

VOLUME 60, NUMBER 4, FALL 2016

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

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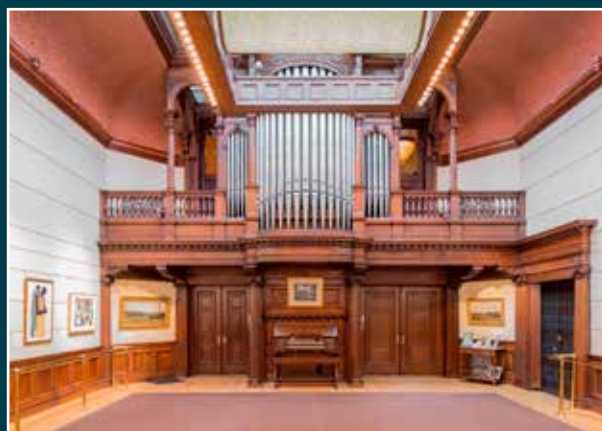
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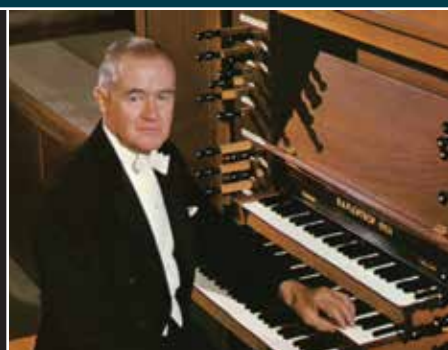
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THE TRACKER

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CHRISTOPHER
MARKS

From the Chair

ALTHOUGH I'm a musician by training, in my job as associate dean of a college of fine and performing arts, I come into contact with students and faculty who do many creative things outside of music, as well as within it. In this global view of the arts, it is apparent that current and evolving technology plays an increasingly vital role. Courses and programs are based on how the arts interface with technology, which changes faster than academia can keep up with it. We have courses in "digital arts," in which students work on interdisciplinary projects that might involve app design, film-making, composing and recording, animation, and other less clearly defined fields. As "augmented reality" is quickly eclipsing "virtual reality" as the Next Big Thing (thanks to Pokemon Go), artists, game designers, and filmmakers are scrambling to figure out how to incorporate it into their work.

I'm fascinated by what new art forms may spring up out of this rapidly changing environment, where art, reality, and technology are becoming virtually indistinguishable, where "consumers" are no longer satisfied to consume but expect to be active participants. This is a big change from most traditional art forms, and I find myself thinking how my own professional interests—organs and organ music—fit into this picture, or don't! My interests, in this context, seem much more backward- than forward-looking, something I'm not the least bit ashamed of, but which makes it much harder to remain relevant. Yes, I commission and perform new music, but the medium and the context for performance still seem more historical than up-to-the-moment in a tech-centric world. What place do historic organs have in this new artistic environment? It is no less significant a question than how organ music fits into rapidly changing worship traditions.

Last fall, the Johnny Carson Foundation announced a \$20 million endowment to establish the Johnny Carson Center for Emerging Media Arts at the University of Nebraska-Lincoln, where this sort of cross-disciplinary bleeding-edge exploration will hopefully become commonplace. (Carson was a proud Cornhusker and was very generous in supporting the film and theater program where he studied.) Through my involvement in the search for a director of this new center, I happened to have a long talk with one of the candidates as we drove to the Omaha airport. This candidate made a career based on innovations in filmmaking, grabbing on to new



technologies as they emerged, always looking for new ways to tell stories. Not surprisingly, this person also had absolutely no idea how a pipe organ worked! So, as I rattled on about stops, ranks, keys, windchests, and bellows, I also enthused about the fact that the pipe organ for most of its history represented the most advanced technology on the planet. The candidate was fascinated by this, and by how the pipe organ, as an all-mechanical technology, functioned. It was an educational moment for both of us, as I also enjoyed viewing the pipe organ as an emerging technology, but from a more historical perspective.

At what point did the pipe organ stop representing the most current advances in technology? I'm sure many readers will have different answers to this question, probably having to do with the advent of electricity in everyday life. Perhaps the answer to that question doesn't matter as much as the one to this question: how do we bring the pipe organ back into the technological consciousness of the world? I wonder if some of our younger members will have answers to this question, and hope that they will respond! I've been musing over whether the suddenly popular augmented reality fad might interface

with historic pipe organs. Imagine an app that allows you to "see" the inner workings of a pipe organ while it is being played, or one that shows registrations as they change, or one that "hears" the music being performed and offers real-time program notes or informative analysis, or one that gives an illustrated history of that specific organ or of the pipe organ in general. Given current mobile technology, these ideas are not at all far-fetched, and in fact may be not creative or innovative enough! Would this interactivity, this celebration of old technology through new technology, get people more excited and interested in the organ? I wish I had the skills, knowledge, and time to develop those apps myself, but perhaps someone else will take inspiration and make one.

How do you imagine the pipe organ interfacing with cutting-edge technology? I'm interested in your ideas. Email me at chair@organsociety.org.

Chris

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THE EDITOR ACKNOWLEDGES
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SAMUEL BAKER, THOMAS BROWN,
MICHAEL FRIESEN, AND BYNUM PETTY.

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THE EDITORIAL DEADLINE IS
THE FIRST OF THE
SECOND PRECEDING MONTH

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

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SECOND PRECEDING MONTH

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

Dear Friends,

I remain quite moved by the many experiences of our Philadelphia Convention. I believe that many of us were personally touched by this event, so loaded with variety.

An example: Having read Bynum Petty's affectionate history of Charles Tindley in the OHS *Diamond Jubilee Commemorative Anthology*, I joined the Hymn Sing. Tindley's life's work led to the building of this grand worship space where the 1927 four-manual Möller pipe organ sounds terrific. Its fine restoration was well placed in the hands of organist Michael Stairs, whose hymn accompaniments were perfection. Rollin Smith led the proceedings, choosing entries from his *Philadelphia Hymn Book*. Here was I, a denizen of the "early music on original instruments" crowd, shedding tears as we sang Tindley's "If the world from you withhold," and "Soft as the voice of an angel." We all have a past, and much of mine was spent at a country church standing next to my father who loved to sing bass on hymns such as these. During this Hymn Sing that past reached out and grabbed me!

At the beautiful campus of Christ Church Christiana Hundred, Kimberly Marshall presented a beguiling performance of works ranging from the *Buxheimer Orgelbuch*, to a sampling that ranged from Schlick to Rheinberger—all played on John Brombaugh's Op. 32 built in 1990. This event catapulted me to my happy years of study in Amsterdam, where I experienced for the first time the pleasures of historic Dutch organs. I suspect all our attendees were engrossed in their own very personal response to these events.

While we enjoyed the seemingly boundless treasures of Philadelphia and environs, other colleagues pursued the splendors of the pipe organ all across

America and around the world: London's Westminster Abbey, the Spreckels Organ Pavilion in San Diego, to Houston, to Bangor, Maine, and Tokyo's Suntory Hall, to Haarlem, Berlin, Paris, and, in New Zealand, the first Christchurch Congress held since the devastating 2010/11 Christchurch earthquakes. The OHS is a vital force in these activities of celebration and preservation. The summer months offer particular glories of coming together!

In previous years, the OHS presented a number of citations honoring important organs in and around Philadelphia, including the 1791 Tannenberg, the Wanamaker organ, Longwood Garden's Aeolian, and the 1933 Skinner at Girard College. This year the board honored members whose persistence and passion in pursuing support of the pipe organ, and the OHS, is quite exhilarating.

The Convention's opening night featured the 1926 Austin organ at Irvine Auditorium. Lifetime Member Orpha Ochse was presented with a recognition of exceptional service for her groundbreaking research on the American pipe organ, through her books, including *Austin Organs*. Three awards were presented during the Kimmel Center's birthday celebration, the VOX ORGANI—Voice for the Organ—to Founding Member Randy Wagner for his unflagging devotion to OHS activities and generous guidance of business and finance during six decades—to Founding Member Barbara Owen for her immeasurable contributions of research and publication, and to Fred Haas, whose unparalleled gifts help lay the foundation for our future. Chairman Chris Marks presented the Distinguished Service Award to Will Headlee for "significant contributions of the highest order for the promotion of the



Society." He also presented the Chairman's Award to Dick Willson for his many generous contributions in support of performances, Biggs Fellows, Annual Fund, in fact, all the many projects of the OHS over a period of many years. A week after the convention's closing notes came one final award! The board extended Lifetime Honorary Membership to Bob Newton at an event in Newburyport, Mass., where he was honored on the occasion of his retirement after 53 years of work for the Andover Organ Company, and his innumerable instances of devotion to the OHS. That presentation was made by longtime member, Rosalind Mohnson.

We cherish all OHS members, and devotedly hope that you will honor us with your membership and support in the coming years. These are exciting times for this splendid organization!

PHILIPP WIRSCHING

In the Fall 2015 issue of *THE TRACKER*, Bynum Petty states in the Archives Corner: "Philipp Wirsching spent his last years in Milwaukee as a voicer at the Wangerin factory," which is true as far as it goes.

After his own shop in Salem, Ohio, closed in 1919, Wirsching was hired to do some voicing for Wangerin while he continued to work on his own projects—St. Ephrem's Church, Brooklyn, N.Y. (1921) and St. Peter's, Geneva, N.Y. (1922). However, in 1922, it appears that he formally became tonal director of Wangerin and was responsible for a number of important instruments including Op. 387, Madison, Wisc., Masonic Center, OHS Citation 119, and the interesting three-manual organ at the University of St. Mary of the Lake, Mundelein, Ill., which had compound expression. His organs of this period often included upperwork when few other builders were doing so.

For more information on the work of Philipp Wirsching see: J.M. Stark, "The Philipp Wirsching at First Unitarian Church, Pittsburgh," *The Tracker* 47, no. 1 (January 2003); and "The Art

Organ Company of New York," J.M. Stark, *The Tracker* 49, no. 2 (Spring 2005).

JIM STARK
Pittsburgh, Pa.

AEOLIAN-SKINNERS

I was in the USAF band program stationed in Honolulu from fall 1970 to fall of 1972. I was the tenor section leader for both the Choir of Men and Boys and the Adult Choir under John McCreary. I loved my time at St. Andrews' Cathedral; John was a superb organist and choirmaster. I remember fondly turning pages for one of his recitals. I learned a great deal from him.

That instrument, coupled with the acoustics of the cathedral, was very special indeed. I am so pleased the the organ is being restored and I only wish that there were no digital voices that needed to be added. The Aeolian-Skinner truly sang in that building.

Katherine Crosier and her late husband Carl were also friends from my time in Honolulu. It is amazing the connections that life affords. My undergrad years before the USAF and

my grad years after were at Northwestern University. The Alice Millar Chapel and its choir were the center of my life. Grigg Fountain, who just past away this year at age 97, was my mentor. Millar Chapel's Joseph Whiteford Aeolian-Skinner was installed in 1963. I have been director of music at St. Pauls United Church of Christ in Chicago for 25 years. Our organ is nicknamed "The Phoenix," because it was rebuilt after a fire in 1955 on Christmas Eve that destroyed the 1893 edifice. Our 98-rank, four-manual Joseph Whiteford Aeolian-Skinner was installed in 1959 and was lovingly restored and "completed" by Berghaus Organs in 1998–2000. I am very fortunate to work with a wonderful musical partner at St. Pauls, our organist, Kevin Dzierzawski. Kevin also works for Jeff Weiler Organs in Chicago.

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Tributes

TO EDGAR A. BOADWAY (1936–2016)

I AM VERY SAD about Ed's passing. He leaves a large hole in the organ community. I'm sure he took more with him than he left behind. He probably knew the builder, date, and stoplist of every organ in Vermont and beyond.

When I became dean of the Vermont AGO Chapter in 1996, amidst some disarray in the chapter, Ed volunteered to serve as sub dean. One of my colleagues expressed some concern over whether I would be able to work with him. I assured her I could. Ed sent me a letter in his pre-Internet days congratulating me on my "pontifical elevation to the Deanship." He went on to serve as dean 2000–2004. He was our Chapter Artist of the Year 2006–2007 and played probably the only AOY recital on a reed organ.

I remember him on the bench of a new organ, pad of paper and red felt-tipped pen in hand, taking notes on which stops were unified from other ranks. I saved for him multiple copies of programs of the recitals I attended. At a program last week I picked up only one.

Ed fought a losing battle against the over-usage of U.S. Post Office ZIP codes in printed text and the degradation of the English language as a whole. Every time I sent him an email message I proofread it several times and even then it probably wasn't right.

As most of you probably know, he specified no calling hours, no funeral, and, as a parting shot, no obituary—"they'd just get it wrong."

Go Ed!

—MARILYN POLSON



I WAS IN HIGH SCHOOL when I first read of E.A. Boadway and the Organ Historical Society. Not only did the new group advocate saving historic American organs, but it helped convince churches to keep the perfectly good old organ they had—it had survived 100+ years, why not a few more?

Later, I subscribed to the *Boston Organ Club Newsletter*, edited by Boadway. It served as a sort of supplement to THE TRACKER, providing updates on organs in the Boston area (and sometimes further afield), news of local organ events, and of particular interest to those in other parts of the country, Boadway's own erudite descriptions of important instruments—"old does not mean historic," he was fond of saying—and in those pre-computer days, he typed out hundreds of builders' brochures that included either descriptions of new organs or lists of all their instruments (Erben, Jardine, Harrison, and Reed, were just four). Then there were the superbly serialized opus lists, the most complete yet compiled, of Aeolian, Skinner, Aeolian-Skinner, and Estey.

A former English teacher, Ed was the ideal proofreader and when I began as editor of THE TRACKER, we were fortunate to enlist him as a reader. The perfection of the Vermont

convention publications can be attributed to his sharp eyes and knowledge of every intimate detail of organ documentation. It was not only typos and grammatical mistakes he noticed, but spelling of firms' names, dates of company name changes, couplers, combination ("not composition") pedals, and when he was done with the text, he took on the ads and frequently found misattributions, incorrect opus numbers, and dates assigned to instruments built by companies that had already ceased operation.

In 1985, I needed a practice organ, and he pointed me in the direction of a two-manual and pedal Estey Model T in perfect condition (with a concave pedalboard!) that I still practice on every day. (Years later, another faithful OHS member, Jim Bratton, spent a week cleaning the reeds and tuning it.)

There was little E.A. Boadway didn't know about the organ—19th-century American ones, in particular—and with him dies an incalculable store of knowledge of such breadth that it will never be duplicated or recovered. With his passing, the OHS has lost one of its greatest resources.

—ROLLIN SMITH

A NEWLY-MINTED OHS member in 1974 while in college, I immediately started corresponding with Barbara Owen, Alan Laufman, and Ed Boadway—Olympian deities of the historic-organ world—updating them with my visits to old organs in western New York. When I became an organbuilding apprentice in Vermont three years later, I was even closer to their hallowed stomping grounds, and one letter prompted a response from Ed Boadway who only lived about 40 minutes away from my home in Woodstock. He suggested I come to Claremont (New Hampshire) to visit him, and meet Alan on the same trip.

At the time, Ed lived in rented rooms, taught Junior High English, and was organist at the local Elk's Lodge, St. Mary's R.C. Church,¹ and Prince of Peace Lutheran Church on the edge of town. Ed had no car, and would walk or be transported by friends or parishioners anywhere he needed to go. I arrived at the appointed hour as a Wednesday evening service was concluding. Alan showed up a few minutes later. Ed was ebullient and wonderfully irreverent and I liked him immediately. He was playing an aging Conn electronic and had just bought a one-manual, five-stop Reuben Midmer² organ through the Organ Clearing House, as the best years of the Conn were distant in the rear-view mirror, and Ed needed a real organ to play. Thus began a long friendship with both gentlemen. This association inadvertently allowed me to be privy to the "inner circle" of OHS politics and gossip while barely in my early 20s—a period in which the Society was still completely volunteer, and in hindsight, was still just barely in young adulthood, practically the same age as myself.

As one of the "Friends" who did a lot of gratis work helping Ed restore the Midmer, this was the first of our several renovations, which exposed me to a very conservative approach to restoration (then very much *not* in fashion) that guides my approach to restoration to this day. Ed never let me forget one incident that occurred during this process: the Stopped Diapason had recently gotten wet through a roof leak while in storage in Claremont, with many pipes cracked and split and a number of smaller pipes completely in pieces. I had the pieces spread about my living room floor, out of the way in the corner, but in front of the woodstove. While friends from Boston were visiting one weekend, I asked one to build a fire in the parlor stove while I cooked supper, and to my horror, she had used the Midmer pipe pieces as kindling. I was horrified, but to my relief Ed was amused. I, of course, had to make good on the loss and prided myself in making replicas so close to the originals, even camouflaging their appearance with organic stains that no one could tell the replacements from the originals. (I've since learned to make new work clearly identifiable from the original.) Thirty-five years later, Ed took great delight in reminding me of the debacle. Other projects we worked on included reed organ bellows re-



St. Paul's Episcopal Church, Vergennes, Vermont, (E. & G.G. Hook & Hastings, No. 306, 1862), photo dated 1954.

leathering, instruction in facade pipe gilding, redecoration of a Geo. S. Hutchings facade in Dublin, N.H.,³ and the extensive renovation of the E. & G.G. Hook⁴ in the Community Church in Goshen, N.H. This was what Ed would refer to as "glorified maintenance," as the organ was renovated in place, and was in excellent condition considering its age. We stayed in the home of a local trustee who fed us, and Ed provided snacks and for hydration—a brand-new import, Foster's beer (sold in large "oil cans"). Ed did enjoy his afternoon pick me ups. As a pipemaker, I was charged with washing the pipes in an old washtub behind this rural community church (during the hottest summer in 20 years), and making extensive repairs to tuning damage. Again, the ultra-conservative and respectful approach Ed took toward old-organ renovation had a lasting effect on this author in his formative years.

