuing of scholarly publications must greatly increase." (Note to the board of directors and to the moribund Publications Advisory Committee.)

The Chapter Organization Committee and Organ Relocation Committees were dismissed. As of April 1966, the two convention proposals from Toronto and New York City were withdrawn, and the summer of 1967 was approaching fast without a convention locale. This fostered a lengthy discussion that, given the amount of work preparing a national convention entailed, council ought to consider going to a biennial schedule—something still occasionally considered 50 years later, with conventions logarithmically more complicated to produce. To date (1966), the Society had 332 members. A number of committees had submitted no reports for several meeting cycles, and President Simmons in his editorial took Society members to task for a seeming complacency, with many vital projects such as the establishment of the archives, drafting of bylaws, and the continuing work of extant organ documentation relying on volunteer labor for their realization.

The president reappointed past-President Donald R.M. Paterson for a second term as Advisor to Council. It was reported that an application to make the OHS a tax-exempt organization was due for a response and the assembled membership gave outgoing Councilor Barbara Owen a rousing vote of thanks for her decade of tireless service to the organization.

Chicago continued to command a significant number of column inches. James Wyly published an update of F.R. Webber's 1953 survey of historic instruments in the Windy City, which had been serialized in previous issues. In addition to describing a number of significant instruments by Johnson, Roosevelt, and Steere & Turner not previously mentioned by Webber, he annotated Webber's list making note of all known rebuildings and destructions. The first extant list of Chicago tracker instruments was published. It should be noted that the research into the organ history of Chicago and its environs is the best documented of any in the country to

this day, largely through the on-going efforts of the Chicago Chapter of the OHS.

The OHS had recently issued a compilation disc of the landmark recordings made by the legendary interpreter of early music, particularly of the then little-known French Classic school, the late Melville Smith. He was a champion of early organ music and its authentic performance practice, and championed the OHS, the Baroque tracker revival, and the early career of the yet-to-be legendary Charles Fisk. Arthur Lawrence wrote an in-depth review of the compilation recording, noting this was a limited release pressing and would shortly be out of print. It would be interesting to release this today as an archival example of a legendary and revolutionary performer from another time.

A new feature was a gossip column of no consequence, except for the mention that two registrants missed the convention bus in Provincetown and their "dramatic" rescue would not be soon forgotten. A list of Casavant's first 150 instruments was serialized in this and the following issue, beginning with No. 1 in 1880, a II/13 for Our Lady of Lourdes in Montréal through No. 150 in 1902. The first three years of production saw one organ built per year, five years later they were building three per year. The four-manual, 82-stop electropneumatic 32-foot organ for Montréal's Notre-Dame Cathedral occupied the factory for the entirety of 1890; they were building five or six substantial organs every year thereafter. Their first tubular-pneumatic action instrument was No. 7, a II/16 built for the Seminary Chapel in St. Hyacinthe in 1884, and their first electric-action organ was a III/52 built for the Ottawa Cathedral in 1892.

The issue was rounded out with an article by G. Daniel Marshall, describing an organ tour he made in the deeply rural countryside south of the Missouri River following the previous year's Cincinnati convention. While he saw no organs of special distinction, he did make note of five musical and sturdy instruments representing the work of Hinners, Treu, Barckoff, and two early Kilgen trackers still serving their appreciative congregations. The Treu chest construction had an unusual refinement: the flute and string stops shared common basses in their respective divisions, but with adjustment screws in the channels to regulate the wind so the pipes were softer when completing the string stops. A check of the OHS database showed the little three-stop United Methodist Hinners to be the only instrument renovated and still in use, the condition of the Treu and smaller Kilgen were unknown. The Barckhoff was last known to be intact and unused in 1985, and the larger Kilgen was listed as destroyed, and the congregation merged with another. The latter was not in good condition when documented in 1966, but was described as musically fine and more in need of TLC than anything else.

**The Art of Tuning: A Self-Guided Manual for Piano Tuning, Design, Action Regulation, and Repair from mid-19th-Century France**, Claude Montal, trans. Fred Sturm. Piano Technicians Guild Foundation. 452 pp. Available from 4444 Forest Avenue, Kansas City, 66106; phone: 913-432-9975.

**The Historic Pipe Organs of Nan-tucket**, Robert Newton, revised by Timothy and Susie Jarrell 19 pp. nan-tucketmusiccenter.org.

**Historische Orgeln im Saarland. Mit Aufnahmen von Richard Menzel**, Bernhard H. Bonkhoff. Regensburg: Schnell & Steiner. 319 pp. ISBN 9783795428563.

**Les Krischer, une Famille de Facteurs d'Orgues (1753-1934)**, Marie-Astrid Chesnier Normand. Paris: *L'Orgue*, No. 306 (2014).

**The Organ of Berkeley Castle, Gloucestershire: A History and Some Associated Events**, Philip J Wells. 40 pp. ISBN 9780993365003. Available from the author, 80 Lantern Close, Berkeley, Gloucestershire, GL13 9DE, UK.

**Organs of 1066 Country, 2: Bexhill, Battle and Rye**, Brian Hick. St. Leonards on Sea: Larkpress. 146 pp. ISBN 97809928622.

**"The Organ I Played as a Child": Giuseppe Verdi's Organ in Roncole ("L'Organo ch'io Suonai Fanciullo")**, Collana d'Arte Organaria, No. 34 [Italian and English text]. Associazione Giuseppe Serassi, 160 pp. ISBN 9788898959337.

**Die Orgeln der Stadt Witten 1609-2009**, Christian Vorbeck. Köln: Siebenquart Verlag Dr. Roland Eberlein. 124 pp. ISBN 9783941224032.



**Orgues et Organistes de la Cathédrale Saint-Jean-Baptiste de Belley (XVIII<sup>e</sup>-XX<sup>e</sup> Siecles)**, Pierre Guillot. *L'Orgue: Bulletin des Amis de l'Orgue*, no. 309 (2015-1), 3-72.

**Die Steinmeyer-Orgel von 1924 in der Pfarrkirche St. Maria in Landau i.d. Pfalz**, Rudolf Peter and Gabriela Roghmund-Gaul. Landau: Öhringen, Organum Musikproduktion. 80 pp. ISBN 9783980923472.

## Articles of Interest

### *from Organ and Other Journals Around the World*

"The Basic Principles of Scaling and voicing Flue Pipes" (Wolfgang Eisenbarth), *ISO Journal*, no 51 (December 2015): 26-48.

"Essay on the Use and Evolution of Francois-Henry Clicquot Pipework by Aristide Cavaillé-Coll" (Bertrand Catiaux), *ISO Journal*, no 51 (December 2015): 8-25.

"Een Levansechte Horrorfilm: De Organist als Monster of Held" (Ockie Vermeulen), *Het Orgel* 112, no. 1 (2016): 20-28.

"Nederlands grootste Ibach-orgel herboren: He Hoofdorgel van de St.-Ge-trudiskerk te Bergen op Zoom" (Peter van Dijk), *Het Orgel* 109, no. 3 (2013): 4-13.

