

VOLUME 61, NUMBER 4, FALL 2017

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



2018

ORGAN HISTORICAL SOCIETY • JULY 29–AUGUST 3
|: **ROCHESTER** • **NEW YORK** :|



SKINNER ORGAN COMPANY, OP. 711 (1928)



HOOK & HASTINGS, NO. 1573 (1893)



PAUL FRITTS & COMPANY, OP. 26 (2008)



THE RUDOLPH WURLITZER COMPANY (1929)



C.B. FISK, INC., OP. 83 (1983)



ORTLOFF ORGAN COMPANY, LLC, OP. 1 (2016)



C.E. MOREY, NO. 248 (1907)



HENRY ERBEN (1845)

PHOTOS: LEN LEVASSEUR

JOIN THE OHS IN ROCHESTER

IN COLLABORATION WITH THE EASTMAN ROCHESTER ORGAN INITIATIVE FESTIVAL IN OCTOBER

THE 2018 CONVENTION of the Organ Historical Society will celebrate the rich array of instruments in Rochester, New York. Home to an expansive collection of organs representing diverse musical styles and performance practices, Rochester is a hub for organ performance and education. Convention attendees will experience an eighteenth-century Italian Baroque organ housed in the beautiful Memorial Art Gallery, a tour of the George Eastman Museum—home of the world's largest residence organ—and everything in between. Visit the website below for the latest updates!

WWW.ORGANSOCIETY.ORG/2018



GOART/YOKOTA (2008)



AEOLIAN COMPANY, NO. 947 AND NO. 1345



HOPE-JONES ORGAN COMPANY, OP. 2 (1908)



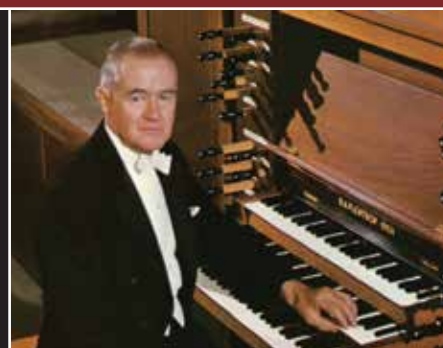
ANONYMOUS ITALIAN BAROQUE ORGAN (ca. 1770)

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HONORING A NOTABLE ADVOCATE FOR examining and understanding the pipe organ, the E. Power Biggs Fellows will attend the OHS 63rd Convention in Rochester, July 29 – August 3, 2018, with headquarters in outer Rochester. Hear and experience a wide variety of pipe organs in the company of organbuilders, professional musicians, and enthusiasts.

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- ◆ Registration



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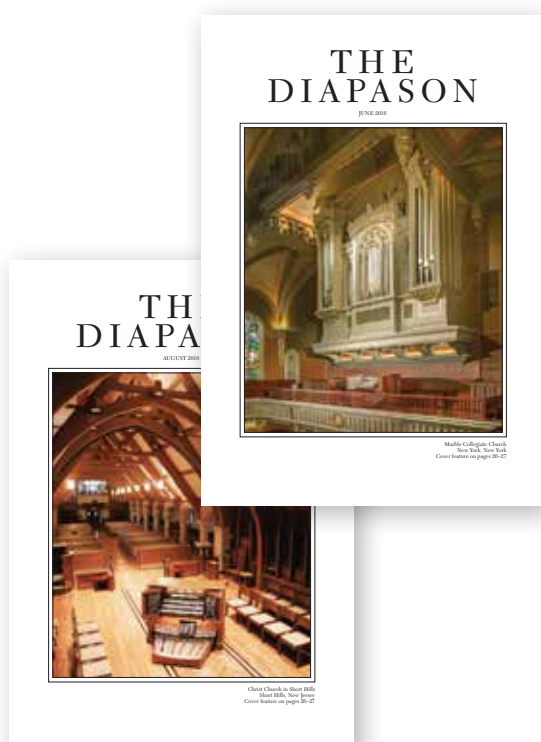
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THE TRACKER

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ON THE COVER

J.G. Pfeffer & Son organ in
St. Thomas the Apostle Church,
St. Thomas, Mo.

PHOTO FR. JEREMY SECRIST

CHRISTOPHER
MARKS

From the Chair

THIS IS THE last column I will write as Chair, and by the time it appears in print, a new Board of Directors will have taken office. In my previous column, I reflected on the significance the OHS has had in my musical growth over the eight years that I have been an elected officer of the Society. For this final column, I'd like to reflect on other things that I have learned. Through observing and implementing the many changes to the structure and operation of the OHS over the last eight years, I've learned an enormous amount about governance of organizations, in some ways leading to a new direction for my own career, towards academic administration.



A turning point for me personally and for the OHS was the 2013 convention in Burlington, Vt., the first time that we engaged a parliamentarian, Marie Wilson, to help run our annual meeting. I was truly impressed at the difference Marie (who is still working with us) made in the efficiency and productivity of the meeting. Having sat through some unruly faculty meetings and committee meetings at my university, I quickly saw the utility of understanding parliamentary procedure. The basic principle of parliamentary procedure, embodied most notably in *Robert's Rules of Order*, is to allow every member of an organization to have a voice in collective decision making. Used well, these procedures can be very effective in helping people work together to reach consensus.

Not long after this, I participated in rewriting the OHS bylaws, the goal of which was partly to establish a new Board of Directors, along with some other structural changes, and partly to make them simpler and easier to follow. This was an eye-opening process that helped me understand governance and structure in a way I never had before, and not just related to OHS. (Since then, I've helped write bylaws in two other organizations!) Like parliamentary procedure, bylaws are intended to make a structure in which people in the organization can function more effectively together to achieve a larger set of goals.

In the same way that my musical experiences with OHS intersected with other parts of my musical life and broadened my horizons in unexpected ways, the concepts and skills I have learned about governance, meeting management, and organizational structure have significantly impacted my daily work. My interest and recent work in academic administra-

From the Chair | CONTINUED

tion is in many ways a result of these experiences that have supported my ability to function well as an administrator.

Oddly enough, all of these “rules” of parliamentary procedure and bylaws—which many people find dry and impersonal—are about people. Like any other organization, the OHS is not just a structure and a set of rules and goals. It is a group of people who love the pipe organ, who want to learn more about the instrument, share their enthusiasm, and ensure the instrument’s recognition as a significant part of our American history and culture. It is the people—you, the members—who are important, not the structures in which we operate, even though those structures allow us to operate more effectively.

I’d like to conclude this final column with two points based on all of the above thoughts. One: you, reader, are one of the people who make up the OHS, and the OHS needs you. Be active, volunteer, participate in governance, vote in

elections; otherwise, the organization becomes a structure without any purpose. Each member has a unique set of skills and experiences that can benefit the OHS. Two: you never know how your work with the OHS may benefit you in unexpected ways, as it did me. Although dedicated involvement in an organization like the OHS takes a great deal of time and energy, the payoff in unpredictable and sometimes intangible benefits to you will be worth it. As I end an eight-year journey as an elected officer of OHS, I can only reflect on how much I’ve grown, musically and personally, through that experience. I encourage you to participate, too, and look forward to seeing you at future OHS conventions.

Chris

OHS CEO SEARCH

THE ORGAN HISTORICAL SOCIETY (founded 1956) seeks a Chief Executive Officer to assume office July 1, 2018. Under the CEO’s innovative leadership, OHS, the premier national organization dedicated to the pipe organ, aspires to bring transformational change to the pipe organ community, through new programs, events, and educational offerings, all centered at its new home at Stoneleigh Estate, Villanova, Pennsylvania. Interested persons should send a confidential resume and a letter of interest that responds to the leadership statement and job description found on the web site to:

FRED HAAS, CEO SEARCH COMMITTEE CHAIR

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Review of applications begins October 1, 2017, with interviews this fall, and announcement in January 2018.

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

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NOTICE REGARDING THE MOVE TO STONELEIGH



Beginning the week of October 16, 2017, the OHS HEADQUARTERS and the ORGAN HISTORICAL SOCIETY LIBRARY AND ARCHIVES will be moved to their new home at Stoneleigh Estate:

ORGAN HISTORICAL SOCIETY

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For the time being, all of our e-mail contacts and websites will remain the same.

[HTTP://STONELEIGH.ORGANSOCIETY.ORG](http://STONELEIGH.ORGANSOCIETY.ORG)

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EDITORIAL CORRESPONDENCE

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Dear Friends,

They arrived by train from Modesto, California and Northampton, Massachusetts—by plane from Ontario, Hawaii, Australia, and Italy—and from Venice, Florida, Portland, Oregon, Nashua, New Hampshire, from a host of states along all our borders, and in between. Those who gathered in Minnesota for the OHS 62nd Annual Convention were greeted at the Intercontinental Hotel by members of the Twin Cities Convention Committee, a group that had laid its plans for well over two years in anticipation of this moment.

Co-Chairs Michael Barone and Bob Vickery gathered a core group of ten to plan the program and anticipate the needs of our 330 conventioners. All conventions are “built to size” according to the venues, and this one worked out to be a perfect fit. Choosing venues means, in large measure, considering the choice of the many organs available in the area. Once chosen, there is a long period to confirm availability of the churches, halls, historic sites, and performance centers with the requisite that the organs will be in good working condition. In this instance, the original planning group was augmented by a subcommittee of two for Central Minnesota, three more for the Minnesota River Valley, and for Duluth—yet six more! The *Hymnlet*, a beautiful 30-page publication of all hymns sung during the week was created by another volunteer, and yet another was in charge of on-site registration. Particularly demanding is the organization of food service, as well as the one provision that brings down many a convention—bus transit! We had superb service for food and transportation this year, and the two who brought that off were treated like heroes. Fundraising is crucial for many offerings throughout the convention, and efforts this year produced spectacular results in funding performers, as well as the Biggs Fellows. Michael Barone created yet another fellowship that offered young artists travel funds and hotel stipends, affording us a broad base of remarkable talent.

It's always great fun to greet our two founding members, Barbara Owen and Randy Wagner, bounding with vigor, good humor, and beaming as countless old friends surround them. And in short order they met many of the 23 recipients of E. Power Biggs Fellowships. Since 1978, the OHS has awarded 288 Biggs Fellowships, and this year, six returned as convention performers. Not posted on the general program schedule are two special events—masterclasses offered especially for recipients of the Fellowships. This year, Nathan Laube specified repertoire for a group to delve into, and John Ferguson, universally recognized as a master of improvisation and hymn playing, produced a brilliant session on service playing.

The 2017 convention handbook has already been mailed to our members, and we're about to mail you the 2018 Calendar that outlines the brilliant plans under way for our next convention in Rochester, New York.

Looking forward: At the Annual Meeting our Chair, Chris Marks, made a call for future conventions, beginning in 2020. Announced along with this call is the fact that we now have the long-awaited revision of the OHS convention planning document. Look it up now on the OHS website, and please let us know if you would like to host the OHS in your area. We'd love to hear from you!