But it was a weekly activity that lasted for the entirety of my Vermont apprentice years that had a life-changing effect on me that I still recall with the greatest of pleasure. Every Saturday, I would awake early and drive to Claremont for a day-trip organ tour. Ed would take out the atlas that he had inscribed with circles denoting an hour's drive time from Claremont. He knew every organ in New England and New York and would make suggestions as to what we could see that day. Once the direction was decided, he would go up to the attic, rummage around in his file cabinets, and bring down a handful of manila folders—one for every organ we planned to see. He would bring a box of crackers, a bar of smelly *Heluva Good!* breathtakingly sharp cheddar cheese, a cooler of ice, Dixie cups, and two bottles of \$2 rotgut Riesling wine—his favorite. He'd put a sufficient amount of 75¢ a gallon gas into my thrifty Japanese car, and off we'd go. Most weekends, we'd have to be back by 3:30 so he could be in place for 4:00 Mass at St. Mary's. On those rare week-

E. A. BOADWAY

*Saint Mary's Church
Claremont, New Hampshire
Jesse Woodberry & Co.,
Op. 136, 1893*



The Boston Organ Club

Now a chapter of the Organ Historical Society. \$5.00 annual membership includes a subscription to The Boston Organ Club Newsletter, a scholarly yet entertaining journal of organological history, description, and news; E. A. Boadway, Editor. Alan Laufman, Treasurer, Post Office Box 104, Harrisville, New Hampshire 03450.

Ad from the St. Louis, Missouri Convention Handbook, June, 1979.

ends he had off, we could travel considerably further afield. In the three years we took these weekly tours, I saw every historic organ within 165 miles of Claremont in Vermont, New Hampshire, northern and western Massachusetts, and the upper Hudson Valley of New York. When we would arrive at the church, Ed knew what churches would be open, or what nail the key was hanging on in some back wagon shed, or what old lady he needed to sweet talk across the street. Ed would sit at the organ, and quickly try it out, demonstrating the stops one by one. Then I would play around for a bit, and finally, it would be my task to crawl around inside, dictating the construction and pipe details to Ed, so he could update his documentation for each organ.

This exercise still resonates with me today whenever I see a new organ for the first time, and need to document pertinent details of its construction. Both Ed and Alan taught me the importance of recording a stoplist accurately, and especially how to “see” a console specification and record it as it appeared, not translating it into some manner of organ speak, including the couplers, mechanical accessories, compasses of keyboards and stops, pipe construction details, and exact wording of the builder’s nameplate. Ed taught me where to look for graffiti and specific makers’ marks in the work of a wide cross-section of builders. When something had been altered, Ed would expound on how he knew, and what it would originally have been. Over time, I learned a great deal about

tonal and construction characteristics, and even how to identify many builders’ work by sight.

Ed always treated for lunch, and knew the best diner in town with real home cooking. No matter how sketchy it might look on the outside, he was always right and there was never a disappointment unless a place had changed hands for the worse. When the weather was bad, and especially if it were snowing, Ed was a panicky back-seat driver, which only added to the road-trip excitement. He rarely if ever needed a road map, although we had one along just in case there was a detour or I made an egregious wrong turn and got us lost; he knew every route and back road by heart.

At the time, my goal as an apprentice was to be a builder of new organs, but these weekly visits to see historic American organs—both significant and lowly—awakened in me a passion for our organ heritage that remains unabated to this day—even though as the years pass by, I’ve seen so many antique organs the pioneering sense of discovery is increasingly harder to come by, except at an OHS convention in some unexplored locale. During this period of discovery, where every day and every instrument was something new and exciting, my interest gradually shifted from building new organs in a strict North German style, then the pinnacle of the decades-long Organ Reform, to early American instruments, and specifically, their idealistic, conservative, and historically-sensitive restoration.

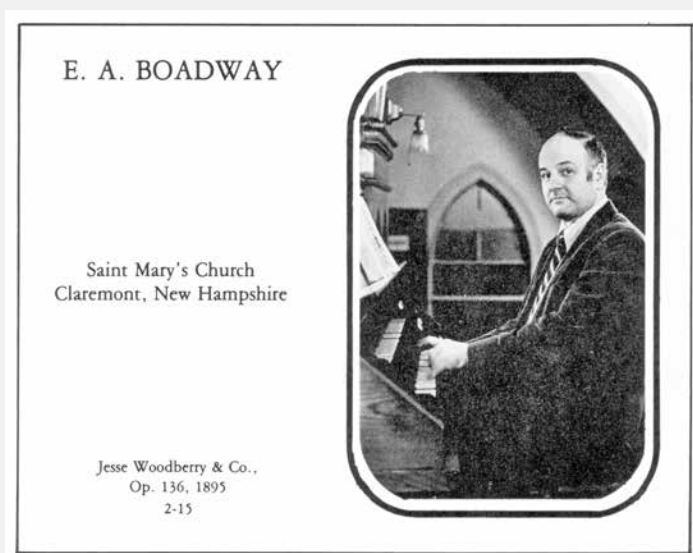
It is a peculiar habit of memory, isn’t it, when one reaches a certain age that events can at once seem so freshly immediate and at once so wistfully long ago, in another time and place that no longer exists? In retrospect, this period in my life shaped where I have ended up 40 years later. The course of my professional life would be quite different had I never met Ed and been exposed by him to such a large swath of America’s regional historic organs.

For many years, Ed kept rows of cardboard boxes in his cellar with people’s names inscribed on the front. Into these boxes Ed would store piles of ephemera based on an individual’s interests and “proclivities.” I was tremendously honored when I was christened with a box of my own. Usual fare common to the mass distributions, were copies of moldering Victorian anthems with unbelievably saccharine melodies and hokey lyrics. There were the usual photocopied cartoons from *The New Yorker*, postage-sized jokes and anecdotes cut out from the *Reader’s Digest*, *The Atlantic Monthly*, and *Playboy*. Ed had a real appreciation for human foibles, and especially relished the mangled or unintentionally suggestive music or sermon titles and composer names often found in rural church bulletins, and every box was sure to get a copy. Beyond this, the box distribution was tailored to one’s specific tastes and organ interests. There were newspaper clippings of organ dedications, or horribly mangled and uninformed newspaper

or magazine reports about the organ, stacks of organ dedication programs (not only current, but occasionally from decades past). If one didn't pick up their box for some months, it would be so full as to take days to sort through to separate the goodies from the dross. In among the disposable silly bits of humor, would be the gold nuggets: copies or even originals of old builder catalogs, builder work lists, fully annotated opus lists, copies of organ stereo slides or actual old photographs (remember this is before the easy acquisition of such things on eBay and Google), and copies of builder portraits and daguerreotypes. I was given a complete run of the *Boston Organ Club* newsletter up to the date of my joining in 1977,⁵ 20 years of back issues of *The Diapason* 1930–1950, and copies of every known catalog of Estey and Mason & Hamlin reed organs. This bounty of historical information forms the core of my ephemeral research files to this day. Ed always appreciated receiving copies of dedication programs and newspaper articles, and one always had to grab a big enough stack to permit distribution to the “Friends of Boadway” boxes.

It was a sad day when I moved away from Vermont to pursue my life's work in other locales and I only saw Ed once or twice a year. We'd speak on the phone on occasion, but he had a peculiar habit of turning his phone off after 5 p.m. (Happy Hour). He preferred to take calls between 5 and 6 a.m., a time I have never intentionally seen in my life. I would often receive letters (on Ryder or Estey stationary) and postcards, typed on his distinctive Royal manual typewriter with its instantly recognizable Royal pica font, or hand written with his instantly-recognizable, gorgeously elegant Spencerian script. While he resisted joining the computer age until just a few years ago, at which time he became an Internet surfing fiend, he held on to the trusty Royal to the end, even to the point of hand-inking the ribbons when he could no longer buy them locally. When, in 2003, I found him a dealer in Brooklyn that still sold ribbons for his machine, I could hear the rejoicing from here (although sadly, even that venerable store has only recently succumbed to the inevitable crush of “progress”).

In later years, while I was serving on National Council (1997–2013), whether I made or received a call, it would inevitably and quickly become a rant about everything wrong with the OHS that I needed to fix. He was a sharply-observant critic, and often he was right. But when he was wrong, (the last good style manual was *The New York Times* of 1958), no amount of explanation could make him see my side of the argument. I have saved many of his cards and letters as models of letter writing, an art that has sadly vanished in our modern culture of social media. I was happy to receive them with a “Dear Scot” salutation, but when they began, “Dear Mr. Huntington,” I knew I was in for it with both barrels. During my tenure as chair of the Publications Governing Board,



Ad from the New York Finger Lakes Region Convention Handbook, June, 1980.

his criticisms were stinging and unrelenting, but while often rooted in another time no longer applicable, I took them to heart and his influence made the OHS Press a model of its kind in the fledgling years of its existence.

A number of authors, myself included, would send articles to him for proofreading and fact checking, both for historical content as well as grammar—and he was a grammarian *par excellence*. He ingrained in me the use of the serial comma, now all but dead in modern usage, and when one sent him an article to review, one knew to don armor when the response arrived. He would never be cruel or nasty, but, as he must have been with his students, he was merciless in his corrections and constructive criticism. If something wasn't sent to him prior to publication, I could always expect a critique in the mail shortly after.

He specifically mentioned in his will there was to be no obituary (“they’ll just get it all wrong”). So Ed, this is not an obituary. I only know that you served briefly in Germany during your stint in the Army, I don’t know where you were born, or what schools you attended, nor is this a recital of your favorite things and life’s accomplishments. I would certainly get it wrong if I tried and I don’t want to get haunted. Even this remembrance could not escape the critical review of your trusty red pen, no matter how hard I tried. It is, however, a tribute to someone that most likely unknowingly had a life-changing effect on the trajectory of my life, which will undoubtedly continue in the absence of the physical person. Even in the last years, when he became increasingly reclusive and a trenchant curmudgeon, when I found it increasingly hard to deal with his increasingly bitter complaints as his cherished world slipped irretrievably into the shadows of

time, I always delighted in the spots of the old Boadway dry wit when they emerged. The events related here are as fresh in my mind as if they happened yesterday, so vivid was their original impact. Sadly, a number of the organs we saw together back when Jimmy Carter was president and we had gas rationing are no longer intact or are hopeless derelicts in unused buildings or owned by churches now too poor to repair them. With the gift of memory, I can still close my eyes and recall every one of the hundreds of organs I was so privileged to see under Ed's mentoring tutelage.

Ed was a perplexing combination of astounding brilliance, camera-perfect memory recall, critical observation, eccentricity, obsessive-compulsive quirks, dry humor, tightly-wound nerves, and easily explosive impatience. As I notice when reviewing old issues of *THE TRACKER* for the *50 Years Ago* column, I see his name and influence appearing in almost every issue as one of the guiding forces behind the development of this Society. Ed was long-overdue for the Honorary Member tribute a grateful organization bestowed upon him, fittingly during the 2013 National Convention in his beloved Vermont. In spite of Ed's wish to vanish quietly, lest errors creep into the narrative he is now powerless to correct, we cannot ignore the passage of one of the founding giants upon whose shoulders we now stand. His influence on me personally was profound, and the Organ Historical Society, everlasting.

—SCOT HUNTINGTON

ENDNOTES

1. Jesse Woodberry & Co., No. 136, 1895, a 2/15; OHS Citation No. 159. This instrument was lovingly maintained by Ed during the decades he was director of music, and as one would expect, kept in pristine condition. A photo of a youthful-looking Boadway at the console of this instrument can be seen in the 1980 Finger Lakes Convention Handbook, page 7, and a photo of the organ in its Gothic oak finery is in the 1979 St. Louis, Missouri Handbook, page 7.

2. Reuben Midmer & Sons, 1885, 1/5, from Grace Episcopal Church, Stamford, N.Y. Owned and restored by "Boadway & Friends," it was sold when Ed left Prince of Peace as the church had no interest in buying it and wanted it out of the gallery so it could be replaced with a new imitation. The organ was sold to Christ Lutheran Church in West Boylston, Mass., circa 1988, and enlarged by Jeremy Cooper with the twelve-note Pedal 16' Bourdon extended to full compass. In 1994, Christ Lutheran installed a larger two-manual 1910 George Reed organ, and the Midmer went into storage. Around 1999, the organ was renovated by Dennis Hagberg and installed in St. Andrew's Episcopal Church, Turners Falls, Mass., where it is extant. The 1981 Down East Maine Handbook has a photo of the organ on page 20, with its chaste Boadway facade-pipe decoration, *in situ* in the rear gallery of Prince of Peace, Claremont.

3. The Community Church contained what was originally the 1884 residence organ of B.F. Nash, Boston (No. 138). The organ was relocated through the Clearing House to Dublin where it replaced an exquisite one-manual E. & G.G. Hook chamber organ, No. 153, 1853 (taken in trade by Alan Laufman with multiple homes thereafter). The relocated Hutchings organ was heavily altered tonally in the Baroque style by Phillip Beaudry, circa 1965.

4. No. 582, built in 1871, was an extremely interesting one manual of nine ranks and 15 registers with an unusual number of divided stops, permitting

limited contrasting registrations between the right and left hands. The organ had a robust tone typical of Frank Hastings' earliest work with the company, and while on paper, the 16' through 4' stoplist with octave coupler seemed uninteresting, the sonic impact was terrific, with the ensemble sounding very reminiscent of a Cavaillé-Coll *orgue de chœur*. Originally built for the Unitarian Church in West Newton, Mass., the organ was installed in Goshen in the 1930s—its third home. Space in the rear gallery of this rural New England church was extremely tight, so a hole was cut in the ceiling to accommodate the upper third of the organ, and a plank with just the merest suggestion of a back rail was nailed to the top of the gallery railing as there was no room for a bench. The late Earl Miller played the rededication concert in the summer of 1980.

5. Ed Boadway was editor of the *Boston Organ Club Newsletter* that ran from 1965 to 1995. The most information-packed organ newsletter of the modern age, filled with accounts of new installations with appropriate unflinching Boadwayesque sarcasm in his critiques ("pipes strewn about the gallery . . ."), with especially harsh words for carpet, pew cushions, senseless alteration, and especially, the imitations he would never deem to recognize as "instruments." A number of builder work lists were presented, including those of Hutchings and Estey in their entirety. Each issue was chock full of stoplists and contemporary accounts, gleaned concert programs or newspapers, many that still stand today as the only contemporary publication of such information.

ANNOUNCEMENT

The Nominating Committee offers the following candidates for three Director positions, to be elected by the OHS members:

Scott Cantrell, Dallas, Tex.
Gregory F. Crowell, Grand Rapids, Mich.
Ole J. Jacobsen, San Francisco, Calif.
Anne K. Laver, Rochester, N.Y.
Kola P. Owolabi, Ann Arbor, Mich.
Michael Quimby, Warrensburg, Mo.

When the ballots are mailed, members will be asked to vote for no more than three of the candidates. The three candidates receiving the largest number of votes will be declared elected and will take their seats as Directors of the Society at the end of the 2017 annual meeting. They will hold office until the annual meeting in 2021.

Respectfully submitted,
The OHS Nominating Committee

William F. Czelusniak, CHAIR
Bruce Stevens
Craig Cramer
Roberta Morkin
James H. Cook

About the Cover



THE DUESENBERG DESIGNED FOR MAE WEST.

After it was in production, she defaulted on the contract and the car was sold to Ethel Mars (of Mars candy).