"Nieuws over Schnitger, Aanwijzingen, vondsten, hypothesen en toeschrijvingen, Deel 2 (slot)" (Ibo Ortgies), *Het Orgel* 112, no. 2 (2016): 3-9.

"The Organ of Geraardsbergen: A New Idea for Restoration" (Stefan Claes-sens), *ISO Journal*, no 51 (December 2015): 49-56.

"The Whole Thing, Case Pipes and Everything": Het Oude Orgel asl Inspiratiebron voor de Negentiende Eeuw" (Bart van Buitenen) *Het Orgel* 112. Deel 2, no. 1 (2016): 33-43; Deel 3, no. 2 (2016): 3-9.



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FACSIMILE OF THE  
FIRST ISSUE OF  
THE TRACKER,  
OCTOBER 1956.

## THE TRACKER

Unofficial Newsletter of the  
unofficial "Organ Historical Society"

Vol. I

October 1956

No. 1

### WHY?

On Wednesday, June 27, 1956, during the AGO convention, a group of organ enthusiasts met in the choir room of St. Bartholomews Church in New York City. This was made possible through the courtesy of Harold Friedell, organist and choir director of the church.

There was no general announcement made at the convention about the meeting; but rather the word was passed via the "grape vine" to the people who were known to have an interest in early American organs and their builders. The idea originated with Miss Barbara Owen who was encouraged by all to proceed. Kenneth F. Simmons agreed to moderate the meeting.

The purposes for which the gathering was called were three-fold:

1. To determine if there were enough persons interested to establish an organization of any kind.
2. To see if a central file could be kept of information concerning old organs which are to be sold or scrapped, in order to prevent these examples of early American organ building from being lost or destroyed.
3. To possibly work out a newsletter or publication whereby notes of interest to this group and other data could be mutually exchanged.

A lengthy discussion of these topics followed in which was decided establishment of this newsletter, Mr. Simmons agreed to receive and compile all data. Albert F. Robinson volunteered to have all copy mimeographed and posted to the mailing list.

Miss Owen offered to keep a file on organs for sale.

No organization was officially established.

Those present were Horace Douglas, Dorothy Ballinger, Robert Clawson, Albert F. Robinson, Barbara J. Owen, Donald R. M. Paterson, Kenneth F. Simmons, Charlene E. Simmons, Homer D. Blanchard, and Randall E. Wagner.

The meeting was adjourned and later some present made a pilgrimage to some of the forgotten organs of Manhattan.

\* \* \* \* \*

### POLICY

As you all pretty well know, practically all organs imported from England in the 18th century were personally played by Handel. There are also a great number of first organs and old organs still in existence. In other words, there are many claims made

## POLICY (cont'd)

concerning old organs which on complete examination do not stand up. It is therefore of the utmost importance in our reporting that we take time to be accurate. It is likewise essential in all stop lists and data, that the names are spelled exactly as the builder used them. The more complete information is presented, the more value there is to the research to and for everyone.

Any identifying characteristics should be noted. Naturally, a stop list is not the real meat of an organ. When it is at all possible, one should examine the pipe work and record as much data as possible on material, scaling, and markings. This latter phase of the builder's art of the past is all too often overlooked.

In the interest of uniformity it was decided, at the New York meeting, that we would ask that all use the format commonly used in The American Organist.

With the above words from me, I now throw this all to each of you. For this to be continued it is necessary for all to lend a helping hand. We can send out no news if we receive none.

Many of you have dug deep and uncovered a great wealth of information, and may feel that you should treasure it as your own. This of course is your privilege and we respect your thoughts.

However, there is so much more to be found that I personally doubt that the entire history of American organ building will ever be known. I have had the honor to meet and talk to Mr. F. R. Webber. There is no doubt but that his knowledge of the history of American organs is the most complete in existence. When he was asked why he has not written a book on the subject, his reply was to the effect that he did not have enough complete information. His notebooks cover at least a half century of searching. My point here is that this is such a vast field, and each of us knows phases that no one else can claim; and if everyone could contribute something, that would be a service to others. At the same time I do not believe that anyone stands to lose by our efforts.

Therefore further editions are dependent on what each contributes. The frequency of publication will depend on the rate that information is received. When these two factors are known we will be able to know what can be done, and report this to you. In the meantime all articles should be sent to me. Nothing will be published that is not specifically so marked. If you have any suggestions or ideas in regard to the newsletter, society, or interest, forward them to me. When a clear picture of your desires and interest are in hand, we shall call an open meeting similar to that of June and move forward at that time.

Names to be added to the mailing list of those who are seriously interested in American organ building will also be received at my address.

There is no charge for this issue, and none planned until we are certain that there is enough interest to establish this on a permanent basis. Everyone is contributing time and information without any financial remuneration. In the future any charges will cover only cost of publication. No one, including myself, has any plan for personal profit; everything is on a volunteer basis.

(Signed) KENNETH F. SIMMONS  
20 Devonwood Road  
Wayne, Pennsylvania

\* \* \* \* \*

## NEW YORK PILGRIMAGE

as reported by Barbara J. Owen

You are probably waiting for material to get the newsletter started, so I am enclosing the 'specs' of some of the organs we saw on our pilgrimage around downtown New York the day after our first meeting. This ought to be good to start off with. I'm afraid I don't have the 'specs' of the two in St. Peter's which are of great interest. (We hope to have these for the next issue.)

It appears we now have a name. Visiting one church that Thursday, en masse, a housekeeper asked us "Who shall I say is here?" Homer Blanchard came up with: "The Organ Historical Society". That's what we called ourselves the rest of that day!

Sea and Land Presbyterian Church, New York  
Henry Erben, 1844

Great: 8 stops	Swell: 5 stops (2 bass)	Pedal: 1 rank
Open Diapason (TG) .... 8'	Open Diapason ..... 8'	(No knob. Rank of Bourdon
Open Diapason Bass .... 8'	Stopped Diapason ..... 8'	pipes that appears to have
Dulciana ..... 8'	Principal ..... 4'	been added later and is on
Stopped Diapason ..... 8'	Cornet ..... 2rks	permanently. The rank is
Flute ..... 4'	Trumpet ..... 8'	probably one 8ve, as the
Principal ..... 4'	Stopped Diapason Ch... 8'	lower 8ve of pedal keys
Twelfth ..... 3'	Principal Ch ..... 4'	pulls down the upper octave,
Fifteenth ..... 2'	Tremulant	as if a P-P 4' were on.

Couples:	Compass of Great Organ: 59 notes
Couple, Great & Swell	Compass of Swell Organ: 35 notes
Great & Swell, 8ves.	Compass of Choir Bass: 24 notes
Pedal	Compass of Pedal Organ: 20 notes

This is a 'G' organ, both Manuals and Pedals beginning at GGG. As the organ was not playing when seen, it was not possible to determine whether all the Great stops were full compass. Probably the Dulciana and Flute were not. The five treble stops of the Swell are enclosed in a small swellbox; the two "Choir bass" stops are on a separate chest, and unenclosed. They are extensions of two of the treble stops.

