

VOLUME 61, NUMBER 1, WINTER 2017

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



2017

ORGAN HISTORICAL SOCIETY • AUGUST 5-11
THE TWIN CITIES • MINNESOTA



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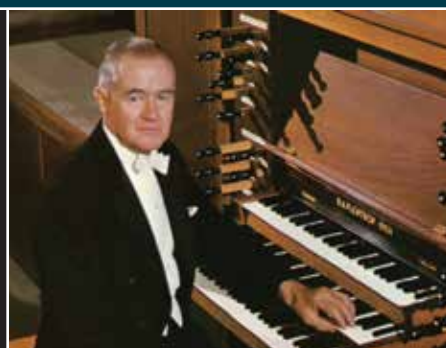
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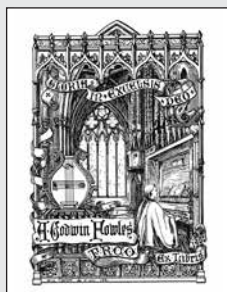
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THE TRACKER

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ON THE COVER

The 1901 bookplate of British organist A. Godwin Fowles designed by Will Foster

CHRISTOPHER
MARKS

From the Chair

IN SEPTEMBER, I had the pleasure of attending the annual conference of the British Institute of Organ Studies (www.bios.org.uk) in Cambridge, England. They were celebrating their 40th anniversary, shortly after we, the OHS, had just finished celebrating our 60th. I hadn't had much knowledge of BIOS, only that their goals and activities were quite similar to ours in the OHS, so it was eye-opening to attend their conference, meet some of their members and leadership, and compare their accomplishments and concerns with our own. And I should add that I was not the only OHS representative at the conference—Barbara Owen and Laurence Libin both gave presentations. You can read Libin's succinct report of the conference at the end of this column.



Consider BIOS's aims as described on its website:

- To promote objective, scholarly research into the history of the organ and its music in all its aspects, and, in particular, into the organ and its music in Britain.
- To conserve the sources and materials for the history of the organ in Britain, and to make them accessible to scholars.
- To work for the preservation, and where necessary, the faithful restoration of historic organs in Britain.
- To encourage an exchange of scholarship with similar bodies and individuals abroad, and to promote, in Britain, a greater appreciation of historical overseas schools of organbuilding.

Now compare these with the OHS Mission Statement, found on the masthead page of this magazine. There are striking similarities, of course. Both organizations have produced scholarly research about the organ in their respective countries and both have archives where materials are preserved and made accessible to scholars. If BIOS has been more successful over the years in directly helping to preserve and restore historic organs, I would wager that this is in large part because of the much greater geographical scope of the US as compared with the UK. Additionally, BIOS (and churches) have been able to access Lottery funds and other governmental resources that do not exist in the US. One thing we have in our Mission Statement that BIOS does not is "education"—this is surely a crucial consideration for the future of

the instrument, though it must be acknowledged that this ambition of the OHS is still in its infancy.

As I listened to BIOS presenters reflect on their 40 years of accomplishments, I was struck by how similar they were to what OHS has accomplished in 60 years. Both groups recognize historically-significant instruments—BIOS through its Historic Organ Certificates (www.bios.org.uk/resources/hocs.php), OHS through its Historic Organ Citations (www.organsociety.org/database/BrowseAwards.php). Both groups have impressive online databases of pipe organs (www.npor.org.uk/, database.organsociety.org). BIOS, however, has enhanced its database with sound files, something the OHS should seriously consider doing in the near future. Though church and government cultures are quite different in the UK than the US, it's clear from hearing people speak at BIOS that they are struggling as much as we are with how to respond to the decline of the use of pipe organs and how to be effective advocates for their preservation in the face of church closures and rapid changes in technology and music consumption.

The most striking difference between the two organizations, to me, was their annual gatherings. Where OHS conventions are usually a few days long, attract hundreds of attendees, and largely focus on hearing instruments in a variety of locations, BIOS conferences (if one can assume that the one I attended in Cambridge is typical) are much more focused on scholarship. The attendance was much smaller than OHS, the conference was only two days, and the schedule was largely filled with hearing papers presented, a relative rar-

ity at OHS. Although we did get to hear some of the organs in Cambridge, I found myself wanting to hear more music—yet I was happy not to set foot on a bus during the whole conference! I think there is much to be learned from each other about conventions. OHS conventions could probably benefit from some more scholarly components, without the frenetic pace of hearing so many organs in a day. A more relaxed schedule would be more conducive to socializing with colleagues—and there's certainly nothing wrong with frequent tea (or coffee, or other libation of your choice) breaks! I did also notice that OHS has done a much better job than BIOS, especially in recent years through the Biggs Fellowship, of attracting younger attendees, for which we should be proud but not complacent.

Given the distance between us and the high cost of travel, it is perhaps impractical to think that BIOS and OHS could do much in the way of direct collaboration. But it's clear that we have quite a lot to learn from our British colleagues, and I hope that we can find ways to keep channels of communication open. The future of the pipe organ depends on our cooperation with other organ groups both at home and overseas, and the similarities between OHS and BIOS suggest that the ground is fertile for planting seeds for collaboration.

Chris

BIOS Conference Report

LAURENCE LIBIN

THE 80 OR SO PARTICIPANTS in BIOS's 40th anniversary conference enjoyed a brief but richly concentrated program including retrospective and forward-looking papers covering a broad spectrum of topics, sufficient time to dine and chat with colleagues in pleasant surroundings, and of course music well-played on several of Cambridge's more interesting college organs. Reminiscences of BIOS's history highlighted its accomplishments and outstanding personalities such as the late An-

drew Freeman and Cecil Clutton, but stressed that much remains to be done to ensure the future of the aging Society and of British (and foreign) organs in general. Contributions by distinguished builders, notably Dominic Gwynn, John Pike Mander, and John Norman, and Didier Grassin's insights to the visual principles of case design, dovetailed neatly with accounts of particular instruments and their situations, including the remarkable 1849 Flight & Son organ for Santiago (Chile) Cathedral, described

by Jose Manuel Izquierdo Koenig, and three recently constructed organs in Tudor style, introduced by John Harper. David Knight, Nicholas Prozzillo, and Catherine Ennis discussed 20th-century issues, especially the impact of the organ reform movement and the Church Buildings Council, while Alex Shinn's survey of the early architecture of King's and St. John's College chapels brought the focus back to pre-Reformation Cambridge. Nicholas Thistlethwaite and William McVicker, among others, of-



ferred fascinating personal views of BIOS, and several speakers celebrated BIOS's achievements and considered questions of where to go from here in practical terms. Christopher Marks, Barbara Owen, and Laurence Libin, representing the OHS and the American Musical Instrument Society, gave transatlantic perspectives. We Americans were reminded of the inextricably

bly close ties between English organ culture and the Established Church, and of the very deep, complex, not to say problematic, history of British organs, reflected throughout this anniversary program. In my opinion, OHS members would benefit from an occasional conference of this thought-provoking nature, both scholarly and celebratory, since we have so much to

share that is not sufficiently addressed in our usual conventions and publications. As OHS Chair Christopher Marks noted in his congratulatory letter printed in the attractive program booklet, the OHS and BIOS have similar activities and missions and have much to learn from each other. Perhaps someday soon a joint meeting could be arranged.

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SIXTY YEARS — And Going Strong!

Dear Friends,

Here we go!—entering the New Year that will realize a long-held dream. Through the remarkable generosity of the Haas family, the Wyncote Foundation, and the warm-hearted welcome extended by the Natural Lands Trust we move to Stoneleigh, an 1870s mansion located on Philadelphia's Main Line. After a period of transition and renewal, our relocation takes place around October 2017. Stoneleigh, a 42-acre natural garden will open to the public, free of charge. Set in the midst of this beautiful space, the mansion will host the OHS Library and Archives with exhibition space and the opportunity to present symposia and public programs of a wide variety. For the first time, it will house a beautiful pipe organ: a 1931 Aeolian-Skinner, Op. 878. The Haas family bought the property in 1932, and it's especially felicitous to install this residence organ, a type ubiquitous to such homes in the early decades of the 20th century. The Haas family members are great lovers

of music, and Fred Haas, the organist of the family, has played a crucial role in the determinations that bring us to this moment. Here is a glorious turn of events that we will all celebrate—for years to come.

Although there is much work to do, for the moment I am basking in the warm spirit and promise of joys unfolding in the New Year. All who hold OHS dear are thrilled to consider how we will develop this unparalleled opportunity, enabling us better to serve the instrument itself, its builders, performers, and enthusiasts. We'll have a place to build programs for kids— young adults—emerging musicians, and scholars. An opportunity to teach a whole family about the pipe organ is extraordinary, and we're hard at work to create exceptional educational programs that are rewarding and fun, while providing a venue for the young musician to offer emerging talents.

The pipe organ is an anomalous and ancient instrument, still found

around the world, still created and constructed with many historical techniques passed down through the ages. Even so, we see it in dangerous decline as fewer churches and temples find its presence central to their acts of worship. The old municipal organs are mostly gone, as are those in grand movie palaces. Fewer organs are built, and fewer maintained. And yet, the current state of organbuilding remains absolutely thrilling, as is the number of amazing young musicians who strive to master performance demands—who develop constant wonders of versatility through a dazzling array of music—even to the masterful accompaniment of silent film. Our library holds rare materials regarding performance practice of all kinds.

Many of the keys to organ history can be found within OHS holdings. We have, for instance, the original contract, letters of intent, and actual drawings of Op. 878 within our Archives. Who would have thought that they would one day be preserved within one home. Among those friendly neighbors, the OHS will soon be situated in the midst of a grand array of instruments, many of which we loved at the 2016 Convention, ranging from a 1791 Tannenberg to the Wanamaker organ in center-city Philadelphia. You're invited to return!

Please look through this issue for much that is tantalizing about the Twin Cities Convention, August 6–11. It's a great time for the OHS!

Sincerely,



James Martin, Nathan Bryson, and CEO James Weaver at the OHS Booth during the Boston AIO Convention

PHOTO RYAN BOYLE

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SECOND PRECEDING MONTH

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

Standard Couplers

HOW OFTEN we read a stoplist that is exact in such details as wind pressure, a tenor-C celeste, a 16' Pedal Bourdon, borrowed from the Swell, and the 1- $\frac{3}{5}$ Tierce stopping at low G, which pipes are wood or tin, and which stops are digital. Then, at the end, we read a dismissive "Standard Couplers." Does this mean that the couplers above the Solo manual are always the same? What about the 37 couplers on another four-manual console? Were Wirsching's couplers for a three-manual organ the same as those on a Hilgreen, Lane?

Recently, several 15 to 20-rank two-manual organs were listed with "standard couplers." It is true that much of the time there were just three couplers: Swell to Great, Swell to Pedal, and Great to Pedal. But what

about a Swell to Great 4' or even a Swell super coupler? Not long into the 20th century, a Swell to Pedal 4' became standard. Skinner organs often had a Great 4', but not a Great 16', while most Kilgens and Austins had both.

By the 1960s, it became common practice for organbuilders to protect their instruments from "organists who didn't understand them." This meant a reduction in the number of couplers to which players had become accustomed. So no Swell to Great 4', no Great to Great 4', fewer Unison Offs, and often no suboctave couplers. The mixtures didn't shriek, but neither did the 16' Quintadena or Dolcan provide much grandeur. What were "standard couplers" for a 1975 three-manual organ?

When standard couplers, or the lack of listing them, becomes important is when an organ is "rebuilt" or "modernized." All too often a digital relay replaces the original, giving the console new possibilities for control. Thus, an organ that originally had no super couplers, now does, or conversely, one that had a Great 4' but, because of the addition of a new mixture, has had it eliminated. The sound of the organ is changed—ten stops that, for better or worse, had been voiced to be used with super couplers with full organ, now are capped with a mixture. Unless the original specification is known, including its couplers, it is impossible to duplicate the builder's tonal concept.

Couplers are no more "standard" than are any two organ installations.

Letters | TO THE EDITOR

DUESENBERG

How interesting that the person creating ad copy for the Duesenberg Automobile Company would doctor up this elegant setting with a pipe organ facade. While *THE TRACKER* describes the ad being a large Aeolian from a Tudor-Revival mansion on Long Island, the setting bears a strong resemblance to another Aeolian near my home in Burlingame, Calif., on the San Francisco Peninsula built in 1914 by C. Frederick Kohl. The estate is named The Oaks. Aeolian No. 995 was built for the great room of the Kohl mansion in 1911, with two manuals and 25 ranks, including a four-rank Echo. It was installed on a musician's gallery,

just like the pipe facade in the Duesenberg ad, at each end of the room with the huge fireplace in the center of the east wall. The 42,000-square-foot home was the location for several famous silent films in the '20s. The property was acquired by the Roman Catholic Church and is run by the Sisters of Mercy as a high school for girls.

Duesenberg built state of the art cars in the 1920s and early '30s, most of which were in custom, one-of-a-kind bodies designed and built by an elite group of custom coach builders in the USA. While their slogan was "He/She drives a Duesenberg," their competition from Packard was close with their slogan "Ask the man who owns one."

PAUL SAHLIN, Burlingame, Calif.

PHILIPP WIRSCHING

I thank Jim Stark for his considered comments regarding the Archives Corner published in the Fall 2016 issue of *THE TRACKER*. My intention was not to tell again the story of Philipp Wirsching, as this has been covered well by others, including Mr. Stark's fine article found in the January 2003 issue of *THE TRACKER*. Rather, the crux of my column was to make our readers aware of new Wirsching material found in the OHS Library and Archives.

BYNUM PETTY, Pennington, N.J.

The Iasillo Stoplist Collection

Digitized and Available at the OHS Library and Archives

ROLLIN SMITH

NOTHING IS MORE FRUSTRATING in researching an organ than a missing stoplist. Sometimes there are photographs of the case and console, recital programs, and descriptions of the instrument—but no stoplist. New York's Irving Hall is a case in point: 1866 newspaper accounts of the inauguration of the Odell organ are plentiful, as are programs of subsequent recitals, but, except for a brief complimentary description of its sound, we have no further documentation.

Thus, stoplists prove invaluable in all kinds of organ research. Some OHS members have compiled lists. Organists (Lynnwood Farnam and Marcel Dupré, to name but two) and organophiles have collected stoplists and some have been organized and are available for research. Our Archives has many collected stoplists, including those of Alan Laufman, E.A. Boadway, F.R. Webber, Donald R.M. Paterson, Lawrence Trupiano, and Steven Lawson. Many have been incorporated into the OHS database.

A new resource, five notebooks of Louis Iasillo, have been scanned to digital format and are now available in the Library and Archives. This collection includes organs extant from 1950 in the New York City area (Manhattan and four other boroughs), as well as neighboring Long Island, New Jersey, and Connecticut.

Louis Iasillo, born on December 13, 1936, grew up on the Upper East Side of Manhattan, was a member of St. Paul's R.C. Church (with an 1875 II/15 mechanical-action Odell), studied piano and organ, and attended Pius X School. In his teens he frequently substituted at the organ for services in local Catholic churches, eventually being called to play for weddings and funerals—anywhere accessible by subway or train, his preferred modes of travel. Early on, he began notating details of the organs he played and when he worked in organ maintenance, a much wider selection of organs became available, including some of the largest in the city. With Joseph Grillo, another dedicated tracker backer, Iasillo matched opus lists with existing churches and spent countless days knocking on rectory and church office doors, seeking permission to examine the organ. Their quest was impeded by the security with which New York churches are guarded, locked organ lofts and consoles, and the suspicion aroused by the unusual request to examine a church's organ. It was due to Joe Grillo's inventive imagination and quick thinking that gained the pair admittance to many of the 300 instruments, the documentation of which now fills five 7" by 9½" notebooks. When Iasillo moved from his Cliffside, New Jersey, home, he gave the notebooks to Grillo for safekeeping and it is to him that we now owe their availability.

Louis Iasillo's loyalty to the pipe organ did not make him a favorite of the "church circuit" and his reputation achieved legendary proportions when he was sent to St. Bernard's R.C. Church to play all the Holy Week services. He had agreed to play because he was familiar with the 1891 II/35 Odell—reputed to be the company's largest two-manual organ. When he arrived on Palm Sunday, he was shown a Hammond spinet on the floor at the rear of the church. He immediately fled, leaving the music for Holy Week through Easter to be performed a cappella.

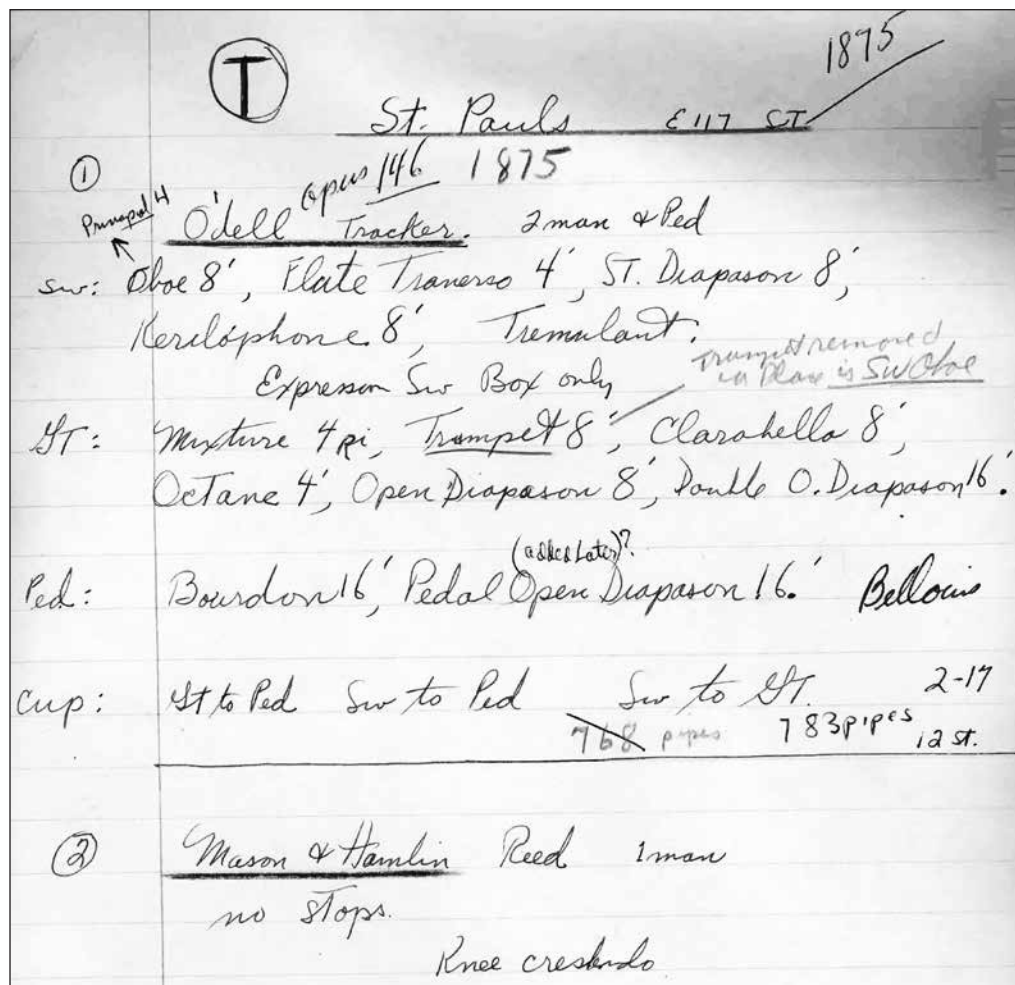
Considering the frequency with which churches change and rebuild organs, a record of organs 50 or 60 years old is usually sufficient to compare, at least, additions and alterations, and new instruments. As usual, organs in churches in less affluent parishes were less likely to be altered or replaced; there are several in this collection. Unfortunately they are the exception and many instruments that had survived until Iasillo's examination have disappeared—these, of course, provide the chief value of his notebooks.

Iasillo appeared on the scene to document the demise of many other organs: he copied down the stoplist of St. Francis Xavier (originally an 1881 E. & G.G. Hook, rebuilt with a Solo division added in 1903 by Casavant) before it was "taken out in 1957." St. Alphonsus Church has been demolished and the organ moved to New Haven, Conn. Both the 1910 Kimball and 1928 Kilgen organs of St. Malachy's were discarded for an electronic. Surprise disappointments awaited the young organist when he arrived with notebook in hand: the stoplist of the 1867 Standbridge tracker in St. Bridgid's Church bears an annotation: "Taken out June 1952." When he first visited it, the pipes of the Solo had disappeared and the action had been removed, but the other three manuals played. Small consolation is the stoplist of the five-rank unit Kilgen that replaced it. Likewise, the Jardine in St. Anne's R.C. Church, Front Street, Brooklyn: "replaced by electronic—1966."

Then there are the trackers that still played and yet were no longer used. The two-manual Jardine in St. Cecilia's Church, "not in use since 1959 or so; still playable." The 24-

stop 1930 Welte-Tripp in St. Catherine of Siena on West 68th St. used an electronic in 1970 "but still uses pipe organ in emergency." The J.H. & C.S. Odell II/18 at St. Veronica's R.C. Church on West Christopher Street that had not been in use since 1951: the motor had been disconnected, but the organ was still playable—there was a hand pump—but the church used a Baldwin electronic. And there is the 1925 III/36 Kilgen of Saint Catharine of Alexandria, the first Kilgen in the area and the organ that introduced Pietro Yon to the Kilgen Company (which association was responsible for Carnegie Hall, St. Patrick's Cathedral, and dozens of Kilgens in Catholic churches throughout the United States). It survived a disastrous fire in December 1967, was restored and today, its pipework immaculate, inexcusably stands mute.

The study of an organ begins with a stoplist and very often, after many years, the stoplist is all that remains. It is because of dedicated organ enthusiasts like Louis Iasillo that records of these instruments are preserved.