GUIDELINES FOR NATIONAL CONVENTIONS OF THE ORGAN HISTORICAL SOCIETY

JUNE, 2017

Editor: Daniel N. Colburn II, Convention Coordinator
(2010–2016)

<http://www.organsociety.org/conguide.zip>

And finally, regarding the photo posted opposite: You see workmen on the roof of our splendid home—Stoneleigh Estate. They are re-ordering the raised roofline that now accommodates a new elevator and other equipment. When complete, the beautiful roofline of the old mansion will seem to magically re-appear! By the end of October we will be *in situ*, and our next messages will speak of revitalized progress to continue serving our members, and our mission, in this extraordinary setting.



MAJOR SUPPORTERS OF THE ORGAN HISTORICAL SOCIETY

The Society expresses its profound gratitude to the following individuals and organizations whose support totals \$500 or more during 2016. All members are challenged and encouraged to join this group during 2017.

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

info@organsociety.org

THE EDITOR ACKNOWLEDGES
WITH THANKS THE ADVICE AND COUNSEL OF
SAMUEL BAKER, THOMAS BROWN,
NILS HALKER, AND BYNUM PETTY.

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THE EDITORIAL DEADLINE IS
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Summer issue closes May 1
Fall issue closes August 1
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Michael D. Friesen | 1953–2017

MICHAEL DEAN FRIESEN passed away at the age of 63 on June 19 in Denver, Colo. He was born August 12, 1953, in Cheyenne, Wyo., where he attended local schools. He attended Valparaiso University, graduating in 1975 with a bachelor of business administration in marketing. In 1977, he earned a master's degree in international business from the University of South Carolina. As part of his degree work, he interned with Air France in Paris, using his weekends to visit the great organs of Europe by train. He later attended Chicago's Roosevelt University, where he earned a master's degree in public administration around 1991. In 2001, he completed a master of arts degree in history at Northern Illinois University in DeKalb, and did postgraduate work at the University of Colorado in the history of science and technology.

After working in international marketing with the Addressograph Multigraph Corp., Friesen began a career in civil administration. After developing an award-winning recycling program for the village of Hoffman Estates, Ill., he served as assistant village manager for Algonquin, Ill., and village manager for Lakewood, Ill., and later, Meade, Colo.

Friesen had a life-long love of the pipe organ, beginning with organ lessons with his mother, Evelyn Friesen, and continuing at Valparaiso University. By the late 1970s, he had developed his own master list of organbuilders compiled from *The Diapason*, *The American Organist*, and *The Tracker*, a list he planned to use to visit every builder's shop.

Michael Friesen was married to Susan Werner Friesen from 1978 until 2001. Together, they attended their first Organ Historical Society convention in 1980 in the Finger Lakes Region of New York. They were charter members of the Chicago-Midwest Chapter of the OHS, establishing the chapter's journal, *The Stopt Diapason*, for which they were the first editors and publishers. Friesen's extensive research on the history of Chicago pipe organs in the 19th and 20th centuries remains highly respected; issues of *The Stopt Diapason* are available at the chapter's website and are still regularly consulted by researchers. When the OHS held its first convention in Chicago in 1984, Friesen carried out most of the research for the convention handbook. Michael Friesen received the Organ Historical Society's Distinguished Service Award in 1996 and was President of the Society from 2003 to 2007. In 2014, the OHS Press published Friesen's *A History of Organbuilding in Syracuse, New York, and Vicinity* and for the past eight years he has been a meticulous proofreader of *THE TRACKER*.

Friesen was one of those invaluable members of the OHS whose commitment to the history of the organ was not only an avocation, but as much a full-time occupation as time allowed. The bibliography of his writings fills several pages, with many devoted to proposed projects. He specialized in the 18th and 19th centuries with a concentration on organbuilder



biographies and regional surveys of instruments. His work has been widely published in *The Tracker*, *The American Organist*, *The Diapason*, and the *Early Keyboard Journal*, as well as journals of the Denver and Colorado historical societies. He was a contributor of various entries in the *Grove's* music reference works, such as the *Dictionary of American Music* and *Dictionary of Music and Musicians*.

Friesen was consultant for new mechanical-action organ projects, as well as relocation and restoration projects for historic pipe organs. He was active in commissioning new music, particularly an "Introit Psalm and Alleluia Verse," composed by Richard Wienhorst for the Friesens' wedding and published by Chantry Press. He was dean of the Denver Chapter of the American Guild of Organists, 2010–11.

Michael Friesen is survived by his former wife, Susan Werner Friesen, his daughter, Elizabeth Ann Roscoe (Avery), three grandchildren (Matthew, Julia, and Benjamin), his mother, Evelyn Friesen, two sisters, Sandra Henson (David) and Janice Kuske (Kevin), one brother, Douglas Friesen (Anna-Marie), five nephews and three nieces, three great nieces and three great nephews. A memorial service was held on June 24th at Saint John in the Wilderness Episcopal Cathedral in Denver.

Women in American Organbuilding in the 19th Century

A Brief Survey

MICHAEL D. FRIESEN

CERTAIN STATISTICS about American manufacturers are available from the non-population schedules of the federal census for the years 1850, 1860, 1870, and 1880. These data, while somewhat variable in what was captured from decade to decade, give general information for each manufacturing establishment that was enumerated, which included numerous organbuilders. Such statistics included the value of annual output, the number and gender of employees, wages paid, raw materials used and their cost, how the machinery was powered, and working capital.¹ The 1870 Products of Industry census in particular contains one rather astonishing item of information—New York City organbuilder Alexander Mills (1828–1912) is listed as having had four employees in the past year (the “average number of hands” column); three males and one female.

The fact that Mills employed a female worker is sufficiently notable that it deserves extended commentary, since the topic of female organbuilders has never been addressed to any extent in organ history literature. Mills has the distinction of being the only American organbuilder known to have officially employed a woman in his shop in the 19th

century—an era in which such a practice was highly unconventional. The key word here for this discussion, however, is “official,” i.e., meaning something that is documented in a reliable source. In fact, most craft/artisan traditions were entirely male-dominated.² It would be extremely interesting if the circumstances behind Mills’ situation could be learned. There is a small amount of other evidence about females in organbuilding available, but nothing as specific. (No other Products of Industry or Manufactures Census entries have been found for an organbuilder that lists female employees.)

The role of women in male-proprietary enterprises of that era is seldom discussed in contemporary sources, and if

1. Stephen L. Pinel, “What Federal and State Censuses 1810–1880 Disclose: A Comparator of American Organ Manufacturing,” *The Tracker* 30, no. 4 (1986): 27, 30. Pinel discusses the structure and the variants of the different enumerations.

2. The distinction being made here is not that women were excluded from most occupations, because that is not true. Rather, the activities that most closely fit the craft tradition were especially male-dominated. That women were the subjects of prejudicial conduct in favor of men in many areas of commercial activity, however, is quite obvious. Examples of occupations that often employed females included school-teaching or tutoring, nursing, shopkeeping, tavern or boardinghouse hostessing, laundry and millinery, and baking, or there were such establishments run by female proprietors. (Sometimes occupations were characterized almost purely by gender role, such as midwifery; it was practically unheard of for a male to assist in childbirth as such.) As long as a vocation required no formal education, no technical knowledge, and/or no licensure (such as passing a bar exam) by a governmental entity or guild-like organization, then it was accessible to men or women. After the Civil War, however, some of these barriers to women began easing, but it was a slow social process.

PIN-MAKER



PINS WERE PRIMARILY used in sewing, in hairdressing, and temporary adjustments in clothing, as well as the basis of decorative objects. They were the end result of a multi-step manufacturing process that began with wire-drawing (also known as wire-milling), a mechanical method that gradually reduces the diameter of metal rods into various sizes of wires. (The most common metals used for wire-making in the 19th century were brass, copper, iron, and later, steel, with lesser use of gold and silver.) Thereafter the wire would be subject to such processes as annealing or tempering and polishing. The size of wire varied according to the purposes to which it was to be put, as the smallest diameters of wire were equivalent to thread, being extremely flexible but also difficult to handle without breaking. The type and characteristics of a given metal also related to how wire made from it was used, such as brass strings employed in piano manufacture.

Metal wire could thus be a “finished product” or considered as a “semi-finished material.” The occupation of pin-making itself then began with metal wire of a specific thickness and strength, cut to certain lengths, and then straightened. Thereafter heads were attached to one end by the equivalent of either a hammering or welding process and the other end was filed to create a sharp point, after which the pin was polished by various means, and sometimes chemically “plated” (also called “finning”) or treated to reduce susceptibility of the metal to moisture damage. Similar methods of course applied to the creation of needles.

Pins used in barrel-organ making would therefore have been a variant of their domestic counterpart, being thicker and stiffer than those used in millinery, and obviously without heads affixed. Filed smooth on both ends, these “pins” were actually small solid metal shafts, and had to be strong enough to withstand the pressure of being placed into holes drilled into the wood barrel during its fabrication, as well as continuing contact with the key-playing mechanism as the barrel revolved, without bending or snapping off.

so, certainly not in detail. Women are almost never brought up in descriptions of organbuilding in particular. This is not to say that there were no females who did organ work in traditional shops in the 19th century (or earlier), but the issues at hand are, first, whether or not such employment was acknowledged, and, second, if their labors in the shop could be rationalized as having some relationship to the domestic sphere that women traditionally occupied.

Some indication of the latter arises in an interesting, albeit obscure, 1863 survey about female employment conducted around the time that Mills became an organbuilder in 1861. The writer, a woman, interviewed many kinds of manufacturers, and wrote this account in her “Organs” section:

I was told by a manufacturer that in Germany some women assist their husbands in making the action, but there is lighter work and more of it in piano actions. J., another organ builder, told me that in England, in some organ factories, women are employed to gild the pipes. In making the organs turned by a crank, used in some churches in England, women, he said, are employed in putting the pins in the cylinders. They are made on the same principle as the music box. J. seldom makes more than one of these organs in a year, and I think he is the only one in the United States that does make them. Mrs. Dall says “there are women, who strain silk in fluting, across the old-fashioned workbag, or parlor organ front.”³

Since the author mentions interviews with New York manufacturers in her chapter on musical instruments, the context here makes it clear that the “J.” she had talked to was New York City organbuilder George Jardine (1800–1882), originally from England, who is known to have made barrel organs in the United States. (“Mrs. Dall” is otherwise unidentified.)

The common thread among the three skills she listed—gilding, pinning, and cloth-fluting—is the unspoken understanding of the artistic and domestic sewing capabilities of ladies, although there were certainly also male gilders and painters. Gathered cloth facades for chamber pipe organs, which is what the author meant, especially in “sunburst” patterns or variants thereof, were a common element of the Empire Style that was then in vogue for such organs, as well as for upright pianos and some reed organs.⁴ Pinning barrels was both a tedious and an exacting task in order to ensure

3. Virginia Penny, *The Employments of Women: A Cyclopaedia of Woman's Work* (Boston: Walker, Wise, & Company, 1863), 461.