The organ stands in the rear gallery of the late-Colonial stone building (built 1819), and has a handsome Georgian case of rich, dark wood built in five sections. The original graceful simplicity is in part spoiled by the later addition of two heavy carved pinnacles atop the corner towers, obviously built to conceal the tops of the Pedal pipes, also a later addition. These have the effect of destroying the symmetry of the case, and making it top-heavy. However, it still stands as one of the best examples of Erben's artistic casework.

Judson Memorial Church, New York  
Frank Roosevelt, 1892, Opus 512

Great: 9 stops	Swell: 13 stops	Pedal: 4 stops
Open Diapason ..... 8'	Bourdon (split knob) ...16'	Open Diapason ..... 16'
Dulciana ..... 8'	Violin Diapason ..... 8'	Bourdon ..... 16'
Viola di Gamba ..... 8'	Salicional ..... 8'	Violone ..... 16'
Doppel Flute ..... 8'	Dolce ..... 8'	Violoncello ..... 8'



Judson Memorial Church, New York  
 Frank Roosevelt, 1892, Opus 512 (cont'd)

Octave .....	4'	Spitz Flöte .....	8'	
Hohl Flute .....	4'	Stopped Diapason .....	8'	Couplers:
Octave Quinte ....	2.2/3'	Quintadena .....	8'	Swell to Great
Super Octave .....	2'	Gemshorn .....	4'	Swell to Great Octaves
Trumpet .....	8'	Flute Harmonique .....	4'	Great to Pedal
		Flageolet .....	2'	
		Cornet .....	3rks	
Compass of Manuals: 58 notes		Oboe .....	8'	
Compass of Pedals: 30 notes		Vox Humana .....	8'	
		Tremulant		

The organ is located in the right-hand side of the back gallery, and stands free. The case is unusual, consisting of three flats on the side facing the gallery, divided by Lombardic columns topped with angels with spread wings, and joined from top to top with carved garlands. The side facing the nave is similar. Columns and paneling are richly ornamented in gold.

The pipework is in perfect condition, though the action needs some repairs.

The tone is good, and the ensemble rich. Several of the individual voices are very outstanding, among them the fine, smooth Pedal Violoncello. A superb organ, on the whole.

The blowing mechanism deserves mention. It is said to be the first electrically-driven in the city. Whether this is so or not, it is certainly one of the oldest. It is completely effective, yet so silent it is installed right behind the case. It consists simply of an ordinary electric motor, which turns a series of belts and wheels attached to a crank-shaft which operates three feeders below the reservoir. The speed with which the motor operates is determined by a rheostat which is operated by a chain attached to the top of the reservoir, making it automatically speed up when there is any great demand on the wind. It supplies perfectly steady and even pressure, and seems to leave nothing to be desired.

Both divisions are on the same level and on one great chest, divided in the middle and winded at both ends.

\* \* \* \* \*

Bowery Mission, New York

Great: 9 stops		Swell: 8 stops		Pedal: 3 stops	
Open Diapason .....	8'	Bourdon (T & B) .....	16'	Open Diapason .....	16'
Gamba .....	8'	Open Diapason .....	8'	Bourdon .....	16'
Doppel Flöte .....	8'	Violin Diapason .....	8'	Violincello .....	8'
Stopped Diapason .....	8'	Stopped Diapason .....	8'		
Principal .....	4'	Viol d'Orchestre .....	8'	Couplers:	
Clarinet Flute .....	4'	Aeoline .....	8'	Sw-Gt 8' & 4'	
Flute Harmonique ....	4'	Principal .....	4'	Sw-Ped	
Fifteenth .....	2'	Cornopean .....	8'	Gt-Ped	
Trumpet .....	8'	Tremulant			
Compass of Manuals: 58 notes.		Compass of Pedals: 30 notes			

This organ was given to the Bowery Mission by Princeton University about 1895. It was probably in the old chapel, or some other building, and apparently had been there for some time. The organ is in a front gallery above the pulpit platform, and the console is in a very small space attached to the C side of the organ. It was apparently rebuilt at the time of its installation in the Mission, and the case modified, as several painted pipes can be seen on offset chests behind the present case. The organ is no longer used regularly ("..... we have a lovely \* \* \* downstairs!") and is deteriorating. The pipes are covered with a film of grease from the kitchen directly downstairs.

\* \* \* \* \*

NOTES, QUOTES, and COMMENTS by K. S.

Today the family made a trip to Lancaster, Pa., to see the two Tannenberg organ cases still in existence there. The organ at Trinity Lutheran Church as in the process of being cleaned because of plaster which fell into it accidentally while an air-duct was being installed. The craftsmanship of this case and of the one in the First Reformed Church are worth the time of the visit.

Does anyone have any proof that Gustav Hesselius ever built an organ?

Johnson fans may be interested to know that a trip to Peoria, Ill., is fruitless as the Reformed Church and organ vanished around the turn of the century. (Opus 423) Opus 610 in Calvary Presbyterian Church is in the process of being rebuilt and moved. I was unable to get the stop list.

Spent considerable time dismantling and examining the pneumatic stack from Johnson Opus 781. The workmanship was excellent and the stack as good as new. Incidentally, this was not made by Johnson, but rather by Ira Bassett, 453 West Harrison Street, Chicago, Illinois. The patent date is August 1888.

It might be interesting to check the possibility of some connection between the short-lived W. H. Johnson & Co., 578 Washington Street, Boston, Mass., 1880 --- reed organs --- and the Westfield Johnsons.

Barbara Owen and Ed Broadway are compiling a list (the first portion of which will appear in the next issue of "The Tracker") of 18th and 19th century organ builders and including some data on each.

After a long and fruitless search for material on Conrad Doll data, I now have a lead that may prove interesting. If so, you will be hearing more about him and his work.

\* \* \* \* \*

## SOME INTERESTING "SPECS"

Calvary Presbyterian Church, Buffalo, New York  
Johnson & Son, Westfield, Mass. Opus 837, 1896