—JAMES LEWIS

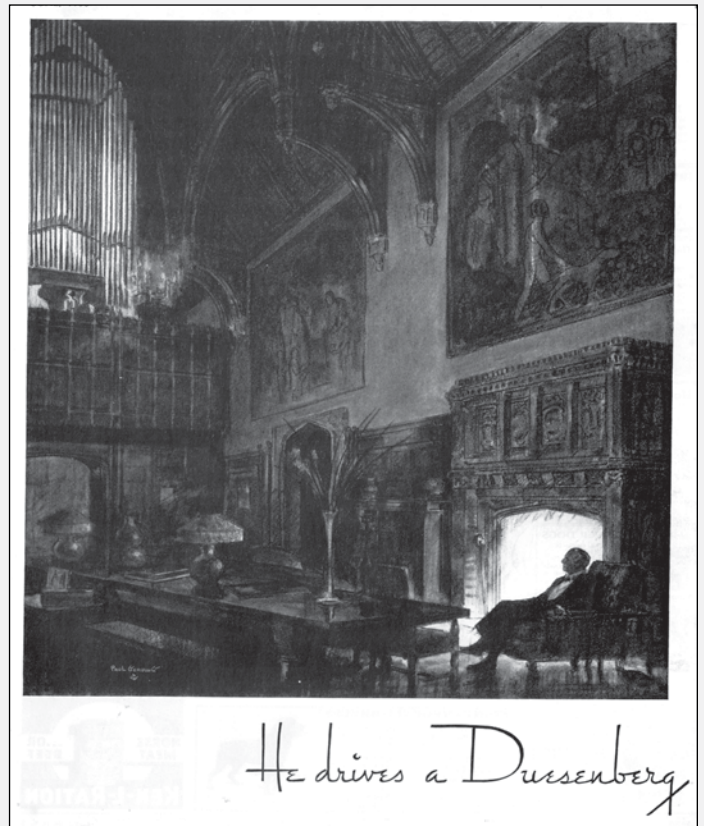
Duesenberg

“The Power of the Hour”

THE COVER OF THIS ISSUE is one of a series of illustrations created in 1935 by Paul Gerding for Duesenberg, Inc., a company founded in 1913 to manufacture luxury automobiles and racing cars. Prominent personalities who owned Duesenbergs included Tom Mix, Rudolph Valentino, Al Capone, Greta Garbo, Tyrone Power, Clark Gable, Howard Hughes, Marion Davies, the Duke of Windsor, King Victor Emmanuel III of Italy, and King Alfonso XIII of Spain. Ads appeared in prestigious magazines such as *Vanity Fair* and *Country Life*, featuring a series of wealthy individuals from different walks of life, always captioned “He” or “She” “Drives a Duesenberg.” Illustrations were of a yachtsman, a sportsman, men and women engaged in fox hunting, and the gentleman seated next to his baronial fireplace.

The setting of the cover illustration is not identified, but it is the Great Hall of INISFADA, the 80-room Tudor-Re-vival mansion completed in 1920 for Nicholas and Genevieve Brady near Manhassat, Long Island.¹ A 70-rank Aeolian organ spoke into the hall from behind a tapestry at the back of the Minstrels’ Gallery (below right). In an era when the pipe organ was associated with great wealth, INISFADA’s was entirely enclosed and thus, invisible in the photograph to which Gerding obviously had access, probably from an ad in an architectural journal. He therefore took artistic license and completed the scene with a pipe facade and, visible upon magnification, not only a console, but a lady with marcelled hair playing it (above right).

Ironically, 1937 signalled the end of both INISFADA (Mrs. Brady donated it to the Jesuit order) and Duesenberg—the company ceased building automobiles, the effects of the Great Depression having finally brought the manufacture of luxury vehicles to a standstill. One question remains: Did the Bradys own a Duesenberg?



1. An account of this organ appears in Rollin Smith’s *Pipe Organs of the Rich and Famous*, pages 31 to 42.

170 Years of Organ History in Central Minnesota

A Study of Benedictine-Influenced Organbuilding

KIM KASLING

ORA ET LABORA, PRAYER AND WORK, describes a central tenet of the Benedictine monastic calling—to find God in prayer, in purpose, and in work in the church and throughout the world. Founded by Benedict of Nursia (ca. 480–543), the order emphasizes daily communal reading of scripture and the celebration of the Divine Office eight times a day. Music as an integral part of psalmody evolved from early times as a vital component of liturgy. Benedictines became foundational shapers of Roman Catholic liturgy, art, and music. Large monastic churches and monastery compounds such as Monte Cassino, Cluny, Weingarten, Ottobeuren, and Solesmes mark the pivotal role Benedictines played, and continue to play, in the literary, artistic, and musical life of the Church.¹

Benedictines carried their liturgy and prayer requirements with them to the New World. Central to this Minnesota story is a small group of German monks, originally from Metten Abbey in Bavaria, who immigrated to Pennsylvania in the mid-1800s. In 1856, these Benedictines traveled

to St. Paul, Minn., at the request of Bishop Cretin, responding to the flood of German Catholic settlers migrating to central Minnesota. After a brief sojourn in St. Paul, the monks traveled to St. Cloud, temporarily settling there before moving, in 1865, to a permanent home on the shores of Lake Sagatagan, eleven miles west of St. Cloud. St. John's Abbey had humble beginnings in the mid-19th century, but is now one of the country's largest abbeys, well known nationally and internationally.

After founding a school in the mid-1850s and settling into its new location, embryonic St. John's University, now the second oldest college in Minnesota, and St. John's Abbey began a period of growth and influence. True to their heritage, the monks began building churches and schools from St. Paul to the west and north. Most of these large and imposing churches remain today, their spires and steeples representing the strong commitment of early German Catholics to religion, education, and the arts. Many possess imported hand-carved altars, hand-painted walls and ceilings, and lofty rear galleries with adequate space for choirs and organs.²

1. August C. Krey, "Monte Cassino, Metten and Minnesota," *Minnesota History* 8 (September 1927).

2. Saint John's Abbey website, Abbey History.

Paramount in the early history of church music in central Minnesota was the acceptance and promulgation by St. John's Abbey of the American Caecilian Society that promoted a return to chant and the choral music of the 16th century, and encouraged the installation of organs. The society's tenets were published by F.X. Witt of Regensburg in 1869 and sanctioned by Pope Pius IX in 1870. Professor Johann (John) Singenberger came from Regensburg, Germany, to Milwaukee, Wisc., in 1873 to establish the American Caecilian Society. Singenberger's influence on St. John's Abbey was considerable. Abbey archives list him as a consultant in hiring area parochial school and parish music directors, and in suggesting specifications and builders for new organs as parishes grew.³

Local parish records indicate that these music directors and teachers were usually German speaking and came from Bavaria. Likewise, the majority of organs built directly under the influence of the Benedictines were by German-American builders. The 19th-century names that most frequently appear are Odenbrett & Abler, Schuelke, Lorenz, Barckhoff, Wangerin-Weickhardt, and Schaefer.

The primary source for information on many instruments in the area, most under direct Benedictine influence, is a journal in the St. John's Abbey Archives, handwritten by Fr. Innocent Gertken, OSB (1877–1953), music teacher, abbey organist, and music director from 1898–1946. His journal, "Orgel Dispositionen," lists specifications, builders, completion dates, dispositions tendered but not accepted, costs, and consultants (usually Singenberger).

Although details are sometimes lacking, and occasional important information is omitted, this journal gives by far the most comprehensive tally of organs in Catholic churches (principally Benedictine) in the central part of the state. The greatest detail is given to installations within about 25 miles of St. John's Abbey, with inclusion of some other examples, usually smaller organs, from the Iron Range, Stillwater, and Moorhead, Minn. Some specifications of very small village instruments indicate that the Kimball and Hinners firms were also active here. Some of these small specifications were sent to Fr. Innocent by priests named in the journal, though he probably never saw the instruments himself. Altogether about 30 instruments and/or proposals were included between 1883 and the early 1920s.

Some pages have competing proposals, demonstrating major tonal design differences. For example, Seven Dolors Church in Albany, Minn., received three proposals, two from Charles Netzow of Milwaukee and one from "Weikert" [sic] also of Milwaukee. Netzow provided a very complete specification of 26 ranks including a mixture and three reed stops. Price for tracker action, \$3,795; for tubular action, \$3,960. A slightly smaller version of 23 ranks was included with prices

of \$3,190 and \$3,410. However, the successful bid went to Weickhardt for an organ of 24 ranks (no action or price indicated), with only a Dolce Cornet III and no reeds. A blessing date of May 1909 is given.

We also learn that the original Church of the Immaculate Conception in St. Cloud had a comprehensive 21-rank instrument by the Moline Organ Co. of Moline, Ill. Unfortunately, that church burned some years later. The Church of St. Joseph in St. Joseph had an original organ by an unknown builder, with 25 ranks well distributed, including two reeds and a three-rank mixture. No further details are provided. It was replaced by a small Wicks, which itself was rebuilt and enlarged in the 1970s by Arthur Kurtzman, a well-respected local organ voicer and technician.

19TH-CENTURY ORGANS

The first major church and organ credited to Minnesotan Benedictine involvement was the Church of the Assumption in St. Paul. The church remains a landmark with its twin steeples and European architectural aspects, and is the oldest still-functioning church in downtown St. Paul. The organ by Odenbrett & Abler from 1883 represented the conservative nature of post-Civil War German-American builders. Only the facade remains, as the original mechanism and pipework were replaced in 1935 by a small Welte organ installed by Kimball.

ASSUMPTION CHURCH, ST. PAUL, MINN.

Odenbrett & Abler, 1883

Manuals: 58 notes, C-a³; Pedal: 27 notes, C-d¹
1,670 pipes

GREAT	SWELL	PEDAL
16 Open Diapason	8 Geigen Principal	16 Open Diapason
16 Bourdon	8 Salicional	16 Subbass
8 Open Diapason	8 St. Diapason	10½ Quint
8 Melodia	4 Fugara	8 Octave
8 Viola di Gamba	4 Flauto	8 Cello
8 Dulciana	4 Violina	16 Posaune
4 Octave	2½ Nazard	
4 Flute Harmonique	2 Piccolo	
2½ Twelfth	8 Cornopean	
2 Fifteenth	8 Oboe	
Mixture IV		
8 Trumpet		
8 Clarinet		

Specification from "Orgel Dispositionen."

Several central Minnesota parishes have records indicating pipe organs were constructed between 1875 and 1915. In other abbey archives, a short note typed in 1939, originating from Fr. Alexius Hoffman, OSB, mentions that a Mr. Steckling (Stoeckling?) set up an organ shop in the abbey's first frame building in St. Cloud in the early 1860s. The building burned down in 1866. Fr. Hoffman names three churches as

3. Siegfried Gmeinwieser, "Cecilian Movement," *The New Grove Dictionary of Music and Musicians*, second edition, Stanley Sadie and John Tyrell, eds. (London: Macmillan, 2001).

having organs by Steckling. Field research produced no record of his work. Charles Echols, former organist of St. Mary's Cathedral, St. Cloud, indicates, according to a parish history, Steckling may have built a pipe organ for Immaculate Conception Church in 1864. As of this writing, no firm evidence of this organ has been found. It is conceivable that Steckling's instruments were reed organs used for a few years before pipe organs were installed.

The oldest extant organ in central Minnesota is located in St. Wendelin Parish Church, originally staffed by Benedictines, in Luxemburg, just south of St. Cloud. The church, completed in the early 1880s, is granite with a steeple (including four bells).



There is no well-documented history of this organ. However, a clearly visible hand-painted script on an interior case wall states "Pilcher." The organ is in the rear gallery. The facade, in three flats, features painted and stenciled elements fashioned to look like pipes. These actually are wooden dummies, sawn in half their full length and decorated. The organ itself, of one manual and pedal, is enclosed behind a nag's-head swell, except for 13 Pedal pipes standing in the rear. A parish sesquicentennial book states the organ was purchased from a theater in St. Paul in 1898, but that seems unlikely. The manual compass of 58 notes, from GG, AA-f³, would indicate the organ is from the 1840s to the early 1850s. Though the lowest four notes are now blocked off, area organbuilder K.C. Marrin has checked the number of pallets and determined that those low four are still in place. The original bellows and 13-note Bourdon were removed some years ago, as was a later-added furnace blower (almost as loud as full organ itself); the original components exist in storage in the church basement, and a proper blower is now in place. The organ could be restored to pristine condition with relative ease, should funds and initiative become available. Even so, the instrument is used every week and the parish is aware of its musical treasure. This historic instrument received an OHS Citation.



The oldest extant organ in central Minnesota in the Church of St. Wendelin, Luxemburg, Minn.

CHURCH OF ST. WENDELIN, LUXEBURG, MINN.

Builder unknown, ca. 1845

OHS Historic Organ Citation No. 11

Manuals: 54 notes, GG, AA-f³; Pedal: 13 notes, C-c

MANUAL

- 8 Open Diapason
- 8 Stop'd Diapason Bass (currently draws both bass and treble)
- 8 Dulciana (t.c.)
- 4 Principal
- 4 Flute (original Stop'd Diap. Treble)
- 2 Fifteenth

PEDAL

- 16 Bourdon

Manual to Pedal coupler

Machine-stop drawing/retiring Principal and Fifteenth

The next oldest organ in central Minnesota has had a circuitous past. This one-manual-and-pedal 1857 E. & G.G. Hook (Opus 226) was built originally for the First Congregational Church in Manchester, Conn. After long service there, it was sold to Bethlehem Lutheran Church in East Hampton,

Conn. Displaced from there in 1967, it was relocated to a private residence in Maine, at which point its 13-note pedalboard was replaced by one of 27 notes. The Hook was then purchased in 1981 by Covenant Orthodox Presbyterian Church in Rochester, N.Y., where it was repaired by Dana Hull and examined by Uwe Pape. In 1990, when that parish no longer needed the organ, it was sold to the Cathedral of St. Mary in St. Cloud, and installed in the crypt by K.C. Marrin, a local organbuilder.⁴



E. & G.G. Hook in the Cathedral of St. Mary

4. Dana J. Hull, "Organ Restoration Odyssey," *Litterae Organi: Essays in Honor of Barbara Owen* (Richmond, Va.: OHS Press, 2005), 337–38.

CATHEDRAL OF SAINT MARY ST. CLOUD, MINN.

E. & G.G. Hook, No. 266, 1857

*Relocated through the Organ Clearing House
Restored by Dana Hull, Ann Arbor, Mich., 1983*

Manual: 56 notes, C–g³; Pedal: 27 notes, C–d¹

MANUAL (enclosed)

- 8 Open Diapason (t.g.)
- 8 Dulciana (t.g.)
- 8 Stop'd Diapason (t.g.)
- 8 Stop'd Diapason Bass (19 pipes)
- 4 Octave (t.g.)
- 4 Principal Bass (19 pipes)
- 4 Flute (t.c.)
- 2½ Twelfth
- 2 Fifteenth
- 8 Trumpet (t.g.)

PEDAL

- 16 Double Stop'd Diapason
- Manual to Pedal coupler
- Signal (bellows)

Both the Luxemburg and Hook organs share a common tonal quality: clean and clear, but quite mild and focused, much like their pre-1850s relatives in New England.

The next oldest surviving instrument in central Minnesota is the work of Joseph Lorenz, a German immigrant who first settled in Cincinnati and was active as an organbuilder as early as 1862, as indicated by a magazine ad from that year. Following a shop fire, Lorenz relocated to St. Paul around 1882/83. A list of Lorenz installations includes at least 15 organs in Minnesota and one in Wisconsin.⁵ Only two Lorenz instruments are known to exist today: a small one-manual in private possession, and the sturdy example in the Church of Saints Peter and Paul, Richmond, Minn. This mechanical-action organ, built around 1888, originally had a reversed, detached console. A new console was installed in the late 1930s or early 1940s by Vogelpohl & Spaeth of New Ulm, Minn., controlling the original slider chests with electropneumatic pull-downs. Also at about this time, the balcony was deepened and reinforced to accommodate the large parish choir, and the original manual reeds and the Great Mixture III disappeared. K.C. Marrin was able to determine the scales and scope of the missing ranks from top-board holes and chest locations and replicated them in his restoration, completed in 2000. Marrin also re-trackerized the instrument and built a new detached, reversed console in keeping with the original disposition. All extant original pipework remains intact. The organ as it now stands is robust and colorful and a source of great local pride.

5. All information on Lorenz's life and work is furnished from personal papers of his great-great granddaughter. This includes Kenneth Wayne Hart, "Organ Builders of the 19th Century," thesis requirement for the doctor of musical arts degree, College-Conservatory of Music, University of Cincinnati, 1972.



Above and Below: The Joseph Lorenz organ in SS. Peter and Paul, Richmond, Minn.

CHURCH OF SAINTS PETER AND PAUL RICHMOND, MINN.

Joseph Lorenz, St. Paul, Minn., ca. 1888

Restored by K.C. Marrin, Cold Spring, Minn., 2000

Manuals: 56 notes, C–g³; Pedal: 13 notes, C–c

GREAT	SWELL	PEDAL
16 Bourdon	8 Gedackt	16 Open Diapason
8 Principal	8 Viola	16 Subbass
8 Melodia	8 Salicional	8 Violon
8 Gamba	8 Dolci [sic]	
4 Octave	4 Violina	Unison Couplers
4 Rohrflute	4 Flute Harmonique	Pedal Check
2½ Twelfth	2 Piccolo	Alarm Signal (bellows)
2 Fifteenth	8 Bassan [sic]	
Mixture III	(Oboy bass, 12 pipes)	
8 Trumpet	8 Oboy [sic] (t.c.)	

A small Barckhoff of two manuals and pedal is extant at St. Hedwig's Church in nearby Holdingford, Minn. Installed in the late 1890s, the instrument is quite modest. As this is a Polish parish, Benedictines did not staff it and it does not appear in Fr. Innocent's "Orgel Dispositionen." The organ's perfectly preserved warranty ranks as the only real extravagance of this little instrument.



Warrenty of the Barckhoff organ in St. Hedwig's Church, Holdingford, Minn.

Mention must also be made of William Schuelke, who built the first organ for the St. John's Abbey Church. At least one other instrument of 18 ranks was built by Schuelke for "Rich Prairie" ("Orgel Dispositionen"), and other proposals were made by him but never contracted. Nothing of Schuelke's work in central Minnesota remains, save some stopped basses and a single metal rank found in the Abbey woodworking shop attic and included in the K.C. Marrin organ built in 1988 for the Gertken Organ Studio on campus.