4. “Cloth-fluting” means a method of folding cloth in such a fashion that a repeating series of shallow grooves or furrows is created for ornamental or decorative effect. Although circular “sunburst” patterns were common in the Empire Style, such fluting in less elaborate patterns for chamber organs can be found dating back to the late 18th century when visible organ pipes were not part of a particular instrument's design (such as verticals, sometimes placed behind a light grille).

that they would play tunes (such as hymns or secular pieces) correctly.⁵

For another example, given women's continuing role in all aspects of clothwork from spinning to weaving and from sewing to embroidery (knowledge that was still expected to be in use in the home by mid-century to a large degree, even with the rise of textile mills by then), it is also conceivable that women could have worked in preparing or fitting felt and/or leather pieces to various action components, since these were related tasks. Perhaps other types of small parts fabrication, almost in the cottage industry sense, occurred as well, with the work being done at home by wives or daughters in order to assist their husbands or fathers who owned small-scale shops.⁶

The likely reason that there is virtually no mention of such work in descriptions of American organbuilding (or, indeed, of the work done by females in many other crafts and trades conducted by artisan proprietors) is that this was something so clearly understood that there was no need to write about it—what this author terms as an “embedded cultural assumption.”⁷ Furthermore, any tasks done by female family members would likely have been unpaid labor, so the value of the work would not have appeared in payments recorded in financial ledgers. The goal of such enterprises was that any able-bodied member of the family would assist in producing needed income as necessary. Thus the enumeration of employees in manufacturing censuses, as cited above, would have referred to paid laborers.

Even if the woman in the 1870 manufacturing census had been Alexander Mills's wife, with the intent of keeping more of the work in the family, it was an unusual circumstance. The accompanying population census for that year, however, gave his wife Mary's occupation as “keeping house,” so the

5. This implies that women, being accustomed to the use of needles and pins for sewing, had better fine-motor skills and/or more patience than men for such work.

6. This type of work is credited to women in England, so it surely also happened in the United States. “Miss Wedlake,” daughter of London organbuilder Henry T. Wedlake, did the leathering for action pneumatics and bellows, as well as the stenciling of pipework. See “Women as Organ Builders,” *The Etude* 21, no. 11 (November 1903): 436. This article, presumably by Everett E. Truette, who edited the column “Organ and Choir” in which it appeared, also stated that “Miss Abbey,” of the Abbey organbuilding family in France, was especially skilled at organ pipe voicing.

7. The same analogy may be made of many other unspoken or obvious “embedded cultural assumptions,” e.g., a male putting on his work clothes for his job instead of his “Sunday-going-to-church” suit. An even more basic assumption relates to male versus female roles within families. The “invisible” obligations of care-giving of children, cooking, shopping, and cleaning were mostly performed by women, while the husband “worked,” as if domestic tasks were not “work.” Of course, such obligations were necessary to the functioning of home life, and thus establishing the setting whereby a father had the ability to go out and earn a living, but such “internal” female gender roles traditionally had no wage value assigned to them. See also Susan Strasser, *Never Done: A History of American Housework* (New York: Pantheon Books, 1982).



assumption that the female would have been a spouse in such a situation, or in this particular circumstance, may not be true here. Unfortunately, we may never know who Alexander's female employee was.

There is precedent for female labor in the trades that extends back to medieval guilds in Europe, traditions that were carried to the American colonies and in part persisted through the 19th century. (Certainly female labor was well-known in terms of indentured servitude arrangements.) Women were not excluded from guild membership, although their numbers were relatively small. The standard pattern was that those who were accepted as apprentices in a trade would serve their master, generally for seven years or so, gradually learning all the aspects of a particular craft under supervision, and then becoming journeymen. The apprenticeship was a required duration, not to be broken, as a “master” was devoting resources to an individual, and thereby expecting a return on

Above: Organisten in Jost Amman's *Das Ständebuch* [The Book of Trades] of 1568.

THE ORGAN PLAYER AND HIS WIFE

from the series *Scenes of Daily Life*, ca.1495
Israhel van Meckenem (German, ca.1445–1503)

THIS ENGRAVING is one of twelve depictions of “everyday life” as conceived and executed by Meckenem, each image showing one man and one woman, and usually in a domestic setting. While the style of the interiors and the furnishings are considered by historians to be accurately rendered, he also incorporated allegorical and subliminal meanings about other themes, such as relationships, love, and sexuality. Furthermore, the issue of whose “daily life” is being shown is open to interpretation; certainly the images entitled *The Knight and the Lady* or *The Falconer and the Noble Lady* were not of commoners. Three of the scenes contain musical motifs—the other two are *The Lute Player and the Harpist*, and *The Lute Player and the Singer*.

Here a wife assists her husband in playing a portable organ by providing the necessary bellows-pumping function. It has four indeterminate “stop” controls (and thus not an indication that there were four ranks), and the visible pipework is of variable scale and length, as it should be. (Some Renaissance representations of portatives are such that it would have been impossible for them to be played or to sound properly in reality.) Of course, one could assert that owning a portative was not a typical “everyday” occurrence at the time (nor would it ever be), but students of the organ are nevertheless grateful that Israhel chose to illustrate such an instrument.

During this period, one will typically find images of women playing portatives. Examples include the title page by an unattributed artist in Arnolt Schlick’s *Spiegel der Orgelmacher und Organisten* [Mirror of Organbuilders and Organists] of 1511; the woodcut *Organisten* in Jost Amman’s *Das Ständebuch* [The Book of Trades] of 1568, and a panel of Jan van Eyck’s altarpiece of 1432 for the Church of St. Bavo in Ghent. (To this list may be added the many depictions of angel organists in female form, but “women” here means human beings.) Meckenem’s drawing is otherwise a rare exception, and it is also unusual for its “real life” setting.

The British Museum in London holds a complete set of these engravings. Partial sets are in the Museum of Fine Arts in Boston, the Art Institute of Chicago, the Metropolitan Museum of Art in New York, and the National Gallery of Art in Washington, D.C.



his “investment.” Apprenticeships were in effect a form of indentured servitude, redeeming the value of training, equivalent to an education, as contrasted with an immigrant servant compensating someone for having “lent” the cost of their ocean passage through the value of their labor.

Thus, a journeyman would be a fully-trained worker, but still an employee of a master, i.e., a person who was the proprietor of a shop or manufactory. In the guild system, in order for a journeyman to become a master, he/she would have to submit a piece of work for evaluation by the guild, which, if it met the standards of workmanship of a master, would entitle that individual to “master” status. Someone could remain a journeyman indefinitely, however, and move from employee to employer once freed from an apprenticeship, by never submitting to a master examination if he/she chose not to (or otherwise was constrained from doing so for a variety of reasons). Terminological uses, however, can hide somewhat subtle shades of meanings. By the mid-19th century in America, it would be acceptable to call a journeyman in an organ shop an “organbuilder”—in other words, the term would not be reserved only for a “master.”⁸

8. For a summary of women in a variety of trades, from which the author has gleaned insights that would be applicable to organbuilding, see Donna Dene Woodward, “‘With All the Grace of the Sex’: Women in Trades,” *Colonial Williamsburg: Journal of the Colonial Williamsburg Foundation* 26, no. 1 (Spring 2004): 86–89.

This continuing tradition would change, however. As various organ factories became large concerns by the end of the 1800s, women entered the trade by doing “assembly-line” work. For example, readers are referred to an interesting account of what happened when Robert Hope-Jones (1859–1914) introduced female labor into his factory in England in 1897 to save on labor costs, with charges and countercharges about the conflict this innovation created with male workers.⁹

Otherwise, almost ironically, women, for much longer, had taken the initiative to do a great deal of fund-raising for organs, and often were actually required to be responsible for the effort, at least in most churches (perhaps excepting large, wealthy urban congregations). In general, in smaller churches and/or less-populated locales, women’s events ranged from holding church suppers to strawberry festivals, and from hosting piano/vocal concerts to creating other types of entertainments for which tickets were sold, the proceeds going into the organ fund. Frequently, it was women who persuaded reluctant

9. See David H. Fox, *Robert Hope-Jones* (Richmond, Va.: The Organ Historical Society, 1992), 35–38. This may have been typical of what happened in the organ industry at the turn of the 20th century in many locations. Hope-Jones claimed that what he did was already common practice at other English organbuilding establishments, implying that these shops simply did not admit to it. Nevertheless, even he was forced to hedge the impact of his decision by then saying that the “girls” were engaged in “small” tasks and “fine electrical work,” and not “for organ building.”

male church lay leaders to authorize the purchase of an instrument in the first place (but men would then usually be the larger named donors). The ladies often had to fund the compensation of an organist, too, if they themselves did not provide such services out of their own ranks, particularly in smaller parishes. Such roles are found in almost-countless descriptions of the process of acquisition of organs in all areas of the country throughout the 19th century and into the 20th. This is not a generalization. Rather, it is a truism based on years of research by this author and other writers. Thus, female fund-raising was also clearly an embedded cultural assumption.¹⁰

Logical segues to this particular topic would be studies of women organists and of female organ composers. However, this essay is confined to just the organbuilding aspects of the world of the organ. For all the literature that has by now been published on women in music, however, there is no comprehensive historical analysis of female organists in this country. It would be a worthy doctoral dissertation topic.¹¹

On occasion, one will find some form of legal relationship of a woman to an organbuilding concern or proprietorship. Three examples of wives in such a role by right of marriage or due to widowhood may be cited. For one example, William Howe, an organbuilder and owner of a music store in New York City from 1796 to 1798, died in 1798 from yellow fever, and from 1799 to 1803 his widow Sarah was listed in city directories as being in charge of the store. There is no mention of the continuation of organbuilding, however. Another example is August Pomplitz, an organbuilder of Baltimore, who worked there from 1851 until his death in 1874. His wife Louisa is listed as a formal partner in the firm in advertisements beginning in 1878 until its demise in 1887, and was connected to the enterprise in legal notices from 1874 on, likely as a result of being the executrix and legatee of her husband's estate. She was not a practical organbuilder, but obviously handled business affairs for the firm and retained a capital investment and ownership stake in it, while it was men who constructed the instruments. Finally, Sarah E. Scott Jardine, the widow of Frederick W. Jardine, was an owner of George Jardine & Son, the organbuilding firm of New York City, after her husband's death on March 3, 1882. He had been one of the inheritors of the business from his father after George's death just

STRAWBERRY FESTIVAL.—The receipts at the strawberry festival, on Friday evening, were over \$300, and to every one who assisted, either by presence or labor, the ladies of the congregational Society desire us to return their thanks. We learn that the immediate object of the festival was to assist in raising a fund for the purchase of an organ for their church. We cannot refrain from again referring to the music by the cornet band, the orchestra, and more especially to the admirable pianoforte playing of Prof. Ludwig Harmsen. We learn that he contemplates a residence in our State. Why not locate in Minneapolis? We think there is a positive need for just such a man as we believe him to be, and trust it may please him to remain with us.