Three Manuals - CC to c <sup>4</sup> - 61 keys		Pedals - CCC to F - 30 keys	
Swell: 14 stops		Great: 10 stops	
Bourdon .....	16'	Choir: 7 stops	
Bourdon Bass .....		Geigen Principal .....	8'
Open Diapason .....	8'	Dulciana .....	8'
Salicional (7 fr. #7) ..	8'	Melodia .....	8'
Aeoline .....	8'	Fugara .....	4'
Stopped Diapason .....	8'	Flute d'Amour .....	4'
Quintadena .....	8'	Piccolo .....	2'
Flute Harmonique .....	4'	Clarinet: Orchestral Bass ..	8'
Violin .....	4'	Blowers' Signal	
Flautino .....	2'		
Dolce Cornet III rks...	2'	Pedal: 5 stops	
Cornopean .....	8'	Open Diapason .....	16'
Oboe & Bassoon .....	8'	Violone .....	16'
Vox Humana .....	8'	Bourdon .....	16'
		Violoncello .....	8'
		Flöte .....	8'
		Pedale Check	
Couplers: (draw-knobs placed over the Swell manual)			
Swell to Choir		Great to Pedale	
Swell to Pedale		Choir to Pedale	
Couplers: (and other Mech. Stops - pneumatic push-knobs between manuals)			
Swell to Great, Unisons		Choir to Great	
Swell to Great, Octaves		Great Organ Separation	
Tremolos: (Mechanical push-inobs placed between the manuals)			
Tremolo to Swell Organ		Tremolo to Choir Organ	
Pedal Movements:			
Forte, Great Organ		Forte, Choir organ	
Mezzo, Great, Double acting		Piano, Choir, Double acting	
Piano, Great, Double acting		Forte, Pedal organ	
Forte, Swell organ		Piano, Pedal, Double acting	
Mezzo, Swell, Double acting		Great to Pedale reversible	
Piano, Swell, Double acting		Balanced Swell Pedal	
Balanced Choir and Great Pedal			
All ranks complete - 61		Mixtures - 183	
		Pedale - 30	
All choir stops and four great stops (12th, Super Oct., Mixture & Trumpet) are enclosed in a separate swell box, making two independent boxes.			
Dimensions - 28' high, 25' wide, 13' deep (from front to back)			
(From a Johnson Advertisement)			



## INTERESTING "SPECS" (cont'd.)

Methodist Church, West Brookfield, Massachusetts

Hook (E. &amp; G.G.) - 1858

Manuals: 56 keys

Pedal: 25 keys

Great: 7 stops

Swell: 7 stops

Pedal: 1 stop

Open Diapason ..... 8'  
 Flute Bass ..... 8'  
 Flute tf ..... 8'  
 Viola d'Amour tf ..... 8'  
 Octave ..... 4'  
 Flute ..... 4'  
 Fifteenth ..... 2'  
 Bellows Signal

Open Diapason ..... 8'  
 Stopped Diapason Bass .... 8'  
     (17 pipes)  
 Stopped Diapason tf ..... 8'  
 String tf ..... 8'  
 Principal tf ..... 4'  
 Celestine Bass (17 pipes). 4'  
 Hautbois ..... 8'  
 Tremolo

Sub Bass ..... 16'

Couplers:

Swell to Great

Swell to Pedal

Great to Pedal

Hook down Swell Pedal

Pedal actions:

Great, full

Great, piano single action in only

Federated Church, Warren, Massachusetts

Steer &amp; Turner, Westfield, Mass., 1875

Compass of Manuals - 58 keys

Compass of Pedals - 27 keys

Great: 10 stops

Swell: 9 stops

Pedal: 2 stops

Bourdon ..... 16'  
 Bourdon Bass ..... 16'  
 Open Diapason ..... 8'  
 Melodia ..... 8'  
 Dulciana ..... 8'  
 Octave ..... 4'  
 Flute d'Amour ..... 4'  
 Fifteenth ..... 2'  
 Mixture - III rks (174 p.)  
 Trumpet ..... 8'

Open Diapason .8'(12w&46m)  
 St. Diapason ..... 8'  
 German Gamba . 8'(12w&46m)  
 Salicional ..... 8'  
 Aeoline ..... 8'  
 Harmonique Flute ..... 4'  
 Fifteenth ..... 2'  
 Oboe ..... 8'(46 pipes)  
 Bassoon ..... 8'(12 pipes)  
 Vox Tremulant

Open Diapason ..... 16'  
 Bourdon ..... 16'

Couplers:

Swell to Great

Great to Pedale

Swell to Pedale

Bellows Signal

Balanced Swell Pedal

Pedal movements: (single action)

Great-Melodia &amp; Dulciana

Great-Full

Great to Pedal Reversible

Nameplate left of center over the manuals and gives the above spelling "Steer".  
 This organ is the most pleasing of the firm that I have yet heard. K.S.

, \* \* \* \* \*

## ORGANS ON THE MARKET - by Barbara J. Owen

1. Johnson Opus 532, 2-17, 1879. Christ Protestant Episcopal Church, Red Hook, N. Y. Price \$500.00 - good condition generally, some repairs needed on action. (Latest I heard was that they are now considering restoration. K.S.)
2. Johnson Opus 361, 2-19, 1872. Church of the Redeemer, Syracuse, N.Y. Organ is in pretty good shape. Price not known.

## ORGANS ON THE MARKET (Continued)

3. George Stevens, 2-18, 1844. Baptist Church, Groton, Mass. Condition run-down but not serious. Will be for sale soon.
4. George Ryder, 2-11, c. 1870. First Methodist Church, Potsdame, New York. Price \$800. Very good condition.
5. Hook & Hastings, 1-5, c. 1885. Roman Catholic Church, Greensboro Bend, New Hampshire. Pretty good condition. Price not known.
6. Stevens, 2-15, c 1845. Episcopal Church, Northfield, Vermont. For sale without case. Run-down mechanical condition.
7. George Jardine, 1-8, c 1860. St. Stephen's Episcopal Church, Schuylerville, N.Y. For sale without case.
8. Jardine, 3-24, c 1860. Greek Orthodox Church, Rome, New York. Run-down condition from neglect. Price unknown, but believed to be low.
9. George Andrews, 1-8, c 1860. Baptist Church, New Berlin, New York. For sale but without case.

\* \* \* \* \*

## CODA (to the first edition)

Information concerning sale or disposal of old organs should be sent direct to:

Miss Barbara J. Owen  
500 Winthrop Avenue  
New Haven 11, Conn.

Articles submitted for publication, notices of change of address, or names to be added to the mailing list, should be sent to:

Kenneth F. Simmons  
20 Devonwood Road  
Wayne, Pennsylvania

This edition was mimeographed at the Chapel of St. Cornelius the Centurion, one of the six chapels of Trinity Parish in the City of New York, located at Fort Jay, Governors Island, New York harbor. Two choirboys, John Whelihan (12) and Michael Shea (12), operated the mimeograph machine.

\* \* \* \* \*

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## CD

**Bruhns & Scheidemann Organ Works, Bine Bryndorf, organist. Dacapo SACD6.220636.** I can't seem to work up a great deal of fascination for the music of Heinrich Scheidemann, but I've been enamored of every surviving note of Bruhns's organ works, so this disc is at least half delightful for me. The Raphaëlis Organ of Roskilde Cathedral in Denmark is the vehicle. Like some of our wise and beloved elders, it has been through considerable vicissitudes but survives as a remarkable music-making machine. It sits on a Gothic balcony from around 1450 and there must have been an organ there then. But in 1554 Herman Raphaëlis built a new organ. All that remains of it are the gallery balustrade, the Rückpositiv case, and four stops. A century later, Gregor Mülisch overhauled the organ with a new main case and "modernized" the Rückpositiv case with Baroque elements. Somewhat drastic changes occurred in 1833 when young organbuilders Jürgen Marcussen and A.P.W. Reuter retained only the Rückpositiv windchest, the case pipes, and quite a few of the inner pipes. Fortunately they also made copious notes that were very useful for the restoration in 1988. In 1926, the organ was

enlarged to 56 stops and had a complex mixture of tracker and pneumatic actions. The 1988–91 restoration by Marcussen & Søn, according to the advice of Cor H. Edskes, returned it to its 1664 state.