Above: Stoplist of the 1875 J.H. & C.S. Odell Op. 146 in St. Paul's R.C. Church, E. 117th Street, New York

OHS National Convention 2017

Organs in the Twin Cities

Lost and Found (1852–1928)

JAMES FRAZIER AND LISE SCHMIDT

IN 1969, organbuilder and historian Charles Hendrickson wrote that he had “not been able to locate any references to indicate when the first pipe organ arrived in the state [of Minnesota]. That information may never be discovered.”¹ Since then, however, the history of many early instruments has surfaced. This article features a representative sample of instruments that have been lost, or nearly lost, in the Twin Cities of Minneapolis and St. Paul, and a few that have been “found.”

CHRIST EPISCOPAL CHURCH H. & W. PILCHER OP. 22, 1852

Open Diapason (t.f)
Stopt Diapason Bass (C)
Stopt Diapason Treble (F)
Principal (C)

The territory of Minnesota was established in 1849. St. Paul, the territorial capital, was a primitive, frontier town

with less than 1,000 inhabitants. In 1850, the congregation of the First Presbyterian Church erected a brick building in downtown St. Paul. The church installed an instrument in 1852 about which nothing more is known. Also in 1852, Christ Episcopal Church was formed and installed an organ in their first building in St. Paul, Opus 22 by H. & W. Pilcher, the second organ built by the firm after moving to St. Louis, Mo. The one-manual, three-rank instrument cost \$300. There was a \$100 down payment with the remainder due in one year, provided the organ was delivered before the Mississippi River froze for the winter.² The church erected a new building in January 1867 that was destroyed by fire shortly thereafter. The congregation rebuilt, and in 1872, a two-manual instrument was purchased from the Johnson Organ Company, Opus 358. By 1914, it was failing mechanically and in 1916 the vestry signed a contract for a new Hall organ, retaining significant parts of the Johnson.³ The congregation moved to the suburbs east of St. Paul in 1973 and the organ was sold.

1. Information for this article is largely taken from “A Survey of Old Pipe Organs, 1870–1910, in Minnesota and Environs,” an unpublished document compiled by Charles Hendrickson for the Sixth Annual Organ Symposium at Central Lutheran Church in Minneapolis, September 26–27, 1969, and from an extensive archive of documents about historic organs collected by Hendrickson beginning in the 1960s. Additional details are taken from the organ databases of the Twin Cities Chapter of the American Guild of Organists and from the Organ Historical Society.

2. Charles Hackman, “The Organs of Christ Church, St. Paul,” *The Old Toot*, the newsletter of the Twin Cities OHS chapter, ca. 2000.

3. Scot L. Huntington, Barbara Owen, Stephen L. Pinel, and Martin R. Walsh, *Johnson Organs 1844–1898: Wm. A. Johnson, Johnson Organ Co., Johnson & Son. A Documentary Issued in Honor of the Two Hundredth Anniversary of His Birth: 1816–2016*. (Cranbury, N.J.: The Princeton Academy of the Arts, Culture and Society, 2015), 85.

**CHRIST EPISCOPAL CHURCH
ST. PAUL, MINN.
HALL ORGAN CO., 1916**

GREAT	SWELL	PEDAL
8 Open Diapason	8 Open Diapason	32 Resultant
8 Gamba	8 Stopped Diapason	16 Open Diapason
8 Gross Flute	8 Viole d'Orchestre	16 Bourdon
8 Dolce	8 Viole Celeste	16 Lieblich Gedackt
4 Octave	8 Viole Atheria	8 Gross Flute
Mixture III	8 Unda Maris	8 Tibia Clausa
8 Tuba	4 Flute Harmonic	
Tubular Bells	2 Flautino	
	8 Cornopean	COUPLERS
	8 Oboe	Swell to Great
CHOIR	8 Vox Humana	Choir to Great*
8 Geigen Principal		Swell to Choir*
8 Melodia		Great to Pedale
8 Dulciana		Swell to Pedale
4 Flute d'Amour		Choir to Pedal*
8 Clarinet		<i>*Added by Hall when they enlarged the Johnson</i>

In 1856, two years before Minnesota became a state, Henry Erben installed two organs, one in the Episcopal Church of the Ascension in Minneapolis, and one in St. John's Episcopal Church in St. Anthony Falls, across the Mississippi River. Nothing more is known about these organs.

In 1868, Erben installed an organ in the third St. Paul Roman Catholic Cathedral. Construction of a new building, the present cathedral of St. Paul, began in 1907 and the first mass was held there in 1915. The Erben was moved to the new building but was eventually replaced by a theater organ in the gallery. In 1927, a three manual, 30-rank E.M. Skinner, Opus 518, was installed above the passageway between the sacristy and the sanctuary. This instrument remains in use, playable with a 1963 Aeolian-Skinner/2013 Quimby gallery organ.

In 1868, Plymouth Congregational Church in Minneapolis installed E. & G.G. Hook Opus 467 with two manuals and 23 registers. It was followed in 1891 by Geo. S. Hutchings's Opus 230. In 1908, the Hutchings was relocated to First Congregational Church in Port Huron, Mich., when the electropneumatic E.M. Skinner Opus 155 of four manuals and 40 ranks was installed. This instrument was enlarged to 56 ranks by Aeolian-Skinner as Opus 155-A in 1944, retaining much of the E.M. Skinner pipework. Lawrence Phelps, who was working for Aeolian-Skinner at the time, remembered that because of post-war shortages the console was purchased from the Kimball Organ Company, then going out of business.⁴ The Aeolian-Skinner was removed in 1981, and the parts were dispersed, in preparation for the installation of a 67-stop instrument built by Holtkamp.

4. TCAGO Pipe Organ List, Plymouth Congregational Church, Aeolian-Skinner, attributed to a conversation with Richard C. Greene.

E. & G.G. Hook's Opus 468, with two manuals, and 23 registers, built in 1868, was installed in Centenary Methodist Church in Minneapolis. The congregation moved to a new building in 1891 and was renamed Wesley Methodist Church. The organ was moved to the new church and enlarged by organbuilder John E. Bergstrom in 1892. The Hook was replaced by an Estey in 1921 that retained the facade and approximately six stops.

St. Mark's Episcopal Cathedral in Minneapolis had an 1871 E. & G.G. Hook, Opus 581, which is presumed destroyed or dispersed. The Hook was replaced with a four manual 1928 Welte Organ Company/1929 Welte-Tripp. The instrument was designed by Charles Courboin, and Stanley Avery, organist of St. Mark's from 1909 to 1949. A complete rebuild by Möller in 1964 retained 25 ranks from the Welte.

**GETHSEMANE EPISCOPAL CHURCH
WALES BROTHERS, 1878**

MANUAL	MECHANICAL REGISTERS
8 Open Diapason	Tremulant
8 Stopped Diapason	Pedal Check
8 Melodia	Pedal Coupler to Manual
8 Vox Angelica	Bellows Signal
8 Bell Gamba	
4 Principal	COMPOSITION PEDALS
4 Flute d'Amour	Full Organ
4 Violina	Forté
2 3/4 Twelfth [sic]	Mezzo
2 Fifteenth	[Piano] Flute and Violin

PEDAL

16 Double Open Diapason
16 Bourdon
8 Posaune

Another early firm was the Wales Brothers of Minneapolis who built a one-manual, 13-rank organ for Gethsemane Episcopal Church in Minneapolis, dedicated on August 19, 1878. The organ was later moved to Messiah Episcopal Church, St. Paul, in 1904, where it was followed by a Wurlitzer and then an electronic substitute. There is no present record of the organ. Gethsemane purchased Hook & Hastings Opus 1234 in 1884, a two-manual instrument with 30 registers. Nothing is known about this instrument; it is presumed "destroyed, dispersed, or relocated." In 1914, a four-manual, 36-rank organ was installed in Gethsemane Church by the Hall Organ Company. The instrument was removed and replaced by a Fratelli Ruffatti in 1977.

In 1882, Hook & Hastings installed its Opus 1086—with two manuals and 20 registers—at First Methodist Church in St. Paul. In 1907, the congregation built a new church. The Hook & Hastings was replaced in 1910 by Austin Opus 249, with three manuals and 26 ranks. The congregation is no longer extant.

Three two-manual, 18-register Hook & Hastings organs were installed in the Twin Cities in 1883: Opus 1150 at St. Paul's Episcopal Church, Minneapolis; Opus 1160, at St. Louis King of France R.C. Church in downtown St. Paul; and Opus 1170, installed in Immaculate Conception R.C. Church in the village of Columbia Heights, now a suburb north of Minneapolis. The organs are no longer extant.

Also in 1883, Milwaukee organbuilders Odenbrett & Abler installed a two-manual, 32-rank instrument in Church of the Assumption in downtown St. Paul. Only the facade remains, the original instrument having been replaced in 1935 by a small Welte installed by the W.W. Kimball Company.

CHURCH OF THE ASSUMPTION MINNEAPOLIS, MINN. ODENBRETT & ABLER

GREAT	SWELL	PEDAL
16 Open Diapason	8 Geigen Principal	16 Open Diapason
16 Bourdon	8 Salicional	16 Subbass
8 Open Diapason	8 St. Diapason	10 $\frac{3}{4}$ Quint
8 Melodia	4 Fugara	8 Octave
8 Viola di Gamba	4 Flauto	8 Cello
8 Dulciana	4 Violina	16 Posaune
4 Octave	2 $\frac{3}{4}$ Nazard	
4 Flute Harmonique	2 Piccolo	
2 $\frac{3}{4}$ Twelfth	8 Cornopean	
2 Fifteenth	8 Oboe	
Mixture IV	Tremulant	
8 Trumpet		
8 Clarinet		

Steer & Turner of Westfield, Mass., installed a significant number of organs in the Twin Cities, most of which have disappeared. House of Hope Presbyterian Church erected a new “spacious and imposing” building in 1871 in which an 1873 two-manual and 28-stop Steer & Turner was installed. This organ was moved to Woodland Park (now Unity) Baptist Church when the Presbyterians built a new church on Summit Hill in 1914. The organ has been substantially altered; no more than seven ranks remain from the Steer & Turner.

Steere & Turner Opus 186, with two manuals and 15 ranks, was installed in Central Baptist Church in Minneapolis in 1884. The building became the first building for Central Lutheran Church in 1919. The instrument remained in the old building until 1956 when the structure was razed and the organ disappeared. The 1888 three-manual, 29-stop Steere & Turner, Opus 243, built for the First Congregational Church in Minneapolis, was given by the J.S. Pillsbury family in memory of the MacMillan family. The 16' open wood and 16' Violone together with the casework, modified, were reused when Hillgreen, Lane & Company replaced the Steere & Turner in 1953.

FIRST CONGREGATIONAL CHURCH MINNEAPOLIS, MINN. STEERE & TURNER, 1888

GREAT

16 Open Diapason
8 Open Diapason
8 Gamba
8 Doppelflöte
4 Octave
4 Flauto Traverso
2 $\frac{3}{4}$ Twelfth
2 Fifteenth
Mixture III

SWELL

16 Bourdon
8 Open Diapason
8 Salicional
8 Aeoline
8 Stopped Diapason
8 Vox Celeste
4 Violina
4 Harmonic Flute
2 Flautina
8 Cornopean
8 Oboe and Bassoon

SOLO

8 Geigen Principal
8 Dulciana
8 Melodia
4 Flute d'Amour
8 Vox Humana (replaced 2' Piccolo)
8 Clarinet

PEDAL

16 Open Diapason
16 Bourdon
8 Violoncello

The Church of St. Mary in downtown St. Paul purchased Hook & Hastings Opus 1341 in 1887, with two manuals and 31 registers. It was replaced in 1927 by a Reuter of three manuals and 27 ranks that remains in use, largely unaltered.

In the following year, 1888, Unity Church-Unitarian in St. Paul purchased Hook & Hastings Opus 1388, with two manuals and 18 registers. It was replaced in 1924 by an E.M. Skinner, Opus 490, with three manuals and 17 ranks. In 1963, the Skinner organ was destroyed in a fire that gutted the church sanctuary.

In 1891, Farrand & Votey installed an early pneumatic organ in St. John the Evangelist Episcopal Church in St. Paul. This organ was replaced in 1910 by Hope-Jones Organ Company Opus 10, with four manuals, eight divisions, and 65 stops. A 15-stop gallery organ was prepared for but not installed. The organ had a double touch suitable bass tablet for each manual, double touch adjustable combination keys, and four cement swell boxes with parabolic ceilings. This organ was replaced by an E.M. Skinner only eleven years later.

The Vogelpohl & Spaeth Organ Company of New Ulm, Minn. (ca. 1890–1912), was an important firm, but, according to unpublished research by Michael Friesen, there were other organbuilding shops in Minnesota during this period, such as those of John Bergstrom of Minneapolis, earlier of San Francisco, and John Rohn of St. Paul. Charles Hendrickson wrote that “The Vogelpohl . . . organs . . . represented some of the very latest and finest tracker building, long after other firms had ceased making them.”⁵ Among the lost organs of the Vogelpohl & Spaeth firm is a two-manual instrument built in 1900 for St. Stephanus Lutheran Church in St. Paul. In about

5. Hendrickson, “A Survey of Old Pipe Organs.”

1920, Vogelpohl became the Minnesota representative for the Reuter Organ Company. Following a sanctuary fire in May 1925, the firm replaced the Vogelpohl & Spaeth with a three-manual, 22-rank Reuter, Opus 163, since removed upon installation of a Casavant-Phelps tracker in 1971.

In 1885, Philipp Wirsching came from Bensheim, Germany, to work for Carl Barckhoff. Wirsching remained with Barckhoff only a year or two before establishing his own organ company in Salem, Ohio, which lasted until 1919. In 1915 he built instruments for two St. Paul churches, a two-manual, 18-rank organ for Immanuel Lutheran Church, replaced in 1946 by Wicks Opus 2740, and a three-manual, 40-rank organ for St. John Evangelical Lutheran Church. That organ was moved to a new building erected by St. John in about 1968 and has been substantially altered.

In 1917, Casavant Frères built Opus 43-SH, a three-manual, 35-rank electropneumatic organ for Fifth Church of Christ Scientist in Minneapolis. The organ was one of 52 built in Casavant's South Haven, Mich., factory between 1912 and 1918. In the 1970s, the building was purchased by the Church of Jesus Christ of Latter-day Saints and razed in 1984. Despite efforts to salvage the instrument, it was discarded.⁶

In 1926, the Reuter Organ Company installed its Opus 189—a two-manual instrument with 21 ranks—in the chapel of the St. Paul Seminary on Summit Avenue in St. Paul. The organ had two consoles, one in the gallery and another on the main floor. When the main floor console deteriorated, the gallery console was brought down. The chapel underwent a substantial renovation in 1988 in which the interior was reversed and the balcony removed. The Reuter organ was parted out and dispersed.

A four-manual, 44 rank-instrument, Opus 709, was built by the Austin Organ Company for the Rivoli Motion Picture House in New York City in 1917. It was removed in 1924 when a new Wurlitzer was installed. The organ was then purchased by Central Lutheran Church in downtown Minneapolis where it was installed, with additions, by local organ technician Harry O. Iverson during the winter of 1927–28.⁷ In 1963, the instrument was replaced by a large Casavant-Phelps. The Austin was dispersed though parts may have been re-used.

At least two important historic organs are considered to be at risk. The two manual, eleven-rank Hook & Hastings Opus 1694 at St. Adalbert's Catholic Church in St. Paul, built in 1885, may be the oldest untouched organ in the Twin Cities. Sadly, it is not used by the parish and is currently unplayable.

FIFTH CHURCH OF CHRIST SCIENTIST MINNEAPOLIS, MINN. CASAVANT FRÈRES OP. 43-SH, 1917

GREAT

16 Double Open Diapason
8 Open Diapason
8 Violin Diapason
8 Doppelflöte
8 Gemshorn
4 Octave
4 Harmonic Flute
2 Super Octave
8 Trumpet

CHOIR

8 Open Diapason
8 Melodia
8 Dulciana
4 Waldflöte
2 Piccolo
8 Clarinet
8 Cor Anglais
Tremulant

PEDAL

32 Resultant
16 Double Open Diapason
16 Bourdon
16 Violone
10½ Quint
8 Flute
8 Bourdon
8 Cello
8 Gedeckt (Sw.)

SWELL

16 Bourdon
8 Open Diapason
8 Stopped Diapason
8 Viola di Gamba
8 Vox Céleste
8 Aeoline
4 Traverse Flute
4 Violina
2 Flautino
Cornet III
8 Cornopean
8 Oboe
8 Vox Humana
Tremulant
Chimes

COUPLERS

Great 16, 4
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Swell 16, 4
Great to Swell 8
Choir 16, 4
Swell to Choir 16, 8, 4
Great to Choir 8
Swell to Pedal 8, 4
Great to Pedal 8, 4
Choir to Pedal 8

ST. ADALBERT'S CATHOLIC CHURCH ST. PAUL, MINN. HOOK & HASTINGS, OP. 1694, 1895

GREAT

8 Open Diapason
8 Melodia
8 Dulciana
4 Octave
2½ Twelfth
2 Fifteenth

SWELL

16 Bourdon
8 Salicional
8 Aeoline
8 Stopped Diapason
4 Flute Harmonic
Tremolo

PEDAL

16 Bourdon

COUPLERS

Swell to Great
Great to Pedal
Swell to Pedal

Dayton Avenue Presbyterian Church, in St. Paul, has Casavant Frères Opus 1091—three manuals and 28 ranks—from 1925, whose future is in doubt. There does not seem to be interest in or funds for needed maintenance and repair. The instrument is unchanged from its original installation.

At the turn of the century, a number of wealthy families in the Twin Cities purchased residence organs. Between 1904 and 1922, eleven Aeolian organs were installed in homes,

6. Information provided by Michael Barone, Minnesota Public Radio *Pipedreams*.

7. Information obtained from Mark Kieffer, Central Lutheran Church.

ranging in size from two manuals and nine ranks to three manuals and 47 ranks.⁸ Only one, a three-manual, 38-rank organ, remains in its original home: the former Louis Hill mansion in Saint Paul. The three-manual, 47-rank Aeolian was moved in 1932 from the Gates mansion to Redeemer Lutheran Church, Minneapolis, where it remains playable, although in need of repair. The others have disappeared without a trace.

As in many American cities, the Twin Cities of Minneapolis and St. Paul built civic auditoriums in the early 1900s in which organs were installed. W.W. Kimball KPO 577, a four-manual tubular-pneumatic of 58 ranks, was built in 1905 for the first Minneapolis Auditorium. In 1928, the hall was eclipsed by a vast new municipal auditorium just a few blocks away. The building remained in use as the Lyceum Theatre and later Calvary Temple. Prior to demolition of the building in 1973, the 1905 Kimball was dismantled and parted out.

In 1921 the E.M. Skinner Company installed Opus 308 with four manuals, 83 ranks, and slightly over 100 stops in seven divisions in the St. Paul Municipal Auditorium. The organ was used for public concerts through the 1950s, but fell silent in the 1960s and lapsed into disrepair and oblivion. In 1981, preceding demolition of the auditorium, the organ was sold by the city to Old South Church in Boston, Mass., where it was eventually installed by Casavant Frères. Nelson Barden began a rebuilding program in 1986, which saw completion in June 1990, in time for a national convention of the American Guild of Organists. This grand instrument—today with 116

8. Rollin Smith, *The Aeolian Pipe Organ and Its Music*, Appendix A.3 (Richmond: The Organ Historical Society, 1998), 401.

ranks—may have been lost to Minnesota, but it was “found” by Boston.

In 1928, W.W. Kimball installed its KPO 7030 in the 10,000-seat (second) Minneapolis Auditorium. With 122 ranks, it was playable from two consoles on lifts: a large five-manual concert console with 157 stops and a four-manual theater-style horseshoe console, controlling 24 unified ranks, all but one derived from the concert organ. The city defaulted on the contract and Kimball was never fully paid, but the instrument was dedicated by Lynnwood Farnam and Eddie Dunstedter. This civic center was the scene of circuses, conventions, auto shows, concerts, political rallies, boxing and wrestling matches, basketball games, and other events for which an organ was not required, so the Kimball was little used and largely forgotten. In 1965, the room was reduced in size, acoustical tile was applied, and the consoles were relocated to the sides. The auditorium was demolished in 1987 to make way for a new Convention Center. The organ was professionally dismantled and today remains safely stored in chambers built for it in the Convention Center awaiting enlightened vision, inspiration, and dedicated funding to bring it back to life. The Kimball received citation No. 43 from the Organ Historical Society on October 27, 1987.

As in many places, a good many significant organs in Minnesota have been lost to fashion, desertion, and catastrophe, taking with them part of our musical heritage and history. The loss of historic instruments is something we cannot undo, but hopefully, our awareness and appreciation of older instruments will continue to secure and protect those remaining.

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Remembering Lynnwood Farnam

MORGAN SIMMONS

SINCE MY STUDENT DAYS at DePauw University, beginning in 1947, the saga of Lynnwood Farnam, acclaimed by many to be America's greatest organist, has intrigued me. Van Denman Thompson, director of the school of music and my beloved organ teacher, so revered Farnam that he named the youngest of his seven children Lynnwood.

Thompson, a legend in his own right, having completed the four-year course of study at New England Conservatory in a single year, taken graduate work at Harvard, and commenced teaching college at age 19, related accounts of Farnam's practice techniques. One such routine, later confirmed by other students of Farnam, was simulating stop manipulation while practicing at the piano. He kept pencils at the ends of the keyboard, and when the score called for a piston or stop change, he would transfer a pencil to the opposite end without missing a beat! When making a crescendo, he would cancel a softer stop when adding a louder voice so that there would be something left to add later in the buildup.