(*Minneapolis Tribune* (June 7, 1868): 4.

This is typical of many such affairs, from ice cream socials to oyster suppers.

three weeks earlier, on February 12, 1882, and Sarah's involvement was undoubtedly due to being Frederick's legatee. She died in 1885.¹²

Other female relatives who were involved in trades, such as organbuilding, in terms of daughters, there existed additional possible circumstances. These included situations such as a man having a daughter but no son(s), or an orphaned female who worked to earn a living. Both factors also would have justified having a female apprentice.

In summary, in spite of all of these various explanations, perhaps more telling than the paucity of documentation of female labor, is the general absence of legal strictures themselves prohibiting women from working a trade. This means that tradition and cultural patterns, rather than law, actually governed.

10. For a few typical published examples, see Stephen L. Pinel, "Women and Church Organs," in Ralph P. Locke and Cyrilla Barr, eds., *Cultivating Music in America: Women Patrons and Activists since 1860* (Berkeley: University of California Press, 1997), 54–58. Many more could be "inventoried" and described.

11. The literature is light on this subject when considered from a European or international perspective. See, for examples, Friedrich Jakob, *Die Orgel und die Frau* (Männedorf, Switzerland: Orgelbau Th. Kuhn AG, 1972), and David Yearsley, "Women at the Organ: A Fragment," in Thomas Donahue, ed., *Music and Its Questions: Essays in Honor of Peter Williams* (Richmond: OHS Press, 2007), 119–41.

12. For a British example, it is known that Sarah Green, the wife of Londoner Samuel Green (1740–1796), trained in organbuilding with her husband to a greater degree than doing mere parts work, and after his death constructed organs under her own name. One example exists in the Bristol City Museum. See Herbert Byard, "The Organs of Cirencester Church," *The Organ* [London] 26 (1946–47): 97.

A Surprising Find

The 1897 J.G. Pfeffer & Son organ at St. Thomas the Apostle Church, St. Thomas, Missouri

JOHN L. SPELLER

IN THE LATE 1950S when the OHS was in its infancy, there were in the countryside numerous little tracker organs in numerous little churches. Alas, many of these churches are gone, and very few of those that survive retain their old pipe organs. One region in central Missouri that still has a number of fine old organs in fine old churches—some of them not even chronicled on the OHS database—is in Cole and Osage counties, around 20 to 30 miles south and east of the state capital, Jefferson City. Not far from the county line are two small cities, St. Thomas, Cole County (population 263) and Meta, Osage County (population 229), where there are two Roman Catholic churches, St. Thomas the Apostle, St. Thomas, and St. Cecilia, Meta, both in the care of the same priest, Fr. Jeremy Secrist. Both churches are brick buildings with towers containing bells and turret clocks that still strike the hour. St. Thomas also still has its pipe organ, with the nameplate, “J.G. Pfeffer & Son / Builders / 1897 / St. Louis Mo.”



Nameplate. Photo: Fr. Jeremy Secrist

German-born Johann Georg Walther (1830–1900) was a county judge and entrepreneur in Cole County, Mo. He married Elizabeth K. Schell (1833–1907), the sister of his fellow judge, Simon N. Schell (1840–1925). The couple had a son, Thomas B.L. Walther (1858–1934), who was vice president of the People’s Bank of St. Thomas. Another member of the Schell family, George W. Schell, was president of the bank.¹ The Schell family now owns the largest industry in that part of Missouri, the Diamond Pet Food Company, the world headquarters of which is in Fr. Secrist’s other parish in Meta. According to the parish records, in 1897, Judge Johann Georg Walther purchased the Pfeffer organ for St. Thomas the Apostle Church in St. Thomas. Inscribed upon the back of the casework are the donor’s initials “J.G.W.” and the shipping instructions: “Via Osage City Mo. in care of Steamer Frederick.” These directions give an interesting insight into the difficulties of shipping an organ in rural Missouri at the end of the 19th century. The Missouri Pacific Railroad, completed in 1865, ran from St. Louis via Jefferson City to Kansas City. In 1897, there was a small railroad depot at Osage City, ten miles east of Jefferson City on the west bank of the Osage River at the point at which it runs into the Missouri River. From there the organ had to be shipped 20 miles up the Osage River to a riverboat landing near St. Thomas. The steamboat *Frederick* was designed and operated by Captain Henry

1. Website www.geni.com/people/Johann-Walther/600000031851814359, accessed 06/14/2017. Also website www.geni.com/people/Thomas-Walther/600000031292199269, accessed 06/14/2017. Also *Biennial Report of the Commissioners of Finance to the General Assembly of the State of Missouri* (Jefferson City, Missouri, 1915), 83.

Hauenstein and was launched in 1883. It had a shallow draft and sternwheel propulsion, specially designed to navigate the shallow waters of the Osage River throughout most of the year. As well as accommodating passengers and a certain amount of cargo, it could also tow a cargo barge carrying additional freight, and thus it was probably on tow in such a barge that the Pfeffer organ came up river to St. Thomas.² After the installation of the Pfeffer organ in the east (liturgical west) gallery of the church in 1897, the organist for many years was the donor's son, Thomas B.L. Walther.

EBB AND FLOW

Following Thomas Walther's death in 1934, the Pfeffer organ fell into a long period of decline. First there came the tornado of May 2, 1948, which injured two people, demolished the church spire, and damaged the turret clock.³ It may also have been responsible for the loss of the crown molding on four of the seven pinnacles of the organ case, but the organ seems otherwise to have been undamaged. The Pfeffer limped on until the early 1970s, when an electronic substitute was obtained to accompany Mass. In 1985, this was replaced by an electropneumatic unit organ, comprising three ranks of pipes on Kilgen chests—principal, flute, and string—winded through plastic clothes-dryer hoses and controlled by an old two-manual Wicks console downstairs in the church. The chests and pipes were completely hidden at the back of the Pfeffer organ, and most people assumed that the sound was coming from the Pfeffer itself. Fr. Secrist discovered this situation shortly after taking over as parish priest in 2012 and determined to restore the Pfeffer to its former glory, provided that the necessary funds could be found. Soon afterward, the church was blessed with a bequest from Rose Walther Schmidt, a relative of the original donor of the organ, making possible the restoration project. Despite the fact that he had been maintaining several nearby historic tracker organs in Cole County for more than 40 years, Michael Quimby was completely unaware of the instrument's existence when Fr. Secrist approached Quimby Pipe Organs, Inc., of Warrensburg, Mo., with a view to carrying out the restoration work. Once the unit organ was removed, QPO found that the Pfeffer was entirely intact apart

2. Website www.riverboatdaves.com/riverboats/f-2.html#FREDE, accessed 07/11/2017. The "Frederick" was named after Captain Hauenstein's three-year-old son Frederick, who subsequently became the first person to obtain a Master of Science degree at Westminster College, Fulton, Mo., and who died in 1965 at the ripe old age of 105. *Miller County Historical Society Progress Notes* (November 9, 2009).

3. *St. Louis Post-Dispatch* (May 3, 1948): 4.



from missing the pedal wind trunk and some of the linkages to the pump handle. The leather on the bellows was still original but in dire need of replacement. Unusual for its age, the table of the windchest was not cracked. This meant that only parts of the instrument needed to be removed for restoration. The pipework was removed for cleaning and corrective voicing as needed. All the leather nuts of the key action were also original and these were also replaced. The reservoir and feeders were releathered. A new half-horsepower electric blower was placed in a more advantageous position at the right hand side of the instrument and a new curtain valve was provided to connect it to the organ. A cymbelstern was also added for festive occasions. Otherwise the organ was restored entirely to its original condition according to OHS guidelines, including retention of optional hand blowing and of the original cone tuning and pitch. Father Secrist cleaned and restored the Gothic casework himself, retaining the original finish. The work was completed in 2016 and the dedicatory recital on the restored instrument was given on Sunday, October 2, 2016,

Above: The Pfeffer organ. Photo: Fr. Jeremy Secrist

by Kevin J. Vaughn, director of music at Gloria Dei Lutheran Church, South Bend, Ind., organ instructor at Goshen College, and adjunct assistant professor at the University of Notre Dame.⁴

For over three decades, the Pfeffer organ rested quietly in the choir loft of St. Thomas the Apostle Church. Now that the instrument has been reawakened, Fr. Secrist has nicknamed it “Phyllis”—as in “Fill us with your love, O Lord, and we will sing for joy!” (Psalm 90:14).

A VERY SURPRISING INSTRUMENT

In the article I wrote on Pfeffer for *THE TRACKER* in 1997, I quoted William T. Van Pelt III as saying, “[Pfeffer organs] never became devoid of upperwork . . . and even the last of them is well built and carefully voiced.”⁵ The last Pfeffer organ I am aware of is the 1905 instrument at Portage-des-Sioux, Mo., so, being from 1897, the St. Thomas organ was built relatively near the end of Pfeffer’s career. Nevertheless, the organ has a complete chorus from Open Diapason up to Twelfth and Fifteenth, and is certainly “well built and carefully voiced.” Pfeffer is generally believed to have purchased his metal pipework from Samuel Pierce of Reading, Mass., but according to Michael Quimby the interior metal pipes of the St. Thomas organ are unusual for Pfeffer in being similar to pipework produced by Edwin Hedges of Westfield, Mass. In spite of currently having a carpet, the church has good acoustics and the Pfeffer organ fills it nicely. Indeed, it produces a surprisingly brilliant and impressive sound in works like Bach’s *Pièce d’orgue*, BWV 572. Furthermore, just about every combination of stops works well, including some that one would never expect to be effective by themselves, such as Dulciana plus Twelfth. The organ is therefore more versatile than you might expect from an instrument with this stoplist.

The real surprise, though, is the casework—a beautifully carved three-gable design with seven slender pinnacles. The style is more typical of, say, an Erben organ of the 1850s than of an instrument built in 1897. Could an earlier case have been reused? All I can say is that there is not a scrap of evidence that the case was not new in 1897, and furthermore, Pfeffer’s magnificent three-manual organ at St. Joseph’s Shrine in St. Louis (1890) also has an elaborate case.⁶ The other curious anachronism is that the St. Thomas Pfeffer has a 25-note pedalboard, although again the same pedal compass is to be found on the

4. Dedication program. The recital included works by Johannes Brahms, who died in the year the Pfeffer organ was originally built, as well as works by J.S. Bach, J.G. Walther (the same initials and surname as the Pfeffer’s original donor!), Frescobaldi, Vierne, and Joel Martinson (b. 1960). Martinson’s *Kingsfold Suite* (2009) was written for the dedication of a restored 1850 one-manual Erben organ at St. Patrick’s Church, Ada, Mich.

5. 1966 *Organ Handbook*, 19, cited by John L. Speller, “Odyssey and Orthodoxy: J.G. Pfeffer of St. Louis,” *The Tracker* 41, no. 2 (1997): 17.