It is indeed a beautiful sounding organ now, and Bine Bryndorf uses its colors in an imaginative and effective manner. She has impressive credentials and her playing is facile and expressive. My only quibble is that sometimes she inserts pauses I assume to be meant as "rhetoric." The music remains effective in spite of this, but I think it might have been just as good with a more literal reading of the score.

Highly recommended.

GEORGE BOZEMAN

## BOOK

**A. Cavaillé-Coll: Mode d'emploi, Jean-Marc Cicchero. Bagneux: Éditions Obcd Visuel, 2014.**

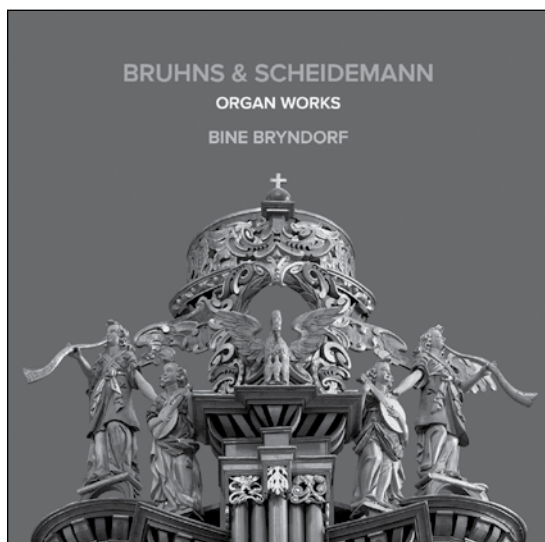
**152 pp., 106 illustrations. ISBN 9782952034319. Available from Info@obcd-visuel.com, €60 + €16.50 postage.** This lavish, oblong book (8½" by 12") is a reader's guide to Cavaillé-Coll organs, enabling one to determine the date of construction or opus number of an instrument, when neither is known. Over a period of almost 50 years, Cicchero visited hundreds of the builder's organs, during which time he photographed particular elements that have been used in comparison studies to determine their chronological place in Cavaillé-Coll's œuvre. Thus, color photographs of nameplates, drawknobs, combination pedals, and expression pedals (*cuillers*) are provided. The author invites new information, which, after verification, is available on his website (Obcd-visuel.com/opuslist.orguesl), so ev-

eryone interested can keep abreast of new discoveries.

The opus list includes not only all organs built by Cavaillé-Coll, but also those of his successors, and ends with Opus 1382, built in 1935. Entries are arranged geographically by *départements* (counties) and in Paris by *arrondissements*. Each entry identifies the city, the location of the organ, whether it is a grand orgue or orgue de chœur, the date, which of the reincarnations of the company built the organ (Aristide Cavaillé-Coll, Charles Mutin, Auguste Convers, Société Cavaillé-Coll, Pleyel, etc.), whether it was a new instrument or a rebuild, and its eventual history—if it remains in its original location, if not, where it was moved, and if it has been lost or destroyed, if known. The lists are arranged by subject: churches, organs that were exported to countries around the world, residences, concert halls, and schools and conservatories. A work in progress, there are pages that list numbers from Opus 699 to Opus 1382 that illustrate just how many organs have not been identified with a number or date. Lines are left blank for the reader to fill in when information becomes available.

This is a valuable resource for all interested in Cavaillé-Coll, not only because of the latest information provided, but also because of the many tangential subjects addressed, such as dates of the formation and dissolution of the several firms that succeeded the original Cavaillé-Coll company. There is also an excellent informative essay by Gilbert Huybens on assembling the opus list. There are never-before-seen color close-up photographs of console details that are gathered together in one place for the first time. Here is a lavish publication that provides a wealth of historic information in a visually interesting way—a necessary addition to the library of anyone hooked on French organs.

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**Robert Elmore:** Night Song (ded. to Fox)

**Mulet:** Tu es Petra

**Sullivan/Conte:** The Lost Chord

**Hebble:** Homage to Fritz Kreisler (Londonderry Air)

**Reubke:** Sonata on the 94th Psalm

**Bach/Fox:** Come, Sweet Death, BWV 478



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**Fantasy & Fugue on the Genevan Psalm 47, Op. 62,**  
for organ duet, with Rachel Laurin

**Four Pilgrimages in Lorraine, Op. 30:**

**Metz Cathedral: Procession on the Gloria of Mass XV**

**Shrine of Our Lady of Lion: Invocation on the Loret Litany**

**Domremy Basilica: Fileuse - on Alleluia, Feast of St. Michael**

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## MINUTES AUGUST 18, 2015

### CALL TO ORDER

A regular meeting of the Board of Directors of the Organ Historical Society was called to order by Chair Dr. Christopher Marks at 8:00 p.m. (EDT) on August 18, 2015 by teleconference. Secretary Jeffrey Dexter was present.

### ROLL CALL AND APPROVAL OF MINUTES

The Secretary called the roll. A quorum was established. Members in attendance were: Willis Bridegam, Craig Cramer, William Czelusniak, Jeffrey Dexter, Christopher Marks, Kimberly Marshall, and James Weaver.

Without objection, the minutes of the June 28, 2015 meeting were approved as distributed.

### REPORTS OF OFFICERS

#### CHAIR, CHRISTOPHER MARKS

More frequent email communication to membership by the Chair or Executive Director. DSA submissions are on-line/live. Dan Clayton, chair overseeing the DSA process. Committee Chairs to report to the board and the society during annual meetings. *The Tracker* masthead being re-designed; Email address will be included, personal addresses and phone numbers removed.

#### CHIEF EXECUTIVE OFFICER, JAMES WEAVER

Jim reported on the positive outcome and great success of the 60th Annual Convention in the Pioneer Valley of Massachusetts. Financial information regarding the convention will be forthcoming.

Work continues with Natural Lands Trust and OHS member Joe McCabe on developing and naming an 'Owner's Representative' for the ongoing work with the Stoneleigh project.

### REPORTS OF COMMITTEES

#### APPOINTMENT OF STANDING COMMITTEES

- Endowment Fund Advisory Committee — Willis Bridegam, chair.
- Library and Archives Advisory Committee — James Wallmann, chair. Craig Cramer, Board Liaison; Willis Bridegam. Chris Marks removed from the committee.
- Publications Advisory Committee — Kimberly Marshall, chair. Christopher Anderson; Ian Quinn; Rollin Smith, non-voting member.
- Membership Development Committee — Bill Czelusniak, chair. Suggestions solicited for committee members. More will be dis-

cussed at the Villanova meeting. Executive Director Weaver implores board members to be involved in either aspect of this important committee.