SAINT JOHN'S ABBEY CHURCH
ST. CLOUD, MINN.
William Schuelke, 1890

Mechanical action

GREAT	SWELL	PEDAL
16 Bourdon	16 Lieb. Gedacht	16 Open Diapason
8 Open Diapason	8 Geigen Principal	16 SubBass
8 Gamba	8 Salicional	8 Violoncello
8 Melodia	8 St. Diapason	
4 Octave	8 Dolce	Usual couplers
4 Flute Harmonique	4 Violina	
2½ Twelfth	4 Rohrflute	
2 Fifteenth (Octave)	2½ Nazard	
Mixture III	2 Piccolo	
8 Clarinet	8 Cornopean	
8 Trumpet	8 Oboe & Bassoon	

20TH- AND 21ST-CENTURY ORGANS

As in much of the rest of the country, interest in lighter key action resulted in major changes to tracker-action organs. Many organs were fitted with pulldowns or, more likely, replaced by tubular-pneumatic and, later, electric-action instruments.

As early as 1909–1910, a proposal drawn up by Prof. Singenberger for a new electric-action instrument for St. John's Abbey Church resulted in a modest sanctuary installation by Wangerin-Weickhardt. In keeping with period tonal trends, there was no real principal chorus and nothing above 4' save a unit flute on the Swell. Interestingly, Schuelke also bid on this project, offering a more conservative specification with a complete principal chorus through 2' on the Great, and tubular-pneumatic action. What must have been a Wangerin-Weickhardt selling point was their plan to attach pulldowns to the Schuelke gallery organ, making it possible to play both instruments from the sanctuary console. Note the difference in tonal resources in just 20 years since the installation of the gallery Schuelke.⁶

Two organs with tubular-pneumatic action remain in the immediate area. One 14-stop instrument by Schaefer (Wisconsin Pipe Organ Company) from 1903, for the parish church in St. Augusta, is now in poor mechanical condition. A larger example by Wangerin-Weickhardt is found at Sacred Heart Church in nearby Freeport. This 24-stop instrument, installed in 1913, was designed by Prof. Singenberger and remains in very good condition. Of 23 ranks (with three Pedal extensions), this organ exhibits the era's predilection for 8' tone. The reeds, however, are quite effective, as is the relatively bold Dolce Cornet. With the available super couplers, this organ delivers a grand ensemble in an acoustically advantageous space. The nearly-modern stop tablets are noteworthy, as are the limited number of adjustable pistons. The organ is one of the first among those extant in the region to have a facade pipe field without supporting woodwork.



6. From Fr. Innocent Gertken's "Orgel Dispositionen."

Wangerin-Weickhardt (1913), Sacred Heart Church, Freeport, Minn.

As was the situation nationwide, the next 30 years saw the proliferation of smaller electric-action instruments, usually highly unified and tonally unremarkable. Many older mechanical-action organs were electrified or replaced with newer models. Electronic substitutes also made their way into many rural parishes. Fortunately, in central Minnesota, some thrifty rural German-Americans saw no need to replace older organs, hence the number that survive today.

Following the Second World War, the St. Cloud diocese crafted a bold and unique experiment based on the nascent Organ Reform Movement in the United States. In the mid-1950s, two officials at the Cathedral of St. Mary became dismayed by the decline in liturgical music and especially organ proficiency among area parishes. Musician George Carthage and Fr. Harry Pavalis, both knowledgeable about the revival of modern mechanical-action organs in Europe, undertook a European tour to see and hear instruments by Beckerath, Flentrop, Kuhn, and Rieger. They also corresponded with E. Power Biggs and Robert Noehren regarding the possibility of a large mechanical-action organ for the cathedral. A large Beckerath gallery organ was proposed, though this project was turned down by the bishop. However, Beckerath did supply a one-manual positive of five stops and seven ranks, on which Fritz Noack worked as a Beckerath apprentice, and this instrument remains in the cathedral gallery today.

CATHEDRAL OF SAINT MARY
ST. CLOUD, MINN.
Rudolf von Beckerath, 1958

Mechanical action
Middle C bass/treble divide on all stops

MANUAL (54 notes, C–f³)

8 Gedact	1½ Quinte	
4 Rohrfloete	Scharff III	
2 Prinzipal		

With this instrument as an example, Carthage and Pavalis convinced the bishop to import at least six additional instruments, mostly small one-manual Riegers with pedal pull-downs, a one-manual Flentrop, and a larger two-manual Rieger. These neo-Baroque organs were distributed to area parishes in Rice, Big Lake, Elmdale, and Belle River (two-manual), the St. Cloud Hospital Chapel, and the St. Cloud Children's Home (Flentrop). Unfortunately, these small organs had no means of dynamic expression (no swell boxes) and were misunderstood by local volunteer organists who found them difficult to play and, to their ears, shrill and brittle. Only one of the Riegers remains in its original location, in the St. Cloud Hospital Chapel, though it has been relocated within the space and given new casework. Others were removed and installed elsewhere, one (formerly from Rice)

as a practice organ at St. John's University; another (formerly from Big Lake) is the property of Michael Barone, *Pipedreams* host, and now is located in the sanctuary of Central Presbyterian Church in downtown St. Paul. Another went to a Lutheran Church in Little Falls, and the two-manual went to the First United Methodist Church in Santa Monica, Calif., according to Charles Echols who played it there. At present, the Flentrop is used as a chapel organ at St. Boniface Parish, Cold Spring. All the one-manual Riegers have the same specification, though several of the Krummhorn ranks feature a unit wooden box-boot, while others have individual metal boots.⁷

STEPHEN B. HUMPHREY BUILDING
SAINT JOHN'S UNIVERSITY
COLLEGEVILLE, MINN.
Rieger organ

MANUAL (54 pipes, C–f³; Pedal: 30 notes, C–f¹)

8 Holzgedackt	1½ Quint	
4 Principal	1½ Terz	
4 Rohrflöte	Cimbel II	
2 Octave	8 Krummhorn	

Pull-down pedal

Shortly after this experiment, an organbuilder from North Dakota, Eric Fiss, installed several instruments in Minnesota, two of which survive. His instruments were built to order by the Aug. Laukhuff GmbH & Co. KG in Germany, though Fiss designed, scaled, voiced, set up, and finished these organs on site. The 1967 Fiss organ at the Newman Center Chapel at St. Cloud State University is a one-manual (divided at middle C) and pedal.

NEWMAN CENTER
ST. CLOUD STATE UNIVERSITY
ST. CLOUD, MINN.

Laukhuff-Eric C. Fiss, Fargo, N.D., ca. 1967

Manual: 56 notes, C–g³; Pedal: 27 notes, C–d¹
Middle C bass/treble divide

BASS

8 Gedeckt	4 Principal	4 Blockfloete
4 Spillpfeife	2 Spillpfeife	1½ Bauernfloete
Mixture IV–VI		

DISKANT

8 Rohrgedeckt	4 Principal	4 Blockfloete
4 Spillpfeife	2 Spillpfeife	1½ Bauernfloete
Mixture VI		

PEDAL

16 Pommer	4 Scharfpfeife	
		Tremolo
		Manual to Pedal coupler

7. Information on the importation of these small European organs was supplied by Harry Pavalis in several letters to K.C. Marrin and in some of the author's notes based on an interview with Pavalis at his residence in Concord, Calif.



The 1967 Laukuff-Fiss organ in the Newman Center Chapel

The two-manual Fiss organ in the Brothers' Chapel at St. John's Abbey, Collegeville, features electric action, with an interior inscription stating "Made in Germany; Organ Architect: Eric Fiss, Fargo, 1963." Both Fiss organs emphasize overtone development built on rather gentle 8' and 4' underpinnings.

During the height of Organ Reform, the monks of St. John's Monastery constructed a huge new Abbey Church of St. John the Baptist, designed by noted modernist architect Marcel Breuer. In this expansive poured-concrete edifice, Walter Holtkamp Sr. installed a three-manual instrument of 64 ranks in 1961. This organ boasts many fine colors suitable for chant accompaniment and improvisation in a wonderful acoustical environment, but is hard-pressed to provide adequate power for leading frequent crowds of well over 1,000. Holtkamp had submitted an original proposal for a larger instrument, and this will be used as the model for any possible future enlargement while the integrity of the present instruments will be preserved.

In the 1970s, K.C. Marrin, a resident of Cold Spring, Minn., emerged as a builder of substance. Largely self-taught, Marrin had spent time with local technician Arthur Kurtzman and studied various instruments in Europe and the

United States, before building his Opus 1, a mechanical-action organ of two manuals and pedal with 19 stops, for St. Augustine's parish in St. Cloud. This organ, very much influenced by the Germanic heritage in the Organ Reform Movement, was significantly enlarged in 2001 in a more expansive, eclectic manner, and now boasts three manuals and 40 ranks.

The 1980s saw a surge of new area instruments, including two significant Benedictine installations. The 1982 K.C. Marrin organ of two manuals and pedal, with 27 stops and 42 ranks at the Cathedral of St. Mary in St. Cloud, was designed in French style and is visually and tonally impressive in an acoustically supportive room. Manual reeds by Killinger of Freiburg, Germany, are full of fire and power, and a commanding five-rank Cornet, full principal choruses, and adequate mutations make this organ suitable to a wide range of repertoire and of superb support for choral and congregational singing.

An organ by Fritz Noack (Opus 104) was installed in 1986 in the Sacred Heart Chapel of St. Benedict's Monastery chapel at the College of St. Benedict, a sister institution to St. John's University.

SACRED HEART CHAPEL
SAINT BENEDICT'S CONVENT
ST. JOSEPH, MINN.

Noack Organ Company, Op. 104, 1986

Mechanical action

Manuals: 56 notes, C–g³; Pedal: 30 notes, C–f¹

GREAT	SWELL	PEDAL
16 Bourdon	8 Gedackt	16 Stopt Bass
8 Principal	8 Traverse Flute	8 Open Bass
8 Coppel	4 Principal	8 Gedackt
8 Viol di Gamba	4 Chimney Flute	4 Choral Bass
4 Octave	2 Gemshorn	16 Trombone
4 Recorder	1½ Larigot	8 Trumpet
2½ Twelfth	II Sesquialtera	
2 Fifteenth	⅔ Sharp III	
1⅓ Seventeenth	8 Cremona	
1⅓ Mixture IV	8 Hautbois	
8 Trumpet		

This organ of two manuals and pedal, with 27 stops and 33 ranks, enjoys a fine acoustical environment, and was designed to include tonal elements found in European Benedictine organs, reflecting a late 18th-century Southern German design. The principal chorus is made of nearly 100 percent tin, and the specification includes a tin 8' Viol di Gamba on the Great, an overblowing 8' Traverse Flute on the Swell, and a 16' Trombone of high lead content in the Pedal, very powerful and compelling. The organ creates a fine *fond d'orgue*: the reeds are colorful, and the plenum powerful and full, reflecting some French influence in the tonal design.



The 1986 Noack organ in Sacred Heart Chapel

In 1988, K.C. Marrin, a St. John's University graduate, constructed a studio/recital/practice organ for the then new 60-seat Gertken Organ Studio. Designed to cover a wide range of repertoire, with a definite leaning towards the 17th and 18th centuries, the instrument features several double-draw stops to expand its registrational possibilities. A half-hitch $2\frac{2}{3}$ – $1\frac{3}{5}$ ' stop allows the quint to function alone in the chorus or pair with the Terz for a strong Cornet color. The Hauptwerk 8' Trumpet has French shallots; the Pedal Fagott 16' is full-length. Although having no enclosed division, the organ is remarkably versatile. The facade, with embossed Principal pipes and wrought-iron pipe shades on a red-oak base, is visually arresting. Two tremulants (*doux* and *fort*, after Dom Bedos), and a Kirnberger III temperament add to its colors.

GERTKEN ORGAN STUDIO
SAINT JOHN'S UNIVERSITY
COLLEGEVILLE, MINN.
K.C. Marrin, Op. 6, 1988

Mechanical action

Manuals, 56 notes, C–g³; Pedal, 30 notes, C–f¹
19 stops, 25 ranks, 1 double-draw, 3 transmissions*
1,219 pipes

HAUPTWERK

- 16 Quintadena (hammered lead)*
- 8 Prestant (17 pipes 30% tin; 39 pipes, 70% tin)
- 8 Rohrflöte (hammered lead)*
- 4 Octave (30% tin)
- 2½ Quint (30% tin)
- 1½ Terz (A, 47 pipes 30% tin; double draw with Quint)
- 2 Octave (30% tin)
- 1½ Mixture III–IV (30% tin)
- 8 Trumpet (60% tin)*

OBERWERK

- 8 Gedackt (lead)
- 4 Prestant (70% tin)
- 4 Rohrflöte (40% tin)
- 2 Waldflöte (hammered lead)
- 1½ Larigot (hammered lead)
- 1 Mixture III (70% tin)
- 8 Cromorne (40% tin)

PEDAL

- 16 Subbass (pine)
- 16 (Quintadena Hauptwerk)*
- 8 Open Bass (hammered lead)
- 8 (Rohrflöte Hauptwerk)*
- 4 Choral Bass (52% tin)
- 16 Fagott (full length, 40% tin)
- 8 (Trumpet Hauptwerk)*

*Stops available by transmission cannot be played simultaneously on both Hauptwerk and Pedal.

Unison couplers

Tremblant doux (Dom Bedos)

Tremblant fort (valve)

Wrought iron pipe shades; red oak base

The most recent addition of a substantial mechanical-action organ in the area is located in St. Boniface Catholic Church, Cold Spring. The church, staffed by Benedictines, is the home parish of K.C. Marrin, and in it he has built his *magnum opus*, a three-manual organ of 40 stops and 55 ranks. This instrument boasts several interesting tonal features including a partially doubled 8' Principal, Doppelflöte 8', Spillflöte 8', and Violoncelle 8', all on the Great, as well as an 8' German Trumpet. The Swell reeds are of French style, with considerable fire and power, and a seven-stop Continuo division occupies the Brust position. The entire organ is undergirded by a 32' Bourdon on electric action, located horizontally behind the nearby crying room (lending an interesting effect when used during mass)! This is a very satisfying and eclectic instrument for liturgical use as well as for recitals. K.C. Marrin was aided substantially in this project by the late Arthur Kurtzman, a respected voicer, finisher, and technician who once had a small shop in Avon, Minn., just five miles from St. John's Abbey. Kurtzman had worked for some time with Eric Fiss on projects in the area. K.C. Marrin, in turn,



Marrin organ in the Gertken Organ Studio

then worked for a short time with Kurtzman and Fiss before becoming independent in 1974, but collaborated substantially with Kurtzman on many projects for more than 30 years.⁸

In sum, due to Benedictine influence, central Minnesota has an exceptionally rich heritage of organ history as well as recent and current developments in organbuilding and study. In a semi-rural area, such developments would have been very unlikely without such influence. A number of these instruments will be visited and demonstrated during the 2017 OHS Convention.

*Special Thanks to Annabelle Larson
who helped edit and format this article.*

8. Information on the St. Boniface organ and relationships of area builders augmented by conversations with K.C. Marrin.



Wm. A. Johnson, Opus 134, 1862
St. Luke's Episcopal Church, Lanesboro, MA
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The 60th Convention of the OHS

Its People, Places, and Music

BYNUM PETTY



Christopher Marks and percussionist Dave Hall

OUR PHILADELPHIA CONVENTION was one of superlatives: we heard the two largest organs in the world, the 2016 class of Biggs Fellows was the largest ever, the first collaborative use of an organ with dance at an OHS event, and a superb group of recitalists known worldwide performed before the largest audience ever assembled of OHS members and their guests. Convention registration topped 500 and was sold-out.

For purposes of describing music heard, the events can be organized between two large pillars—one cerebral, the other pure knee-slapping entertainment. Celebrating the 60th anniversary of the Organ Historical Society and the 10th anniversary of the Dobson organ at the Kimmel Center, organist Christopher Marks and percussionist Dave Hall performed Kurt Knecht's Toccata, Adagio, and Fugue, which was commissioned for the event by the Wyncote Foundation of Philadelphia. The two outer movements of the work are brilliant in concept and were executed flawlessly. The first movement is written for timpani and organ; the second, organ and

marimba; and the third with organ, orchestral toms, and bongos. The dreamy middle movement begins with cascading triplets on the marimba, quietly accompanied by the organ. Although written for professional musicians of considerable technique, it is not beyond the reach of skilled Sunday organists. The two performers, however, have an abundance of skill, making this one of the most talked-about performances of the convention.