6. *Ibid.*, p. 23. This organ has happily now been restored by Martin Ott of St. Louis.

Pfeffer organ at St. Patrick’s Church, Catawissa, Mo., built around 1890.⁷ So again there is no evidence that earlier materials were reused in the 1897 Pfeffer at St. Thomas. But whatever it is, it is an extraordinary instrument!

Pipescales were taken at QPO by J. Eckelkamp and B. Seever on July 13, 2016. Pipescales for the Pedal Bourdon and Dulciana Bass facade pipes and Fifteenth are, unfortunately, unavailable.



The keyboard with nameplate above. Photo: Fr. Jeremy Secrist

ST. THOMAS THE APOSTLE R.C. CHURCH ST. THOMAS, MO. J.G. PFEFFER & SON, 1897 SAINT LOUIS, MO.

MANUAL (C–a³, 58 notes, unenclosed)

8 ft. Open Diapason	1–6 open wood, 7–21 zinc (facade), 22–58, 50% tin
8 ft. Stopped Diapason	stopped wood, arched mouths
8 ft. Gamba	1–12 from St. Diap., 13–58 box mouths, 50% tin
8 ft. Dulciana	1–12 quintadena bass, 13–58, 50% tin
4 ft. Octave	1–5 zinc, 6–58, 50% tin
4 ft. Rohrflöte	1–12 stopped wood, 13–58 chimney flute, 50% tin
2½ ft. Twelfth	50% tin
2 ft. Fifteenth	50% tin

PEDAL (C–c¹, 25 notes, straight and flat)

16 ft. Subbass	stopped wood
Pedal Coupler	
Tremolo	
Bellows Signal (now operates Cymbelstern)	
2 single-acting Combination Pedals	
Piano (Stopped Diapason and Dulciana)	
Forte (Full Manual without Pedal)	

John Speller is a retired organbuilder who lives with his wife and sheltie in Port Huron, Michigan.

7. *Ibid.*, p. 24.

J.G. PFEFFER & SON, 1897
SAINT LOUIS, MO.

PIPESCALES

STOP NAME	DIMENSIONS	C	G ²	c	f ¹	a ¹	c ¹	f ¹	c ²	f ²	c ³	f ³	a ³	% tin	COMMENTS
8' Op. Dia.	a. diameter	110.5/140				60	52	40	31	25	20	14.5	13	50	¼ mouth
	b. metal gauge					0.7	0.7	0.5	0.5	0.4	0.6	0.4	0.6		
	c. toe diam.					10.8	10	7.3	6.3	4.7	4.3	3.3	3		
	d. wood thickness	14.7													
	e. slotting					22	19.2	15	11.6	8.8	cone tuned				
	f. mouth width	81.4				44.8	39	31.6	24	18.9	15.1	11.9	10.2		
	g. cut-up	32.3				12.6	11.6	9.2	7.1	5.5	4.3	3.4	2.9		
	h. nicking	none				18	20	19	16	14	13	12	11		
	i. ears	yes				yes	no	no	no	no	no	no	no		
			F ²	g											
4' Octave	a. diameter	81	60	46.5	36.5		28	21	17.5	13	10.5	8	7.5	50	¼ mouth
	b. metal gauge	1	0.8	0.8	0.7		0.6	0.7	0.7	0.5	0.2	0.3	0.4		
	c. toe diam.	11.6	7.8	8.4	6.6		5	4	3.6	2.9	2.5	1.8	1.9		
	e. slotting	29.2	23.7	cone tuned											
	f. mouth width	61.8	44.5	34	26.7		22.2	17	14.1	11.4	9.1	7.2	5.7		
	g. cut-up	19.4	14	12.1	9.1		6.6	4.6	3.9	3.2	2.6	1.8	1.5		
	h. nicking	19	19	17	16		14	14	14	11	10	12	12		
	i. ears	yes	yes	yes	yes		no	no	no	no	no	no	no		
8' Dulciana	a. diameter			52.5	40		30	24	18	14.5	10.25	7.5	9.75		Quintadena Bass
	b. metal gauge			0.6	0.6		0.5	0.6	0.5	0.3	0.5	0.3	0.2		½ mouth
	c. toe diam.						3.6	2.8	2.4	2.2	1.9	1.5	1.7	50	
	e. slotting			15.8	12.6		10.6	9.3	6.0	4.3	3.6	cone tuned			
	f. mouth width			30.6	23.6		19.5	14.3	11.4	9	7.2	6.1	6		
	g. cut-up			8.6	6.7		5.7	4	3.1	2.8	2.1	1.5	1.7		
	h. nicking			28	24		21	18	16	14	14	11	15		
	i. ears			yes	yes		yes	yes	yes	yes	no	no	no		
2½ Twelfth	a. diameter	52.5	41.25	30.5	23.25		18	13.5	10	8	6.75	5.5	5	50	¼ mouth (increases with pitch)
	b. metal gauge	0.6	0.6	0.5	0.6		0.5	0.3	0.3	0.5	0.3	0.2			
	c. toe diam.	5.7	5.6	4.1	3.6		2.8	2.4	2.2	1.9	1.6	1.5	1.7		
	e. slotting	20.4	13.1	12.7	cone tuned	TF >									
	f. mouth width	40.2	21.6	25.3	17.6		14.1	10.7	8.5	7	5.7	4.7	4.4		
	g. cut-up	10.6	9	7	5		4	3	2.5	1.9	1.7	1.4	1.4		
	h. nicking	18	17	15	12		11	8	9	9	8	7	7		
	i. ears	yes	yes	yes	yes		no	no	no	no	no	no	no		
4' Rohrflöte	a. diameter	62.5/80	51.25/65.5	42.75	35		23	21.5	16	13	11	8.5	7	22	¾ mouth
	b. metal gauge	0.5	0.4	0.4	0.4		0.3	0.3	0.2	0.2	0.2	0.5	0.2		
	c. toe diam.	6.5	5.3	5.0	3.6		3.3	3.2	2.2	1.9	1.8	1.6	1.8		
	d. wood thickness	8.6	7.2	*11.4	*8.8		*7.3	*6	*4.8	*4	no	no	no		*chimney diameter
	f. mouth width	47	37	30.3	25.2		21.4	15.7	11.8	9.2	8.4	6.5	6.4		
	g. cut-up	17.5	14.9	7.7/9.8	6.9/8.1		5.1/6.5	4.3/5	3.5/3.8	2.7/3	2.4/2.7	1.8/2.1	1.7/0.9		
	h. nicking	9	8	14	13		11	11	9	9	9	7	8		
	i. flexible ears			yes	yes		yes	yes	yes	yes	no	no ears	no ears		

8' Gamba t.c.	a. diameter			52	39.25	30	23	17.75	13.25	10	8	7.25	50	¼ mouths; box mouths
	b. metal gauge			0.3	0.4	0.2	0.3	0.2	0.2	0.4	0.2	0.1		
	c. toe diam.			5.6	5	4	3.1	3	2.5	1.8	1.9	1.9		
	e. slotting			13.4	11.4	8.9	5.4	4.9	3.5	2.8	2.2	2.2		
	f. mouth width			40.8	31.3	24.1	18.1	14.2	10.6	8.5	6.7	6		
	g. cut-up			9.9	8.2	7	5	3.9	3.2	2.5	2.1	1.8		
	h. nicking			28	28	23	21	17	16	14	12	12		
	i. ears			yes	yes	yes	yes	yes	yes	no	no	no		
8' St. Diap.	a. diameter	150/210	82/105	72.5/92	60/73	50/61	40/49.5	34/42	29/35.5	23/30	22.5/27.5	22/27		arched mouths
	d. wood thickness	15.8	11.8	11.1	7.8	7.1	5.9	5.8	4.7	5	4.9	5.8		
	f. mouth width	75.7	59.5	36.9	45	35.8	28.5	22.4	18.2	14.6	12.3	11.6		
	g. cut-up	25/38	20/22	18/22	15/17	11/13.5	8/10	7/8	6.75/7	4/4.5	3.5	3		
	h. nicking	no	9	8	8	8	7	4	no	no	no	no		



Console with action visible. Photo: Michael Quimby

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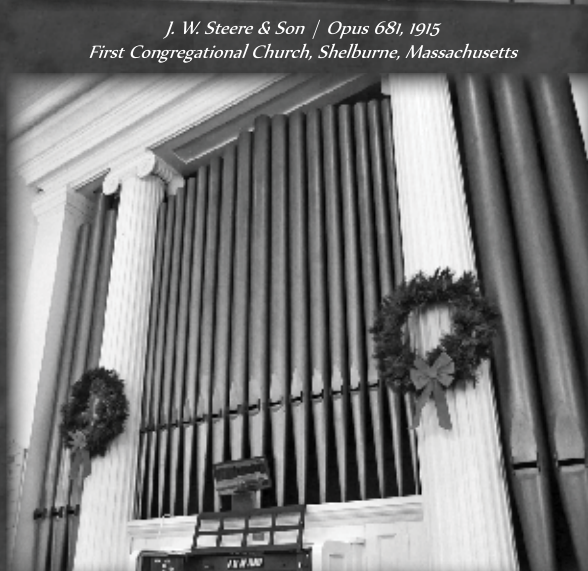
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Pipe Organs as Metaphors

Voices of Times and Traditions

AGNES ARMSTRONG

METAPHOR IS A RHETORICAL TERM defined as a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another by way of suggesting a likeness or analogy between them.¹ Well-known examples from Shakespeare include “All the world’s a stage”² and “Juliet is the sun.”³

The use of metaphor helps us to understand our surroundings. One thing represents another. By comparing characteristics of familiar objects or ideas with the similarities and differences of other objects and concepts, we are able to make more sense of the world around us.

Shapes and forms of artistic expression inform our perceptions of a particular era, of a particular culture. Because every perception relies directly or by extrapolation on the senses of its perceiver, there is no one reality. There is, however, a shared reality—a reality existing only as it is shared with others—and this accounts for widely held perceptions, opinions, and ideas, along with our communal acceptance

of metaphors as concepts. Investigating what metaphors are evoked by the musical instruments of a certain culture may prove useful to those attempting to understand both the culture and its musical expression, because every musical instrument is a representation of—and thus a metaphor for—the society in which it is created.

In our western world, music is a highly textualized culture. Written texts are perceived as archetypes, asserting the correctness of the society in which they are produced. Our culture relies heavily on written histories and literature to proclaim our truths and exchange aesthetic information. Organ metaphors abound in literature from many periods and traditions. Seventeenth-century English poet John Milton used the organ as a symbol of the cosmos in his *Ode on the Morning of Christ’s Nativity*, and himself was later likened to the organ by the 19th-century British Poet Laureate Alfred, Lord Tennyson in an eponymous poem written in 1863 *Milton (Alcaics)*. Another 19th-century writer, Robert Browning, portrayed organs as “huge houses of sounds.”⁴ All these and many more literary organ references may be found at *The Organ in*

1. *Webster’s New Collegiate Dictionary*, 2nd edition, 1956.