- Pipe Organ Database Committee — Jim Cook, chair. Connor Annable; Chad Boorsma; Stephen Hall; Daniel Hancock; Bruce Ludwick; Steven Lawson; and Jeff Scofield.

#### DORMANT COMMITTEES

- Alan Laufman Research Grant
- Publications Prize Committee

Discussion about the relevance and ability to fund these committees/prizes. Further work will continue to refine, plan, administer, and fund these grants/prizes. They will be removed from *The Tracker* for the time being.

#### BY-LAWS AMENDMENTS

- Treasurer as ex-officio member of Endowment Fund Advisory Committee
- Archivist as ex-officio member of OHSLA Advisory Committee
- Director of Publications as ex-officio member of Publications Advisory Committee

Christopher Marks moves that the board propose to the membership the above-noted amendments. Nominating Committee Membership ballot upcoming — these three additional amendments could be attached. Motion is adopted. Membership will vote on these amendments.

#### DISCUSSION OF DUES INCREASE

Willis Bridegam and William Czelusniak led a discussion on the subject of an OHS dues increase. Last OHS dues increase was in 2007. Only 18½% of our budget is provided by membership dues. This is an on-going discussion/project that will be clearly articulated to the membership as action plans are developed.

#### NEXT MEETING

OHS Board of Directors will meet on September 20/21, 2015 at the Villanova Conference Center in Pennsylvania.

#### ADJOURNMENT

The meeting was adjourned at 9:00 p.m. (EDT).

## MINUTES SEPTEMBER 20/21, 2015

### CALL TO ORDER

A regular meeting of the Board of Directors of the Organ Historical Society was called to order by Chair Christopher Marks at 4:56 pm on 20

September 2015 in Villanova, Pennsylvania. Secretary Jeffrey Dexter was present.

### ROLL CALL AND APPROVAL OF MINUTES

The Secretary established a quorum. Members in attendance were: Willis Bridegam, Craig Cramer, William Czelusniak, Jeffrey Dexter, Christopher Marks, Kimberly Marshall, and James Weaver.

Without objection, the minutes of the August 18, 2015 meeting were approved as distributed.

### DISCUSSION OF MEETING SCHEDULE

Motion: (Marshall) to approve of regular meeting/teleconference times as distributed. Motion adopted.

### REPORTS OF OFFICERS

#### CHAIR, CHRISTOPHER MARKS

Chris recounted an overview of the past three years; providing historical context, highlighting challenges, and encouraging additional progress. Our work is ongoing — and not done.

### REPORTS OF COMMITTEES

#### PUBLICATIONS COMMITTEE

Kimberly Marshall offered a Publications Advisory Committee report, including a discussion of ad hoc recommendations regarding convention publications and who maintains oversight/responsibility.

2017 and beyond — setting precedent for convention publication policy/oversight

Motion: (Marshall) The Director of Publications reports to the CEO. The CEO provides the Director of Publications an updated job description. Motion adopted.

Motion: (Marshall) Publications Advisory Committee works in advance to identify writers for convention handbooks, calendars, and other convention-related publications. Publications Advisory Committee will report to Board — well in advance — to have all convention publications approved beforehand. Motion adopted.

#### MEMBERSHIP AND DEVELOPMENT COMMITTEE

William Czelusniak led a discussion on the initial work of the membership/development committee, and the many facets of this crucial effort.

#### HUMAN RESOURCES

Motion: (Marks) All OHS staff and contractors report to the CEO. Motion adopted.

Job descriptions for CEO and staff need to be developed/refined...soon.

#### MEMBERSHIP AND DEVELOPMENT COMMITTEE WRAP-UP

Committee to reach-out to lapsed members.

Motion: (Marks) Craig Cramer appointed to the Membership Committee. Motion adopted.

*The meeting recessed at 9:00 PM on 20 September 2015.*

*The meeting resumed at 9:17 AM on 21 September 2015*

#### TREASURER'S REPORT

As is the case with the Pope's encyclical on climate change, we have the ability to change our fiscal challenges.

The Board requests that the Endowment Committee investigate some investment management firm other than Wells Fargo.

Looking into bank fees and charges associated with credit card transactions.

Conducted a thorough review of August 2015 financial report.

We really need to make every effort to maintain a reserve fund.

Budget process is critical.

Fund raising discussion - \$60K for our 60<sup>th</sup> Anniversary

Motion: (Marks) Appoint an Ad hoc Budget Committee — Will Bridegam, Chris Marks, Kimberly Marshall — to present a balanced budget 2016 for the October 27, 2015 teleconference. Motion approved.

#### OHS STORE

Possible collaboration with AGO in operating our store.

Possible OHS Store providing music for AGO certification and competitions

#### STONELEIGH

September 29 — selection of architect.

Motion: (Marks) Appoint Bill Czelusniak to the Relocation Committee. Motion approved.

The Owner's Representative has been chosen - Northstar Associates.

#### NATURAL LANDS TRUST

Molly Morrison and Scott Wendle of the Natural Lands Trust join the meeting. Hazel Eaton (OHS Program Assistant) and Bynum Petty (OHS Archivist) join the meeting.

Explanation of NLT's role and history. Saving/Stewarding/Connecting people to nature. Overview of the Stoneleigh project.

#### NEXT MEETING

OHS Board of Directors will meet via teleconference on October 27, 2015 at 8:00 p.m. EDT.

Meeting adjourned at 12:12 PM (EDT)



## MINUTES OCTOBER 27, 2015

### CALL TO ORDER

A regular meeting of the Board of Directors of the Organ Historical Society was called to order by Chair Christopher Marks at 8:00 p.m. EDT by teleconference on October 27, 2015. Secretary Jeffrey Dexter was present.

### ROLL CALL AND APPROVAL OF MINUTES

The Secretary called the roll. A quorum was established. Members in attendance were: Willis Bridegam, Craig Cramer, William Czelusniak, Jeffrey Dexter, Christopher Marks, Kimberly Marshall, and James Weaver.

Without objection, the minutes of the September 20/21 meeting were approved as distributed.

### REPORTS OF OFFICERS

CEO Jim Weaver provided a report on updates regarding the Stoneleigh project. Further, Jim provided an additional report on the contacting of lapsed members via a mass mailing. Meeting with John Romeri in Philadelphia (RC Diocesan Musician; AGO Philadelphia) in advance of the 2016 convention.

### REPORTS OF COMMITTEES

Bill Czelusniak provided a written report on the work of the Membership and Development Committee.

Motion (by Czelusniak) that the OHS Board appoint Marilyn Polson of Vermont and Marian Ruhl Metson of California to the Membership and Development Committee. Motion Adopted.

Membership and Development will be conducting a telephone campaign in mid-November.

Annual Fund appeal to be forthcoming.

Kimberly Marshall provided a report on the work of the Publications Advisory Committee. Questionnaire being provided to former Biggs Fellows as a follow-up to their involvement. PAC urges board action on the cost/benefit ratio of printed publications.