Commenting on this piece, the composer said,

The Toccata came very fast and wrote itself. I combined some mixed meter quartal-quintal harmonies and created a dialogue. The timpani are tuned to the notes of the head of the subject for the Fugue. After that, I wrote the Fugue, and the percussionist actually suggested the use of four toms and two bongos as accompaniment. Then, I fought with the Adagio. I have a great working relationship with Chris and Dave, so I sent early drafts. I sent the first one and said, "This is either the most beautiful thing in the world, or it's a piece of crap." They came back and said, "I think it's a piece of crap," but they said it much nicer. I made five more drafts, and none of them worked. Then I came upon the idea of using the tail of the Fugue subject as an accompaniment figure, which also served to tie the piece together further. That draft turned into what you heard, but I had to continue revising it all the way up until Tuesday of that week. I think the first version of what you heard was the one that Dave said, "If I try to play this as written, I'll break my ankles running back and forth." In the end, I think it may have been the most successful of all the movements. It's quite beautiful, and I couldn't have been more pleased with the performance, the venue, and the honor of being commissioned by the OHS for such an auspicious anniversary.¹

1. Kurt Knecht to Bynum Petty, July 11, 2016.

The second part of the program was performed by organist Hans Davidsson, three dancers—two of whom his sons—and narrator. Through music, dance, and narration, excerpts of Shakespeare's *Hamlet* unfolded on stage, requiring of the audience great mental discipline, as love, betrayal, death, and war are not easy on the ear. Several composers whose works were heard in these images of *Hamlet*—Nilsson, Ligeti, and Messiaen—wrote many of their organ compositions before, during, and shortly after World War II. Of these, György Ligeti's *Volumina* demands our attention. The Hungarian composer was born into a Jewish family of artists and musicians. He managed to survive the Holocaust and took up residence in Vienna, and it was in that city György Ligeti (pronounced jurj lih-geh-tee) came in contact with avant-garde music and art. Back to images of *Hamlet* and after all major characters are dead, *Volumina* is heard—15 minutes of massive sound. According to Ligeti, "Chord structure, figuration and polyphony have been suppressed, but remain below the sonic surface of the work, as if it were, an empty form, faceless figures such as are seen in pictures by Giorgio de Chirico, huge expanses and distances, an architecture consisting only of scaffolding but without a tangible building. Rigor and sublimity survive from organ tradition; everything else vanishes in the broad empty spaces, in the 'volumina' of the musical form."² The audience was exhausted by the end of the performance, but those who experience *Hamlet* in its traditional form are exhausted, too.

At the opposite end of the musical spectrum was a trip to Atlantic City, where we heard a small portion of the Midmer-Losh organ located in Boardwalk Hall. With only 25 percent of its vast tonal resources in playing condition, the organ was uncomfortably loud. In the convention center ballroom, we were delightfully entertained with the silent film, *Spite Marriage*, starring Buster Keaton and Dorothy Sebastian. Seated at the organ console, Steven Ball accompanied the film impeccably on the four-manual, 55-rank Kimball installed in 1930.

Keeping with the entertainment genre for a moment and after dinner in the Tea Room of the Macy's (former Wanamaker) store, we were engrossed by Peter Conte, whose performance on the largest organ in the world brought down the house. Of special interest was Ives's *Variations on "America."*

The major opening recital of the convention was played by Stephen Tharp on the large Austin organ at Irvine Auditorium on the campus of the University of Pennsylvania. The four-manual, 162-rank instrument was purchased by Cyrus Curtis, publisher of the *Saturday Evening Post*, for the Philadelphia Sesquicentennial Exposition in 1926. After the exposition, Curtis gave the organ to the University of Pennsylvania. Tharp, known for his masterful technique, did not disappoint an audience that filled the auditorium. His program consisted



Top: The dancers performing "Hamlet" at the Kimmel Center

Middle: Peter Conte at Macy's

Bottom: Stephen Tharp at Irvine Auditorium

2. György Ligeti, "Die Orgel sprengt die Tradition," in *Melos* no. 10 (1966): 313.



Nathan Laube at Girard College

primarily of standard virtuosic literature. The “sleepers” of this recital was *Prelude on “Iam Sol Recedit Igneus,”* written by Bruce Simonds, who taught piano and composition at Yale for 52 years. This work is only one of three pieces Simonds wrote for the organ.

Nathan Laube’s recital at Girard College was a monument to both the recitalist and the organ. His reading of Healey Willan’s *Introduction, Passacaglia, and Fugue* on the massive E.M. Skinner produced a roaring standing ovation. The school’s chapel itself is an example of monumental architecture, seating 1,700. The Skinner organ is located far above the floor in a resonant attic chamber, and its sound comes through a large opening in the ceiling of the chapel.

In addition to the Dobson organ installed at the Kimmel Center in 2006, we heard two additional new instruments at Bryn Mawr Presbyterian Church (Rieger, 2005) and Chestnut Hill Presbyterian Church (Mander, 2000). All three instruments have mechanical key action, and the Kimmel Center organ also can be played through an electronic relay system from a moveable console.

Although the Rieger firm is Austrian, the Bryn Mawr organ speaks with a strong French accent. Capitalizing on the instrument’s tonal resources, Jeffrey Brillhart took his audience on a 300-year tour of French organ literature, beginning with Marchand’s *Grand Dialogue*, continuing with Franck’s E-major *Choral*, and concluding with four movements from Messiaen’s *Livre du Saint Sacrement*.

Nearby, at Chestnut Hill Presbyterian Church, Craig Cramer’s recital included two contemporary works, Bach’s *Passacaglia*, and Reger’s Second Sonata. Cramer’s energetic performance of Bach, utilizing the Mander organ’s plenum, was greeted by thunderous applause. Now 16-years old, the organ is a model of eclectic tonal design in the best sense of the word.

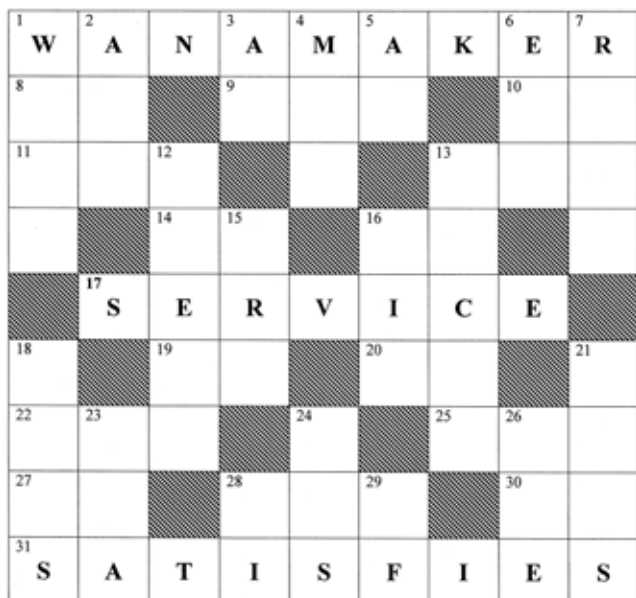
While performances were dominated by top-drawer professionals, two recitals blurred the lines between professional and student. Monica Czausz, a student of Ken Cowan at Rice University, played an ambitious recital at Bryn Athyn Cathedral. Her choice of literature—Ireland, Karg-Elert, Sowerby, and Parker, among others—was ideally suited to the Skinner organ.

Amanda Mole, a student of David Higgs at Eastman School of Music, played mostly music from the Romantic period on the C.C. Michell, Cole & Woodberry organ (1894) at St. Luke’s Church in the Germantown neighborhood of Philadelphia. Although tucked away in chancel chambers, sound from the organ filled the room without shouting. Both Amanda Mole and Monica Czausz are well on their way to becoming “stars” in the organ world.

Finally, our 60th convention could not have happened without generous funding from OHS members and the Wyncote Foundation. It would be entirely appropriate for OHS members to send letters of thanks to those who provided financial support, making our 60th anniversary convention the best in our history.



Craig Cramer at Chestnut Hill Presbyterian Church



Definitions for Wanamaker Puzzle

Horizontal

1. World-famous store
8. Ask
9. Males
10. Note of the scale
11. An open fabric
13. Device for cooling
14. Sun god
16. Rough lava
17. What Wanamaker's is famous for
19. Present
20. Myself
22. Able
25. Touch lightly
27. Concerning (abbr.)
28. Court
30. Male parent
31. What Wanamaker's service does

Vertical

1. Need
2. Sharp instrument used in tree cutting
3. Form of "to be"
4. Encountered
5. An article
6. The extreme point
7. Rave
12. Discuss
13. A small face
15. Skill
16. Goal
18. Bans
21. Watering places
23. Vegetable
24. Distress signal
26. Imitate
28. West Indies (abbr.)
29. Preposition

from *The New York Times* (September 26, 1924): 11.

SOLUTION ON PAGE 46.

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2016 OHS Convention Masterclasses

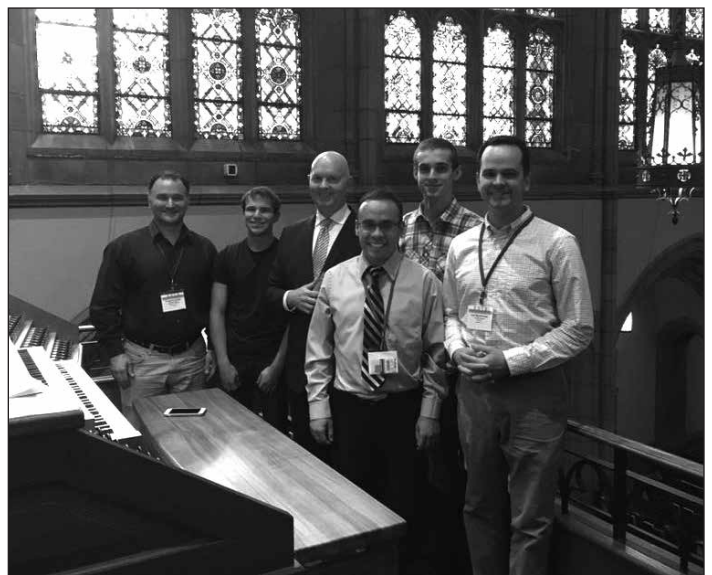
SAMUEL BAKER

MORE THAN 500 OHS conventioners in Philadelphia this summer were given an almost dizzying schedule of fascinating events to enjoy:

- 28 organists playing 28 different instruments, including a cocktail hour with theater organ music, a hymn sing, and a silent film with organ accompaniment
- 2 concerts of automatic organ rolls
- 2 estate tours
- 2 lectures
- 2 masterclasses
- 1 annual meeting

The twenty-four Biggs Fellows attending the convention had even more on their plates: five served as volunteers for Jeffrey Brillhart's master class on improvisation, and another seven found time to practice at Girard College to prepare to play for a second master class, led by Nathan Laube, expressly for the Biggs Fellows.

On Wednesday, Jeffrey Brillhart led the masterclass: *Improvisation: A World of Possibilities* at Bryn Mawr Presbyterian Church. The five Biggs Fellows who participated, Ivan Bosnar, Roderick Gorby, Logan Hamilton, Joel Morehouse, and Edward Poston, brought different skill sets and experience to the table, but all immediately responded to Mr. Brillhart's encouraging style and clearly-defined instruction. Ninety minutes is, of course, too brief a time to do more than introduce some of the possibilities and challenges of learning to improvise, but the five players immediately began making music using hymn tune, free, chant, and twelve-tone themes for melody accompanied by (improvised) fourths and fifths, then thirds and sixths. Handouts gave further suggestions for and



Brillhart masterclass attendees

examples of improvisation techniques using organum, pedal point, paraphrase, echo effects, and inverted chords. The importance of organizing the improvisation into a binary, ternary, variation, rondo, or song form was discussed and tried—no noodlers! Eventually, the main course was served: introduction to Olivier Messiaen's modes of limited transposition and their harmonic possibilities.

Can one learn to improvise? "Yes, like learning a new spoken language, improvisation is a skill. . . ." What is the biggest challenge to learn to improvise? "Breaking free from conventional harmony and its restrictions while maintaining a coherent structure."



Masterclass attendees

For further reading: Jeffrey Brillhart. *Breaking Free: Find a Personal Language for Organ Improvisation through 20th-century French Improvisation Techniques* as well as the coming publication, *A World of Possibilities: Master Lessons in Improvisation*. jeffrey.brillhart@yale.edu

On Thursday, Biggs Fellows returned to the heat of Girard Chapel in anticipation of hearing, and for some, playing, the instrument created there by the most-happy union of a master builder's craft, inspired architecture, and serendipitous acoustical science (if only air conditioning had been invited). The incomparable Nathan Laube guided seven students through their pieces, but not without first giving the venue, and by extension, the music and instrument to be played, some historical perspective.

When was this organ built? What was happening to Skinner and his company at this time? What was happening in the organ world at this time? What was happening in the real world at this time? What is the provenance of Skinner's tonal style? How does the indigenous instrument of a composer's era influence registration—both selection and execution—and performance of the piece? Mr. Laube is as gifted a teacher as he is a performer. His extensive travel, study, and performance on great organs around the world have provided the basis for historically-informed teaching and performance. Despite the heat, the Biggs Fellows felt their exposure to this instrument and master teacher was a significant and valuable part of the OHS convention experience.

The masterclass participants and the literature performed (as time permitted): Parry, *Fantasia and Fugue* (Lucas Fletcher); Liszt, *Präludium und Fuge über den Namen BACH* (Chase Loomer); Franck, *Pièce héroïque* (Alan Lynch); R. Laurin, *Poème symphonique pour le temps de l'avent* (Meghan Meloy Ness); Franck, *Choral No. 2* (Josh Ring); Liszt, *Fuge über den Choral "Ad Nos, ad Salutarem Undam"* (Nicole Simental); and Reger, *Toccata und Fuge, Op. No. 59, Nos. 5 and 6* (John A. Wolfe).



Laube masterclass attendees

Samuel Baker is the chair of the E. Power Biggs Fellowship Selection Committee and director of music and organist of the Old Presbyterian Meeting House in Alexandria, Va. sbaker@opmh.org

The Grand Ophicleide's High C Comes Home

A Talk Given at Atlantic City's Boardwalk Hall

WILLIAM F. CZELUSNIAK

TODAY, our several celebrations of this week continue, from hearing for the first time in 35 years the voices of the Left Chamber, to another tiny step toward the full restoration of this organ.

When one thinks of the Atlantic City Midmer-Losh, with its numerous superlatives, surely a high point is the 100" wind pressure, and those big reed ranks. The ideal restoration of this organ presents many challenges, including the need to replicate a very few missing pipes, although some of very special and difficult forms.

That said, I'm going to ask you to jump through time and space with me for a moment; but, I promise you that these stories *will* converge! At last year's OHS convention in western Massachusetts, one prime venue offered was the United Congregational Church of Holyoke, where we heard Peter Sykes play in the main sanctuary, and then later Christoph Bull play in the Skinner Memorial Chapel.

In 1885, the Second Congregational Church of Holyoke built a Romanesque sanctuary on this present site, equipped with a Hutchings organ. In 1909, through the generosity of the Skinner family of Holyoke (no relation to the organbuilder, and people whose wealth came from the manufacture of silk in that city), the Skinner Memorial Chapel was added to the church, and equipped with E.M. Skinner's Opus 179.

In 1919, a massive fire leveled the main sanctuary, although the 1885 tower and the 1909 chapel were saved. The

Second Congregational Church moved immediately to rebuild, which produced the present sanctuary with E.M. Skinner's Opus 322 of 1921 that continues to serve there famously today. In the same year, Skinner sold his Opus 324 to the Victory Theater in the same city, although its stoplist looked very much like many a church organ.

In 1972, the Skinner Chapel organ of 1909 was rebuilt in a fairly inexpensive and certainly imprudent manner. It served in that form, however, for about 20 years, incurring some water damage during the interim.

In 1990, conversations began at the now-called United Congregational Church of Holyoke to rebuild the Skinner Chapel organ again, this time with the objective of reconstituting an instrument in the style of an early Aeolian-Skinner. So, we started a search for authentic materials to carry out that project.

Skinner's Opus 324 theater organ had been relocated, around 1946, into Holyoke's new War Memorial building, which coincidentally, stands directly across the street from the church. Unrestored, that instrument was deteriorating further and had fallen into disuse in its new home. Knowing this, the church negotiated with the city to purchase the instrument, and we went over to inspect the organ and to inventory its contents. What we found was that many treble pipes were missing from the organ, including some reeds. This fact, however, served to lower the price for the sale of the organ, from the city to the church, and the deal did go through.

So the day came for us to go to the War Memorial and remove the organ for our purposes. When we arrived for work early one morning, we found, sitting eerily, dead center on the darkened stage, one, white, five-gallon, plastic bucket, filled with organ pipes. We asked everyone in the building, from janitors to secretaries, where the bucket had come from. Who had it? Why is it here now? No one knew, or would say. To this day, and after further inquiries, we do not know who had these pipes, or who put them on the stage for us.