At Union Theological Seminary's School of Sacred Music in New York, I studied with Hugh Porter, a pupil of Farnam, who spoke further about his teacher's use of time. As part of his routine, he kept new music scores at the piano, and if he had only five or ten minutes of "idle" time he dedicated it to concentrated practice. Another Farnam student Alfred Greenfield was a faculty member at Union, who spoke in reverent tones about his association with his idol; it was he and his wife who ministered to Farnam during his final days before succumbing to liver cancer at age 45 on November 23,

1930. Diligent to the end, he played his last recital on October 12 before entering the hospital.

George William Volkel, who also served on the faculty, told about attending the legendary recitals that Farnam played at the Church of the Holy Communion in New York. Organ students who attended would set stopwatches to test Farnam's precision. Since it was his practice to play a new composition twice during a recital so that the listeners could gain familiarity with the work, they had the opportunity of checking his unbelievable accuracy. Volkel said that if the new piece lasted 13 minutes and 22 seconds the first time, the same was true for the second hearing.

As my master's degree program was coming to a close in 1953, the organ world was greatly excited by the announcement that Clarence Watters, in conjunction with the Austin Organ Company, had resuscitated an Austin Quadraplex player, connected it to the organ of St. John's Church, West Hartford, recorded all six of Farnam's reproducing rolls, and was about to issue an LP.¹ Unfortunately, the Austin mechanism did not have the capability of replicating expression and registration changes, and so these elements had to be supplied by Watters. That summer I revisited the DePauw campus and

1. The rolls were recorded in 1930, probably about February 23, when Farnam played a recital on the new Austin organ in the Horace Bushnell Memorial Auditorium in Hartford. The recorded selections were: Bach, *Partita*, "O Gott, Du frommer Gott"; Handel, Concerto in F, Op. 4, No. 5; Handel, *Menuet*, Concerto in B-flat, Op. 7, No. 3; Karg-Elert, "The Mirrored Moon," *Seven Pastels from Lake Constance*; Sowerby, *Carillon*; Vierne, *Carillon de Westminster*. The album was Classic Editions CE1040.



Lynnwood Farnam, ca. 1925, at the console of the 1923 Skinner organ of Trinity Church, Wall Street

had a conversation with Dr. Thompson about the recording. His assessment was that the playing style was authentically Farnam's but that the registration was not consonant with his flare for color and nuance.²

Volkel's story was echoed by an account shared with me by Walter D. Hardy, Aeolian-Skinner's Midwest representative in the 1950s. Early in his career, Hardy was at the Aeolian Organ Company where he was involved with a player organ

roll that Farnam was recording. Upon completion of cutting the roll, the staff decided to play a trick on Farnam, telling him that there was a glitch in the results and that they would have to repeat the process. They attached the original roll to the mechanism and gave him the sign to begin. Upon examining the finished roll they discovered that every single perforation had been punched during the replaying!

Many years later I had the good fortune of getting acquainted with the eminent pedagogue Harold Gleason, who related stories about Lynnwood Farnam's early days in New York. Prior to coming to the city, Farnam had emigrated

2. Both Ernest White and Carl Weinrich concurred in conversations with the editor.

from Canada in 1913 and taken his first job at Emmanuel Church in Boston. When auditioning for that position he was asked to perform, whereupon he presented the committee with a notebook that contained a list of his memorized repertoire of 200 organ works—another evidence of his towering musicianship!

In 1918, Farnam accepted the position of organist at Fifth Avenue Presbyterian Church in New York, but because he had volunteered for service overseas during World War I, he did not commence duties there until 1919. During that interim year, Harold Gleason filled in and this is where the story becomes cloudy. Dr. Gleason told me that the church offered him the job as a permanent appointment and that he refused the offer as a professional courtesy to the returning veteran. A history of the church, *A Noble Landmark of New York* published in 1960, recounts the rocky relationship that existed between Farnam and the congregation. Chronicling Farnam's appearance on the scene, there is reference to Fifth Avenue's formidable preacher John Jowett's words: "For all music, vocal and instrumental, is one of God's most exquisite and most delicate gifts to the children of men. . . . It is in that exalted sphere that I wish to regard the possibilities of music in public worship, and in that lofty consideration the organ becomes the companion-minister of the Gospel for purifying and enlarging the souls of the family of God." The text continues: "One wishes that from those penetrating words there could be recorded continual progress in the musical life of our Church, but alas, there was soon to come one of the darkest incidents!" What follows expands the account:

Mr. Farnam was a man of the highest and most uncompromising taste in music, and apparently there ensued quite a pitched battle between this dedicated but unyielding man and a congregation who found his tastes too severe for their worship needs. Much of what is known about this struggle comes to us secondhand, for the bulletins show nothing at all concerning the music. The names of the singers and organist did not appear, and often the anthems themselves were not programmed, much less the printed texts which were to be sung. . . . Mr. Farnam tried, among other things, to establish an appreciation of the finest in organ music by playing elaborate preludial recitals for the Sunday afternoon vespers, but apparently the congregation found them pretty stern fare. . . . Whatever the actual facts, we find the matter culminating in a Session minute, April 20, 1920: "Farnam has accepted a position as organist in the Episcopal Church of the Holy Communion—salary continued to June 18th @ \$3,000 per year."

Robert Baker, organist and choirmaster of the church (1953–62), told me that when the history of the church was written, he was not going to let the fact that the church

"fired" America's greatest organist be omitted from the record. The references above have the earmark of one committed to the highest standards of church music and integrity, a man such as Robert Baker, who went on to be the director of the School of Sacred Music at Union Seminary and the first director of the Yale Institute of Sacred Music.

An interesting footnote to Harold Gleason's association with the Fifth Avenue church is included in an account, which was published in 1971 for the University of Rochester Library Bulletin. "I first heard of George Eastman in January 1919. I was in New York City, practicing the organ in the Fifth Avenue Presbyterian Church, where I was organist and choirmaster, when a young man appeared in the organ loft and introduced himself as Arthur Alexander. He said that he had heard the organ as he was walking down Fifth Avenue and entered the church to listen. 'I like what I heard,' he began. 'Would you be interested in coming to Rochester to play the organ in George Eastman's home?' The idea appealed to me. Arthur, who I learned was Mr. Eastman's adviser in musical matters, arranged for me to come to Rochester to meet Mr. Eastman and play for him. I was much impressed by his home, the fine paintings, and the organs. A new four-manual Aeolian organ had been added to the original instrument a few years before I came and the two organs, with over one hundred ranks of pipes, were playable from one console." Thus began Gleason's association with Eastman and the Eastman School of Music of the University of Rochester.

Nestled in the lore of music at Fourth Presbyterian Church of Chicago, is the story of Eric DeLamarter, my predecessor several times removed, and Lynnwood Farnam. It seems that Farnam arrived at the church following the four o'clock Sunday Vesper service to DeLamarter's great surprise. Upon greeting Farnam, DeLamarter exclaimed, "Your recital is not until next Sunday"! "Yes, I know, I've come to practice"! Such rigorous preparation was foreign to DeLamarter, who is said to have performed Leo Sowerby's *Comes Autumn Time* in a Thursday afternoon recital at the church, having only received the manuscript copy the preceding Tuesday.

And so, I conclude the all too short life of a giant whose feats of disciplined musicianship showed the highest aspirations for transmitting the literature of our chosen instrument.

MORGAN SIMMONS earned a BM from DePauw University in Greencastle, Ind., as a student of Van Denman Thompson. He studied on a Fulbright Scholarship at the Royal School of Church Music in Croydon, England (1955–56), and earned a Doctor of Sacred Music degree at New York's Union Theological Seminary in 1961. He was organist and choirmaster of the Fourth Presbyterian Church of Chicago (1968–96) and assistant professor of music and worship at Garrett-Evangelical Seminary of Evanston (1963–77).

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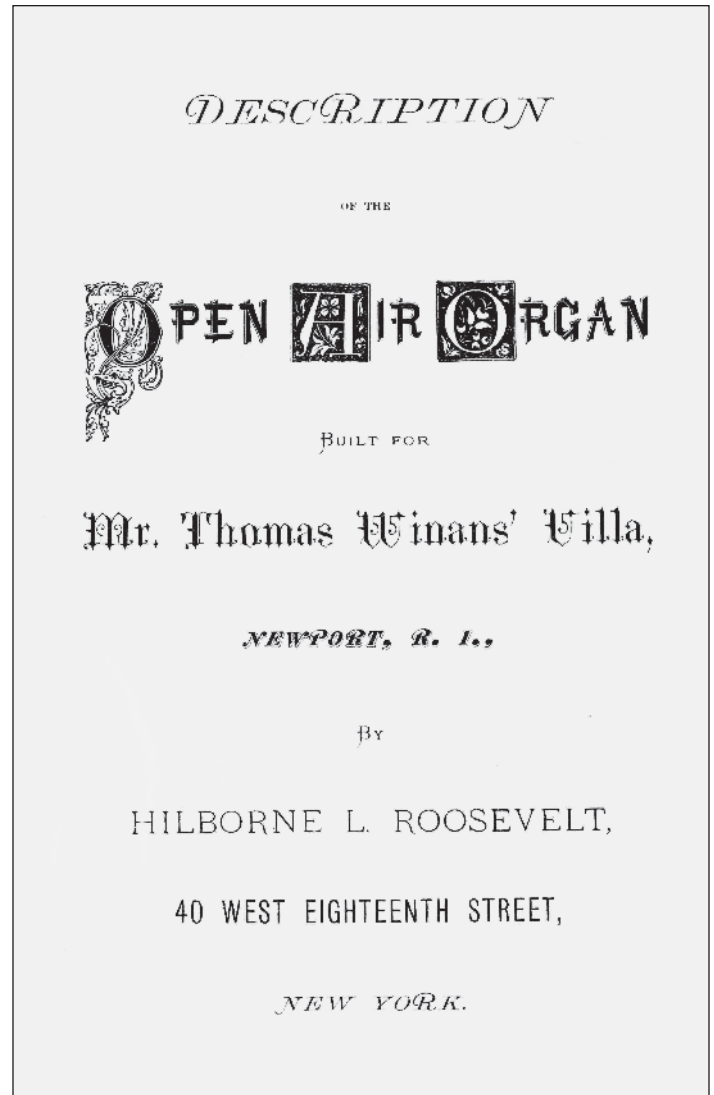


Thomas Winans's BLEAK HOUSE in Newport, R.I. The octagonal organ-house is at the left.



The original Roosevelt factory on 18th Street

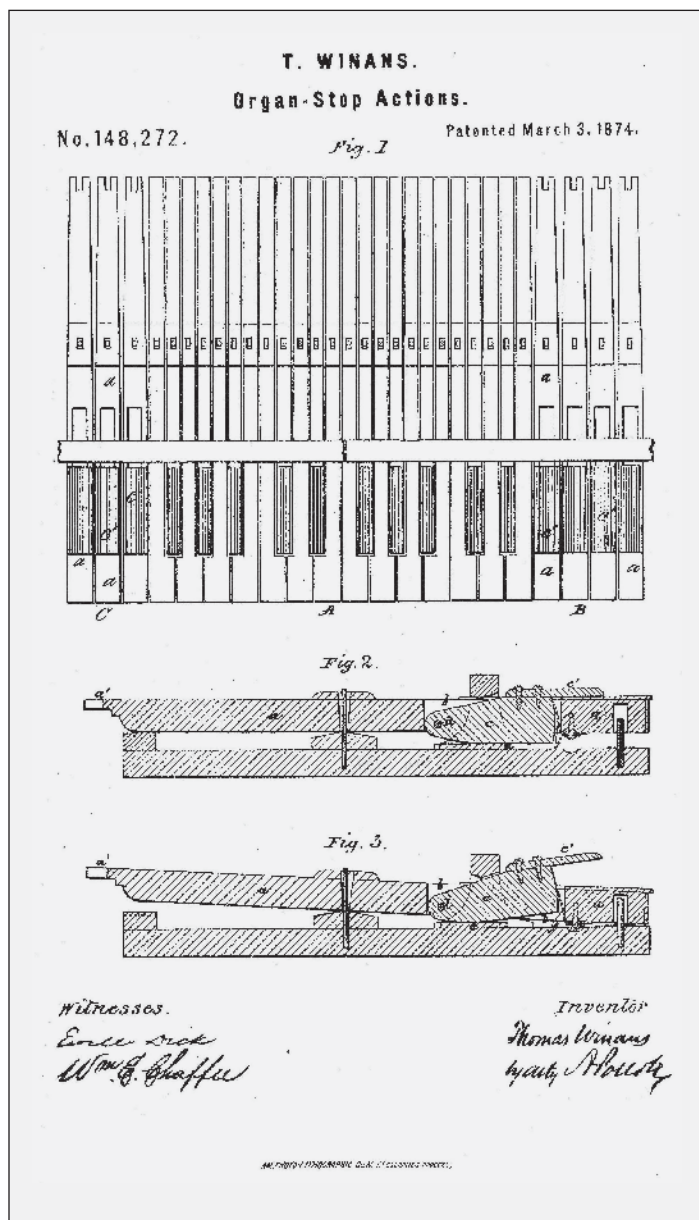
A RARE CONFLUENCE of genius occurred in August 1876 in Newport, Rhode Island, when the 25-year-old organbuilder Hilborne Roosevelt set up an open-air organ for the eccentric millionaire inventor Thomas Winans, who was entertaining the family of America's greatest organ virtuoso, George Washbourne Morgan. Roosevelt was on his way to becoming the country's premiere organbuilder while Winans had invented a pneumatic engine to control expression shutters, a new stop mechanism, and a windchest that was used by Roosevelt for his organ in Trinity Church, Boston. George W. Morgan, the favorite organist of New York organbuilders, had already participated in the exhibitions of Roosevelt's organs at Holy Trinity Episcopal churches in Brooklyn and Manhattan, and at New York's Chickering Hall just that past January. Before returning to New York, where he was organist of the Brooklyn Tabernacle, Morgan would play the opening recitals on Winans's new organ.



The cover of Roosevelt's brochure describing the Winans organ

Thomas Winans was the son of the inventor of the camel-back engines that were first used by the Baltimore & Ohio Railroad Company. When Ross Winans was contracted by the czar of Russia to build the imperial railroad from Moscow to St. Petersburg, Thomas and his brother were sent to supervise the project. After years spent in Russia and the amassing of a fortune, he returned to Baltimore with his Russian wife, purchased some six acres, and built a beautiful mansion. Groups of classic (undraped) statuary adorned the grounds and when objections were made by the public to the *Dying Gladiator*, the *Discus Thrower*, the *Seated Mercury*, and other antique reproductions, the city council passed a resolution requesting their removal.¹ In response, Winans built a brick

1. "A Millionaire Inventor. Death of Thomas Winans," *New York Times* (June 11, 1878): 5.



Winans's organ-stop action

wall twelve-feet high around his property—and stated in his will that under no circumstances should it come down.

In addition to a Maryland country house, CRIMEA, Winans also built a cottage in Newport, Rhode Island, in 1864 and named it BLEAK HOUSE. It was on the southernmost coast of Newport overlooking Narragansett Bay and Jamestown.

Thomas Winans conceived a novel organ installation, described in a Roosevelt brochure as “the first case on record of an Open Air Organ having been built, the plan and construction being original with Mr. Winans.”² The instrument

2. *Description of the Open Air Organ Built for Mr. Thomas Winans' Villa, Newport, R.I., by Hilborne L. Roosevelt* [1876]. Copy in the OHS Library and Archives. Other quoted passages derive from this brochure.

was situated in an octagon house at a considerable distance from BLEAK HOUSE and on the rocks about 50 feet from the Atlantic Ocean. (Roosevelt claimed it was 600 feet from the house, but newspaper articles reduced the distance to about 350 feet.) The Newport estate included not only the main house, but innumerable outbuildings used as machine, carpenter, and cabinet shops, storerooms, and laboratories. The organ house was but another structure in a long line that stretched to the sea.

The bellows, blown by a steam engine, was in an adjoining building, as was the reservoir, and the wind was then conveyed into the organ house. The windchests were "the result of several years of experiments by Mr. Winans. In principle, each pipe is provided with a separate valve, controlled by a novel form of Pneumatic Lever and Tubular Action, which is not easily affected by the changes in weather, nor liable to become deranged."

The console, or "key-box," was placed in a room "next to the organ-house and forming a part of it" and operated by electric action, "similar to the one in the organ in Chickering Hall, New York, and the Centennial Organ in Philadelphia."

The organ house was actually the organ chamber in which the pipes stood. Three large windows that faced the main house were provided with swell shutters. A mechanical swell mechanism being impractical, "Mr. Winans has invented a Pneumatic engine, controlled by the organist's foot, which will open or close the shutters any distance or fraction thereof, in a manner exactly similar to the working of the ordinary Balanced Swell Pedal."

According to the Roosevelt *Description of the Open Air Organ*, the pipes were voiced on high pressure—"three times the ordinary pressure of wind"—with a view of obtaining "a powerful effect without harshness, and also to have a softer effect of a church organ." The swell shutters must have been efficient since "the instrument can be heard, at times, at a distance of a mile or more; yet, when heard close by, it is not overpowering nor harsh."

Hilborne L. Roosevelt built a number of one-manual organs, many with pedalboards, some without, and some, as Winans's Opus 27, with stops divided into treble and bass. According to Frank Roosevelt's 1888 catalog,³ the break occurred between middle E and F, giving each 58-note stop exactly 29 notes in the treble and the same number in the bass. Not indicated in the *Description* is the stop mechanism. Inasmuch as Thomas Winans had patented a novel stop action two years before, it is likely that Opus 27 took advantage of his new invention.

It is unknown when Winans became friendly with George Washbourn Morgan, but his wife and five children

3. *Hilborne L. Roosevelt Manufacturer of Church, Chapel, Concert and Chamber Organs* (Braintree, Mass.: Facsimile published by The Organ Literature Foundation), 25.

spent their summer vacation at Winans's villa in 1875, and perhaps other summers as well.⁴ Given their history, Morgan and Winans were unlikely companions in that Morgan had fought for the Union army during the Civil War, even being wounded at the Battle of Bull Run, while the Winans family were Confederate sympathizers and had supplied munitions to rebel troops.

Since Thomas Winans had a somewhat skewed knowledge of organists' console technique, it is doubtful if he had run his theories past Morgan when he described the "difficulty" of operating drawstops:

. . . the player is required, in order to manipulate them, to use a different set of muscles, to exert himself in a different direction. Each manipulation of a draw-stop during playing calls off both the hand and the mind of the player from the keys, and causes a greater or less break or interruption in the playing action, or that action which is directed to the obtaining of musical effects from the manipulation of the keys.⁵

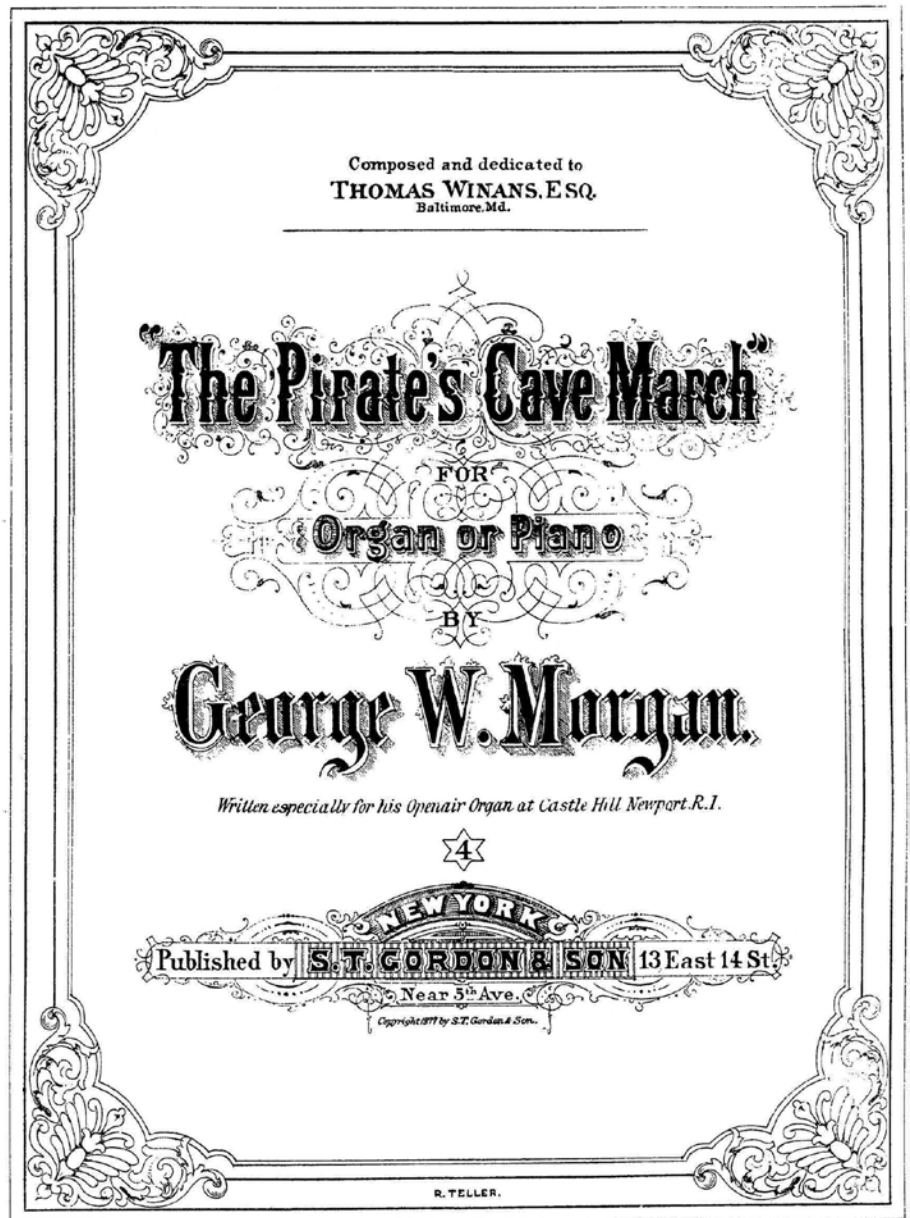
Winans's improvement on the traditional drawstop was to devise a new means of control that concentrated "stops in as small a space as possible, to locate them where they may be reached and manipulated by the organist without extraordinary exertion, without requiring him to sensibly move or shift his hands from the keyboard, and without requiring from him any action other than that which would be required to manipulate the keys."⁶ In 1874, he patented a stop mechanism remarkably similar to that used later by C.S. Haskell described by him in 1893 as "patent register keys," but for which no patent has been located.⁷ Haskell's stopkeys, later adopted by Estey for many of its organs, were in the form of a miniature keyboard placed above the top

4. "A New Tune," *Brooklyn Daily Eagle* (April 2, 1878): 4.