2. *As You Like It*, Act 2, Scene 7.

3. *Romeo and Juliet*, Act 2, Scene 2.

4. “Master Hugues of Saxe-Gotha” in *Dramatic Lyrics*, 1842.

Literature section of the excellent *Dream Organ* website created by the late and greatly-lamented Julian Rhodes. Julian's frequent and welcomed contributions to the PIPORG-L website showed evidence of a brilliant mind as well as a deep passion for the pipe organ. A link to his writings may be found at: <http://cdmnet.org/Julian/literat/litidx.htm>.

Pipe organs serve as metaphors on a number of levels. In a fundamental way, the instrument can be seen as a metaphor for the people who design and build it. The very structure of a pipe organ is a representation of a human being, with scores of moving parts and a wind-breathing system, all integrated into a complex machine. Producing sounds organized in several dimensions, it speaks a musical language that communicates with its auditors. The bellows are the lungs of the instrument. Even the pipes themselves are referred to in anatomical terms, their components being labeled as body, foot, mouth, and lip.

As for the tonal aspect of the organ, just contemplate the plethora of pipes—pipes of every size and kind, of every shape and color, tall or small, slender or wide, from booming diapasons to lilting flutes to brilliant trumpets—entire “families” of pipes. Organ pipes are a metaphor for humanity itself. The pipes in newly constructed organs must “settle in” and “make their own community”—large organs in large cities, smaller organs in towns and villages. While great organs offer rich and extensive opportunities for both player and listener (as do great cities), less elaborate instruments suggest the limitations of small towns everywhere.

Moreover, each organ is a metaphor of the particular society and culture in which it is created. From the hydraulii of ancient Greek and Roman times, through the Neo-classic instruments of a retrospective 20th century, to the electronic and digital imitations rife in our own generation. Designs of pipe organs are analogous to those cultures in which they are built, and therefore paradigms of the societies that produce them. What is there about a French pipe organ that is inherently French? What do the brilliant trumpets on classic Spanish organs represent? Why are certain theater organ timbres so distinctively different from the typical tones of most church organs? In each period of time, in each society, in each culture, every pipe organ is a reflection of the people who created it and the people for whom it was created.

European traditions of organbuilding are very old, and through centuries of evolution their individual styles have been distilled and refined. Diversities of organbuilding traditions mirror the diversities of indigenous European and European-derived societies, historically as well as geographically. Every musical instrument represents the technology of its time. Pipe organs have survived through centuries of change; have endured adaptations to every current style and taste, every new technology. Yet the organ is the organ. It has changed, grown, accommodated, and still retained its character—the mark, I submit, of a true classic.



MILTON

Alcaics

O mighty-mouth'd inventor of harmonies,
 O skill'd to sing of Time or Eternity,
 God-gifted organ-voice of England,
 Milton, a name to resound for ages;
 Whose Titan angels, Gabriel, Abdiel,
 Starr'd from Jehovah's gorgeous armouries,
 Tower, as the deep-domed empyrean
 Rings to the roar of an angel onset—
 Me rather all that bowery loneliness,
 The brooks of Eden mazily murmuring,
 And bloom profuse and cedar arches
 Charm, as a wanderer out in ocean,
 Where some refulgent sunset of India
 Streams o'er a rich ambrosial ocean isle,
 And crimson-hued the stately palm-woods
 Whisper in odorous heights of even.

Perhaps it will be easier for readers of this essay to see the point of cultural relevance by looking at pipe organs built in America. In the development of structural principles, some consistency of design seems to have been considered a desirable trait. The great drive toward standardization in our increasingly mechanized society since the beginning of the Industrial Revolution has resulted in such phenomena as the adoption of the AGO console standards. We hear criticism of American builders' naivete in the choice of stop names, even in the spelling (and misspelling) of names taken from European sources. It is not at all unusual to find within one American organ an assortment of stops with French, German, Italian, Spanish, and English names. Yet, what is more typically American than such eclecticism? If America truly is “the great

melting pot” of cultures, isn’t it appropriate that her pipe organs reflect that point?

Pipe organbuilders are not mass-production industrialists. They are artists, architects of sound, dreamers, creators. In medieval times, a builder would move his workers and often his entire family to the site of his next organ. They might even take up residence inside the cathedral being built around them, sometimes for a year or more. There they would be devotedly occupied with building the organ, constructing “a kind of building within a building.”⁵

Pipe organ players are artists, too. Moved by the power of great sounds and the visceral sense of the surrounding acoustic, with all the resources of the instrument at their finger- (and toe-) tips, they create order out of chaos, eloquence out of uproar, music out of noise. Awesome or unassuming, vigorous or delicate, organ music is capable of affecting its listeners in countless ways.

Consider the semiotics (the study of signs and symbols, what they mean, and how they relate to the things or ideas to which they refer) of religious institutions endowed with grand pipe organs, instruments that often speak unseen from above and behind, diffusing loud booming tones into vast acoustic spaces, and producing palpable vibrations designed to transport the listener beyond everyday indifference into the realms of time and place. Such impressions are mystical, indeed. A valued musical instrument with potent spiritual connotations, the pipe organ carries strong references, conveying messages and meaning to its beholders.

Pipe organs are complicated and expensive machines. At the same time, throughout their long history they have been considered highly desirable possessions. Inexpensive alternatives to the costly custom-built pipe organ have not always been easily realized. In the 19th century it was the harmonium and the American reed organ that warmed the heart of every underfunded vestryman. Even the poorest parish could have one or two of these in chancels and choir lofts, in rooms far too small to house large pipe organs. Although recognized as substitutes, these instruments didn’t pretend to be the same as pipe organs, but viable substitutes, instead. During the 20th century, with the expansion of electrical and electronic applications, the advent of recording and digital sampling technologies coincided with the communications explosion. The increasingly slick advertising by which manufacturers of electronic substitutes now promote their wares causes traditionalists among us to cringe in horror. Digital ranks are added to existing pipe organs to expand the breadth of timbres available, often with questionable claims that “no one can tell the difference.” And yet, little notice seems to be paid to the possibilities of the unique sounds originating from these electronic

sources. Only a niche audience applauds the jazz potential, for instance, of the old Hammond B-3. Yet for good or evil, such attitudes are also a mark of the society in which our musical instruments are produced.

Consider the 20th-century development of man-made materials—especially plastics and other synthetics—that enable the mass production and distribution of goods: but at what price? Many would argue that such mass dissemination of mediocre merchandise is done at the sacrifice of quality and aesthetics. A Tupperware™ container is inexpensive, durable, and useful. Every home can have one, even more than one. It’s not beautiful, but then, it’s really not pretending to be. It doesn’t have the same feel in your hands as an exquisite hand-made porcelain Limoges tureen. A plastic container is utilitarian, not especially decorative.

From this point of view, it is hardly surprising that cheap imitations of art objects abound—“knock-offs” we call them—those inferior replications of highly-priced designer jewelry, scarves, and leather goods often appearing for sale on the corners of those very streets where the exclusive department stores carrying the originals are located. So we should not be astonished at the proliferation of electronic instruments that call themselves “organs” but which are in fact nothing more than blatant imitations of pipe organs. Even though the digital revolution, which employs sampling of actual pipe sounds, has brought the tones of the two genres closer and closer together, the fact remains that most electronic instruments are merely imitations, just as that “genuine Bolex watch” being sold on the street corner is an imitation of the high-priced one from the famous Rolex company being sold inside the fashionable department store.

We live in a time when the widespread distribution of merchandise to consumers is an admired enterprise. It is a time of egalitarian merchandising on a broad scale. Everyone must be provided an opportunity to own everything. Quality seems not to matter nearly so much as quantity and accessibility. We want more for our money, not better. Is it any surprise then, that relatively inexpensive substitutes for musical instruments are so prevalent?

It is not only the pipe organ whose very existence is threatened. Symphony orchestras are gradually being replaced in film and theatrical productions by synthesizers and previously recorded sound. Cheap electronic toy keyboards kept in a child’s bedroom (so as not to disturb anyone else) are replacing the familiar living room pianos of yesteryear. Modern families gather around television sets, gaming consoles, and home computers, not pianos or parlor reed organs.

How many churches have cast-bell carillons in their towers? How many thousands more have machines from one of several companies that manufacture specialized tape players or digital systems with sophisticated timing mechanisms that cause the “bells” to play at appointed hours? Whether

5. H. Heathcote Statham, *The Organ and Its Position in Musical Art* (New York: Charles Scribner’s Sons, 1910), 202.

recorded on-site at some of the world's most famous carillon towers or artificially produced with synthesized bell sounds, hymn tunes can ring out daily from even the most modest of steeples. For only a few thousand dollars, any little village church can deluge its neighborhood with the sounds of carillons containing twenty-five bells and more. Few passersby ever stop to think that those bells cannot possibly exist in that tiny spire.

Fifty years ago, such "carillons" produced by Schulmerich and other firms consisted of cast metal tone bars struck by tiny hammers. The resulting acoustical sounds—amplified by microphone pick-ups—were broadcast through speaker systems into sanctuaries and out into the street. Attached keyboards allowed players to perform tunes in real time. Later on, recorded tapes and digital files became the carillon substitutes, and the bell sounds emanating from them produced illusions of carillons. In much the same way, where analogue systems once provided imitations of pipe organs, digitally sampled organs now produce illusions of pipe organs.

Do we not live in an age of virtual reality? The public's ability to differentiate—or even show any interest in doing so—is being constantly challenged by clever imitations of familiar objects. Nowhere is this more apparent than in the music world. To many, more occupied with other aspects of their busy daily lives, it matters very little whether the instrument is authentic or electronic or whether the sound is acoustically or digitally produced. We are bombarded by sound on every side, by constant noise, and by continual sounds of every kind. Only when sounds are organized in particular ways is music the end result. How sound—or even music—is produced is of minor interest to most of the population. We have become numb to sound and insensitive to its sources. Our language has even developed a vocabulary to describe the phenomenon: we say that we have "turned off" and "tuned out."

All this brings us to a larger question: whither the pipe organ?

- ▶ From the point of view of the listener, by what values are we judging our music and the instruments on which it is produced? By what values do we judge the musicians who perform the music? What is the "magic mix" that says to a critic, to a listener, to a performer, to a composer, that the music is "good"—that it has value? What makes the musician good, the composition good, the instrument good?
- ▶ From the point of view of the musician, how can we effectively communicate to an audience what we have learned to feel—what we have accomplished intellectually, emotionally, spiritually—in living with the music we play and living closely with our instruments day-to-day?

- ▶ From the point of view of the organbuilder, how can we keep our work relevant in a constantly changing society? How can we design and construct instruments for the future and not only reproduce relics of the past?