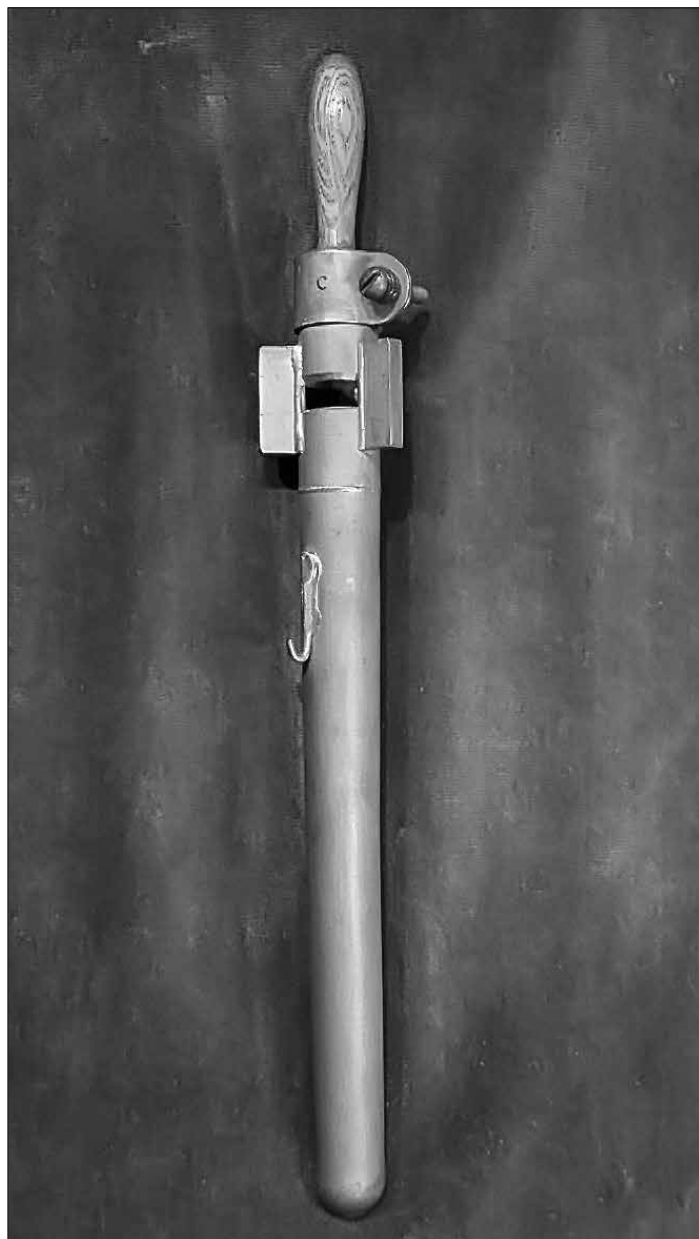
When we laid out the entire inventory from the bucket, we discovered that we had back in hand every single pipe that we thought was missing from Opus 324, plus one strange bonus. The odd extra pipe looked like something from a callopie, with a completely circular mouth and very stout ears, but with a foot shaped like any other organ pipe and with the addition of a tell-tale hook for a hold-down spring. From that day in 1991 until last Friday, that one lone pipe sat in our shop on display.

In the intervening years, I looked through the Hess photo-collection book (which has been published and is for sale here today) with the historical record of this Midmer-Losh organ construction. I was startled to find, in that book, pictures of pipes exactly like the one that we were holding. In comparing the photos, the specifications in the book, and the pipe in hand, we determined that we had been holding top C, of Voice 9, the Grand Ophicleide stop, on 100" wind pressure, from this Atlantic City organ. I still have no idea how that pipe came to be in our hands, but we have always intended to return the pipe to its rightful home. Until recently, there had not been any clear connection for how we might do that.

Meanwhile, the Historic Organ Restoration Committee here in Atlantic City was faced with that challenge of replicating a few missing pipes, especially this one of very complex form. So, today is the day on which we reunite this wandering child with its original home! I am very excited to be here, and to be invited to make this presentation, and to hand over this original artifact to the official curator of this instrument, my good friend, Nathan Bryson. It's home again; and we all are glad for that! Were it not for the 100" wind pressure, one or the other of us would try to blow the pipe for you; but, that's not going to happen!

Meanwhile, the Organ Historical Society offers its heartfelt congratulations to the Historic Organ Restoration Committee here in Atlantic City for the remarkable progress made to date on this organ. Let's make this organ whole again, all together!

William F. Czelusniak is president of Messrs. Czelusniak et Dugal, Inc., Organbuilders, Northampton, Mass., and vice-chair, board of directors, the Organ Historical Society.



Top C pipe of the Grand Ophicleide

They Loved to Tell the Story

The Philadelphia Convention Hymn Sing

ROLLIN SMITH

THAT OHS CONVENTION GOERS love to sing a good hymn has been evident since the earliest years of the organization. The inclusion of a hymn at each organ recital soon became a tradition that is carried on today. Sometimes a hymn sing is included as one of the week's events and those in charge of programming in Philadelphia made one a priority early in the planning. Given Philadelphia's proximity to New Jersey Methodist camp meeting sites Ocean Grove and the less familiar Pitman Grove in Gloucester County, musicians active during the summer season at both venues were often organists and choirmasters in the city's churches. Two other sacred music related professions blossomed in Philadelphia as well, both related to camp meetings: hymn writing (both words and music) and the publishing of those hymns. Indeed, at the turn of the 20th century, there was a veritable religious-music industry in Philadelphia that turned out hundreds of hymnals and song books every year. Some successful composers logically went into the publishing business so they could control and profit directly from their own works.

The convergence of the 2016 convention in Philadelphia and the city's rich musical heritage produced a special publication, *The Philadelphia Hymn Book*, a collection of more than 80 hymns written by organists who lived and worked in Philadelphia during the last 250 years. Featured are hymns by Francis Hopkinson, a signer of the Declaration of Independence and composer of the first work by a native-born American composer; the organbuilder John C.B. Standbridge; organists who played at the Wanamaker store on the world's largest organ—plus one by Rodman Wanamaker himself; Leopold Stokowski, conductor of the Philadelphia Orchestra; Harvard professor John Knowles Paine, whose *Centennial Hymn* was sung at the opening of the 1876 Exposition in Philadelphia,

and his *Hymn of the West* was sung at the 1904 Louisiana Purchase Exposition in St. Louis, accompanied there by what would become the great Wanamaker organ; organ teachers at the Curtis Institute of Music, John Weaver and Alan Morrison, and the alma maters of the University of Pennsylvania, Girard College, and the Drexel Institute.

Prominent Philadelphia organist Michael Stairs and I were asked to put together a one-hour hymn sing that was to take place at one of Philadelphia's venerable institutions, Tindley Temple, named for the great preacher who built the present church, Charles Albert Tindley, and once home of one of the largest African American Methodist congregations in the country. The organ is a four-manual, 1927 Möller that had been the subject of an essay by Bynum Petty in the convention's *Philadelphia 2016 Diamond Jubilee Commemorative Anthology*. Stairs and I had a wealth of music from which to choose and it was necessary to make decisions along the usual parameters of fast/slow, loud/soft, old/new and familiar/unfamiliar, particularly since the Tindley Temple congregation had been invited to attend. It was apparent from the contents of *The Philadelphia Hymn Book*, given out to all conventioners, that it contained an abundance of "old favorites," and we decided to take advantage of their familiarity and the fact that most of the attendees had not heard or sung them for a long time—many years, in most instances.

That the hymn sing took place at nine o'clock on the morning following the late evening Wanamaker recital did not deter an enthusiastic audience and their participation was all that could be expected. We began with a popular hymn by the blind composer Adam Geibel (1855–1933), "Stand up, stand up for Jesus," followed by "Will there be any stars in my crown." The composer of the latter, John R. Sweeney,



Tindley Temple

had been in charge of Sunday school music at Philadelphia's Bethany Presbyterian Church—the same church where John Wanamaker was superintendent of the Sunday school. Sweetney wrote more than 1,000 sacred songs—of which “Beulah Land” was the most popular—and was editor or associate editor of about 60 books. He compiled *Living Hymns* with John Wanamaker, and a temperance cantata with William Kirkpatrick entitled, appropriately, *The Water Fairies*.

There was a time, not so many years ago, when there was a big difference between the hymns sung in Sunday school and those included in the church's hymnal. We all remember the hymn books found in Sunday school rooms or passed out for the evening service—and that were looked at askance by the resident organist. Now, in the age of campfire songs, blended worship, and the “contemporary service,” hymns like John Husband's “Revive Us Again” are more than welcome and, indeed, it appears in more than 50 hymnals today.

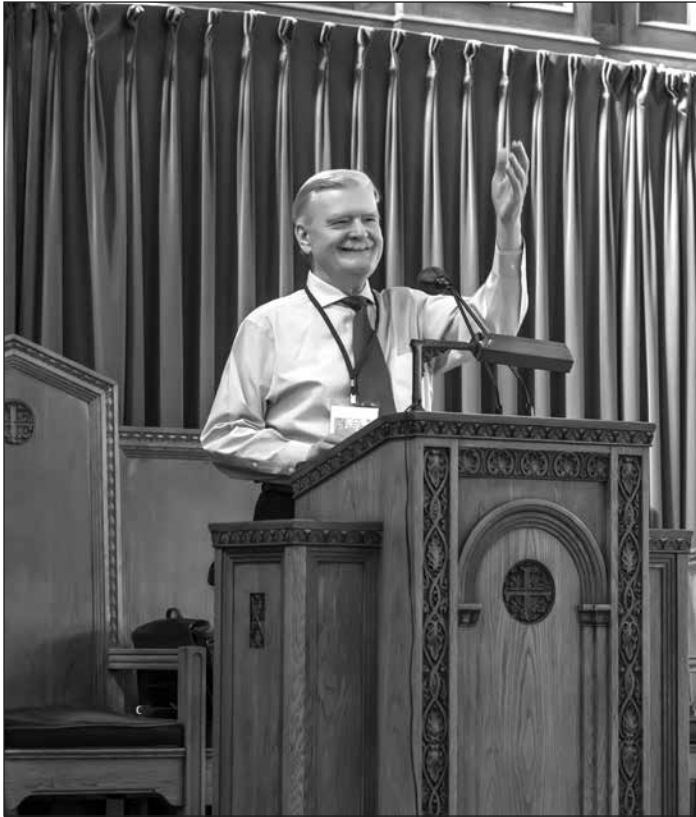
The first of three hymns by composers associated with Girard College was Bruce Shultz's recently-composed “Hungry and weary and burdened with care.” The next, “I love to tell the story,” was written by William Fischer, originally a book-binder, who later taught music at Girard College for ten years. During the original Moody and Sankey revival services in Philadelphia, Fischer was leader of a chorus of more than one thousand voices. He became a prosperous piano dealer and a prolific composer of Gospel hymns.

“Hail Girard” is popular with college alumni and was written by Charles Stanley Mackey, director of the Girard College band from 1911 until his death in 1915, the result of blood poisoning following an operation. He was a tuba player in Sousa's Band and Stokowski's Philadelphia Orchestra, of which he was frequently assistant conductor.

“In the Garden” could well be the most popular sacred song in America: it was recorded by singers from Roy Rogers and Dale Evans, Perry Como, and Doris Day to Elvis Presley, Willie Nelson, and Johnny Cash. Charles Austin Miles, a pharmacist, wrote both the words and music in 1912, and soon abandoned his profession and became manager of the Hall-Mack Publishing Co. “I come to the garden alone” was popularized at Billy Sunday's evangelistic crusades by his music director Homer Rodeheaver. Rodeheaver was another with his toe in the gospel publishing pool, starting the Rodeheaver Company in 1910 and eventually taking over the Hall-Mack Company. He recorded “In the Garden” for the Victor Talking Machine Company in February 1916 and can be heard on YouTube.

The head of the organ department of the Curtis Institute of Music, Alan Morrison, contributed to the convention both by playing a recital Monday morning at St. Paul's R.C. Church and by composing a hymn especially for our hymn book. His setting of the words by Francis Linley, “Say, how may earth and heaven unite” is one of the few hymn texts that mentions the organ: “Loud let the pealing organ swell! Breathe forth your soul in raptures high! Angels with men in music join, Music's the language of the sky.”

Two of the composers in the hymn book were famous for their popular songs: Hart Pease Danks, composer of “Silver Threads Among the Gold,” and Septimus Winner, a self-taught musician who managed a Philadelphia music store and in his spare time wrote or edited more than 200 volumes of music and arranged 2,000 works for violin and piano. His song “Listen to the Mocking Bird” sold 20 million copies and even today “Whispering Hope” appears in more than 40 hymnals. He was so prolific that he published under several



Rollin Smith

pseudonyms and “Whispering Hope” is often attributed to Alice Hawthorne, his mother’s maiden name.

Appropriately enough, we sang a hymn by the pastor of our host church, “Leave It There”:

If the world from you withhold of its silver and its gold,
And you have to get along with meager fare,
Just remember in His Word how He feeds the little bird,
Take your burden to the Lord and leave it there.

When we think of the great divide between Catholics and Protestants when Tindley wrote these words around 1906, it is interesting to see that today his most famous hymn, “Stand by me,” appears in all major Catholic hymn books, as well as those of many other denominations.

Our last hymn was John Weaver’s “We thank You, Lord, for gifts of song,” composed to words by the senior minister at Madison Avenue Presbyterian Church in New York during Weaver’s 35-year tenure as organist and director of music. John Weaver has been a staunch supporter of the Organ Historical Society for many years and a frequent attendee at its annual conventions, as well as head of the organ departments of the Curtis Institute and the Juilliard School. He is likewise a versatile composer whose *Toccata* and *Rhapsody* for flute and organ have entered the repertoire and his hymns appear in several hymnals.



Michael Stairs

Another important element for the success of a hymn sing is the organ and the Möller was ideal for leading a big congregation. It was not designed to play the literature, with no principal chorus, inconsequential mixtures, and bereft of a Sesquialtera, but it supported the massed voices in a truly emotional way and with such a pervasive bass line that it was unbelievable there were exactly three independent Pedal stops—and one, the unit reed, had only been added in 1984!

Another important ingredient in a hymn sing—actually, the most important—is an organist, and this summer we had Michael Stairs who, having practiced in the unairconditioned church in 100+ degrees of heat, was in rare form on the pleasantly comfortable morning. His use of the 74 ranks produced immaculate, rhythmic playing, always underpinning, never overpowering, and tonally varied. Introductions were the right length, as were the spaces between stanzas, and the congregation always knew when to begin and end. Stairs’s performance was a masterclass in hymn playing-leading-accompanying that was invaluable to seasoned church organists and beginners alike.

It is hard to think of another major American city that can boast several centuries of hymn production and how this unique event could be duplicated, but those who were at our Philadelphia hymn sing will cherish the memory of that morning when so much familiar and fine music came together.

Pipe Organs of the Rich and Famous



The Board of Governors of
The American Musical Instrument Society
records its pleasure in designating
ROLLIN SMITH
the recipient of the 2016
NICHOLAS BESSARABOFF PRIZE
for his book
Pipe Organs of the Rich and Famous
(RICHMOND, VIRGINIA: OHS PRESS, 2014)
the book in English published in 2014
that best furthers the Society's purpose of promoting study of the history, design,
and use of musical instruments in all cultures and from all periods.

VERMILLION, SOUTH DAKOTA, MAY 21, 2016

Carolyn Bryant

CAROLYN BRYANT, PRESIDENT

WINNER OF THE 2016 AMIS NICHOLAS BESSARABOFF PUBLICATION PRIZE FOR BOOKS PUBLISHED IN 2014

THE NICHOLAS BESSARABOFF PRIZE has been awarded by the American Musical Instrument Society to Rollin Smith for his book, *Pipe Organs of the Rich and Famous*. The Bessaraboff Prize is given “for the most distinguished book-length publication written in English that best furthers the Society’s purpose of promoting study of the history, design, and use of musical instruments in all cultures and from all periods.”

The Publication Award Committee considered a number of books for this prize, covering a broad range of topics

relating to musical instruments. Smith’s book, however, stood out in its presentation of a new and engaging subject in a publication that is likewise very handsomely designed and produced. In the words of one committee member, this work “presents a great deal of historical and descriptive information in a proper scholarly manner with documentation of sources, and provides a picture (in words as well as in photos) of a fascinating subject that is unparalleled in the literature. Some of the stories of the ‘rich and famous’ are fantastic, the writing is excellent, and the information extensive.”

Roland Diggle Archives



Roland Diggle

IN APRIL OF THIS YEAR, the OHS Library and Archives received the music and papers of Roland Diggle (1885–1954), donated by his grandson, Stephen Bertucci. The collection consists of a scrapbook, photos, recital programs, church service programs, and compositions that document Roland Diggle's life and career as a church musician and performing artist.

Not a household name today, in his time Diggle conducted a 60-voice choir at St. John's Church, Los Angeles, played recitals throughout the United States and England, composed prolifically with over 500 works bearing his name, and was a frequent contributor to *The Diapason*, *The American Organist*, *Etude*, and *Musical Opinion*.

Diggle was born in London and was educated at the Royal College of Music. His organ teachers were Walter Parratt, William Stevenson Hoyte, and Warwick Jordan, and he studied theory with Frank Bridge and J.F. Shaw.

He also studied organ with Alexandre Guilmant. His first church position was at St. Margaret's, Lothbury, London, but his tenure there was short-lived, as he immigrated to the United States in 1904, and became a citizen in 1912. Beginning in 1906, he was organist-choirmaster at St. John's Episcopal Church, Wichita, Kansas, after which he went to a similar position at St. John's Cathedral, Quincy, Ill., in 1910. He married Mary Webster in 1908, and received his Mus.Doc. in 1914 from the Grand Conservatory of Music, New York City. For the degree, Diggle composed *Fairy Suite* for orchestra on a theme submitted by the faculty. That same year he was appointed organist-choirmaster of St. John's Church (later Cathedral), Los Angeles, a position Diggle held for 40 years. In 1923, he supervised the purchase and installation of Skinner Opus 446; the organ was enlarged by Skinner (Op. 446-A) in 1926. The nave of St. John's Church was not completed until early 1925; therefore the Skinner organ was heard for the first time by the public on February 3, 1925, at the consecration of the new church building.

Roland Diggle died on January 13, 1954, after a few years of poor health. The Sunday after his death, the organ console was kept closed. For the funeral service, there was no music, and the pallbearers were his old friends:

Richard Keys Biggs, William Ripley Dorr, William A. Goldsworthy, Edward Gowan, Clarence Mader, and Stanley Williams.