5. Specification forming part of Letters Patent No. 148,272, March 3, 1874; application filed February 4, 1874.

6. *Ibid.*

7. David H. Fox, "The Organs of C.S. Haskell, Inc.," *The Tracker* 29, no. 4 (1986): 18.



Cover of George W. Morgan's *The Pirate's Cave March*

manual: the naturals, with the name of the stop printed on the front, were depressed to bring the stop on, and the sharp key to the right took the stop off. Winans's solution, uncannily foreshadowing what 60 years later would be adopted for the Hammond organ, made the stops in the shape of playing keys arranged as an extension of the keyboard to which they belonged—"not beyond the manual, but, as it were, form part of the manual." He further proposed to locate the actual stops on the right side of each manual, and the couplers and "combination keys" on the left side. As can be seen in the diagram, the stops were in the shape of a key and the sharps were the same width as the naturals, unlike the Haskell miniature

keyboards with a smaller sharp between each natural. As with the Haskell stops, the white natural brought the stop on and its corresponding black sharp took it off.⁸ Pedal stops were to act on the same principle and arrangement, “having pedals for the feet . . . for throwing on and off the whole or different portions of the organ.” This appears to refer to the couplers, but perhaps the stops were also operated by pedals at the far end of the pedalboard. Since Opus 27 had seven divided stops and only three couplers, the treble and bass stops may have been located at their appropriate end of the manual.

In late August, George W. Morgan played for the “opening” of the organ.⁹ No program exists, but selecting from Morgan’s most frequently requested repertoire, it would certainly have included the Overture to Rossini’s *William Tell*; a Fantasia Extempore on Popular Melodies, with Grand Pedal Variations, probably on “The Last Rose of Summer,” “Home, Sweet Home,” and “Our Country ‘Tis of Thee”; perhaps Handel’s “Harmonious Blacksmith” variations; and the Grand Double Chorus, “He led them through the deep,” and the following chorus, “But the waters overwhelmed their enemies” (treated by Morgan and later W.T. Best as a pedal etude) from *Israel in Egypt*, and undoubtedly his just-composed *Pirate’s Cave March*, dedicated to Thomas Winans. Word soon reached New York that under Morgan’s hands all the organ’s “wonderful qualities were fully displayed, and his recitals soon came to be regarded as the great musical event of Newport. The drive near the house was invariably crowded with carriages, and with such an instrument and before such an audience the New York master almost excelled himself.”¹⁰

One artifact of the Roosevelt organ is George W. Morgan’s *Pirate’s Cave March*,¹¹ composed for organ or piano, dedicated to Thomas Winans, and “Written especially for his Openair Organ at Castle Hill, Newport, R.I.” (Castle Hill was at the western end of Winans Avenue.) The Pirates Cave in the title refers to a hollow in the rocks below the Winans’s property that was said to have once contained treasure buried by the notorious Captain Kidd. The march is written on two staves with pedal parts indicated. The left hand is mostly in octaves so the piece could be played with only the right hand and pedal. The last page includes an eight-measure virtuosic passage tailor-made for Morgan with running pedal triplets under the last statement of the march. With the manual coupled to the pedal, there would have been three 16’ stops

supporting the full organ with sub and super couplers. On high pressure, the organ would have sounded monumental to anyone within earshot of the octagonal pavillion.

Two years after the Roosevelt organ was built, Thomas Winans died from a lingering six-month illness caused by pulmonary consumption, paralysis, and dropsy, leaving an estate valued at \$5 million. His cottage was demolished in 1894 and rebuilt in a grander style by his son Ross Revillon Winans, who retained the name of the original house. The Roosevelt organ was probably destroyed as well. Hilborne Roosevelt died at 36 in 1886 and George Washbourn Morgan, on tour with his harpist daughter, Maud, and suffering from “cancer and general debility,” died in a boarding house in Tacoma, Wash., in 1892. The only remnants of the Newport outdoor organ are the Roosevelt brochure and *The Pirate’s Cave March*.

Hilborne L. Roosevelt, New York.

NO. 27 (1876)

Compass: Manual, 58 notes, C–a³

Pedal, 27 notes, C–d¹

Each rank was split between middle E and F

MANUAL

- 8 Open Diapason
- 8 Clarabella (wood)
- 8 Stopped Diapason (wood)
- 4 Harmonic Flute (wood)
- 4 Principal
- 16 Trumpet
- 8 Trumpet

PEDAL

- 16 Double Open Diapason (wood)
- 16 Contrebass

COUPLERS

- Manual to Pedal Coupler
- Manual Octaves
- Manual Sub Octaves

- Bellows Signal
- Balanced Swell Pedal

8. Unlike the Hammond system in which each pre-set automatically cancelled the one previously depressed.

9. The organ was reported to have been delivered by July 26 and expected to be put “in order in a few days.” “Newport. How the Summer Is Passed by the Sea,” *New York Herald* (July 26, 1876): 8.

10. “A Wonderful Organ,” (*New York*) *Commercial Advertiser* (September 15, 1876): 1.

11. New York: S.T. Gordon, 1877.



KOLA OWOLABI PLAYED A RECITAL AT Central/St. Matthew's Church UCC on Sunday evening, November 13. The church's organ is a 1905 Hook-Hastings, rebuilt and installed in 1982 by Roy Redman. The day before, Dr. Owolabi gave a masterclass from nine o'clock to noon.

New Orleans's First Presbyterian Church celebrated the centenary of

its Austin organ and former organist, Greg Nussell, returned from retirement in San Antonio to join in the festivities. The church had three organs before the Austin: a III/17-stop Goodrich (early 1800s), a III/22-stop Hall & Erben (ca. 1820), and Hutchings Op. 40, a II/16-rank installed in the 1870s.

In May, Peter Sykes played a recital for the New Orleans Chapter of

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the OHS on the new Redman organ in Grace Lutheran Church. In 2017, J. Thomas Mills will play a recital at St. Francis Xavier, Old Metairie, in suburban New Orleans. The organ was originally a 1911 Tellers-Sommerhoff, Op. 59, installed in Holy Trinity R.C. Church. When the church closed, Redman expanded it as his Op. 90, and installed it in the present church.

Scattered leaves ... from our Scrapbook

From reviews of Sarah Rose Taylor, mezzo soprano and Nigel Potts, organ. A program of Wagner and Elgar (MSR Classics 1532).

"A definite plus here is Nigel Potts' performance of his transcription of Elgar's orchestral setting at the Schoenstein organ... (which) helps illuminate Elgar's rich harmonies to perfection, we feel that we haven't missed anything by not having an orchestra. Potts' prowess is also on display in his transcription of The Prelude to Act 1 of Wagner's Tristan und Isolde, which goes beyond the usual standards of organ transcription to actually sound better than most orchestral versions I've heard."

Phil Muse
Audio Club of Atlanta

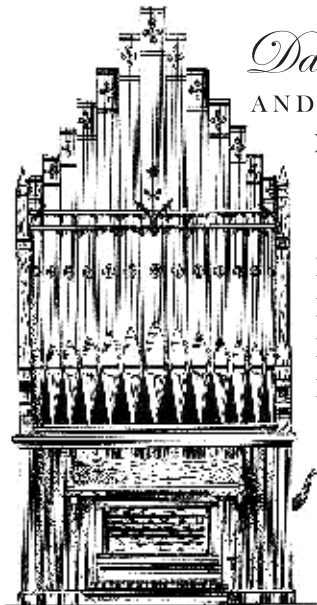
"Potts elicits a wide range of dynamics and detail from the organ. (His) transcriptions give a more operatic resonance to the songs and are remarkably successful in capturing the colors and nuances of the orchestral versions of the Wesendonck Lieder and of Elgar's (Sea Pictures) vocal settings. Recommended!"

Carla Maria Verdino-Süllwald
Fanfare magazine

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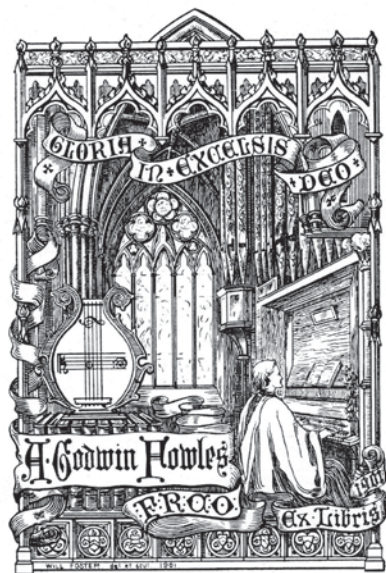
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Ephemera is defined as “things that exist, or are used for a short time.” Ephemera can be movie posters, magazines, postage stamps, bottle caps, packaging, letters, receipts, catalogues, and a host of items that we use for a short time and then discard. Organ ephemera can be recital programs, proposals for instruments that were never built, letters, statements and receipts, advertising, and even music that is no longer in fashion. One aspect of organ ephemera that has gone unnoticed is the bookplate: a printed label usually attached to the inside cover of a book to designate ownership.

The earliest known examples of bookplates date from 15th-century Germany and were pasted into books owned by monasteries and universities. Through the centuries, bookplates developed from simple labels into elaborate images of heraldry engraved on wood or copper plates. Toward the end of the 19th century, pictorial bookplates became popular. These featured images of library interiors, gardens, or subject matter relating to the owner’s profession or interests.

Illustrated here are eight examples of bookplates that were used by organists in their books and music albums. Although each is different in concept and execution, they lend provenance to the owners’ printed material and celebrate the King of Instruments.

The bookplate of Harold Chandler Kimball (1861–1911) was reproduced from a pen and ink drawing by artist Wilbur Macey Stone and features a flat of organ pipes surrounded by an elaborate framework. Kimball was a member of a wealthy family associated with the American Tobacco Company. Active in the politics of his hometown of Rochester, N.Y., he was organist and choirmaster at St. Andrew’s Church, Rochester, where he played a two-manual Roosevelt organ (No. 12). In his home, Kimball had a three-manual, 46-rank Roosevelt (No. 93), equipped

with electric action that allowed divisions of the instrument to be distributed on several levels around the main staircase. The console was on a small gallery projecting from a section of the stairs.

Dr. Aton Gatscha (1883–1922) was a Czech organist and composer who died in Vienna, Austria. His wood engraved bookplate holds a bold image of a five-section organ case surrounded by abstract elements of snow-topped mountains.

An elaborately decorated bookplate for Pasadena, Calif., physician and organist Raymond B. Mixsell (1882–1949) was reproduced from a pen and ink drawing by artist Ben Krutcher. At the center of the plate is the image of a large organ case taken from the design of the organ of the Cathedral of St. John the Baptist, Perpignan, France.¹ In the surrounding areas are books and a book press, indicating Mixsell’s interest in fine books and book bindings. Mixsell had an organ in his home, originally built by the California Organ Company in 1915, and enlarged twice by Aeolian-Skinner into an instrument of four manuals and 54 ranks (Op. 893).

Margaret Carnegie (1897–1990), the daughter of steel tycoon Andrew Carnegie, had a beautiful copper-engraved bookplate made in 1911. She is shown in an ecclesiastical setting, seated at the console of an organ, with a sanctuary lamp burning brightly above her head. The Carnegie family had a three-manual Hutchings-Votey organ (Op. 895) in their New York City home, and Margaret and her husband, Roswell Miller, owned a Welte Philharmonic Organ installed in their estate at Millbrook, N.Y.

Clarence D. Kellogg (1891–1967) was an organist active in southern California during the 1920s and ’30s and for many years organist of Los Angeles’ First Congregational Church. The

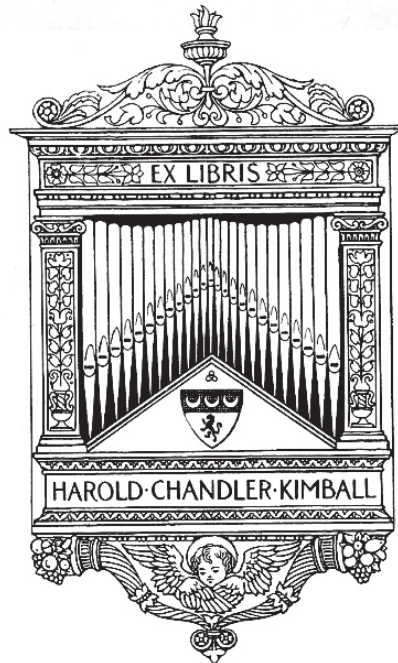
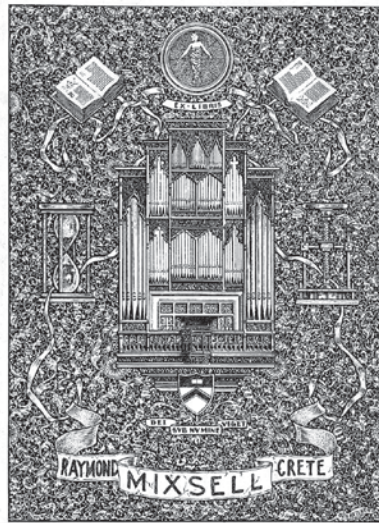
1. The Latin inscription, *Dei sub numine viget*, is translated, “Thrives under the inspiration of God.”

strong, graphic design of his wood engraved bookplate, with its clean, sans-serif lettering, has a definite 1930s-modern look, and depicts an organist's hands on the keyboards of a four-manual console.

William Churchill Hammond (1860–1949) was the organist long associated with the Second Congregational Church and Mount Holyoke College, both in Holyoke, Mass. His bookplate, reproduced from a pen and ink drawing, features a shield (in heraldic terms, an “escutcheon”) surrounded by garlands of roses, behind which are displayed organ pipes. His name is found on a banner at the bottom of the plate. The Latin motto translates as “the way must be tried.”

John W. Loveland's copper-engraved bookplate was designed and engraved in 1900 by the noted artist Edwin Davis French. Loveland (1867–1944) was a New York attorney specializing in patent trademark, and copyright law. In his Englewood, N.J., home he had an organ built by George S. Hutchings (Op. 386) that is shown on his bookplate along with images of a brightly burning lamp, a cog wheel resting on an open book, an hourglass, and a boar's head. The exquisitely executed frame and decorative flourishes were trademarks of E.D. French's work.

Artist Will Foster's 1901 pen and ink bookplate for British organist A. Godwin Fowles (1840–1908) is covered with images associated with Gothic style: trefoils, quatrefoils, tracery, and pointed arches. Along the right side of the image, an organist is playing a two-manual instrument. Fowles was organist at St. Thomas' Church and St. Bartholomew's Church, both in Portsmouth, and All Saints' Church, Wandsworth, London. In his home, Fowles had a two manual, 15-stop organ built by Alfred Hunter. His sister and two of his sons were also prominent musicians.



Opposite:

Margaret Carnegie
A. Godwin Fowles
Anton Gatscha

Above Left:

Raymond Mixsell
Harold Chandler Kimball
John W. Loveland

Above:

Clarence Dalea Kellogg
William Churchill Hammond

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From America's Heartland to the Nation, 1898–1973

BYNUM PETTY

FOR ALMOST THREE-QUARTERS OF A CENTURY, Hillgreen, Lane & Co. built modest pipe organs of their own design from their equally modest workshop in Alliance, Ohio. Neither striving to be the largest (M.P. Möller held this monopoly) nor the most artistic (E.M. Skinner's domain), organs produced in the Hillgreen-Lane¹ workshop were spread throughout the country, from the East Coast to Hawaii, and from Wisconsin to Texas. To this, we must add an occasional organ shipped to Canadian and South African locations. On average, the company produced 20 organs a year, a small number compared to that of its post-industrial revolution competitors. The company opened for business five years after the Panic of 1893, and by 1898 the depression was still felt, with ten percent of the nation's workforce unemployed. During the severe depression of 1920–1921, the organ workshop produced a respectable 62 instruments, though its production during the Great Depression was significantly less than in previous years. The company survived these national economic disasters, but it could not adapt to changing tastes. Hillgreen, Lane & Co. completed its final organ in 1972.

Alfred Hillgreen and Charles Alva Lane were polar opposites. Hillgreen (1859–1923) was an uneducated immigrant with an interest in mechanics, while Lane (1854–1933) was from an educated family and was drawn to poetry and philosophy. Born Johan Alfred Hilgren, Hillgreen was from the village of Barnarp, Jönköping, Sweden. He immigrated to the United States in 1881, and was made a naturalized citizen in



Hillgreen-Lane factory

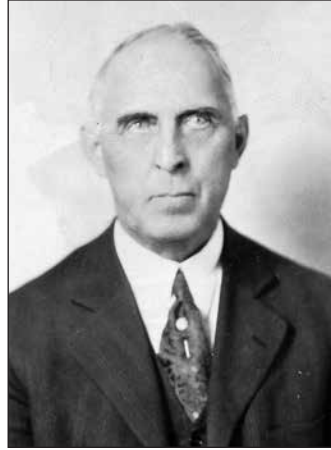
1895. He first settled in Chesterton, Ind., a small town of Irish, German, and Swedish immigrants. There he found employment at C.O. Hillstrom & Co., a reed organ factory established in 1880 by Swedish immigrants Charles Oscar Hillstrom and his brother John August Hillstrom. In 1886, Hillgreen moved to Moline, Ill., and worked in the Lancashire-Marshall pipe organ factory. By 1891 or 1892, he was in Salem, Ohio. While working at the Salem Church Organ Co., Hillgreen developed a friendship with Charles Alva Lane, a fellow worker.

Lane was born into an erudite and prosperous family in West Newton, Westmoreland County, Pa., 25 miles southeast

1. The company was identified as Hillgreen, Lane & Co. as well as Hillgreen-Lane. In this paper, the latter is used as a compound proper noun, and the former as the official name of the company.



Alfred Hillgreen



Charles Alva Lane

of Pittsburgh. His parents were proud of their ancestry, and Hannah Douglas Lane claimed hers “was the most ancient and noble family in the world, and in whose veins flows the blood of forty-three European monarchs.”² Charles’s father, Austin, traced his Bavarian ancestry to the 13th century.³ The Lanes lived very comfortably until their fortunes vanished with the Cook Panic of 1873.

Charles studied with a private tutor until, at the age of twelve, his family moved to Alliance, Ohio. At age 15, he entered Mount Union College in Alliance, and four years later in 1874, Charles Alva Lane was awarded the bachelor of philosophy degree. Regardless of his course of studies at Mount Union, music was a major interest. After graduation, Charles taught music and, with his younger brother, Samuel, established a music shop in Alliance. After a decade or so, Lane moved to Atlanta and worked out of the Estey Organ Co. storefront in that city. Just at the time of the Panic of 1893, he returned to Ohio and found employment in Salem at the Salem Church Organ Company where he met Alfred Hillgreen.

Here begins one of the most bizarre tales in American organbuilding history. Shortly before departing Atlanta, Lane published in *The Open Court*—a Monist monthly journal—his first of several poems. The motto of *The Open Court* was “Devoted to the Science of Religion, the Religion of Science, and the Extension of the Religious Parliament Idea.” How Lane was drawn to Monism is not known; however as a student of philosophy, his inquiring mind certainly led him in many directions. Monism is the metaphysical and theological view that all is one, that there are no fundamental divisions, and that a unified set of laws underlies all of nature. The universe, at the deepest level of analysis, is then one thing

or composed of one fundamental kind of matter. It sets itself in contrast to Dualism, which holds that ultimately there are two kinds of substance, and from Pluralism, which holds that ultimately there are many kinds of substance. Monism is used in a variety of contexts, but the underlying concept is always that of oneness. Wherever Dualism distinguishes between body and soul, matter and spirit, object and subject, matter and force, Monism denies such a distinction or merges both in a higher unity.⁴

Lane’s first published poem, “Cosmotheos,” may be little more than Victorian claptrap, but it does establish his attraction to Monism. Regarding a later poem, “Beata Vita,” Lane published this commentary in 1896:

It is doubtful if the psychic condition indicated in these lines will be readily interpreted. All minds, I believe, experience a certain intuitional sense of the unity of the cosmos: not only a more or less rational credence in some monistic world-conception, but an experiential, though subtle, feeling of affinity with the All. There are moments with me when the subjective and objective seem to coalesce in medias res. Ego melts into ens entium. A sort of temporary Nirvana or Avidhaga state is established.⁵

COSMOTHEOS⁶

Who treads the earth, and deemeth Matter base,
Kens not the kindredship of mysteries,
Nor openeth the spirit, vision-wise,
Behind the sense, to watch the Wonder’s ways
That slips from clay to soul, with subtle grace,
Through all the scale of mutabilities,
A very god for marvel to the eyes,
Normal in change, inscrutable of face.

Lo, every touch that feeleth Force refuse
The formless infinite beyond saith: God!⁷
And dull the ear that doth the echo lose,
Where, ‘neath the feet, God soundeth in the sod:
Not Ymer slain; but Life that aye unfurls
In dreams whose substance is the mazy worlds.

2. T. Scott Buhrnam, “Hillgreen, Lane & Company,” *The American Organist* 10, no. 4 (April 1927): 88.

3. Ibid.

4. http://www.philosophybasics.com/branch_monism.html. Accessed September 8, 2016.

5. *The Open Court* 10 (April 30, 1896): 4,902.