These qualities are judged by the values considered most worthy by each society in each time and in each place where they are being assessed. Such questions are not unlike those experienced by the earnest clergy who study in depth the sacred scriptures, living close to God on a daily basis, but who must come down off the mountaintop on Sunday mornings to speak to those who don't. Philosophers and scholars know the problem, also. Our attempts to put answers to these questions, to understand the undercurrent, are expanded by the use of metaphor.

In our time, music is an omnipresent commodity in ways that it has never been before in the history of the world. If music is truly food for the millions, how can those millions possibly understand what musicians feel, what musicians know? How can they know what musicians or organbuilders are doing, why or even how they are doing it? These are problems on which many musicians reflect, and to which few determine an answer. For most of us, the only viable procedure seems to be to keep on doing what we are doing, to keep on feeling what we are feeling, to keep on knowing what we are knowing, and hope that a few crumbs will drop by the way-side and be picked up by those souls hungry enough to want to be part of the experience.

Whither goes the pipe organ? One might as well ask, whither goes the world?

An earlier version of this essay appears in the collection of Tenth Anniversary Commemorative Papers, 2003, on the PIPORG-L website at: <http://www.albany.edu/piporg-l/FS/index.html>.

ABOUT THE AUTHOR: Agnes Armstrong holds advanced degrees in music from the State University of New York, the College of Saint Rose, and New York University. Known for her research on nineteenth-century organists and organ music, she has published numerous articles, a commemorative calendar on the life of Alexandre Guilmant, an edition of the organ works of Ernest Chausson, a bilingual book on organist Joseph Bonnet, an edition of Fannie Edgar Thomas's *Organ Loft Whisperings*, and several CD recordings. She has presented recitals and lectures at symposia throughout the United States and in Europe, as well as at conventions of the American Guild of Organists and the Organ Historical Society. In 1995, she was elected President of the International Reed Organ Society, continuing for three terms. Active in the AGO throughout her career, she has taught at five Pipe Organ Encounters for young organ students, and served two terms as Regional Councillor on the National Council. She teaches privately, and is organist and choir director at both Saint John's Lutheran Church in Altamont and Helderberg Reformed Church in Guilderland, N.Y.

Organ and Aeroplane His Hobbies

An Organ in a San Francisco Apartment

ROLLIN SMITH



RARE, BUT NOT UNHEARD OF, were organs installed in apartments. In 1903, Frederick G. Bourne had an Aeolian in his apartment in the new “Dakota” on 72nd Street and Central Park West, New York City, later taken over by Douglas Alexander and the organ moved to his home in Connecticut. George Owen Knapp had one in New York’s Hotel Apthorpe; William G. Wilson had an eleven-rank organ in the Wade Park Manor in Cleveland; Roscoe F. Oakes had one in his apartment on Powell Street in San Francisco; and of course, Archer Gibson, the private organist to many of New York’s millionaires, had one installed in 1918 in his duplex apartment on West 86th Street that was used for recording and broadcasting. The famous composer Sigmund Romberg had his 16-rank Aeolian in his duplex apartment, “The Ellerton,” in New York. Organ companies began building two- and three-rank practice organs in the 1930s in competition with the Hammond, and many organists had them in their apartments for practice. The largest Aeolian organ in an apartment was No. 1230 in San Francisco’s Hotel Oakland. The purchaser, or patron, as Aeolian referred to their customers, was J.B. Struble, one of the majority of names on the company’s opus list identified by their initials.

Jacob Baker Struble (1866–1926), a native of Zion, Pa., and graduate of Pennsylvania State College, began working for the Union Switch & Signal Company after graduation in 1889 and remained until his death. Struble held 18 patents related to railway electric signaling systems and supervised the installation of electropneumatic interlocking plants in Boston, Philadelphia, Pittsburgh, St. Louis, and, in 1904, New York’s Interborough Rapid Transit Co. He was appointed resident manager of the Pacific district of the company with

headquarters in San Francisco in 1911 and here our story begins.

With temporary lodgings, Struble quickly decided on a new apartment in a building then under construction—the Hotel Oakland. After the 1906 San Francisco earthquake, the business community sought to capitalize on the flow of commerce to Oakland. Prominent bankers—and “Borax” Smith (Aeolian organ No. 852), invested in a new hotel, initially called the Banker’s Hotel. With the Panic of 1907, many investors withdrew and the project was delayed, but eventually construction of the new Italian Renaissance Revival Hotel Oakland began in August 1910 and was completed in December 1912. Jacob Struble acquired the top floor of the hotel, engaged the Aeolian company to build an organ, and even had professional photographs taken of the available space—photographs still in the Aeolian contract files.

A contract for \$8,050 was signed on September 21, 1912, for a ten-rank organ divided in two expression chambers. Three weeks later a Harp was added for an additional \$1,500.

The music room was 50’ long by about 17’ wide with the organ chamber at one end and the console at the other. Less than six months after installation, Struble had the organ enlarged to double its size with seven ranks and a five-rank mixture added. A second set of swell shutters was added above each division “for the purpose of carrying the tone, when desired, out above the false ceiling of the room.” These were controlled by a separate swell engine and connected to one of the swell pedals by a switch.

In February 1914, a lengthy description appeared in the *San Francisco Chronicle*, describing Struble’s interest in aviation, as well as his new organ. The organ chamber was described as



being “something like a bank vault,” having an arched ceiling some five feet lower than that of the room itself. “The walls will be double, of hollow tile, with an air space between the two layers.” One of the two sets of swell shades was in the ceiling of the chamber and directed the sound into one of the living rooms. The other set of shades opened directly into the music room, concealed by a heavy tapestry.

The tapestry will play an important part in the furnishing of the apartment. It is being woven now and represents the first organ ever built, with a woman player and a woman singer. A noted artist has drawn the design.¹

When a five-rank Echo division was added in 1915, the finished organ stood at 29 ranks. In all, Struble had expended \$19,440.

In 1921, after Edwin H. Lemare resigned as municipal organist of San Francisco and before leaving for a similar post in Portland, Maine, he stayed at the Hotel Oakland and used Struble’s organ for practice. A reporter seized the opportunity to visit the apartment, where Struble explained the organ’s installation:

The ordinary room has poor acoustics, and that is why I ordered the construction of this sound-proof room. Also, it is desirable to have such a room in a hotel if one lives there and wishes to play a powerful organ. This room has a double wall of hollow tilings and is built so as to be not only sound-proof to the outside, but so as to produce what musicians know as “artificial distance” inside

the room. That is necessary to keep the “bloom” or brilliancy of the tone, in order that the “harmonics” composing the “bloom” shall not be absorbed or lost. This is further accomplished by arched ceilings in the room, with a continually changing radius.²

Jacob Struble died suddenly on May 22, 1926, while visiting friends in Los Gatos. A bachelor, his only relatives were a brother and sister. On the evening of May 25, a small group of friends gathered in his apartment for a concert of his favorite music played by Marshall W. Giselman (1883–1942), the official organist of the Palace of the Legion of Honor since its opening in 1923, and a fellow aviator. Struble left an estate probated at \$116,431 (about \$1.6 million today) and the organ, said to have been valued at \$30,000 when installed, was listed in the inventory at \$1.³

The second owner of the apartment was Dr. Walter A. Clark, one of the pioneers in color photography, a close friend of Struble’s and an associate in his autochrome photography experiments. Effects of the Great Depression brought about the closing of the Hotel Oakland but it opened again in 1943 as a military hospital and operated as the Oakland Area Station Hospital for 21 years. Vacant for another 15 years, in 1979, the Oakland was converted into affordable housing for seniors.

2. “Lemare, Noted Organist, Now Oakland Guest,” *Oakland (Calif.) Tribune* (September 1, 1921): 1.

3. “Oakland Inventor’s Estate Is \$116,431,” *San Francisco Chronicle* (July 29, 1925): 1.

1. E.S. Pladwell, “Organ and Aeroplane His Hobbies,” *San Francisco Chronicle* (February 2, 1914): 26.



AEOLIAN ORGAN NO. 1230 (1912, 1913/1915)

Contract: September 21, 1912, \$8,050

Harp contract: October 4, 1912, \$1,500

Contract June 16, 1913: addition of 7 ranks and a five-rank mixture, \$5,800

Contract Nov. 24, 1913: Vibrato String F and second set of shutters for Expression II, \$700

Contract Jan. 14, 1915: Echo Organ, \$3,390

All ranks, including the celeste, are 61 pipes

¹ = Expression I

² = Expression II

UR = Unison Release (Unison Off)

MANUAL I and II

- 16 Deep Flute² [*Bourdon*]
- 8 Diapason¹ [*Open Diapason*]
- 8 Diapason² MF²
- 8 Flute F¹ [*Gross Flute*]
- 8 Flute P¹ [*Flauto Dolce*]
- 8 Flute P² [*Stopped Diapason*]
- 8 String F¹ [*Gamba / Viol d'Orchestre*]
- 8 Vibrato String F¹ [*Celeste*]
- 8 String P¹ [*Salicional*]
- 8 Vibrato String P² [*Vox Celeste*]
- 8 String PP² [*Aeoline*]
- 4 High Flute² [*Gt. Flute Harmonique / Sw. Hohl Flute*]
- 4 High String* [*Violina*]
- String Mixture² [V, *Dolce Cornet* with 8' (t.c.) and 4']
- 8 Trumpet¹
- 8 Oboe² [$\frac{1}{4}$ -length *Orchestral Oboe*]
- 8 Clarinet¹ (free reed)
- 8 Vox Humana²
- 8 Harp¹
- Tremolo¹
- Tremolo²

* Replaced the Vox Humana in 1915

PEDAL

- 16 Deep Flute [*Bourdon*]
- 16 Deep Flute P (from Manual)
- 16 Deep String F [*Violone*]

ECHO (added in 1915)

- 8 Flute P (open wood, rare; usually a Stopped Diapason)
- 8 Flute P [*Quintadena*]
- 8 String PP [*Aeoline*]
- 4 High Flute [*Flute d'Amour*]
- 8 Vox Humana
- [Tremolo]

COUPLERS

- Manual II to Manual I 8, 4
- Manual II 16, UR, 4
- Manual I 16, UR, 4
- Manual I to Pedal
- Manual II to Pedal
- Pedal Octaves

COMBINATION PISTONS

- Manual I Piano, Mezzo, Forte, Release
- Manual II Piano, Mezzo, Forte, Release

EXPRESSION PEDALS

- Expression I
- Expression II
- Tonal Pedal [*Crescendo*]

RAY CORNILS ANNOUNCES HIS RETIREMENT AS MUNICIPAL ORGANIST AND MINISTER OF MUSIC OF FIRST PARISH CHURCH

RAY CORNILS WILL BE RETIRING from his position as minister of music of First Parish Church, UCC, in Brunswick, Maine, on August 31, 2017 and as municipal organist for the City of Portland effective December 31, 2017. During his career, Cornils has been an exemplary champion of the transformative power of music through his enthusiasm for arts education, music appreciation, and performance throughout Southern Maine.