In a letter of 1938, Diggle described himself as "writer of organ music that would prove practical to the average organist and enjoyable to the lay listener who knows nothing about music. Without doubt they must have made a place for themselves or I should not have reached a 200th published opus. It isn't the money that has kept me writing but the encouragement I have received from organists in small places who have played my pieces; these organists in small churches with small organs have been responsible for most of the pieces I have written."¹ One such piece is "A Song of Sunshine," written in A-B-A form with two singable melodies. This work lies easily under the fingers, and is representative of his smaller organ works.

The acquisition of the Diggle Collection is an important addition to our archives, as it fills in gaps related to organists in America who flourished during the first half of the 20th century.

The collection is catalogued as MS 50 and is available for study at the OHS Library and Archives.

1. Roland Diggle to T. Scott Buhrman, quoted in "Dr. Roland Diggle—the Unknown," *The American Organist* 37, no. 2 (February 1954): 47.



Roland Diggle's A Song of Sunshine

ROLAND DIGGLE'S

"Manuscript-Examination Fees"

For playing over a manuscript, with one-word comment, \$5.

For same without comment, \$5 a page. (In case of friends or acquaintances acquired late the night before in saloons, fees are doubled.)

For listening to a composer play his number which he says has "something new to say," \$200.

For listening to work of a talented child, \$500.

For talking to same, \$750.

For meeting new composer, male, \$50.

For the same, female, \$3.50.

For same, female, door closed, no charge.

Music for Consecration

Organ prelude:	
Intermezzo and Allegretto, Sixth Symphony.....	C. M. Widor
Andante Moderato in E Flat.....	Roland Diggle
Prelude Solonelle.....	T. Tertius Noble
Te Deum.....	
Three-fold Kyrie.....	A. Sullivan
Credo.....	Wesley Sears
Sursum Corda—Sanctus—Benedictus—Agnus Dei.....	Eyrie in E Flat
Gloria in Excelsis.....	Field in D
Nunc Dimittis.....	Old Chant
Postlude—Grand Chorus Imperial.....	West in E Flat
	Roland Diggle

NOTE: The Music for the Service of Consecration will be rendered by St. John's Choir under the direction of Dr. Roland Diggle, Choir Master and Organist of the Church.

ST. JOHN'S EPISCOPAL CHURCH

Los Angeles, California

Skinner Organ Co. Opus 446/446-A, 1923/1926

Wind Pressure: Great and Swell 7½"

Choir and Pedal 6", Solo 10"

Solo Tuba Mirabilis 17½"

Pedal 32' Bombarde 15"

*ranks added in 1926

GREAT

- 16 Bourdon (Ped.)
- 8 First Diapason
- 8 Second Diapason
- 8 Clarabella
- 8 Erzähler
- 4 Octave
- 2⅔ Twelfth*
- Quint Mixture V*
- 8 Cornopean (Sw.)

CHOIR

- 8 Diapason
- 8 Concert Flute
- 8 Dulciana
- 4 Flute
- 2⅔ Nazard
- 8 Clarinet
- Tremolo
- Harp
- Celesta

SOLO

- 8 Cello
- 8 Gamba Celeste
- 8 Orchestral Flute
- 8 Doppel Flute*
- 8 Tuba Mirabilis
- 8 French Horn
- 8 English Horn
- Tremolo

SWELL

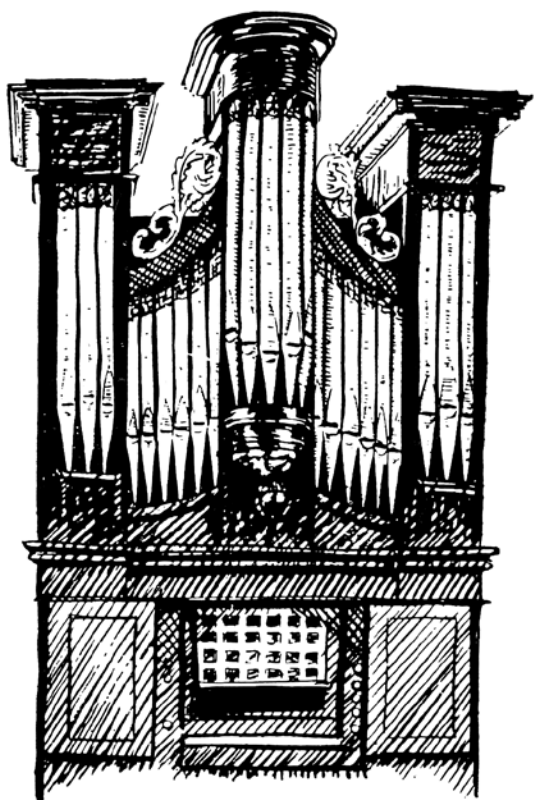
- 16 Bourdon
- 8 Diapason
- 8 Wald Flute (Clarabella)
- 8 Gedeckt
- 8 Voix Celeste II
- 8 Gamba
- 8 Flute Celeste II
- 8 Unda Maris II
- 8 Octave (loudened in 1926)
- 4 Flute
- 2 Piccolo
- 2⅔ Mixture III
- French Cornet V*
- 16 Fagotto
- 8 Cornopean*
- 8 Corno d'Amore
- 8 Vox Humana
- 4 Clarion*
- Tremolo

PEDAL

- 32 Diapason (resultant)
- 16 Diapason
- 16 Violone
- 16 Bourdon
- 16 Echo Bourdon (Sw.)
- 8 Octave (ext. 16' Diapason)
- 8 Gedeckt (ext. Bourdon)
- 8 Still Gedeckt (ext. Sw. 16')
- 4 Flute (ext. Bourdon)
- 32 Bombarde
- 16 Trombone (ext. 32')
- 16 Fagotto (Sw.)
- 8 Tromba (ext. 32')



St. John's Episcopal Church, Los Angeles



In THE TRACKER 50 Years Ago

SCOT L. HUNTINGTON

VOL. XI, NO. 1, FALL, 1966

AS ANNOUNCED in the previous two issues, the OHS sponsored a composition contest to foster new works for the organ, specifically suited to the resources and limitations of a small to modest-sized mechanical-action instrument of one or two manuals having keyboard compasses and specifications that would have been common mid-century. The winning compositions were announced and premiered at the summer convention held on Cape Cod. Eleven compositions by nine composers were submitted blindly to a four-judge panel, which included noted composer Daniel Pinkham and which was chaired by Barbara Owen. The winning composition and second prize received \$25 and \$15 respectively.

First prize was for *Passacaglia* written by Norberto Guinaldo, then of Norwalk, Calif. Second prize was *Three Preludes for Organ*, by New England Conservatory student Henry Mollicone of Providence, R.I. (a composition student of Pinkham, with a double major in piano and composition). Both pieces were premiered by organist/organbuilder Philip Beaudry at an event that was neither listed in the convention program book nor the subsequent convention review. The winning compositions were submitted to E.C. Schirmer for publication, but that apparently was a dead end. A second composition contest would be announced in the spring of 1967.

I tried tracking down these compositions in hopes either could be played at this year's convention in celebration of the 50th anniversary of their creation, but neither composer nor the surviving member of the adjudication committee possessed a copy of either composition.

The record reviews singled out two landmark E. Power Biggs Columbia recordings: Mozart performed at St. Bavo, Haarlem, and the Festival Sonatas for organ and orchestra. How important Biggs's early recordings were for our understanding of the historic European organ: Alsace, Italy, Spain, Switzerland, Luneburg, twelve historic Schnitger instruments, Handel concertos on a organ Handel designed, and even Colonial America. Even today, for many performers and builders alike, recorded sound is one's only experience with organ history. At the age of 13, the Bavo recording was only this author's second organ recording, and I played it repeatedly until it was literally worn out. That, along with other historic Biggs recordings, helped ignite a fire in me that will only burn out on my deathbed. I'm sure there is scarcely another OHS member of a certain age who doesn't share a similar formative experience.

The serial publication of the Casavant opus list continued with numbers 44–150 (1894–1902). Robert E. Coleberd had researched the organbuilder Joseph Gratian (1829–1897)—an English-born and trained builder who immigrated in 1857 and set up a shop in Alton, Ill. The dynasty lasted through several reorganizations and descendants until its assets were sold in 1980. Coleberd conducted an extensive interview with Gratian's grandson Warren in hopes of assembling a work list, only to be disappointed with the refrain too often encountered by students of organbuilding history: “I have often regretted . . . destroying the factory records years ago.” Based on the one familial recollection, Coleberd was able to locate an extant instrument in Griggsville, Ill., completely intact

but unplayable. The OHS Database reveals this instrument was relocated to New Mexico in 1977 and then to Montana in 1990, where it exists with one tonal alteration. The second instrument Coleberd found, purely by happenstance, at McKendree College Chapel in Lebanon, Ill., was a disheveled wreck in 1966—this instrument is presumed no longer extant. Coleberd's research produced the most extensive body of information on this interesting regional builder. The OHS Database contains 58 entries for instruments attributable to the Gratian family, but based solely on these entries, the 1893 instrument now in Montana appears as the only known extant instrument of the Gratian patriarch.

The gossip column announced that the William Schuelke scholar (and future keeper of the extant organ card file) Elizabeth Towne had just become Mrs. Schmitt. She contributed an extensive update to material previously published in Fall 1962 concerning a slightly altered 1888 Schuelke (extant 2016). It was announced that the Cape Cod convention had entered milestone territory with the largest attendance in history (102) and the first to break the 100 mark. Out of 342 members, this represented a third of the entire membership. The axiom that three-quarters of convention registrants lived within several hours of a convention city was laid to rest with only 40 percent of the attendees residing in Massachusetts, with 21 states and Canada represented and the most distant hailing from Oregon. It was announced an OHS organ crawl of central Pennsylvania was scheduled for late October. (Perhaps we might reinstitute crawls, mini-conventions, and organ holidays for those who can't afford the high costs associated with convention travel and attendance.)

The previous issue of *THE TRACKER* had published the first group photo of a convention. It is remarkable to think that an organization that had fewer members than what now accounts for an average convention attendance published a 16-page quarterly journal, held an annual convention, and issued an LP recording of said event (released just two months after the event), produced a slide-tape program to promote the organization's mission, had created and then spun off a brokerage service to find homes for orphaned historic instruments, had begun the systematic cataloguing of all extant tracker instruments region by region, and was discussing establishing organ museums, a national office, and an archives—all with strictly volunteer dedication. It is sobering to reflect on the convention photo, and realize that the hand of time has left us fewer than ten of these intrepid pioneers.

Henry Lahee's *The Organ and Its Masters* appeared in 1902, one of the earliest published histories of the American organ. This issue of *THE TRACKER* began the serialized publication of one chapter dealing with extracts of our organ history from Colonial times through the mid-1800s. Notable instruments were mentioned in passing, the author particularly lamenting

the fate of the Boston Music Hall E.F. Walcker (1863), which he knew and considered an organ of special distinction. A long list of prominent organists were mentioned, many of whom are no longer familiar names, but who were still known and admired in 1902. Edward Hodges, William Selby, and John Henry Willcox received prominent mention, as did an early organist of the Handel and Haydn Society who presided over the organ for a decade, 1828–1838, identified only as Miss Hewitt. The reprint was annotated with updated corrections and the occasional elaboration by Barbara Owen and Donald Paterson. As I have often mentioned in this column, everything being published in *THE TRACKER* in the early years was new information laid before a membership thirsty for knowledge. The *Bicentennial Tracker*, and the landmark organ histories published by Orpha Ochse and Barbara Owen, were still a decade away. One wishes that research into American organbuilding history continued today with the same depth and fervor, and on the same scale as in the 1960s. Much of the original research published in the first two decades of the organization's existence still stands, 30 years later, as the last word on the subject.

Council minutes revealed yet another convention deficit (\$176)—becoming almost an annual occurrence with much ongoing discussion regarding how to make the annual activity profitable. It was recommended that the local committee no longer be responsible for attendee housing, but that meals needed to be part of the planning. The committee chair also recommended that “recitalists be advised in advance of the types of programs best suited for the organs selected.” Fifty-years later, this seems to be a complaint still mumbled about—future convention planners please take note.

Homer Blanchard reported that arrangements had been finalized for the formal establishment of the OHS Archives at Ohio Wesleyan University, and council enthusiastically approved the action. Reflect for a moment on that simple action and what transformational activity has transpired since that day. This year in Philadelphia, convention attendees toured the new permanent home of the OHS and its world-class archival storehouse—the library and vast ephemera collection again reunited for the first time in a generation.

Considerable column inches were devoted to the newly-broached subject of an archives and organ museum—both in the council minutes and the editorial. President Simmons opened with this statement: “Shall it be New York, Boston, Philadelphia, or Washington? One day soon in or near one of the metropolitan centers the Organ Historical Society must establish the first of a number of organ museums, a building that will house our archives, but also one that is large enough to contain several original examples of American organbuilding of the past along with literature, memorabilia, and all data pertaining to the Art.” Simmons wondered if an abandoned church that could house four to eight organs



First group convention photo, 1966 Cape Cod

would be appropriate for the first of several museums, which should be located regionally throughout the country. Later, as the Society became “wealthy,” purpose-built museums would be constructed, with exhibits and slide-tape programs circulating from one to another.

The argument of practicality aside, what a sense of purpose and optimism seemed to permeate the good works of our forebears. When did we lose it? Have we become inured to ideals of hope and optimism after 50 years of creatively and practically just trying to make ends meet, or is it a simpler case of disinterest created by the instant gratification of social media?

Fifty years after this outside-the-box idea for prime-directive mission outreach we are now blessed, through one family’s generosity, with a stately headquarters and home for our singularly staggering archival holdings, unveiled to the membership during this past summer’s Philadelphia convention. One hopes that there will be room at Stoneleigh for a permanent collection of historic instruments as envisioned in the Fall 1966 editorial, not only for smaller instruments in the main building, but landmark

instruments in and about Philadelphia—the very cradle of American liberty and pioneer independence. With the establishment of our new permanent home, the OHS traverses full circle back to its formative Pennsylvania roots. It has been a long journey with moments of great vision and dedication by passionate volunteers along the way. We the Society, now with friends world-wide, would not be where we are today without remembering the great contributions of the visionaries and devoted advocates we still hold close through the gift memory and in whose footsteps we tread: Laufman, Boadway, Paterson, Biggs, Robinson, Webber, Simmons, Harriman, Blanchard, Blanton, Whiting, Nye, Ogasapian, Finch, Coleberd, McCracken, and Cunningham. To their number we add those still laboring among us: Owen, Van Pelt, Weaver, Pinel, Morton, Reich, Petty, Sears, Lien, Roche, Cameron, Walter, and Van Duzee—pioneers all, upon whose shoulders we now stand proudly. For them, whose hard work, passion, devotion, and service, we owe not only our progress but our very existence, I vote we dedicate our new home to them in gratitude and remembrance.

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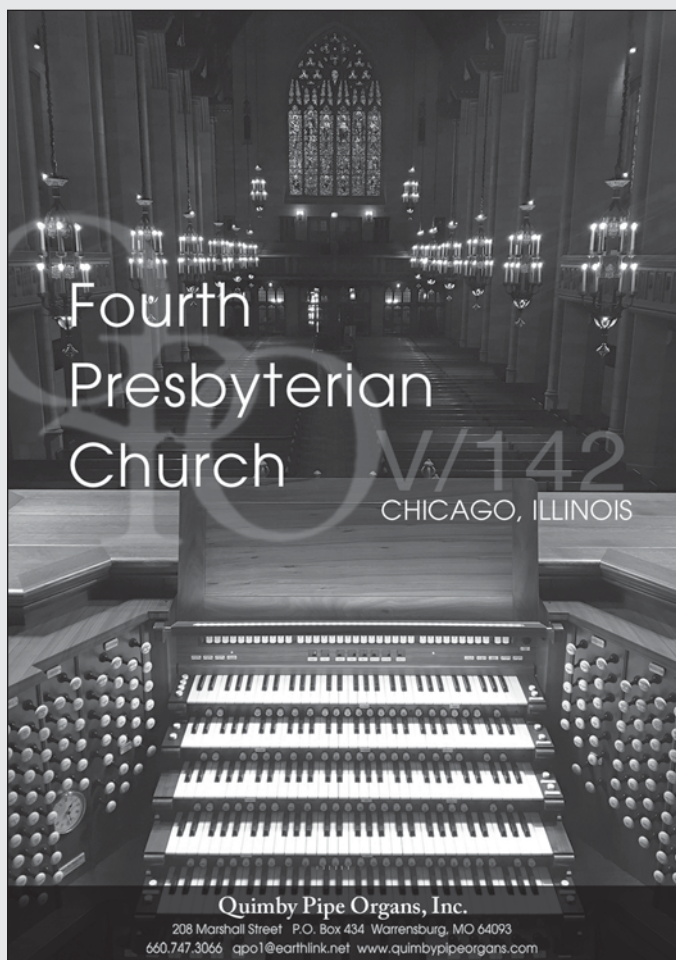
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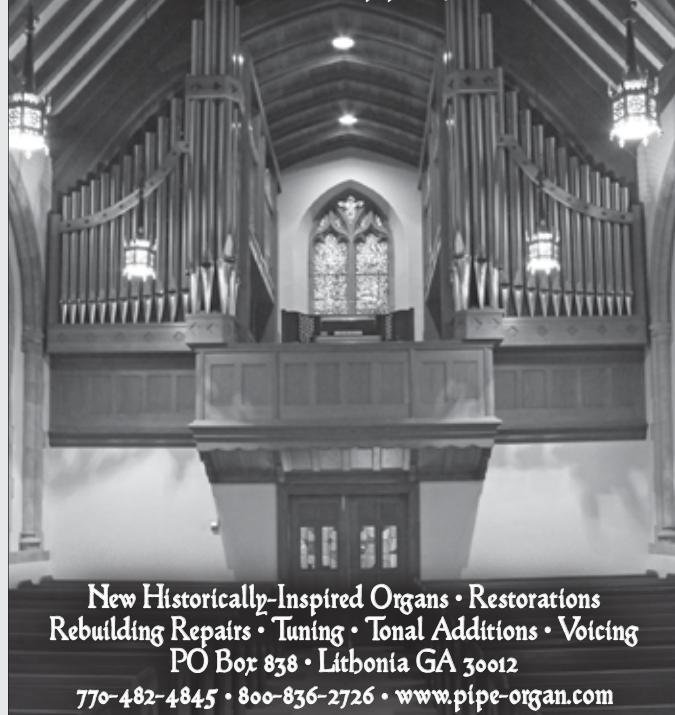
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CDs

500 Years of Organ Music, 50 CD boxed set, Brilliant Classics 95310.

A project of this magnitude reminds me of the caution about criticizing the dog who can walk on his hind legs. It is not a question of how well he walks, but rather that he can do it at all. However, I'm happy to report that in general the quality of the organists, the instruments they are playing, and the sound quality of these recordings is very high.