6. First published in *The Open Court* 6 (December 8, 1892): 3486.

7. Remember that for Lane, “God” was “the All.”

Related and of considerable interest is Lane's voluminous correspondence with Edmund Montgomery (1835–1911), as it offers insight into Lane's thinking, personality, and his relationship with men. Montgomery was born in Edinburgh, Scotland. He moved with his mother first to Paris, and then to Frankfurt. In 1858, he received his M.D. degree, and moved to Madeira, where he married sculptor Elisabet Ney in 1863. In 1871, the couple immigrated to the United States and purchased Liendo Plantation, located in Hempstead, Texas, northwest of Houston. Here, Elisabet, dressed in bloomers, attempted to manage the farm while Edmund retired to his library to think.⁸

Montgomery was indirectly introduced to Lane through the publication of some poems in *The Open Court*. Lane, too, admired Montgomery's writings in the journal. On a business trip to Houston for Hillgreen, Lane & Co., Charles Lane and Edmund Montgomery met in a Houston hotel, establishing a bond that lasted until Montgomery's death. In a letter of 1894, Montgomery wrote to Lane, "your verses never fail to thrill me with intellectual emotion, lofty and beautiful."⁹ Montgomery made critical commentary on many of Lane's poems, and justified his authority by saying "Having myself early and late in life reveled in the love of the best English and German poetry . . . I ought to be competent to recognize the true merit of poems."¹⁰ Lane continued to write poems, and in the early 1920s, he became a member of the Poetry Society of America.

Returning to his principal occupation, Lane's primary responsibility was managing the business affairs of Hillgreen, Lane & Co. His income from the business allowed him to travel extensively; indeed, he spent little time in the company office. Three years after Alfred Hillgreen's death, T. Scott Buhrman published a flattering essay on Hillgreen, Lane & Co. and its two founders. In his interview with Lane, Buhrman asked about his marital status, with Lane responding, "Yes, I am unfettered

to love beauty everywhere."¹¹ Buhrman concluded the interview with his opinion on the subject: "I can well believe he is a bachelor and not a married man. Any man who is habitually as leisurely and quiet-tempered as Mr. Lane always is (at least in New York City) could never be taken for a married man."¹² Charles Lane died in 1933, leaving the company exclusively in the hands of the Hillgreen family. Lane was survived by his brother, Samuel, who destroyed all of Charles Lane's personal correspondence.¹³ As a poet and philosopher, Lane never got beyond the twilight zone of success.

Following the death of Alfred Hillgreen, his son Robert assumed his father's role in the company. Robert Hillgreen Jr. was named head of the company when his father died in 1971. With production dwindling rapidly, the last organ contract was signed in January 1972. After that instrument was completed, Hillgreen, Lane & Co. ceased operation on March 1, 1973.

Between the years 1898 and 1972, the company signed 1,302 contracts, many of which were for rebuilding existing instruments. During the first decades of operation, the organs were undistinguished, following patterns already established in the country: heavy diapasons, absence of a principal chorus, minimum use of reeds, and few stops above four-foot pitch. As enlightened organists demanded a return to balanced ensembles appropriate for organ literature, Hillgreen-Lane was slow to respond, often with little or no understanding of informed tonal designs.

Before examining the evolution of their tonal style, a look at some mechanical features warrants our attention. Alfred

Hillgreen was a small man—his passport of 1919 records his height as 5'–4", and his weight as 110 pounds—but he was a person of inventive solutions to everyday problems of organ design and management. First, he was one to support his fellow Swedish immigrants. In the Hillgreen-Lane firm itself, John Chelberg was draftsman, Gustav Adolphson was console foreman, Oscar Peterson was chest foreman, and Hjalmar Peterson was general foreman. Further, Hillgreen ordered chest magnets from fellow countryman August Klann, and metal pipes and reeds from Gutfleisch & Schopp, also of Alliance.



Edmund Montgomery

8. Rupert N. Richardson, "Review," *The Mississippi Valley Historical Review* 39, no. 1 (June 1952): 143.

9. Montgomery to Lane, March 17, 1894. Edmund Montgomery and Elizabeth Ney Papers, DeGolyer Library Special Collections, Southern Methodist University.

10. Montgomery to Lane, June 18, 1906. Edmund Montgomery and Elizabeth Ney Papers, DeGolyer Library Special Collections, Southern Methodist University.

11. Buhrman, 89.

12. Ibid.

13. William H. Burke, "Charles Alva Lane: A Philosophical Poet" (master's thesis, Columbia University, 1948), 3.

Second, Hillgreen's engineering skills were formidable and caught the attention of William Harrison Barnes, who described the design of Hillgreen's windchest in 1930:

A windchest action that has some similarity to that made by the Austin Organ Co., though in other respects quite different, is that made by Hillgreen, Lane & Co., of Alliance, Ohio. It has for its basis the early type of ventill windchest made by Walcker in Germany some fifty years ago, though it has been simplified and improved by the American builders who use this action. Its similarity to the Austin system is in having one primary motor that draws the pipe valves open mechanically, by means of a tracker or wire, thereby not requiring individual pneumatics for each pipe valve.¹⁴

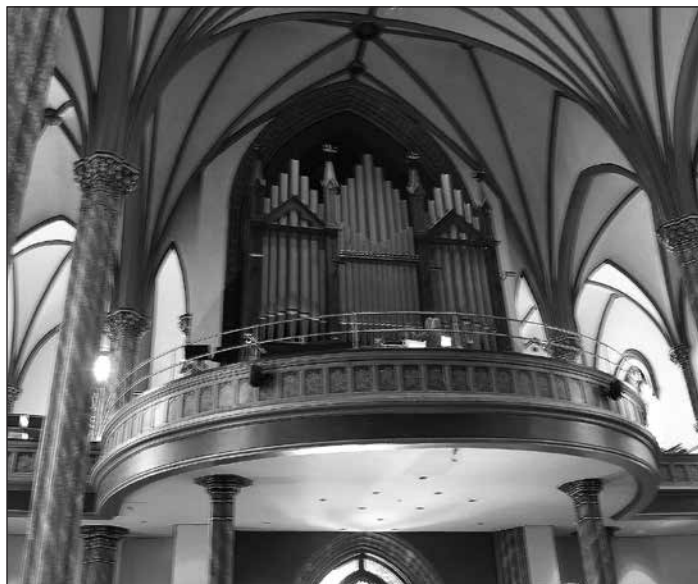
The early organs designed by Hillgreen were built with mechanical action, but in 1900 with Opus 7 (German Evangelical Reformed Church, New Knoxville, Ohio, II/23), tubular-pneumatic action was introduced to the Pedal. With Opus 8 (Methodist Church, Punxsutawney, Pa., II/20), also built in 1900, both manual and pedal actions were tubular-pneumatic fitted to slider windchests. The stop action for Opus 8 was also tubular. Even so, Hillgreen-Lane continued to build organs with tracker action until 1913. Opus 355 (Fourth Methodist Church, Pittsburgh, II/8) was their last of this design. With Opus 377 built in 1914 (St. Xavier's Church, Cincinnati, III/49), the ventill chest described by Barnes was used exclusively until 1953, when the company abandoned that system for the more reliable pitman-style windchest. Opus 1164 (First Congregational Society of St. Anthony, Minneapolis, III/27) was their first organ built with pitman action.

Of the early organs, Opus 28, built for First Presbyterian Church, Princeton, N.J., in 1901, is the most Classical tonally, at least in the sense of 19th-century American organs, as the Great division has a complete principal chorus based on 16-foot pitch.

Two years later, the style takes a radical change. Opus 65 (1903) built for West Market Street Methodist Church, Greensboro, N.C., was a tubular-pneumatic organ designed by Archer Gibson, America's quintessential residence organist. He devoted himself to playing Aeolian organs in the homes of the wealthy, and was the first organist to make more than a million dollars entertaining the rich and famous.¹⁵ Upon completion of Opus 65, he expressed his approval in a letter to the church organist.



Opus 28, First Presbyterian Church, Princeton



Opus 377, St. Xavier's Church, Cincinnati

14. William Harrison Barnes, *The Contemporary American Organ: Its Evolution, Design and Construction*. (New York: J. Fischer & Bro., 1930), 177.

15. Rollin Smith, *Pipe Organs of the Rich and Famous*. (Richmond, Va.: OHS Press, 2014), 144.

S. ARCHER GIBSON
412 FIFTH AVENUE
NEW YORK CITY

New York, Feb 12, 1904.

My dear Mr. Ireland—

To endorse

The work of Hillgreen-Lane & Co. in the building of your new organ in the West Market St. Church is a pleasure!

The scheme of the organ was one in which I took unusual interest, it being by no means conventional. No one appreciated more than myself that the task of construction was unusually difficult in this case, the architect of the church having with marvellous despatch made it almost impossible to get the organ placed.

S. ARCHER GIBSON
412 FIFTH AVENUE
NEW YORK CITY

I must compliment the builders on their unqualified success in meeting the difficult situation. The organ is a decided success: its tone is excellent, smooth, pure and rich; its action prompt, clean & reliable; its case work and mechanical features showing the best thought, labor & material.

The wood Oboe, at present an almost unknown stop in organ building, was built to my complete satisfaction, and the working of the entire organ has pleased me greatly.

Sincerely yours

S. Archer Gibson

Organist & Musical Director
Brick Church, Fifth Ave., N.Y.
Fellow of the American Guild of Organists

OPUS 65 WEST MARKET STREET METHODIST CHURCH GREENSBORO, N.C., 1903

Key compass: Manual, 61 notes, C-c⁴

Pedal, 30 notes, C-f¹

61-note manual chests

Tubular-pneumatic action

GREAT

- 8 Open Diapason
- 8 Second Open Diapason (wood)
- 8 Gamba (strong)
- 8 Viol d'Amour
- 8 Spitz Floete
- 8 Gross Floete
- 4 Flute Harmonique

SWELL

- 16 Contra Gamba (lowest octave stopped wood)
- 8 Open Diapason (slightly stringy)
- 8 Salicional
- 8 Aeoline
- 8 Vox Celestis (to draw with Aeoline)
- 8 Stopped Diapason
- 4 Flute d'Amour
- 2 Harmonic Piccolo
- 8 Oboe (wood imitation)
- Tremolo

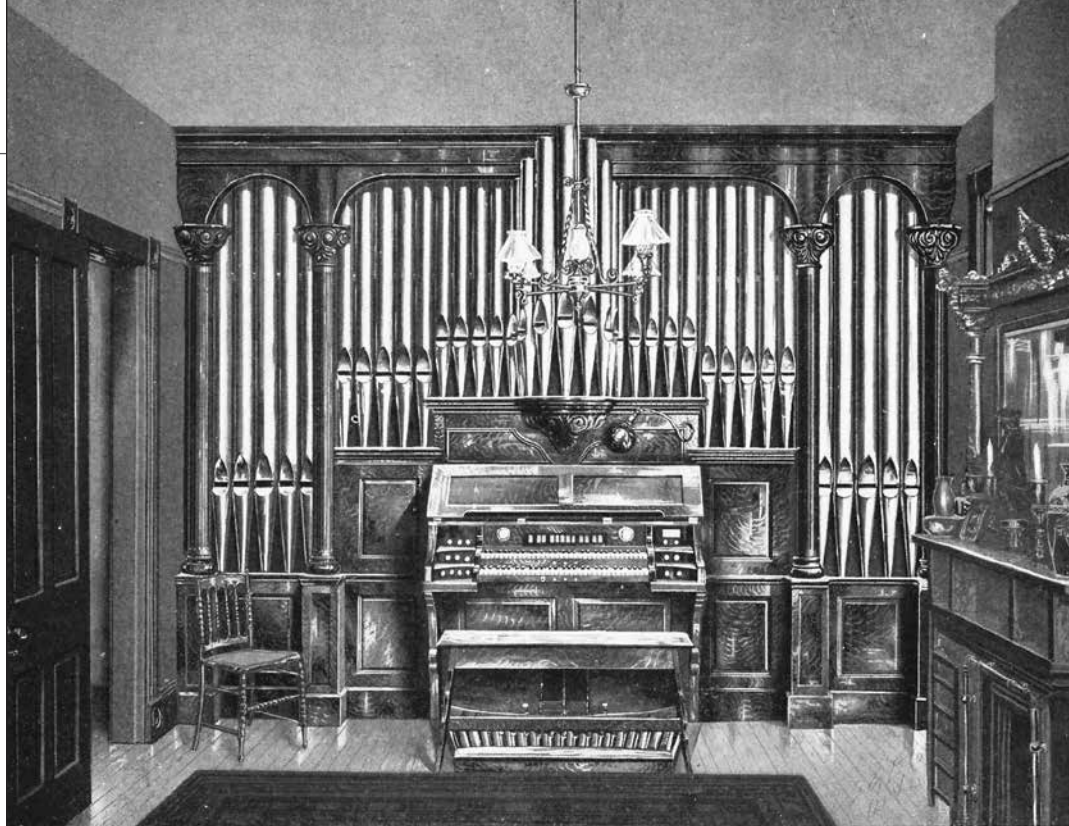
PEDAL

- 16 Open Diapason (ext. Gt. Open Diapason)
- 16 Bourdon (ext. Gt. Gross Floete)
- 16 Lieblich Bourdon (ext. Sw. Stopped Diapason)
- 8 Gedackt (Sw. Stopped Diapason)

COUPLERS

- Great to Great 4
- Swell to Great 16, 8, 4
- Great to Swell
- Great to Pedal
- Swell to Pedal
- Pedal Octaves

Gibson's tonal design was better suited for a residence organ, and six years later Hillgreen-Lane produced an exemplary model of Gibson's influence when the company built Opus 207 (1909) for the Cincinnati residence of Sidney C. Durst, organ teacher at the Cincinnati Conservatory of Music. Two years later in 1911, Hillgreen-Lane built Opus 261 designed by Durst for the residence of George F. Berry, maker of Old Crow bourbon in Frankfort, Ky. Unlike Durst's organ, Berry's included two stops above four-foot pitch, a piccolo, and a three-rank Dolce Cornet.



OPUS 207
SIDNEY C. DURST RESIDENCE
CINCINNATI, OHIO, 1909

Key compass: Manual, 61 notes, C–c⁴
 Pedal, 30 notes, C–f¹

73-note manual chests
 42-note pedal chest
 Tubular-pneumatic action

GREAT

- 8 Open Diapason
- 8 Salicional
- 8 Dulciana
- 8 Melodia
- 4 Flute d'Amour
- Tremulant

SWELL

- 8 Geigen Principal
- 8 Aeoline
- 8 Vox Celestis
- 8 Gedeckt
- 4 Rohr Floete
- 8 Oboe
- Tremulant

PEDAL

- 16 Bourdon
- 16 Lieblich Gedeckt
- 8 Flute (12 pipes)
- 8 Dolce (12 pipes)

COUPLERS

- Great to Great 16, Unison Release, 4
- Swell to Great 16, 8, 4
- Swell to Swell 16, Unison Release, 4
- Great to Pedal 8
- Swell to Pedal 8

During the 1920s, the Hillgreen-Lane tonal design—if indeed there was a design—continued to slip. The company's windchest layout permitted playing some stops at multiple pitches, a feature becoming increasingly familiar towards the end of the decade. Opus 877, built in 1926 for the Church of St. James-the-Less in Philadelphia, was designed by Gustav Döring, New York City sales representative of the company.

The attractive case was created by architect Wilfred Edwards Anthony, and was built by William F. Ross & Co., manufacturers of fine furniture and interior woodwork in Boston. Döring's creation contained within the case, by comparison, is not as appealing, but it probably was adequate for accompanying the church choir.

In the mid-1950s, after many organ companies were gradually adapting to the growing Organ Reform Movement, Hillgreen-Lane was unsure of the way to enlightenment. Their instru-

ment built for a convent in Canton, Ohio, is a peculiar collection of stops, including a Quint in the Pedal.

Like many of its instruments, the tonal design of Opus 1230, built for Gustavus Adolphus College, was created by someone outside the factory. Yet Robert Hillgreen thought it to be the company's best organ. Byron Arneson, midwestern representative of Hillgreen-Lane, designed the organ. Dwight Thompson, an employee of Arneson Organs, Inc., and his wife Dorothy installed the organ in 1961, and completed the tonal finishing in 1962.¹⁶ Apart from extensive unification of some stops and a puzzling Solo division, the organ is not unlike those of other builders of the decade.

After the organ was installed at Gustavus Adolphus College, sales continued to decline rapidly. Robert Hillgreen, who served as company president since 1933, died in January 1971. Upon his father's death, Robert Hillgreen Jr. was named president of the firm, and about two years later the company closed its doors. Robert Hillgreen Jr. joined M.P. Möller and became sales representative to western Pennsylvania, eastern Ohio, and northwestern West Virginia. Hillgreen, Lane & Company is one of many American pipe organ companies that was founded by the first generation in the 19th century, prospered under the leadership of the second generation, and failed at the hands of the third. Andrew Carnegie knew well this phenomenon, as he observed that "There are but three generations in America from shirtsleeves to shirtsleeves."¹⁷

16. <http://database.organsociety.org/SingleOrganDetails.php?OrganID=39237>. Accessed April 21, 2016.

17. Andrew Carnegie, *Triumphant Democracy or Fifty Years' March of the Republic*. (London: Sampson Low, Marston, Searle, & Rivington, 1886), 253.



OPUS 877
ST. JAMES-THE-LESS EPISCOPAL CHURCH
PHILADELPHIA, PA.

Key compass: Manual, 61 notes, C–c⁴
 Pedal, 32 notes, C–g¹

GREAT (4½ inches wind pressure; under separate swell expression)

8	Diapason	40 sc	open metal	73 pipes
8	Quaintone (like Erz., Gemshorn, ¼ dia. at top)		open metal	73 pipes
8	Melodia		open wood	73 pipes
8	Dulciana	57 sc	open metal	73 pipes
4	Flute		open w. & m.	73 pipes
8	French Horn		reed	73 pipes

SWELL (3½ inches wind pressure; under separate swell expression)

16	Contra Viola (unit; string, not too keen)		open w. & m.	85 pipes
8	Diapason	44 sc	open metal	73 pipes
8	Viole (ext.)	60 sc	open metal	73 notes
8	Celeste (t.c.)	66 sc	open metal	61 pipes
8	Dolce Celeste II (fine string tone)	70 & 74 sc	open metal	134 pipes
8	Stopped Flute	Full sc.	stopped wood	73 pipes
4	Violette (ext.)			73 notes
4	Harmonic Flute	Willis	open metal	73 pipes
8	Oboe	normal	reed	73 pipes

PEDAL (4½ inches wind pressure with Great)

16	Diapason	normal	open wood	44 pipes
16	Bourdon	normal	stopped wood	32 pipes
16	Dolce Bass (Sw)			32 notes
8	Flute (ext. Dia. 16)			32 notes
8	Violoncello (Sw)			32 notes

COUPLERS

Great to Great 16, Unison Release, 4
 Swell to Great 16, 8, 4.
 Swell to Swell 16, Unison Release, 4
 Great to Swell 8.
 Great to Pedal 8.
 Swell to Pedal 8, 4.

Opus 877, Church of St. James-the-Less, Philadelphia

OPUS 1190
FRANCISCAN NUNS OF THE MOST BLESSED SACRAMENT
CANTON, OHIO, 1955

Key compass: Manual, 61 notes, C–c⁴
 Pedal, 32 notes, C–g¹

GREAT

8	Spillflöte	61 pipes
8	Dulciana (Swell)	61 notes
4	Gemshorn Principal	61 pipes
4	Dulciana (Swell)	61 notes

SWELL

8	Hohlflöte	85 pipes
8	Dulciana	73 pipes
8	Unda Maris	49 pipes
4	Hohlflöte	61 notes

2½	Nazard (Hohlflöte)	61 notes
2	Flageolet (Hohlflöte)	61 notes
1½	Tierce (Hohlflöte)	61 notes

PEDAL

16	Bourdon	12 pipes
8	Hohlflöte (Swell)	32 notes
8	Dulciana (Swell)	32 notes
5½	Quint (Hohlflöte)	32 notes
4	Hohlflöte (Swell)	32 notes
4	Dulciana (Swell)	32 notes

COUPLERS

Great to Great 16, 4
 Swell to Great 16, 8, 4
 Swell to Swell 16, 4
 Great to Pedal 8
 Swell to Pedal 8, 4

ACCESSORIES

Tremolo (affecting entire organ)
 Wind Indicator
 Crescendo Indicator



OPUS 1230 GUSTAVUS ADOLPHUS COLLEGE CHAPEL ~ ST. PETER, MINN.