### NEW BUSINESS

Treasurer Will Bridegam led an extended discussion on finances and the budgeting process.

### NEXT MEETING

The next regularly scheduled meeting of the board will be via teleconference on December 15, 2015 at 8:00 p.m. EST.

### ADJOURNMENT

The meeting was adjourned at 9:01 p.m.

## MINUTES DECEMBER 15, 2015

### CALL TO ORDER

A regular meeting of the Board of Directors of the Organ Historical Society was called to order by Chair Christopher Marks at 8:03 p.m.

EDT by teleconference on December 15, 2015. Secretary *Pro Tem* Craig Cramer was present.

### ROLL CALL AND APPROVAL OF MINUTES

The Secretary Pro Tem called the roll. A quorum was established. Members in attendance were: Willis Bridegam, Craig Cramer, William Czelusniak, Jeffrey Dexter, Christopher Marks, Kimberly Marshall, and James Weaver.

Without objection, the minutes of the October 27 meeting were approved as distributed.

### REPORTS OF OFFICERS

CEO Weaver reported that contributions to OHS have increased — despite declining membership since 2012. Jim indicated that there has been positive response to Bill Czelusniak's annual fund appeal letter — including a greater percentage of the membership responding. Members of the 2016 Philadelphia convention committee are working diligently.

Chairman Marks reported on progress in revising OHS job descriptions and contracts. The existing contract with the CEO is long out-of-date and no longer in effect. Attorney James Wallmann will be consulted as this process moves forward. Chris indicated that several persons will be in Rochester, New York at the Eastman School of Music in mid-January to discuss future collaborative efforts.

### REPORTS OF COMMITTEES

Vice-Chair Czelusniak reported on the begin-

nings of the Membership and Development Committee's work. The topic of contacting lapsed members via telephone was discussed. Additional contacts were made at this year's East Texas Pipe Organ Festival. Bill encouraged the use of gift memberships as a recruitment tool.

Nominating Committee — Bill Czelusniak, Craig Cramer, and Roberta (Bobbie) Markin were appointed to the Nominating Committee. They join Jim Cook and Bruce Stevens. This committee will present a slate to the Philadelphia Annual Meeting in 2016 — in advance of the fall 2016 election (*with terms beginning in 2017*).

Publications Advisory Committee — Kimberly reported on a book project currently in development — which will be sent out to the membership for their sponsorship.

### NEW BUSINESS

Treasurer Will Bridegam led an extensive and detailed discussion of the budgetary process for 2016. Many individual line-items were dissected and discussed.

Motion (by Czelusniak) that the board adopts a provisional budget (until February 2017) as outlined by Treasurer Bridegam. Motion Adopted.

### NEXT MEETING

The next regularly scheduled meeting of the board will be via teleconference on January 19, 2016 at 8:00 p.m. EST.

### ADJOURNMENT

The meeting was adjourned at 9:12 p.m.

# Obituary



Kenneth George Yates

**KENNETH GEORGE YATES**, age 69, died on Wednesday, March 16, 2016, at Hospice Savannah following a brief illness. He was organist and choirmaster at Sacred Heart Catholic Church, Savannah, Ga.

Ken Yates began studying piano with Alise Doran, but soon realized that he was drawn to the organ and church music. By the time he entered high school, he was assistant organist at All Saint's Church, Ashmont, Mass. After serving as a U.S. Navy chaplain's assistant for four years aboard the aircraft carrier *U.S. Intrepid*, Yates earned a degree in church music from Boston University in 1973. He taught music in the Boston public schools for nearly ten years

and was organist-choirmaster at the Church of the Epiphany, Walpole, Mass., and also at St. Paul's, Brockton. Yates moved to Savannah in 1983 and was appointed organist-choirmaster of St. John's Episcopal Church, remaining there until 1999. In addition to Sacred Heart R.C. Church, Yates played in many other churches in the Savannah area, as well as at Congregation Mickve Israel.

Ken Yates was a member of the AGO and OHS. He unreservedly shared his talents and knowledge freely, teaching many organ and piano students through the years. A memorial service for Kenneth Yates was held at St. John's Church, Episcopal, (Madison Square) on April 7.



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*Leonard MacClain*

Leonard MacClain “Melody Mac” (1899–1967), one of [Philadelphia’s] foremost piano and organ soloists,<sup>1</sup> shown at the keyboard of the “Photone,” radio’s newest musical instrument, as he will play it when the instrument is heard over the ether waves for the first time on April 6th [1936]. The instrument was constructed by Ivan Eremeeff and engineers of the WSCAU Broadcasting Company here. The only instrument of its kind in the world, it has two manuals, each comprising six octaves. The keys in the manuals are used as switches to light the filaments of the lamps desired. The tones are produced by means of rotating discs between the light source and a photo-electric cell.

Central Press Association, March 30, 1936

**I**N 1934, Leopold Stokowski and Ivan Eremeeff engineered the “Syntronic Organ,” an electro-optical tone generator instrument that could produce “one hour of continuous variation” created by an optically generated tone using films of tone-wheels. The next year, at Philadelphia radio station WCAU, Eremeeff developed the “Photona,” an electro-optical tone generator bass system. The Photona had twelve rotating optical discs illuminated by 900 six-volt lamps. The instrument was played with two six octave keyboards. Two pedals controlled the volume and tremolo.

1. He was said to be able to play any song he had heard from memory, making up the chords and accompaniment as he went along. On his radio show, he offered a prize to any listener who could stump him with a song, but was rarely bested.



*A front view of the “WCAU Photona” showing the tone-shutter discs in complete detail.*

*These discs revolve and the light beams flash thru the shutters to the photo-electric cell and produce the tones of the instrument.*



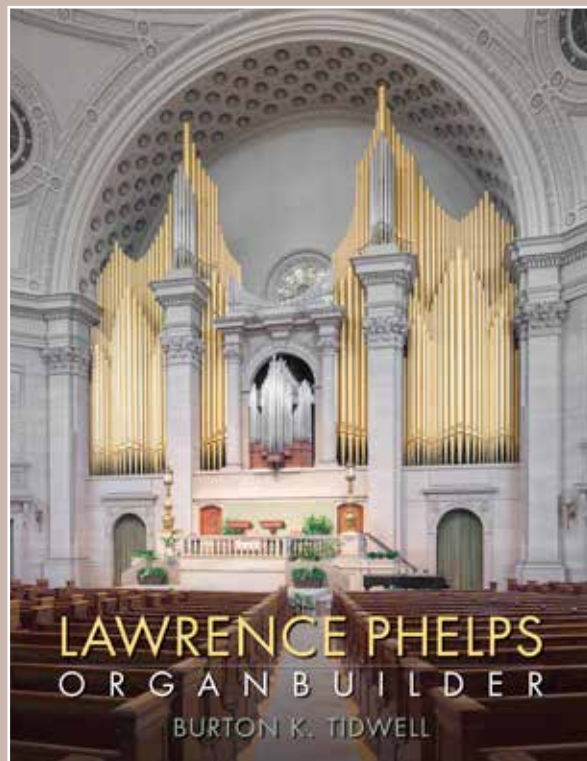
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**BURTON TIDWELL'S** study chronicles the prolific work of Lawrence Phelps from its beginnings in his native Boston, his pioneering work as tonal director of Casavant Frères—embracing full encasement and mechanical action, and the organs created under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