It would take weeks to listen critically to every one of these CDs. I have played every one, but went about other household activities, occasionally stopping to listen carefully a bit, or to check on the player's or composer's name, or the organ being played. So here are some general remarks:

The CD's are grouped by colors:
green for Renaissance and Early

Baroque, 13 CDs

blue for Baroque and Classical, 21 CDs

maroon for Romantic, 11 CDs

orange for 20th century, 5 CDs

Brilliant Classics is a firm specializing in "complete works of" productions. It is located in the Netherlands, but there seems to be a preponderance of Italian composers, organists, and organs. I was struck by the number of modern Italian organs, many of which are patterned on the North German style so popular elsewhere.

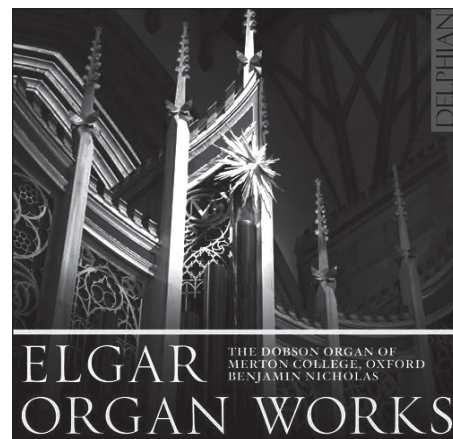
You can download a copy of the stoplists of the organs used if you can

find the place in the Brilliant Classics website. Unfortunately, the editing of the stoplists doesn't match the quality of the recordings. There seems to be no uniform format for presenting the information. Some organs are missing entirely and others seem to be incompletely listed. I get the impression that some poor lay person was handed a stack of randomly assembled stoplists and told to put them into some kind of order. It is difficult enough to achieve a tidy and accurate result when you know a lot about organs, and nigh impossible if you don't.

On the whole, this project is a worthy one and well worth owning. It would be a valuable asset for someone just beginning a love affair with the organ, providing a panorama of its vast repertoire. And it would be a handy place for any organ music lover to turn for performances of music new to his or her ears. Highly recommended.

Elgar Organ Works. Benjamin Nicholas plays the Dobson organ at Merton College, Oxford. Delphian DCD34162. The Dobson firm has done a good job keeping at least Facebook friends informed about their organ at Merton College. However, fascinating as it is to study the handsome case design, it is the sound of this instrument that finally justifies its existence. As only the third American-built organ to land in the United Kingdom since World War II, Opus 91 has a challenging role to play as a representative of American know-how in organbuilding and, at the same time, fulfilling the requirements of an English church music program.

An earlier, first recording was designed to show how versatile the organ is, performing music ranging from Bach and Stanley to Dupré and Messiaen. Alas, I have not heard it. This second recording is crafted to show off the peculiarly Anglican abilities of the instrument by exploring music of

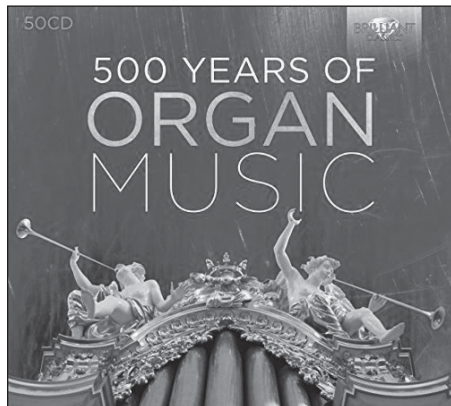


Sir Edward Elgar. Naturally, the single masterwork Elgar composed for the organ is featured—his Sonata in G Major, Op. 28.

To fill out a CD of Elgar organ music beyond the magnificent Sonata requires some scrambling. Three transcriptions from other media help fill the gap. One is the familiar "Nimrod" from the *Enigma Variations*, Opus 36. A Prelude to the oratorio, *The Kingdom*, Op. 51, and a playful *Gavotte* transcribed by Edwin H. Lemare are the other two.

Perhaps second to the Sonata in weight is a set of eleven *Vesper Voluntaries*, Op. 14. The title refers to a long-running series of music intended for "the organ, harmonium, or American organ," and most of the offerings were churned out by hack composers with fictitious French names. Nicholas has given these modest but nicely crafted tidbits a richer vocabulary of tone and dynamics than Elgar probably expected, but again, perhaps he dreamed of glories while laboring to earn a little money.

I'm convinced that Dobson has succeeded in creating a beautiful "English" organ. It has all of the wealth of color and heft you would expect, and also the British restraint and polish. Nicholas's playing is warm and fluent, and he knows how to manipulate the colors and textures this organ offers. I think you'll enjoy this CD. I did.



French Organ Music, Jason Alden, Organist, Juget-Sinclair Organ, Op.92, Christ the King Catholic Church, Dallas, Texas, Raven OAR-972. I have several intriguing CDs from Raven waiting to be listened to and reviewed, but a chance hearing recently of Jason Alden playing a short recital on the Fisk organ in the First Presbyterian Church of Santa Fe, N.M., turned my attention first to this recording.

I've been impressed with the work of Juget-Sinclair and read with great interest the report of their new *magnum opus* in Dallas. Thus, it was very enjoyable to hear it in the kind of music that it was designed to play. All of the composers represented, except Jehan Alain,

were writing for Cavaillé-Coll organs and, of course, the younger Alain (his father's music is also included on the disc) was familiar with them too. The organ handles all of the music with aplomb as does organist Alden.

He provides us with informative program notes and as a bonus, gives us the complete names of the composers—who knew Franck's full roster was César-Auguste-Jean-Guillaume-Hubert? I was following the Widor Second Symphony in my Dover edition and realized that it didn't always gibe with the notes I was hearing. Alden's notes cleared that up; he is using the excellent edition of John Near that reflects the numerous changes Widor made to his earlier works. Jonathan



Ambrosino writes about the new organ in his usual thoughtful style. Altogether a fine listen.

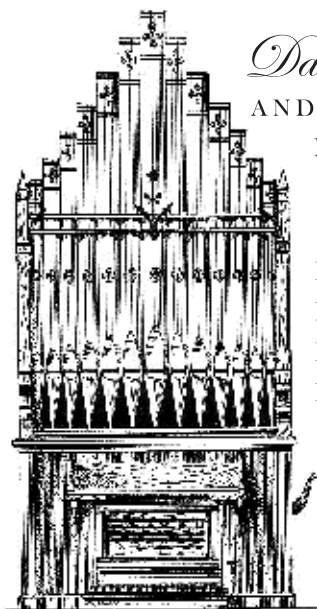
GEORGE BOZEMAN

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MINUTES

ORGAN HISTORICAL SOCIETY BOARD OF DIRECTORS

JANUARY 19, 2016

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 8:01 p.m. EDT by teleconference on January 19, 2016. 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 December 15 meeting were approved as corrected.

REPORTS OF OFFICERS

Chairman Marks reported on the visit to the Eastman School of Music. Potential collaborations were discussed — including a possible 2018 convention in Rochester, with EROI and OHS offering collaborative efforts.

CEO James Weaver reported on a meeting with the Philadelphia AGO — advising them of our move to Stoneleigh. Three board members

(Marks, Marshall, and Cramer) will be playing recitals for the 2016 Philadelphia Convention. Jim mentioned his feeling that the convention committee process needs to be refined. Jim reports that a gift has been received to update the society website.

Treasurer Willis Bridegam reported on a Philadelphia meeting with David Stettler, a partner with Ernst & Young, with whom Will and Jim met to discuss changing accounting firms. David made two recommendations for the society to consider.

Will discussed a personnel matter regarding realignment of responsibilities for Richmond-based staff.

Will led a review of the November 2015 financial statement.

REPORTS OF COMMITTEES

Chairman Marks and Bill Czelusniak reported on the work of the Nominating Committee.

NEW BUSINESS

Chairman Marks led a discussion on the topic of best practice as the society contemplates increasing membership dues.

NEXT MEETING

The next regularly scheduled meeting of the board will be via teleconference on February 16, 2016 at 8:00 p.m. EST.

ADJOURNMENT

The meeting was adjourned at 9:02 p.m.

FEBRUARY 16, 2016

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 8:01 p.m. EDT by teleconference on February 16, 2016. 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 January 19, 2016 meeting were approved as distributed.

REPORTS OF OFFICERS

CEO James Weaver reported on the opening of convention registration and its very promising start. Stoneleigh progress continues at a good pace, with more detail at our next teleconference.

Treasurer Willis Bridegam reported on the December 2015 financial report; Restricted Funds Financial Report; and the Wells Fargo Composite report.

REPORTS OF COMMITTEES

- Membership and Development — provided a written summation of calendar

year 2015. Craig Cramer continues to cross-reference his extensive database with potential new or returning members in the OHS.

- E. Power Biggs Fellowship — provided written summation of calendar year 2015.
- Library and Archive Advisory - provided written summation of calendar year 2015.
- Publications Advisory - provided written summation of calendar year 2015.
- Pipe Organ Database Advisory - provided written summation of calendar year 2015.

NEW BUSINESS

2016 Budget — Treasurer Willis Bridegam led a line-by-line discussion on the proposed 2016 balanced budget. Jeffrey Dexter moves to adopt the proposed 2016 budget. Motion carries.

Dues Proposal — Kimberly Marshall moves to amend the membership dues schedule as outlined in her email of February 8, 2016. Motion carries.

OHS Convention Meeting to occur on Saturday, June 25, 2016 in Philadelphia.

NEXT MEETING

The next regularly scheduled meeting of the board will be via teleconference on March 15, 2016 at 8:00 p.m. EST.

ADJOURNMENT

The meeting was adjourned at 9:07 p.m.



Jane Errera
St. Anne's Church
Bethlehem, Pennsylvania

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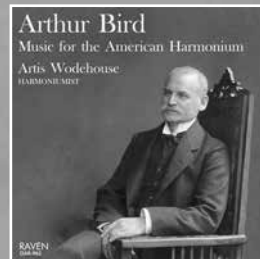
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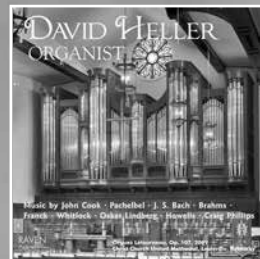


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John Cook: Fanfare **Pachelbel:** Partita Werde munter, mein Gemüte
J. S. Bach: Schmücke dich, o liebe Seele, BWV 654



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THE BASILICA-STYLE Chapel of Saint Mary of the Angels was completed in the fall of 1925 and the four-manual, 36-rank Kilgen installed early in 1927. The stoplist appeared in the July 1927 issue of *The Diapason* with a notice of Pietro Yon's dedicatory recital, but it differs in three points from the actual console: a Gemshorn Celeste appears in the Choir, the Flauto Traverso was engraved as a Traverse Flute, and the Harp never made it in the Choir. The stoplist does help to identify the unifications and borrowings, as well as the two Oboes on the Swell: the first was an octave extension of the 16' Fagotto and the second, Orchestral Oboe, was "synthetic" (i.e. it drew a string and the unit flute at $2\frac{2}{3}'$). Missing from the published stoplist were the couplers, pistons, and expression pedals. These were kindly provided by A. Eric Heukeshoven, assistant professor of music at Saint Mary's University of Minnesota (Winona), successor of the College of St. Teresa.

The organ is a typical Kilgen of the late 1920s. The mixtureless Great has three diapasons, with the 4' Octave unified (probably) from the 2nd Open Diapason. There is the luxury of a Great Philomela, when there is also a solo flute (Tibia) on the Solo; The Choir has two 16' stops not often seen on Kilgens: a 16' Quintadena and a tenor C extension of the unit Dulciana; and the Pedal division has only two ranks.



A photo was recently offered on eBay: "Pietro Yon snapped in company with Mr. Fred J. King, music director of St. Teresa's College, Winona, Minn., after the brilliant opening of the new four-manual Kilgen organ on April 29, [1927]."

Chapel of Saint Mary of the Angels

College of St. Teresa

Winona, Minnesota

Geo. Kilgen & Son (1927)

All ranks are 73 pipes unless indicated



GREAT

- 16 Open Diapason
- 8 First Open Diapason
- 8 Second Open Diapason (ext., 12 pipes)
- 8 Third Open Diapason
- 8 Philomela
- 8 Gamba
- 8 Gemshorn
- 4 Octave (ext., 12 pipes)
- 4 Flûte Harmonic
- 8 Tuba
- 4 Tuba Clarion (ext., 12 pipes)
- Tremolo
- Swell to Great 8
- Swell to Great 4
- Swell to Great 16
- Choir to Great 8
- Choir to Great 4
- Choir to Great 16
- Solo to Great 8
- Solo to Great 4
- Solo to Great 16
- Great to Great 4
- Great to Great 16
- Unison Off

SOLO

- 16 Contra Tibia (t.c., ext. 8')
- 8 Stentorphone
- 8 Gross Gamba
- 8 Gamba Celeste (t.c., 61 pipes)
- 8 Tibia Clausa
- 4 Gambette (ext., 12 pipes)
- 4 Tibia Flute (ext., 12 pipes)
- 8 Tuba Mirabilis
- 8 French Horn
- Tremolo
- Solo to Solo 4
- Solo to Solo 16
- Unison Off

SWELL

- 16 Bourdon
- 8 Diapason Phonon
- 8 Stopped Flute
- 8 Viol d'Orchestre
- 8 Viol Céleste (t.c., 61 pipes)
- 8 Salicional
- 8 Clarinet Flute (ext. 16', 12 pipes)
- 8 Cor de Nuit
- 4 Flute d'Amour (ext. 16', 12 pipes)
- 4 Violina [ext. Salicional]
- 2 2/3 Dolce Cornet III (183 pipes)
- 2 Flautina [ext. 16', 12 pipes]
- 16 Fagotto
- 8 Cornopean
- 8 Oboe (ext. 16', 12 pipes)
- 8 Orchestral Oboe (synthetic)
- 8 Vox Humana
- 4 Clarion Dolce (ext., 12 pipes)
- Tremolo
- Solo to Swell
- Swell to Swell 4
- Swell to Swell 16
- Unison Off

PEDAL

- 32 Open Diapason (resultant)
- 16 Open Diapason
- 16 Second Open Diapason (Gt.)
- 16 Violone (ext. Solo, 12 pipes)
- 16 Bourdon
- 16 Lieblich Gedeckt (Sw.)
- 8 Major Flute (ext., 12 pipes)
- 8 Bass Flute (ext., 12 pipes)
- 8 Violone cello (Solo)
- 8 Dolce Flute (Sw.)
- 16 Tuba Profunda (ext., 12 pipes)
- 16 Bassoon (Sw.)
- Great to Pedal 8
- Swell to Pedal 8
- Choir to Pedal 8
- Solo to Pedal 8
- Swell to Pedal 4

CHOIR

- 16 Quintadena
- 16 Contra Dulciana [t.c., ext.]
- 8 Open Diapason (Gt.)
- 8 Violin Diapason
- 8 Concert Flute
- 8 Flute Celeste (t.c., 61 pipes)
- 8 Quintadena (ext., 12 pipes)
- 8 Gemshorn (Gt.)
- 8 Gemshorn Celeste
- 8 Dulciana
- 4 Traverse Flute (ext., 12 pipes)
- 4 Dulcet (ext., 12 pipes)
- 2 2/3 Flute Nazard (ext.)
- 2 Piccolo (ext., 12 pipes)
- 8 Clarinet
- Tremolo
- Swell to Choir 8
- Swell to Choir 4
- Swell to Choir 16
- Solo to Choir 8
- Choir to Choir 4
- Choir to Choir 16
- Unison Off

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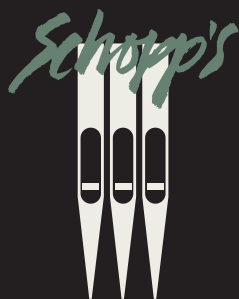
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