GREAT

1.	16 Geigen Principal	80 pipes
2.	16 Erzähler	90 pipes
3.	8 Principal	68 pipes
4.	8 Geigen Principal (no. 1)	61 notes
5.	8 Doppel Flute	68 pipes
6.	8 Erzähler (no. 2)	61 notes
7.	4 Octave	68 pipes
8.	4 Harmonic Flute	68 pipes
9.	4 Erzähler (no. 2)	61 notes
10.	2½ Twelfth	61 pipes
11.	2 Fifteenth	61 pipes
12.	Mixture IV	244 pipes
13.	Tremulant	

SWELL

14.	16 Bourdon*	97 pipes
15.	8 Viol	68 pipes
16.	8 Viol Celeste	68 pipes
17.	8 Claribel Flute (not harmonic)	68 pipes
18.	8 Bourdon (no. 14)	61 notes
19.	4 Principal	68 pipes
20.	4 Flute (no. 14)	61 notes
21.	2½ Nazard	61 pipes
22.	2 Piccolo (no. 14)	61 notes
23.	Chorus Mixture IV	244 pipes
24.	16 Posaune	92 pipes
25.	8 Trumpet	68 pipes
26.	8 Oboe	68 pipes
27.	4 Clarion (no. 24)	61 notes
28.	Tremulant	

**(conical metal from 2' C)*

COUPLERS

Great to Great 16, Unison Off, 4
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Solo to Great 16, 8, 4
Swell to Swell 16, Unison Off, 4
Choir to Swell 8, 4

SOLO

43.	4 Principal (large scale)	73 pipes
44.	Cymbal III	183 pipes
45.	8 Major Trumpet	73 pipes
46.	Tremulant	

PEDAL

47.	32 Resultant	32 notes
48.	32 Contra Bourdon	68 pipes
49.	16 Diapason (low 20 open wood)	44 pipes
50.	16 Geigen Principal (no. 1)	32 notes
51.	16 Erzähler (no. 2)	32 notes
52.	16 Bourdon I (no. 48)	32 notes
53.	16 Bourdon II (no. 14)	32 notes
54.	8 Octave	44 pipes
55.	8 Geigen Principal (no. 1)	32 notes
56.	8 Erzähler (no. 2)	32 notes
57.	8 Bourdon I (no. 48)	32 notes
58.	8 Bourdon II (no. 14)	32 notes
59.	5½ Erzähler Quint (no. 2)	32 notes
60.	4 Super Octave	44 pipes
61.	4 Geigen Principal (no. 1)	32 notes
62.	32 Contra Posaune (no. 24)	32 notes
63.	16 Bombard	68 pipes
64.	16 Posaune (no. 24)	32 notes
65.	8 Trumpet (no. 63)	32 notes
66.	8 Posaune (no. 24)	32 notes
67.	4 Clarion (no. 63)	32 notes

Solo to Swell 8
Choir to Choir 16, Unison Off, 4
Great to Choir 8
Swell to Choir 16, 8, 4
Solo to Choir 16, 8, 4
Solo to Solo 16, Unison Off, 4

CHOIR

29.	16 Contra Dulciana* (t.c.)	85 pipes
30.	8 Diapason	68 pipes
31.	8 Dulciana (no. 29)	61 notes
32.	8 Unda Maris (t.c.)	56 pipes
33.	8 Gedeckt	68 pipes
34.	4 Nachthorn	68 pipes
35.	4 Dulciana (no. 29.)	61 notes
36.	2½ Nazard	61 pipes
37.	2 Piccolo	61 pipes
38.	2 Dulciana (no. 29)	61 notes
39.	1½ Tierce	61 pipes
40.	1½ Larigot	61 pipes
41.	8 Clarinet	68 pipes
42.	Tremulant	

**(prepared for CCC)*

ALTAR CHOIR

68.	8 Melodia	68 pipes
69.	4 Principal	68 pipes
70.	2½ Twelfth	61 pipes
71.	2 Fifteenth	61 pipes

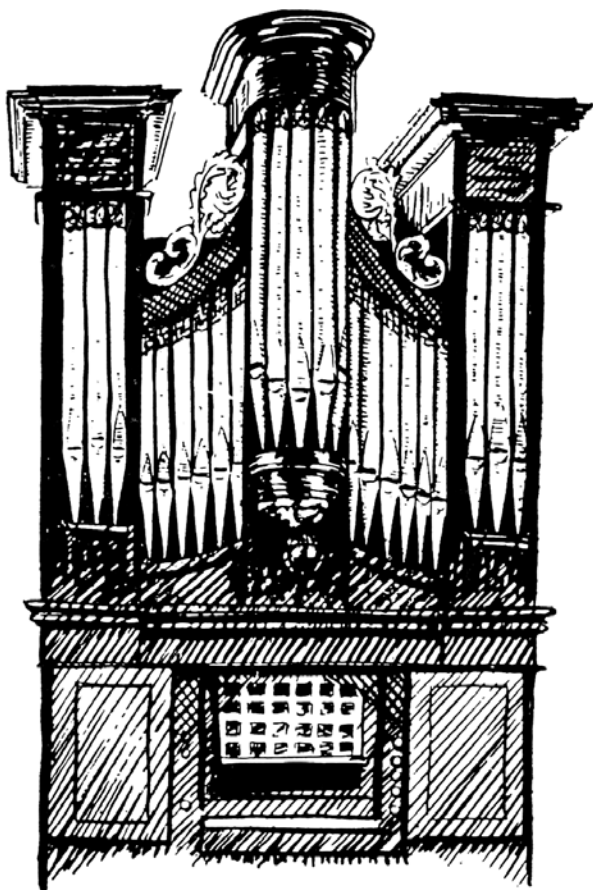
ALTAR SOLO

72.	8 Cor de Nuit	68 pipes
73.	4 Flute d'Amour	68 pipes
74.	2 Mixture III	183 pipes
75.	8 Cromorne	68 pipes

ALTAR PEDAL

76.	16 Metal Bourdon	44 pipes
77.	8 Principal	44 pipes
78.	4 Schalmey	44 pipes

Great to Solo 8
Pedal Unison Off, 4
Great to Pedal 8, 4
Swell to Pedal 8, 4
Choir to Pedal 8, 4
Solo to Pedal 8, 4



In THE TRACKER *50 Years Ago*

SCOT L. HUNTINGTON

VOL. 11, NO. 2, WINTER 1967

THE LOCATION for the upcoming 1967 convention (Saratoga Springs, also the site of the society's 50th anniversary extravaganza), had only recently been selected. In anticipation of this event, two articles, including the cover story, dealt with the monumental 1847 Davis & Ferris organ at the Round Lake Auditorium. The story of this miraculous pre-Civil War survival is now well known to OHS members, but in 1966 this organ was something of a mysterious legend.

To appreciate the significance of this instrument relative to the upcoming convention, one must revert to the mindset of the organ culture of the time. The tracker revival and its conjoined twin—the Germanic neo-Baroque counter culture, were the order of the day. The prevailing attitude in the society at the time (soon to be codified in the definition of an organ's historic worth in the yet to be created OHS Guidelines for Restoration), was that any organ built before the War was considered to have the highest historical value,

with the oldest instruments of all—those with G-compass—considered of such historic status that they should be preserved without alteration. Any organ of the 19th century with tracker action was considered to be of historic value simply by virtue of its having the chests (slider) and action (mechanical) that were the ideal of the modern day. Even if the organs were considered tonally marginal, the smallest instruments with nothing above four-foot pitch, or those built during the last decades of the century and thought to be sliding towards tonal decadence, could be “brought up to code” with judicious rebuilding, tonal modernization, and preservation of the all-important tracker action. Any instrument that had upperwork—especially mixtures—dead-length pipework, i.e. not slotted, and “low” wind pressures (three inches or less) was approaching the modern tonal ideal and therefore deserving of preservation—more or less. The reason these particular attributes resonated so strongly was they represented the unbroken Classical traditions of organbuilding from the

hallowed Renaissance and Baroque periods through the middle of the Romantic era, and were the same ideals driving the late mid-20th-century organ revival movement.

The Round Lake Davis & Ferris, even though rebuilt as a C-compass instrument a century before, represented the mother lode of historic American pipe organs—considered the largest extant pre-Civil War organ until the pipe count of the 1854 E. & G.G. Hook in Jamaica Plain was verified in 2000 as about 100 pipes larger. The organ was decrepit and bordering on unplayable when Helen Hirahara, a trustee of the Round Lake Association, took an interest in the organ in 1954 (two years before the founding of the OHS!), and through her efforts the organ was rehabilitated to playable condition the following year. In 1959, the late Ed Boadway made a detailed examination of the organ that circulated among interested historians and revived a broader interest in the venerable instrument. Regular readers of this column have noted in real time over the past decade, how the interest in, and formative knowledge of, historic American instruments developed through the first decade of the society's growth, with serious detective work taking place not just in New York and New England but in the Midwest as well. These early sleuths shared their information via typewritten carbon copy onion skins or for larger distribution, by mimeograph or spirit duplicator processes (remember smelling those in elementary school, getting high off the carbon tetrachloride fumes?). THE TRACKER provided an outlet for distribution to a far larger audience across the breadth of the nation, and, as I have written countless times before, every story was new information for an audience hungry for the sense of learning and discovery. Even for those with knowledge of this monumental instrument, few still knew what it looked like unless they had seen and heard it in person. This organ became the centerpiece upon which the entire 1967 convention was hung, and almost 40 years later, upon which the 50th anniversary convention opened with a gala organ and orchestra concert. In spite of its subdued tone in the non-existent outdoor acoustics of its practically open-air wooden tent, the tone of this superlative organ is grand and majestic, and one can imagine that it made an especially noble effect in the acoustic confined by real walls of Calvary Church in Manhattan.

The companion article to the cover story outlined the history of the fabled instrument in its original home (1847–87), and listed the organists of the parish to the present day (the celebrated organist and composer Calvin Hampton being the incumbent in 1967). The first two organists serving as volunteers from 1836–1842 were women, but since it became a paid position in 1842, only men have served in that capacity. Society members of a certain age will recognize the names of legendary New York musicians Vernon de Tar and Jack Ossewaarde among the list of 25 who had served as organists at Calvary since its organization. The first edifice was a

“neat and commodious affair” with a four-stop organ built by Thomas Wagstaff for \$225. A slightly larger building with a two-manual Henry Erben organ in a mahogany case was in use by 1844 (for which Erben allowed a handsome \$200 in trade for the old instrument), and the present building, the one in which the Davis & Ferris was installed, was consecrated in 1847. The organ was sold to Round Lake for \$1,500 in 1887 when the church signed with Roosevelt for a new electric-action instrument slated to cost a whopping \$10,500, proposed with complete three-manual instruments in both the chancel and west end, controlled from a single console. However, only the chancel organ was actually built. This was rebuilt by the Skinner Organ Co. in 1907, by Aeolian-Skinner in 1935, and then on-going by them and others between 1963 and 1988.

Elizabeth Towne Schmitt continued her examination of Midwest organs and builders, with a detailed illustrated article about William Schuelke's organ in Iowa. Fifteen organs had been identified for this state based on a company brochure published in 1911. Of those, six were extant in 1966, and a seventh described in THE TRACKER in 1961, was destroyed shortly after the article appeared. Of the six described in the article in the 1967 issue, three have been lost, one was electrified in a new building, one was rebuilt beyond recognition, one was renovated beyond a condition of originality according to the database, and only one, an 1895 tubular-pneumatic (the first in Iowa) II/14 in St. Mary's R.C., Remsen, dormant and unused in 1966, was restored by Dobson Organ Builders, Ltd., in 2001. This one example shows clearly how the mission of the OHS to thoroughly document instruments may one day be all that is left to mark the particulars of an organ's existence. I was fortunate in having the OHS database as a resource to determine the ultimate fate of each organ mentioned in the article.

The serialized reprinting continued of the chapter dealing with notable organists from Henry Lahee's 1902 book, *The Organ and its Masters*. This excerpt included names more familiar to organ historians than the first section published in the last issue: Samuel Whitney, Samuel P. Warren, and Eugene Thayer among others. An extensive entry dealt with Horace Wadham Nichol, then organist at St. Paul's Cathedral in Pittsburgh that reprinted a 1901 article about Nichol, preparatory to the removal of the cathedral's fine organ for replacement with a “still finer one.” The organ was a sizeable 1892, three-manual Philipp Wirsching, enlarged by him in 1902. The organ burned with the cathedral in 1909. W.W. Kimball installed a massive organ in the rebuilt cathedral in 1911, which, in turn, was replaced with a four-manual Rudolf von Beckerath in 1961—his largest tracker in the United States, and second in size only to his *magnum opus* in Montreal's St. Joseph's Oratory.

As through much of its existence, THE TRACKER was late, allowing publication of the minutes of the December

1966 council meeting, and while announcing the Saratoga Springs convention just a few months hence, allowed only a few months for participants to decide if they would attend. It was reported that there were 307 members, and a motion was passed to begin publication of the names of contributing and sustaining members in the journal. Of the 19 contributing members (\$7.50), only four are still with us. Of the 32 sustaining members (\$10), one organ company (of four) and five members survive. The 1966 Cape Cod convention ended with a \$126.35 deficit. It was announced that the dues categories above standard membership (\$5) would increase to \$10, \$25, and \$100. The Cape Cod convention LP recording was available for sale—a far cry from the ten years it took to get the 50th anniversary convention recording into people's hands.

Council members were urged to send carbon copies of their correspondence to all the officers. How did those poor people ever exist and conduct business without answering machines, email, texting, cell phones, and GPS, with only the post office, gas station maps, expensive long-distance, and corded rotary-dial phones available for communication and travel? Certainly at a more relaxed pace than today's hurried, instant-gratification lifestyles. In a passing statement that would create a major scandal in the months to come, the recording secretary (who hadn't attended a single meeting since being elected) was directed by council consensus, to see that the minute book and all minutes in his possession were present at the next council meeting. President Simmons reiterated a complaint mentioned often in this column—certain members of council were doing all the work while others did nothing at all. All councilors were directed by the president to have a final report of their committee's activities prepared for the next meeting. After the success of the 1966 composition contest, it was decided to sponsor a similar contest for the 1967 convention. It was proposed that the society investigate the possibility of publishing any academic theses covering topics relating to early-American organs and organbuilding.

A short article by George Theders explained the operation of mechanized organs—specifically, organized clocks and barrel organs. Organbuilder and organ historian Homer Blanchard wrote a description of the “metamorphosis” of Johnson & Son Op. 573 for the First Grace Lutheran Church of Oberlin, Ohio. Originally a 1/8 built for the Baptist Church of Jefferson, Ohio, and discarded in favor of an electrical imitation, it was rebuilt as a three-manual, electric-action unit organ of neo-Baroque design. Due to poor storage, the Subbass and two windchests were water damaged beyond salvage, which occasioned the decision to rebuild the organ as a modern instrument with old pipes—about half of those being discarded in favor of newer pipes. While we would look in horror on such treatment today, 50 years ago that was considered a respectful way to treat old material that might otherwise face a far worse fate. The author took pains to leave the pipe voicing untouched, modified only by its placement on a pneumatic single-valve chest. With the loss of its original shallow case, the organ suffered a consequent loss of focus and “concentrated effect” in the sound. With unenclosed “flower box” pipe arrangements still a decided fashion and preference, the tracker action and shallow reflective casework argument was in full rage.

One still looks with admiration and envy at the range of instruments soon to be visited at the 1967 convention (a number of which are now sadly lost), but I note the instruments selected for advance marketing purposes and what that said about our collective mindset at the time: the rebuild of the remains of the 1756 Boston King's Chapel Richard Bridge organ, the 1847 Davis & Ferris at Round Lake, and two pre-War E. & G.G. Hook instruments. Our early preferences were so colored by the thriving and exciting organ revival swirling around us. I look back a bit wistfully, yet thankful that I lived through that time, even if as a young impressionable pre-teen organ nerd. How we wish the organbuilding atmosphere today was even half as active.

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Articles of Interest

“American [Organ] Conventions” (Hugh Knight), *Sydney Organ Journal* 47, no. 4 (Spring 2016): 24–26.

“Argenteuil: ses Orgues Passés et Présents” (Jean-Marc Baffert and Denis Havard de la Montagne), *L'Orgue* 314, no. 2 (2016): 3–114.

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“Eleventh International Organ and Early Music Festival, Oaxaca, Mexico: Restoration of the Organ in San Matías Jalatlaco, February 18–24, 1016” (Cicely Winter), *The Diapason* 107, no. 10 (October 2016): 20–23.

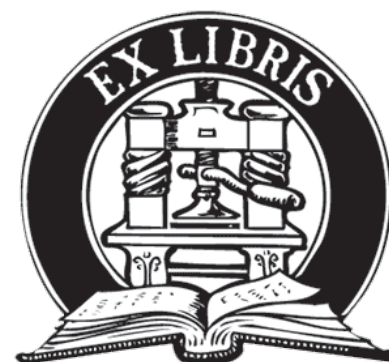
“Great Lakes—Great Organs—Great Music” (Don Feely), *Theatre Organ* 58, no. 5 (September/October 2016): 21–49.

“Het gerestaureerde Le Picard-orgal van de Sint-Lambertuskerk in Neeroeteren” (Luk Bastiaens), *Orgelkunst* 39, no. 154 (September 2016): 134–38.

“The Grand Instrument Nobody Knows About: Sheffield City Hall” (Matthew Jennings), *Organists' Review* (June 2016): 9–13.

“Invention Test: The New Rieger Organ in the Philharmonie, Paris” (Kurt Lueders), *Choir & Organ* (September/October 2016): 45–47.

“Kanarische Impression: Von einer denkwürdigen Wiederbegungung, einer Orgel für das 21. Jahrhundert und men Orgelfestival Teneriffa—Gran Canaria” (Hansjörg Albrecht), *Organ: Journal für die Orgel* no. 1 (2016): 12–“... uit een kerk in Belgen aangekocht. . .’ Drie verdwenen Loret-orgels in Friesland” (Victor Timmer), *Orgelkunst* 39, no. 154 (September 2016): 139–46.



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“Supporting Role: What Was the Medieval Pipe Organ For?, Pt. 1” (Nicholas Thistlethwaite), *Choir & Organ* (September/October 2016): 65–69.

“Thomas Dallam and His Organ for the Sultan” (Dominic Gwynn), *Organists' Review* (June 2016): 44–47.

“Rudolph Valentino Nunc Dimittis: Organs at the Obsequies” (Rollin Smith), *The American Organist* 50, no. 6 (June 2016): 39–45.

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AMONG THE MOST interesting items in our collection are photographs: photos made on the occasion of an organ dedication, photos made by an organbuilder to be used as sales material, photos made of persons working in organ factories, group photos made at organists conventions, and photographic portraits. There are stories associated with all these photos, and selected here are a few of the thousands in our collection and their stories.



Erben organ, Presbyterian Church, Cass City, Michigan

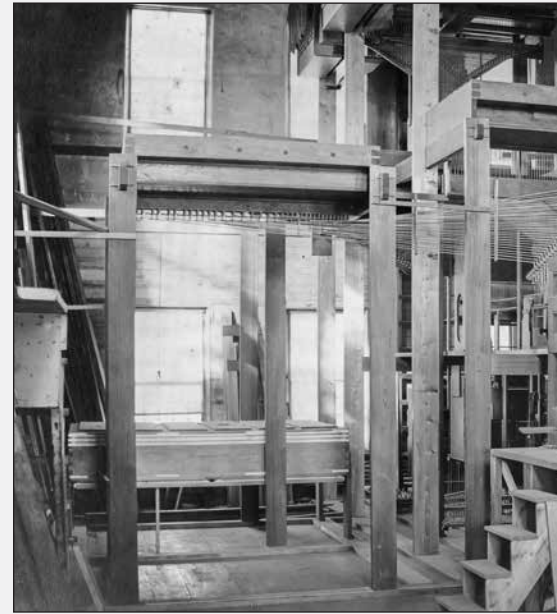
In 1865, Henry Erben built an organ for the Presbyterian Church, Pontiac, Michigan. In 1907, the organ was relocated to Cass City, Michigan, and installed in the Presbyterian Church there. Seventy years later, the

organ was in poor condition, and the church considered replacing it with an electronic. Through the goodwill of OHS members, the organ was restored in 1978 by OHS member, Dana Hull. The organ was featured at the OHS Lower Michigan convention in 1995.



Petty-Madden organ, Presbyterian Church, Wolcott, New York

Included in our photo collection are those of instruments built in the 20th and 21st centuries. Wolcott, New York, lies midway between Syracuse and Rochester, and is only a few miles from the south shore of Lake Ontario. This region of the state is poor and relies heavily on apple cultivation for employment. The Presbyterian Church signed a contract with Möller on June 24, 1913, and Opus 1622 was shipped to the church in November of that year. In 1999, the organ and much of the church was destroyed by fire. The building was restored, and a two-manual-and-pedal organ with mechanical key- and stop-action was built by Petty-Madden in 2001.

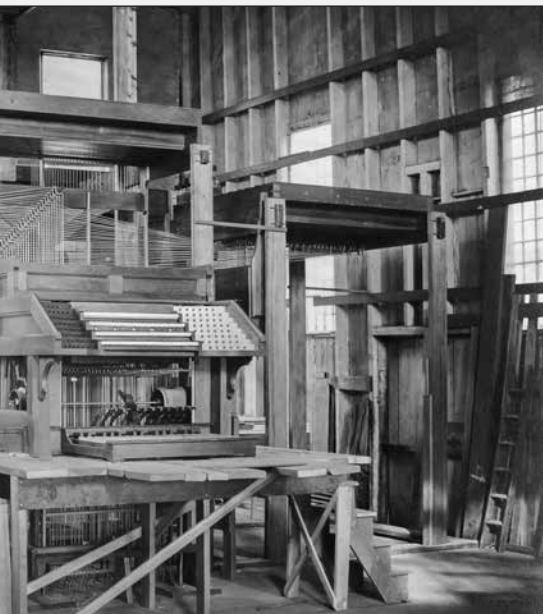


Hook & Hastings Opus 869 (1877), Music Hall, Cincinnati, Ohio

Some organs are destroyed by fire, others by the hands of man. The contract for the largest organ built by E. & G.G. Hook & Hastings was signed on May 14, 1877, at a cost of \$26,000. The case was made in Cincinnati at the expense of the local organ association, and the pipes and mechanisms were shipped from Boston in early 1878. Rebuilt and altered by the Austin Organ Co. in 1923, the organ was removed from the Music Hall in the late 1960s. This photo shows the organ being assembled at the factory.



August Schopp making a Bassett Horn, 1928



August Reinhart Schopp and Leonard Gutfleisch opened their pipe-making workshop in 1898. Both Schopp and Gutfleisch were employed in the New York factory of Hilborne Roosevelt before forming their partnership. In Alliance, Ohio, the two men established a reputation for making quality flue and reed pipes, a tradition that continues today.



Krishna Raja Wadiyar IV, Maharajah of Mysore, India

At the age of 22, the Maharajah of Mysore commissioned an organ to be built for his new palace. Through somewhat circuitous circumstances Philipp Wirsching of Salem, Ohio, built the organ, which was installed in the palace music room in 1908. Enclosed in two matching cases, the organ was controlled by a two-manual-and-pedal draw-knob console fitted with a player mechanism.

One of the wealthiest men in the world, the Maharajah died in 1940. Today his palace is open to the public, and the Wirsching organ still stands in the music room.