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## PIPE ORGANS OF THE RICH AND FAMOUS

ROLLIN SMITH

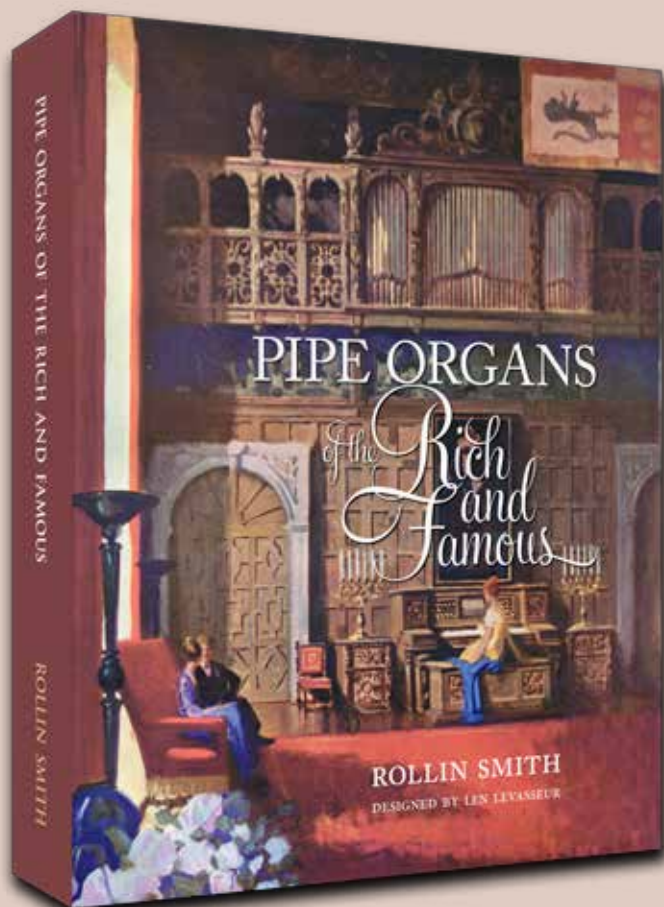


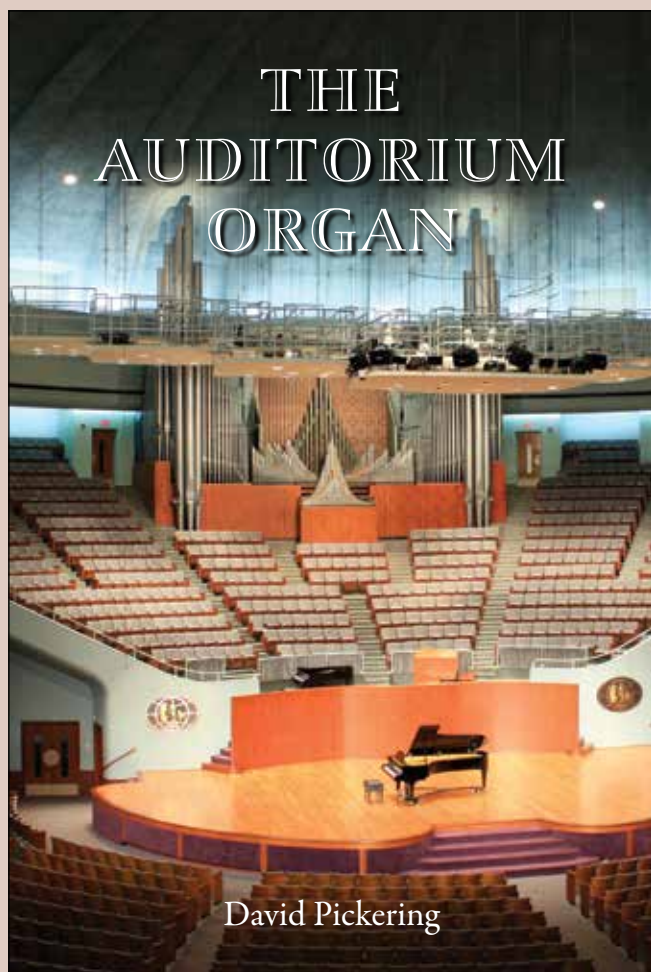
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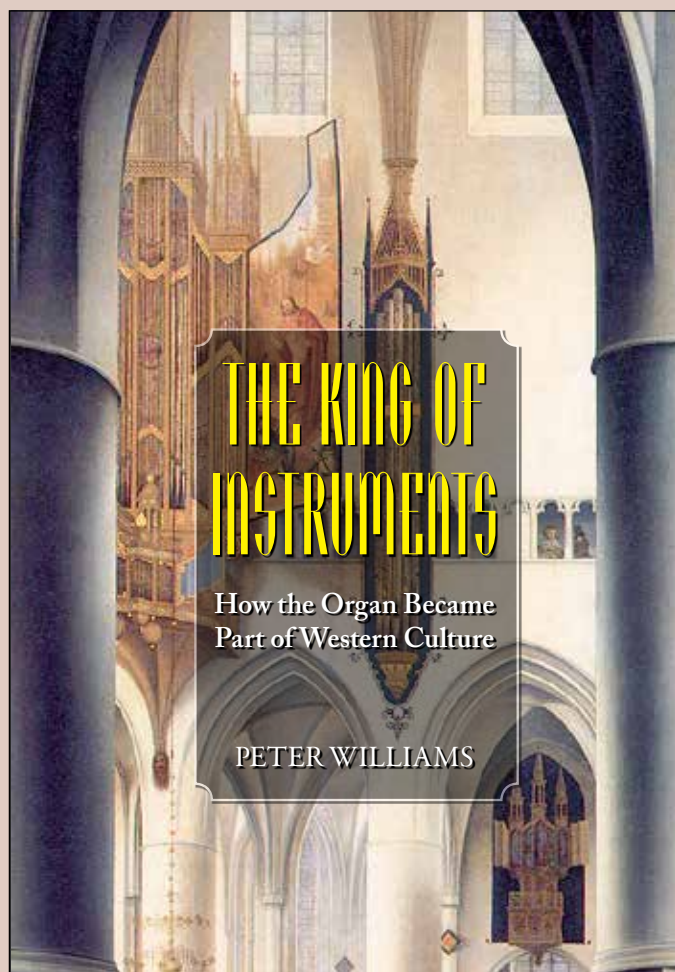
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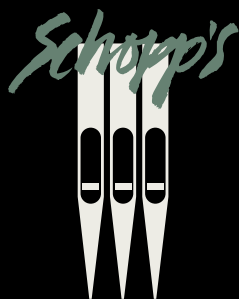
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