Aeolian Opus 1372 (1916) in the residence of Joseph C. Baldwin Jr., Mount Kisco, New York

Why the Mysore contract was not awarded to the Aeolian Company is a mystery, as its instruments were the preferred choice of the wealthy. Eight years after the Maharajah's organ was installed, Aeolian signed a contract with Joseph C. Baldwin Jr. to build a four-manual organ with 82 ranks for Shallow Brook Farm, Baldwin's estate in Mount Kisco, N.Y. The main organ was located at one end of the spacious music room. The ornately carved organ console was located at one side

of the room and a separate player mechanism was housed in its own cabinet. Archer Gibson was consultant for this job: the contract bears this inscription: "This specification meets with my entire approval. May 16, 1916. Archer Gibson."



Archer Gibson, 1907

Indeed, Archer Gibson was the favored organist of New York's wealthiest families. He earned \$10,000 a year for playing Saturday evening recitals on Baldwin's Aeolian organ. Among his other patrons were Florence Twombly (a Vanderbilt), Henry Clay Frick, John D. Rockefeller, Louis Comfort Tiffany, and Charles Schwab.

Born in 1875, Gibson spent his early years in Baltimore, his hometown. He attended Peabody Conservatory and was organist at First Presbyterian Church. In 1901, he moved from Baltimore to New York City to become the organist of the Brick Church, a position he held until 1909. For the remainder of his life, Archer Gibson was employed as the prized organist for the rich and famous. He died in 1952.



Henry Hunsicker, Barbara Owen, and E. Power Biggs, 1959

John Jacob Dieffenbach began building his first organ in 1776 and completed it in 1778. The organ resided for a while in his house, and later

was purchased by Epplers Church near Reading, Pennsylvania. In 1920, the organ was moved to the Berks County Historical Society in Reading, where it remains today. In 1959, E. Power Biggs used the instrument in his recording of early American organs. Standing in

front of the organ with E. Power Biggs are Barbara Owen, then president of the OHS, and Henry Hunsicker, a local engineer with an interest in restoring old organs.



Lynnwood Farnam, 1927

This photo was made the year Lynnwood Farnam was appointed head of the new organ department at the Curtis Institute of Music, Philadelphia. At the time, Farnam was organist at Church of the Holy Communion, New York City, a position he held until his death. He maintained his residence in New York, and came to Philadelphia once a week to teach. Born near Montreal in 1885, Farnam studied with Sir Walter Parratt and W.W. Hoyte at the Royal College of Music, London. In 1913, he was invited to audition for the organist position of Emmanuel Church, Boston. When asked what he would play, he handed the committee a notebook, saying “any of these.” The book listed 200 compositions that he had committed to memory. One of America’s greatest organists and teachers, Lynnwood Farnam died of liver cancer at the age of 45 on November 23, 1930.

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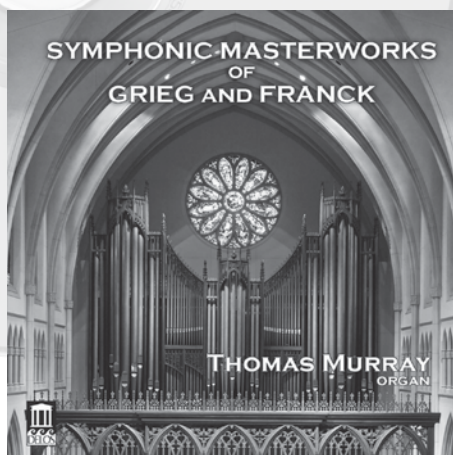
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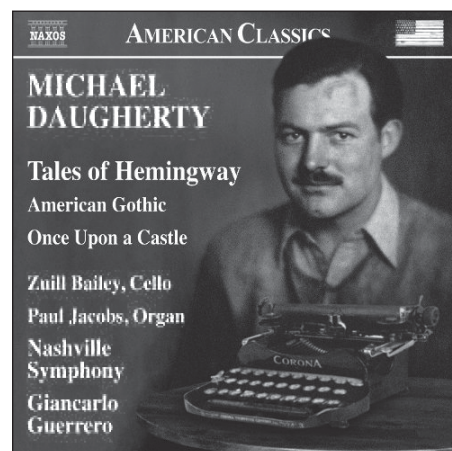
Symphonic Masterpieces of Grieg and Franck. Edvard Grieg, arr. Richard Ellsasser, *From Holberg's Time* (Suite in Antique Style), Op. 40: Prelude, Sarabande, Gavotte, Rigaudon; César Franck, arr. Calvin Hampton, *Symphony in D minor*. Thomas Murray, organist. St. Martin's Episcopal Church, Houston, Tex., IV/80 Schoenstein organ, Op. 145. Delos DE3525. One of the finest of symphonic concert organ artists is certainly Thomas Murray, following in the grand tradition of W.T. Best and Edwin H. Lemare. For this new Delos recording, Murray has selected two superb vehicles as well as one of the finest symphonic organs built by the Schoenstein Organ Company. When Jack Bethards became president of the company, he changed its tonal concepts, utilizing today's technology to build superb instruments for churches, concert halls, and universities.

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Excellent program notes include the complete stoplist. Highly recommended. An excellent recording to demonstrate one's stereo system.

DENNIS E. FERRARA



Michael Daugherty, *Tales of Hemingway, American Gothic, Once Upon a Castle*, Zuill Bailey, cello; Paul Jacobs, organ. Nashville Symphony, Giancarlo Guerrero, Conductor. Naxos American Classics, 8.559798. Obviously, the reason I received a review copy of this CD is because the last third of its contents features the organ. Nevertheless, I found the entire recording quite fascinating. Michael Daugherty is an award-winning musician who is one of the ten most performed American composers, according to the League of American Orchestras. The three major works on this CD are all inspired by iconic American presences.

The first, *Tales of Hemingway*, is a concerto for cello and orchestra with

four movements: *Big Two-Hearted River* based on the 1925 novel and its protagonist Nick Adams; *For Whom the Bell Tolls*; *The Old Man and the Sea*; and *The Sun Also Rises*. Of these, I was particularly taken with *The Old Man and the Sea*. It beautifully evokes the salty aridity of the old man's struggle to bring his big fish home before the sharks completely devour it.

The second work is inspired by one of America's great, but somewhat unsung artist, Grant Wood of Iowa. The composer grew up in Grant Wood country and his father was a fan of Wood's paintings. The three sections of this concerto for orchestra are: *On a Roll*, *Winter Dreams*, and *Pitchfork*. I was inspired to search for Grant Wood's paintings on the internet while I listened. One of my favorites, *Daughters of Revolution*, was immense fun to see again, three stiff members of the DAR, one sipping tea from a china cup, with *Washington Crossing the Delaware* in the background.

The final selection is a reflection on William Randolph Hearst and his castle San Simeon near Big Sur on the California coast. Again I surfed the internet for pictures to accompany my listening. It is here that Paul Jacobs and the Schoenstein organ in Nashville's Schermerhorn Hall come into play. The sections are titled: *The Winding Road to San Simeon*, *Neptune Pool*, *Rosebud*, and *Xanadu*. The Neptune Pool is perhaps the grandest feature of a grand castle and Daugherty has great fun with his "water music." Rosebud refers, of course, to the Hearst-like character's last words in Orson Welles movie, *Citizen Kane*. It features an argument between Kane (Hearst) and Susan Alexander (Marion Davies), the organ representing Kane and a solo violin, Susan. The final section, *Xanadu*, has obvious references to the famous poem by Coleridge, and it has perhaps the most interesting measures for organ.

The Nashville Symphony is in fine form under Guerrero's sure baton. I was a bit underwhelmed both with the writing for organ, and for the organ's sound. The latter seemed at times so refined that it made the orchestra's energetic performance seem crude by comparison. The writing also seemed to emphasize the idea that the organ is a "legato" instrument, or, as Stravinsky put it, "it has no accent."

This work for organ and orchestra is an important addition to a rather small repertoire. It will be interesting to hear with different orchestras and organs. Dallas and Fisk, Philadelphia and Dobson, Los Angeles and Rosales/Glatte-Götz, Boston and Aeolian-Skinner?

Camille Saint-Saëns, *Symphony No. 3, "Organ," Introduction and Rondo Capriccioso, La Muse et le poète*, Michael Stern conducting the Kansas City Symphony, Jan Kraybill, organist; Noah Geiler, violin; Mark Gibbs, cello. Reference Recordings, RR-136, www.referencerecordings.com.

This is the fourth recording of this marvelous work I've been given for review in the last year or so. It started with the Roths, *père et fils*, performing at Saint-Sulpice, which remains my favorite. Following was a recording with the Orchestre National de Lyon with Vincent Warnier playing the Cavaillé-Coll originally built for the Trocadéro and now located in Lyon, and James O'Donnell playing the newly-refurbished Harrison & Harrison at Royal Festival Hall with the London Philharmonic.

Now comes a new one from Kansas City, Mo. With the exception of the first, all of these are celebrating either a new organ or an organ in a new guise. I suspect that as long as we continue to have new concert halls with fine organs we'll have new recordings of the Saint-Saëns, because there's no other

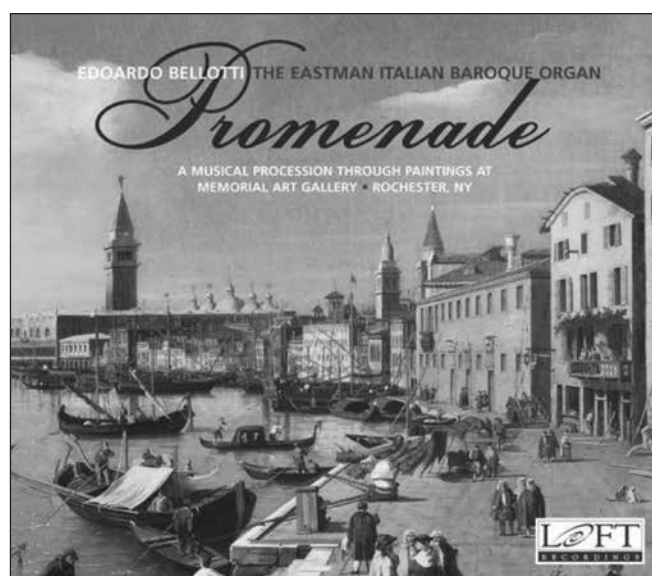
work that so fabulously establishes the wonder of a great orchestra paired with a magnificent organ. So, no complaints; may this train of events continue forever!

This CD showcases the new Helzberg Hall in the Kauffman Center for the Performing Arts and its 102-rank Casavant organ. The Kansas City Symphony sounds like they are thrilled with their new acoustic environment. Their playing is beautifully nuanced. Jan Kraybill shares her time on this large instrument with two other giants in the area, the 113-rank Aeolian-Skinner of 1959 and the 102-rank Casavant of 1993, both at the Community of Christ International Headquarters in Independence.

I liked this performance very much and if I had never heard the Roths' version, would have named it my favorite (so far!). It is beautifully crafted by conductor Stern. The sound is clear yet warm. At the very end, a gentle bit of reverberation lasts for a couple of seconds or more.

Highly recommended.

Promenade: A Musical Procession through Paintings at Memorial Art Gallery, Rochester N.Y., Edoardo Bellotti on the Eastman Italian Baroque Organ. Loft LRCD-1097. Edoardo Bellotti has come up with a brilliant idea to present this beautiful organ, which so handsomely ornaments the Fountain Court of Rochester's Memorial Art Gallery. He has chosen seven paintings on view at the museum and pieces of music that have connections—some obvious, some veiled—with the pictures. It's a "Pictures at an Exhibition" for organ and Italian paintings (except for one English view of Vienna).



Uwe Pape and I had the great pleasure of inspecting the organ several years ago and we were struck by its wonderful sound and delightful appearance. It was discovered in an antique shop by German organbuilder Gerald Woehl, who purchased and stored it. A visit to the Fountain Court in the Rochester Museum suggested the ideal location for the organ and soon a contract was signed with the Eastman School of Music to restore and install it in the court. It is a somewhat larger version of the classical Italian organ, with the usual ripieno and flute stops, but also a reed stop, Tromboncini, pedals, and an octave of 16' Contrabassi pipes. Thus this is now the only place in North America where one can hear authentic performances of old Italian organ music written for a large instrument.

Bellotti interjects a brief improvisation, using always the same motif, to tie each of the pieces, by Salvatore, Strazzi, Frescobaldi, Pasquini, Vivaldi, Platti, J.S. Bach, and Feroci, together into a "promenade." His playing and registrations are stunning. By all means, get this CD for a wonderful listening experience of music and viewing experience of great paintings.

GEORGE BOZEMAN

Obituaries |

JONATHAN E. BIGGERS, associate professor of music and Edwin Link Endowed Professor in Organ and Harpsicord at Binghamton University, unexpectedly passed away on September 27, 2016, at his home in Vestal, New York. Born on February 10, 1960, in Oak Ridge, Tenn., Biggers graduated from Decatur High School in Decatur, Ga., earned a BA and MS in music from the University of Alabama, and a DMA in organ performance from the Eastman School of Music. He later was awarded a Fulbright grant to study at the Conservatory of Music in Geneva Switzerland. He won a unanimous first prize at the 1985 Geneva International Pipe Organ Competition, and also won the 1990 Calgary International Organ Festival Concerto Competition. He presented hundreds of recitals in church and university settings throughout the U.S., Canada, and Europe and appeared as the featured soloist with orchestras in both the U.S. and Canada. He was featured many times on NPR *Pipedreams*, the Canadian Broadcast Corporation, and on radio and Television Suisse Romande broadcasts in Geneva. He is survived by his brother and sister-in-law, Fred and Caroline Biggers of Staunton, Va., and their children Claire and Sam to whom he was simply Uncle Jonathan. He cherished

his students and his many friends in the music department at Binghamton University, and many other friends throughout the U.S. and Europe, and traveled extensively to visit them and to play concerts.

EDGAR A. BOADWAY JR., often referred to as one of “America’s foremost organ historians,” died peacefully at home in Claremont, N.H., on June 29, 2016. He was born in Boston on January 14, 1936, the oldest son of Edgar Atkinson (1901–82) and Sammie T. Boadway (1904–2002). His only sibling, Raymond Hensel, predeceased him by more than two decades. Boadway had a marked influence on thousands of people during his many decades in church music, and as an author, editor, organ builder, performer, proof-reader, researcher, but especially as a teacher. He taught everyone he came in contact with, and for those fortunate enough to spend time with him on a continuing basis, he taught a lot.

After growing up in southern Québec, Boadway attended high school between September 1953 and the spring 1955 at the Kimball Union Academy in Meriden, N.H. That fall, he entered the University of Vermont at Burlington, and graduated four years later on June 14, 1959 with a BA degree in English. Some years later, he pursued graduate work at the University of New Hampshire. Boadway was drafted into the U.S. Army on July 13, 1959, completed basic training at Fort Dix, N.J., and later served in Washington, D.C. and in Kitzingen, Germany. After it was discovered that he could type 60 words a minute, a skill not shared by many of his fellow recruits, he was assigned

clerical duties for the remainder of his service. Years later, he sheepishly admitted to playing chapel services on a Wurlitzer “organ” at Fort Dix and a Hammond at the Pentagon, although those instruments were not much to his liking.

Between 1962 and ’66, Boadway took a job with the Andover Organ Company in Methuen, Mass., working alongside his colleague and friend Robert J. Reich. From 1966 to ’68, he taught at the Thomas More School in Harrisville, and between 1969 and ’70 at the Crotched Mountain School for the Deaf in Greenfield, both in New Hampshire. Between 1970 and ’83, he was an English teacher at the Claremont Middle School, teaching a generation of the city’s youth to write in complete and grammatically correct sentences. Later in life, Boadway worked as an organ technician, but his specialty was restoring antique American reed organs. He was a conscientious craftsman, and was widely respected for the quality of his work.

Ed Boadway was also a devoted churchman and served a number of New England congregations as organist. Between 1968 and September 1971, he worked at Grace United Methodist Church in Keene, N.H., then the home of a splendid 1869 Steer & Turner organ. In October 1971, he accepted an appointment at the First Baptist Church of Newport, N.H., playing on a two-manual Hook & Hastings organ, Op. 1776, 1897, remaining there until the fall 1972. Beginning Christmas 1972, he became the organist at St. Paul’s Episcopal Church, Windsor, Vt., home of the Organ Historical Society Emblem organ. In 1973, he started a 34-year tenure as organist and choirmaster at St. Mary’s R.C. Church in Claremont, retiring early in 2007. St. Mary’s owned a fine, two-manual organ by Jesse Woodberry & Co., Op. 136,



1895. His final appointment was at the United Church of Ludlow, Vt., where he played on an 1898 Hutchings organ. Toward the end of his life, Ed asserted that he had played for “some 35,000 funerals, rehearsals, Masses, services, and weddings,” and most of those were on tracker organs he admired.

Boadway’s passion for old American pipe organs was a continuing thread throughout his life. Beginning at age twelve, he played on a Hook & Hastings, Op. 1202, 1884, built for the Methodist Episcopal Church, Stanstead, Québec. A year later, he was substituting on an 1890 Woodberry & Harris organ in the Congregational Church, Newport, Vt. At age 20, he became a founder and life-long member of the Organ Historical Society, serving the organization under many guises. He was the first OHS secretary, wrote the first set of OHS bylaws, and was elected president of the organization in 1973. He served as the chairman of the Cape Cod convention in 1966, wrote the organ descriptions for the Saratoga convention in 1967, and served on four convention committees: Worcester, Mass., 1968, Central Vermont 1972, Keene, N.H., 1974, and Northern Vermont 2013. He was the impetus behind establishing the Archives (now the Organ Historical Society Library and Archives) and was the first to index all the old organs in a given state. That ground-breaking effort evolved into the OHS Extant Lists and later became national in scope. He received the Society’s Distinguished Service Award in 1990, and was elevated to Honorary Membership on June 28, 2013, the highest commendation the organization bestows.

E.A. Boadway authored one book, *A Brief History of the Roman Catholic Church of St. Mary in Claremont, New Hampshire* in 1995, and played a major role in the production of *The Bicentennial of the Pipe Organ in Vermont*,

published by the OHS Press in June 2013. His catalogue of “all” the pipe organs in the Green Mountain State from 1813 to the present is a model of accuracy, brevity and precision.

Boadway was a loyal member of the Vermont Chapter of the American Guild of Organists. He served as dean between 2000 and 2004, and for a while edited the newsletter, *The Vermont Organist*, beginning in 1989. He was the founder of the Boston Organ Club, and wrote and produced the *Boston Organ Club Newsletter* from its inception in 1965 until 1995, a journal still respected for its accurate coverage of organ news. He was a cherished guest at convocations of organists, and lectured on “The Historical Organs of Vermont” to a gathering of the St. Wilfrid Club in New York City on October 26, 2009. He was a trustee and supporter of the Estey Organ Museum in Brattleboro, and an enthusiastic patron of the Vermont Historical Society.

Ed Boadway was notorious for his abhorrence of technological advances. He did not own a car much of his life, did not install a telephone until 1968, and was among the “last” to use a computer. When challenged, he sputtered that “His brain was his computer and his hands and his Royal typewriter were his printer!” Ed was profoundly literate. He adored black-walnut Victorian furniture, ecclesiastical architecture, and was an avid collector of American organabilia. His voluminous collection, known to his colleagues and friends as the “Boadway Archive,” encompassed thousands of books, directories, histories, manuscripts, newspapers, photographs, recordings, stereo slides, and *realia* from American pipe organ manufacturers. Following his death, his collection was distributed at his request to the Estey Organ Museum, the Massachusetts Historical Society, the Paddock Music Library



at Dartmouth, the Organ Historical Society Library and Archives, and the Vermont Historical Society. He was intensely private; a miniature sign hung conspicuously over his doorbell and stated firmly: “Visitors by appointment only!” Ed was known for his quick wit, his “occasional” penchant for intransigence, and he did not suffer fools gladly with either grace or silence. He was a gourmand, delighted in exotic cookbooks, and had a particular affinity for German Riesling. He was a cultured and gracious host: an invitation to “Manhattans in the Boadway Parlor” was one of the more coveted social events in Claremont. He was widely acknowledged for his penetrating intelligence, and was mentally sharp until the day of his death.

Ed Boadway is survived by a nephew, Edward A. Boadway and family of Essex Junction, Vt., hundreds of faithful students, and a loyal coterie of colleagues and friends. He was interred on August 24, 2016 in the Athearn Cemetery in Anson, Me.

Requiescat in pace.

MINUTES

ORGAN HISTORICAL SOCIETY BOARD OF DIRECTORS

APRIL 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 8:03 p.m. EDT by teleconference on April 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, William Czelusniak, Jeffrey Dexter, Christopher Marks, and James Weaver. Craig Cramer and Kimberly Marshall were excused. James Wallmann was invited to attend the meeting as a guest and was present.

Without objection, the minutes of the February 16, 2016 meeting were approved as corrected.

REPORTS OF OFFICERS

Treasurer Willis Bridegam reported on the February 2016 financial report.

Endowment Advisory Committee makes the following recommendation:

The OHS CEO is authorized to transfer all of OHS's investments from Wells Fargo to Clifton-Larson-Allen Wealth Advisors of Plymouth Meeting, PA at a time to be determined by CEO James Weaver, but preferably no later than August 31, 2016.

Czelusniak moves, seconded by Marks, to adopt the recommendation. Motion passed.

Czelusniak moves, seconded by Marks, that either one or both, the CEO or Treasurer, are empowered to sign financial agreements on behalf of the society. Motion passed.

NEW BUSINESS

Wallmann led a discussion of the proposed Lease Agreement between the OHS and the Natural Lands Trust, Incorporated, a copy of which in substantially final form had previously been distributed to the Board with Wallmann's explanatory comments. Wallmann noted that the proposed lease had been carefully reviewed by a team consisting of CEO Weaver, Wallmann, and OHS member Joe McCabe. Wallmann and McCabe have professional experience dealing with leases and related matters. Pro-bono legal counsel at the San Francisco office of Pillsbury Winthrop Shaw Pittman LLP had also reviewed the various drafts of the pro-

posed lease and given comments to Wallmann. The team, Wallmann reported, found the proposed lease to have commercially reasonable terms and recommended its approval by the Board.

Czelusniak moved, and Dexter seconded, that the Board accept the recommendation from the lease team for the Society to enter into a lease for a portion of the main house at Stoneleigh Preserve, Villanova, Pennsylvania, as memorialized in that certain Lease Agreement between the Natural Lands Trust, Incorporated, as Landlord, and the Organ Historical Society as Tenant (the "Lease"), a copy of which in substantially final form had previously been shared with the Board; and that any one or more of James M. Weaver, Chief Executive Officer, Christopher Marks, Chairman of the Board, and Willis Bridegam, Treasurer, be authorized, directed, and empowered to execute and deliver on behalf of the Society such documents and instruments, including, without limitation, the Lease, a Commencement Letter, a Master Facilities Use Agreement, a Workletter Agreement, additional agreements, instructions, certificates, instruments and documents as any one or more of Mr. Weaver, Mr. Marks and Mr. Bridegam may determine is necessary or appropriate to carry out the lease at Stoneleigh Preserve as described above, which determination shall be conclusively evidenced by the execution of such document or instrument by any one or more of Mr. Weaver, Mr. Marks and Mr. Bridegam; and that the actions heretofore taken by Mr. Weaver and other officers, directors, employees and agents of the Society in connection with the lease at Stoneleigh Preserve as described above, are hereby ratified, confirmed and approved.

The motion was unanimously approved by the Board. Directors Cramer and Marshall, who were not present for the meeting, had previously given their approval of the lease at Stoneleigh Preserve.

A further discussion on the Wyncote Foundation grant — including funds to be raised by the OHS — was led by Wallmann and CEO James Weaver.

Czelusniak moved, and Dexter seconded, that the Society accept a grant of \$3,003,934 from the Wyncote Foundation to support the conversion of the main house and the construction of facilities for the Society and its Library and Archives at Stoneleigh Estate, Villanova, Pennsylvania, subject to the terms of that certain Grant Award Letter R35-2016 dated April 15, 2016 (the "Grant Award Letter"), and that James M. Weaver, Chief Executive Officer, and Christopher Marks, Chairman of the Board of Directors of the Society, be authorized, directed, and empowered to execute and deliver on behalf of the Society the Grant Award Letter; and that any one or more of Mr. Weaver, Mr. Marks and Willis Bridegam, Treasurer, be authorized, directed, and empowered to execute and deliver on behalf of the Society such additional documents and instruments as any one or more of Mr. Weaver, Mr. Marks and Mr.

Bridegam may determine is necessary or appropriate to carry out the purposes of the Grant Award Letter, which determination shall be conclusively evidenced by the execution of any one or more of Mr. Weaver, Mr. Marks and Mr. Bridegam of such document or instrument.

The motion was unanimously approved by the Board. Directors Cramer and Marshall, who were not present for the meeting, had previously given their approval of the Grant Award Letter.

NEXT MEETING

The next regularly scheduled meeting of the board will be via teleconference on Tuesday, May 17, 2016 at 8:00 p.m. EDT.

ADJOURNMENT

The meeting was adjourned at 9:18 p.m.

MAY 17, 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 May 17, 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, and James Weaver. Kimberly Marshall was excused.

Without objection, the minutes of the April 19, 2016 meeting were approved as distributed.

REPORTS OF OFFICERS

Executive Director Weaver reported on the upcoming publication of the Arp Schnitger book, which garnered 341 subscriptions. The 2016 Convention is now completely sold out. Jim discussed the possibility to providing Annual Reports via PDF — in addition to the printed version.

Treasurer Willis Bridegam reported on the March 2016 financial report. Willis reports that the transition to Amanda Watson's new duties is going very well. The newly offered Lifetime Membership category was discussed. Czelusniak moves and Cramer seconds that the Lifetime Membership category funds be amortized over a five year period. Motion carries.

NEW BUSINESS

Willis Bridegam provided an update on the upcoming NEH advisory panel meeting, June 13-14.

Dexter moves and Czelusniak seconds the ratification of the DSA Committee recommendation

awarding the Distinguished Service Award to Will Headlee. Motion carries.

Czelusniak moves and Cramer seconds the ratification of the Vox Organi with description provided. Motion carries.

VOX ORGANI

- Awarded at the discretion of the Board of Directors at no regular interval.
- Recognizes exemplary service to the goals of the OHS and the greater pipe organ culture through scholarship, monetary support, preservation, musicianship, and promotion.
- Nominated and ratified by the Board of Directors at any time, and awarded by the Chair or Chief Executive Officer at the annual meeting or at another suitable occasion.
- Nominees do not need to be members of the OHS.
- The implementation of this recognition is to help limit the focus of the DSA so that other individuals who have made broader contributions to the culture of the pipe organ and thereby to the mission of the OHS, may be recognized.

Czelusniak moves and Cramer seconds the awarding of the Vox Organi to Barbara Owen, Randall Wagner, and Frederick Haas.

RESOLUTIONS

WHEREAS, The Organ Historical Society is celebrating its sixtieth anniversary in this historic city of Philadelphia; and

WHEREAS, L. Curt Mangel, III has demonstrated commitment to the mission of the Organ Historical Society through his life-long and meritorious record of restoration and preservation of exceptional pipe organs, especially in his role as curator of the Wanamaker organ here in Macy's Center City store, and through his numerous other contributions to instruments in Philadelphia and elsewhere; now, therefore be it

RESOLVED, That the Board of Directors of the Organ Historical Society offer this public recognition and gratitude for Curt Mangel's exceptional service to the preservation of the pipe organ in America; and, be it

RESOLVED, That Mr. Mangel is presented with this certificate of appreciation on behalf of the Board of Directors and Members of the Organ Historical Society.

WHEREAS, On the occasion of the sixtieth anniversary of the Organ Historical Society, convention participants are visiting this historic Austin organ in Irvine Auditorium at the University of Pennsylvania;

WHEREAS, This Curtis Sesquicentennial Organ, built by the Austin Organ Company as Opus 1416 in 1926, was awarded Historic Organ Citation number 82 from the Organ Historical Society in 1988 in recognition of its historic importance; and

WHEREAS, esteemed lifetime honorary member of the Organ Historical Society Orpha Ochse has contributed groundbreaking research on the American pipe organ through her books *Austin Organs* and *The History of the Organ in the United States*; now, therefore be it

RESOLVED, That the Board of Directors of the Organ Historical Society offer this public recognition and gratitude for Orpha Ochse's exceptional service to the American pipe organ and her dedicated commitment to the mission of this Society through research and education; and, be it

RESOLVED, that, in the presence of this historic Austin pipe organ, Dr. Ochse is presented with this certificate of appreciation on behalf of the Board of Directors and Members of the Organ Historical Society.

Dexter moves and Czelusniak seconds the resolutions as presented. Resolutions approved.

NEXT MEETING

The next regularly scheduled meeting of the board will be Saturday, June 25, 6:00 pm EDT, Philadelphia (specific location TBA).

ADJOURNMENT

The meeting was adjourned at 8:53 p.m.

JUNE 25, 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 5:41 P.M. EDT on June 25, 2016 at the Inn at Penn in Philadelphia, Pennsylvania.

ROLL CALL AND APPROVAL OF MINUTES

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

Without objection, the minutes of the May 17, 2016 meeting were approved as distributed.

TREASURER'S REPORT

The treasurer's report was received and filed.

A motion was made by Willis Bridegam to revise the Huber Endowment Spending Policy in accordance with the Huber will, to permit 50% of the income from the Fund to be distributed quarterly for the benefit of the OHS Library and Archives, and 50% of the income to be distributed for the benefit of the General Operation Fund. The motion was adopted.

A motion was made by Willis Bridegam to reaffirm the Board's motion to empower The OHS/CEO or the Treasurer to sign financial agreements on behalf of the OHS. The motion was adopted.

NEW BUSINESS

The proposed changes to the bylaws were discussed. A motion was made by Christopher Marks to adopt the proposed amendment to the bylaws as follows:

"Additional nominations ~~of~~ for candidates ~~to be members of~~ for the Board of Directors or for the Nominating Committee may be made by petitions signed by at least seventy-five (75) members. Such petitions shall be postmarked no later than sixty days after the publication of the respective ~~slates~~ slates."

The motion was adopted.

The proposed changes to the bylaws clarifying the timing of Director elections was discussed. A motion was made by Christopher Marks to adopt the proposed amendment to the bylaws as follows:

"The Board of Directors shall comprise five Directors, two or three elected in ~~alternating even-year elections~~ to terms beginning in odd-numbered years."

The motion was adopted.

The nomination of Honorary Membership for Robert Newton was discussed. Seventeen members proposed Robert Newton for honorary membership. William Czelusniak proposed a motion to approve Robert Newton for honorary membership. The motion was discussed and adopted.

Members of the Board considered whether to continue to present a plaque to recipients of the Distinguished Service Award. Members of the Board discussed the matter and recommended that the committee be directed to give out the Distinguished Service Award in certificate format.

The meeting adjourned at 7:30 P.M.

Respectfully submitted,
Craig Cramer
Secretary *pro tem*

AUGUST 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 8:02 p.m. EDT by teleconference on August 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 June 25, 2016 meeting were approved as distributed.

REPORTS OF OFFICERS

Treasurer Willis Bridegam reported on the June 2016 financial report. Accounting corrected for a variety of errors in posting by the previous accountant. Amanda is to be commended for her keen accounting skills in reviewing the balance sheets.

NEW BUSINESS

Chairman Marks recommends the current DSA Committee be reappointed for another year.

Remaining teleconferences as per the schedule submitted by the chair will occur on Sep. 20, Oct. 18, Nov. 15, Jan. 17, Feb. 21, March 21, April 18, and May 16.

A discussion regarding potential dates for the upcoming Strategic Planning Retreat was held. Chairman Marks and Executive Director Weaver will bring the board possibilities for the 2017 Retreat. 2017 marks the 5th anniversary of the watershed Santa Fe retreat.

Chairman Marks and Will Bridegam led a discussion on the Database and its further development, in light of recent meetings and discussions with the Digital Collections Consultant and Dr. James Cook.

NEXT MEETING

The next regularly scheduled meeting of the board will be Tuesday, September 20, 8:00 pm EDT, via teleconference.

ADJOURNMENT

The meeting was adjourned at 9:00 p.m.

SEPTEMBER 20, 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 September 20, 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 August 16, 2016 meeting were approved as distributed.

REPORTS OF OFFICERS

CEO Weaver — reported on the production/shipping of the soon-to-be-released (Arp) Schnitger book — which is due into the port of Norfolk shortly. CEO Weaver attended the AIO-Boston conference with the OHS 'store' along with Director Czelusniak. C.B. Fisk is working toward presenting its archive to the OHS. CEO Weaver also participated in the recently completed fundraising meeting in Amherst, MA. CEO Weaver provided an update on details of the Stoneleigh projects — including the fact that current timeline suggests move-in could be September-October 2017.

Treasurer Bridegam — led a discussion on the July Financial Report. A review of the IRS Form 990 was conducted — Czelusniak moves/Marshall seconds to accept form with corrections.

Czelusniak led a discussion on the potential fundraising efforts discussed at a recent meeting in Amherst, MA (with CEO Weaver and Treasurer Bridegam). A capital campaign will be undertaken to fund requirements of the Stoneleigh project, and further the long-term financial health and stability of the society. A capital fundraising committee will be formed to aid in the effort.

Chair Marks reported on attending the BIOS (British Institute of Organ Studies) event with members Barbara Owen and Laury Libin.

Chair Marks provided an update on the rebuilding of the OHS website. Dr. James Cook continues to promote keeping the database as an OHS-managed entity, structured as it currently exists, even as he continues to update the user interface to the database.

UNFINISHED BUSINESS

Strategic planning meeting — January 2017 dates look promising; more details will follow soon.

NEW BUSINESS

Budget Committee appointment — Marks, Bridegam, Weaver are appointed as the 2017 Budget Committee.

NEXT MEETING

The next regularly scheduled meeting of the board will be Tuesday, October 18, 8:00 pm EDT, via teleconference.

ADJOURNMENT

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

NEW! Timothy Olsen, Flentrop, Salem College NC

The German Muse

Timothy Olsen plays the landmark 1965 Flentrop 3m organ, updated by Flentrop in 2013, at Salem College, Winston-Salem, North Carolina, where he is associate professor and the Kenan professor of organ at the NC School of the Arts. A long heritage of Flentrop organs in NC and in the U. S. followed the firm's installation in 1957 of its first concert-size organ in the U. S. at the Salem College Chapel. **Raven OAR-977**



Buxtehude: Toccata in D, BuxWV 155

Distler: 7 of 30 Spielstücke für die Kleinorgel, Op. 18/1

Böhm: Partita über die Arie: *Jesu, du bist allzu schön*

Bach: Trio in D Minor, BWV 527

Pachelbel: Ciacona in F Minor, T. 206

Zipoli: Pastorale, Sonate d'Intavolatura

Hindemith: Sonata II

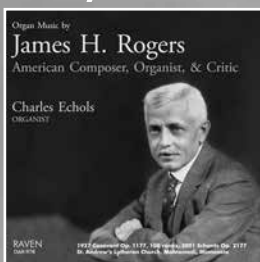
Walcha: 3 Chorale Preludes

NEW! Charles Echols, 1927 Casavant, 108 ranks

James H. Rogers

American Composer, Organist, & Critic

Charles Echols plays organ music by Cleveland composer, organist, and music critic James H. Rogers (1857-1940). The 1927 Casavant sounds wonderful. Built for the Philips Academy, Andover, Mass., it was moved in 2001 by Schantz to St. Andrew's Lutheran Church, Mahtomedi, Minn. Rogers studied in Paris and Berlin, and was music critic of the *Cleveland Plain Dealer* 1915-1932. **Raven OAR-978**



Sonata No. 1 in E Minor in 4 mvts.

Sonata No. 2 in D Minor in 4 mvts.

Sonata No. 3 in B-flat Minor in 4 mvts.

Scherzoso

Prelude in D


Berceuse in A

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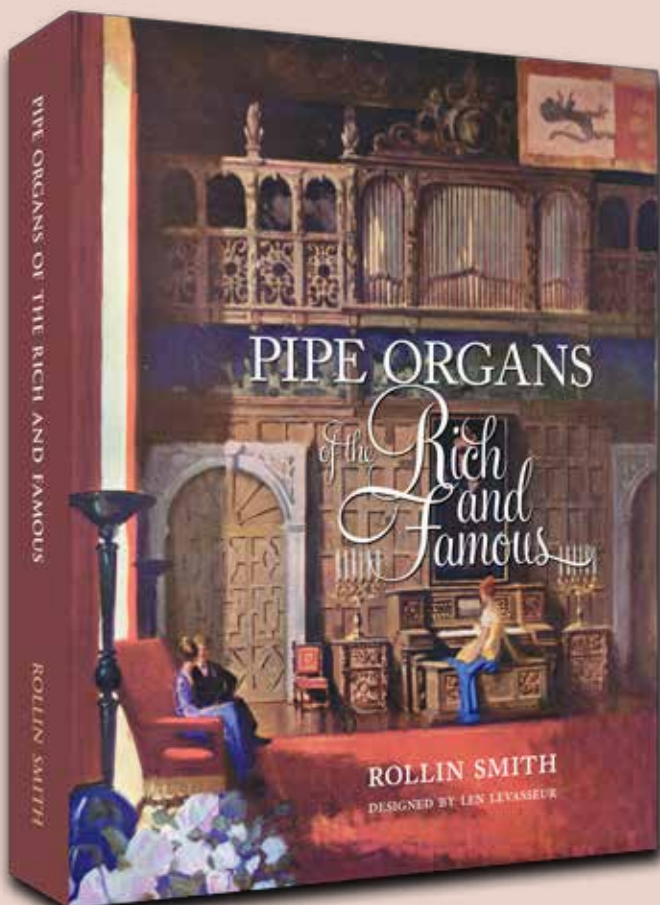
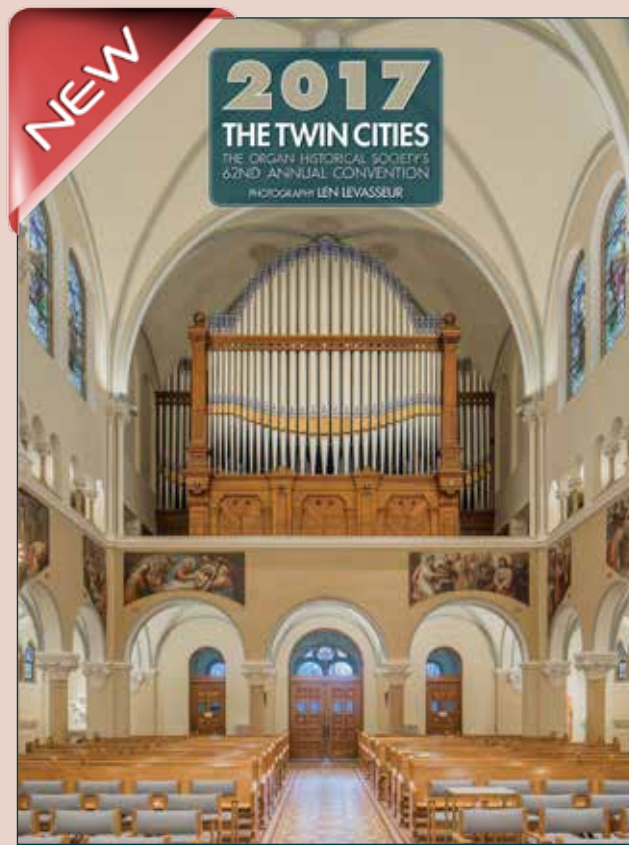
THE TWIN CITIES 2017

OHS PIPE ORGAN CALENDAR

THE OHS 2017 CALENDAR celebrates the 62nd Annual OHS Convention—Minnesota, August 5–11, 2017—highlighting organs in our nation’s heartland. This calendar is filled with gorgeous photographs by Len Levasseur—12 different instruments, one for each month—ranging from a grand 1877 Johnson & Son to a still modern-looking 1963 Casavant, with instruments by 19th century Minnesota builders Joseph Lorenz and Vogelpohl & Spaeth, the magnificent pair of Skinner and Aeolian-Skinner/Quimby organs at the Cathedral of Saint Paul, plus unusual examples by Steer & Turner, Hinners, and Hutchings, more contemporary classics by Schlicker, Wicks, and C.B. Fisk, and the phenomenal 1927 Casavant repurposed by Schantz for St. Andrew’s Lutheran Church in Mahtomedi. Lise Schmidt’s welcoming article gives a sense of area history, punctuated by still more organ photos. The Calendar highlights US Holidays and the major dates of the Christian and Jewish year.



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PIPE ORGANS OF THE RICH AND FAMOUS

ROLLIN SMITH



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

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- 1882/1890** J.H. & C.S. Odell, Op.190, Troy Music Hall
- 1855** E. & G.G. Hook, Op.189, Salem
- 1850** Augustus Backus, Duanesberg
- 1884** Johnson & Son, Op. 629, Rupert, **VERMONT**
- 1887** Hook & Hastings, Op. 1331, Richfield Springs
- 1896** Johnson & Son, Op. 843, Manchester Center, **VERMONT**
- 1891** Woodberry & Harris, Op. 92, Shushan
- 1896** Farrand & Votey, Detroit, Op. 761, Richfield Springs
- 1904** Hutchings-Votey Organ Co., Op. 1510, Schenectady
- 1890** Geo. Jardine & Son, Watervliet
- 1930** Skinner Organ Co., Op 780, Albany
- 1931** Wurlitzer, Schenectady
- 1931** Casavant Frères Limitée, Op. 1420, Albany
- 1966** Casavant Frères Limitée, Op. 2819, Albany
- 1956** Aeolian-Skinner, Op. 1275, Albany

FOUR ORGANS BY GILES BEACH

- 1849** Cooperstown
- 1857** Gloversville
- 1865** Schaghticoke
- 1866** Cohoes

MEMBERS \$31.95 | NON-MEMBERS \$34.95

Historic Organs of the Capital District, New York

21 Pipe Organs Near Albany



PRODUCED BY THE ORGAN HISTORICAL SOCIETY

ORGANISTS

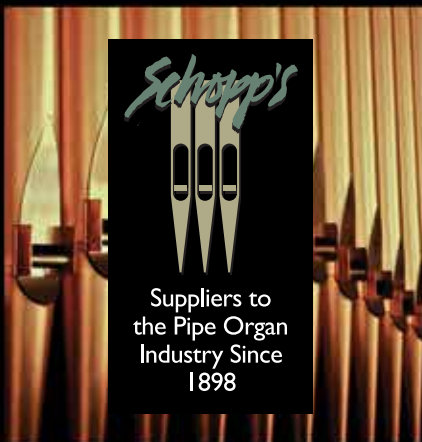
Robert Barney	R. Jelani Eddington	Christopher Marks	Stephen Schnurr
Diane Belcher	Alfred V. Fedak	Grant Moss	Timothy Smith
Antonius Bittmann	Donald Fellows	Thomas Murray	Paul Tegels
Randy Bourne	Sebastian Glück	Derek Nickels	
Michael J. Diorio	Peter Krasinski	Eugene Roan	
Thomas Dressler	Joan Lippincott	Dana Robinson	

REPERTOIRE

Anderson	Fedak	Pachelbel	Wagner
Arlen	Guilmant	Reubke	Walther
Bach	Hampton	Rheinberger	Wesley
Buxtehude	Handel	Ribollet	Warner
Camidge	Haydn	Roberts	Whitlock
Carr	Jadassohn	Saint-Saëns	Widor
Demessieux	Lefébure-Wely	Shearing	Woodman
Dupré	Liszt	Sweelinck	
Durufle	Mendelssohn	Taylor	



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