As minister of music at First Parish Church for more than 30 years, Cornils built an extensive multi-generational music ministry of five choirs and two handbell choirs. This work included leading the choirs on international concert tours as well as handbell choir performances with the Portland Symphony Orchestra and the AGEHR Handbell Festival in 2001. In addition to leading the church's worship services, each year the adult choir presented a major choral work with full orchestra and professional soloists that included works by Brahms, Dvořák, Mendelssohn, Ann Wilson, Vaughan Williams, Stephen Paulus, and J.S. Bach.

In his 27 years as Portland's tenth municipal organist, Mr. Cornils oversaw, with the assistance of the Friends of the Kotschmar Organ, the renovation of the city's 1912 V/104 Austin organ, which began on the occasion of the instrument's 100th anniversary. In addition to extensive concertizing, Mr. Cornils developed a comprehensive educational program that promotes the organ through in-classroom programs that explore the life and works of composers J.S. Bach and Olivier Messiaen and the science of pipe organ sound production.

Ray Cornils has had a profound effect on the musical and spiritual life of Southern Maine and will be missed by local classical music fans, students, and all those who call Portland home.

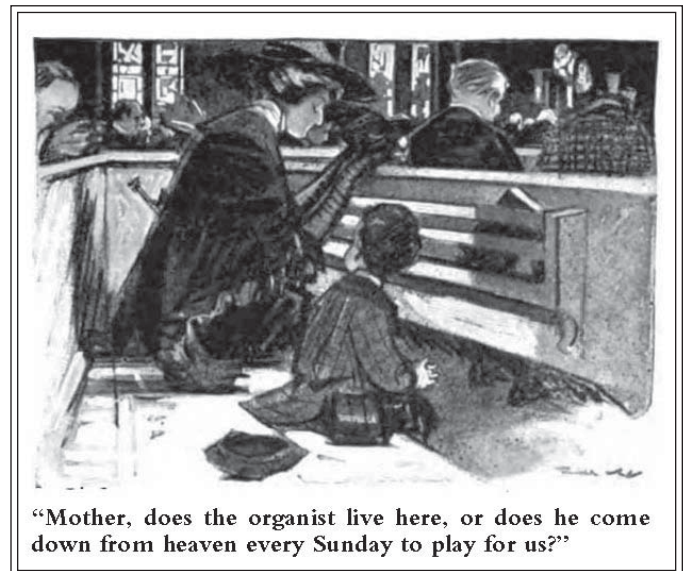


Ray Cornils at the console of the Kotschmar Organ, Portland, Maine.

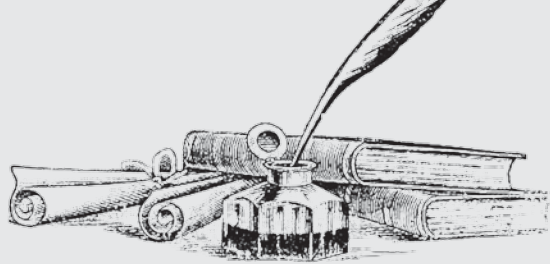
CALL FOR CONVENTIONS

ARE YOU PROUD OF THE HISTORIC PIPE ORGANS IN YOUR AREA? Would you like to share them with the rest of the OHS membership?

The Organ Historical Society is seeking proposals to host conventions in 2020 and 2021, and we would love to come visit! If you've ever wanted to show off the organs in your area to the rest of the OHS membership, this is a great opportunity. As a first step, please contact the CEO, Jim Weaver, at jweaver@organsociety.org to start a conversation about the possibility of hosting. After this, an initial proposal will need to have a preliminary list of organs to visit and a preliminary itinerary, as well as a list of people who would be willing to serve on a convention committee. For complete information on hosting a convention, please download the convention guidelines at www.organsociety.org/conguide.zip.



"Mother, does the organist live here, or does he come down from heaven every Sunday to play for us?"



A Musical Journey in Spain

CLARENCE AND HELEN A. DICKINSON

During the summer of 1920, the “Dean of American Church Musicians,” Clarence Dickinson, and his wife, Helen Adell, traveled extensively throughout Spain, visiting many cathedrals and their organs. Such an itinerary was novel at the time, most organists’ pilgrimages being to England, France, and Germany. The Dickinsons wrote a colorful description of their trip that appeared in the January 1921 issue of the American Organ Monthly, a journal published first by the Boston Music Company (March 1920–June 1921) and then by H.W. Gray, (September 1921–October 1922). Accompanying the article were two works by contemporary Spanish composers: Fantasia by José Maria Biocide, then organist and professor of music at the Jesuit College La Merced at Burgos, and Dickinson’s transcription for organ of Isaac Albeniz’s Cadiz.

VIVID memories crowd one another thick and fast upon the thought of Spain. There is the charm of its rich architecture in the varying styles of which is written a complete history of Spain in stone and marble from the days of the Roman occupation in 19 B.C., through that of the Visigoths, the Moors, the United Kingdoms, the Hapsburgs, and the Bourbons to the present day; there are the marvelously rich picture galleries; there is the beauty of the dusky eyed señoritas, enhanced by the picturesque lace mantilla and the scarlet hibiscus blossom; the winsomeness of the

lovely, friendly, black-eyed, black-ringlet children who recite, and sing, and dance, all for you alone, in the open squares, at an hour when Northern children have already had half a night’s sleep; and, for the organist especially, there is the incomparably rich treasure of quaint and interesting old organs which almost supply a concrete history of the instrument. But, before all, there comes the memory of that unimaginably beautiful approach from the sea, by way of Cadiz, when the city seems to rise magically from the waters like a vision of enchantment, extending snowy white, a “dish of silver,” as the Spaniards call it, out into the deep blueness of the sea a full three-quarters of a mile. The imagination can build no “Castle in Spain” half so wonderful; one is transported to a veritable Land of Romance, of Don Quixote, and the Alhambra legends, of Don Juan, and Figaro, the jolly Barber, and Carmen, and *The Vision of Don Roderick*, with, for needful measure of the tragic, that Saragossa dungeon of *Traitor* thrown in.

But even in the midst of enchantment we had to eat, and that speedily after our arrival. Our waiter was so sure I could not speak Spanish that it was impossible for him to grasp my request for some cow’s milk; in despair, I finally drew a picture of a cow. “Si! Si! Señor!” he responded delightedly, and dashed off, to return with two tickets for the bullfight!

Of course we used the tickets, and delighted in the characteristic setting and the festive costumes, and, equally of course, we left when the—to an American—horrible cruelty of the horse-goring began, much to the disgust of the gatekeeper, who begged us to return as only one bull had been killed, and there were five more, and twenty horses!



CADIZ

After all the excitement, to examine and play the Cathedral organ was a calming pleasure. It is a two manual instrument of fifty-seven stops, built by José Verbalonga in 1797. The manual keys reverse the usual color scheme, so that the naturals are black and the sharps white. The pedals consist of round knobs in the floor, like door knobs but flat on top, and there are so few of them that they do not furnish even a complete Gregorian scale.

Among the artists of Spain, Cadiz lays a certain claim to the great painter Murillo on the ground that he died there, from the effects of a fall from the scaffolding while he was painting *The Betrothal of St. Catherine* for the convent church of that name.

SEVILLE

“Whom God loves He gives a house in Seville” is an ancient proverb in the sentiment of which the traveler is ready heartily to acquiesce after a sojourn in the gay, fascinating Andalusian capital. The houses in Spain are not externally beautiful;

they are Moorish in effect, and present an almost blank wall to the street, like a convent or a fortress; all the beauty and gaiety are concentrated in the patio or court around which the house is built. Nor is the country in itself what would be called beautiful; it is sandy, barren, and desolate; its bleak, towering mountains are like giant ash heaps. Spain has, therefore, no “nature” literature—no nature poetry, and none of those songs of the beauty of out-of-doors, of rivers and “billyowly harvest fields,” which so enrich the music of Russia, for instance. Even her folk-songs are “social,” that is to say, they are mainly love songs, and “city” love songs at that.

The first pilgrimage in Seville is made to the cathedral, of course; but one cannot approach it without being caught in breathless wonder at the rare beauty of its exquisite Giralda, or Bell Tower, originally built by the Moors in the twelfth

Above: Epistle organ, Cadiz Cathedral

century for a Prayer Tower. Besides the bells, each one of which is known, affectionately, by its own Christian name, the Giralda contains the wonderful library founded by Fernando, the learned and devout son of Christopher Columbus, which is rich in works relating to the discovery of America, and which actually contains five of Columbus's own manuscripts, with marginal notes, in his own handwriting. The tomb of this Fernando Columbus is in the cathedral, where it receives annually the unique honor of having the Host placed upon it. As for the great discoverer himself, after more journeys since his death than he made in his life time, his remains now rest in the base of the great monument erected in his honor in Seville, near the place where he died in jail under the judgment of the Inquisition.

Of other men of great fame, Spain's two greatest painters, Velasquez and Murillo, were both born in Seville, as were two of her four supremely great composers, Morales, perhaps the greatest contrapuntalist before Palestrina, and Guerrero, famous for his motets, magnificats and the two settings of the "Passion" in five parts. The names of the other two of the Spanish "Big Four" in music, Cabezon and Vittoria, are chiefly associated with Madrid.

The Cathedral in Seville, which it took the hundred years between 1402 and 1506 to build, covers an area almost as great as that of St. Peter's, Rome, but is in exquisite Gothic style. Among its many rare treasures of art is Murillo's *Vision of St. Anthony*, from which the central figure was once cut out, carried off, and found in New York a few months later.

The seventy-five windows in the cathedral are much smaller than is usual in a Gothic church, but characteristic of Spain where there are sometimes no windows at all, or only very small ones, on account of the glaring sun, and, perhaps, the earthquakes. One of these earthquakes, in 1880, with the resultant collapse of the dome in 1888, damaged the two old organs in the cathedral; the present instrument is a modern one built by Cavaillé-Coll.

The curious custom prevailed in Spain in the Middle Ages of removing the choir from the apse to the nave; as the choir is enclosed by high walls the continuity of the interior of a church is seriously interrupted, but, in many cases, the organs receive, as in Seville, an excellent placing on the north and south screens, or galleries, of the choir. These galleries are, in the cathedral, of red marble with white veining, inlaid with marbles of other colors. The designs of the two organ cases are alike, one of the old cases, built in the sixteenth century, of cedar wood now dark and beautifully colored, and reaching almost to the ceiling, having been retained, and the other one made like unto it.

Tradition has it that the Spaniards desired to have the modern builder emulate also the tone of the old organ, which was very powerful, especially in reeds and mixtures, but that he confessed himself unable to "make anything like the old

organ," that he "quailed before its lion's roar." This was considered an absolute compliment, the very highest possible!

The reeds in Spanish organs are unusually numerous and a great number of them are placed outside the organ, to project horizontally—en-chamade—in two, three, or even four rows, so that the front fairly bristles. The largest pipes are uppermost and supported by iron bars. The mouths [i.e. ends of the resonators] are trumpet-shaped.

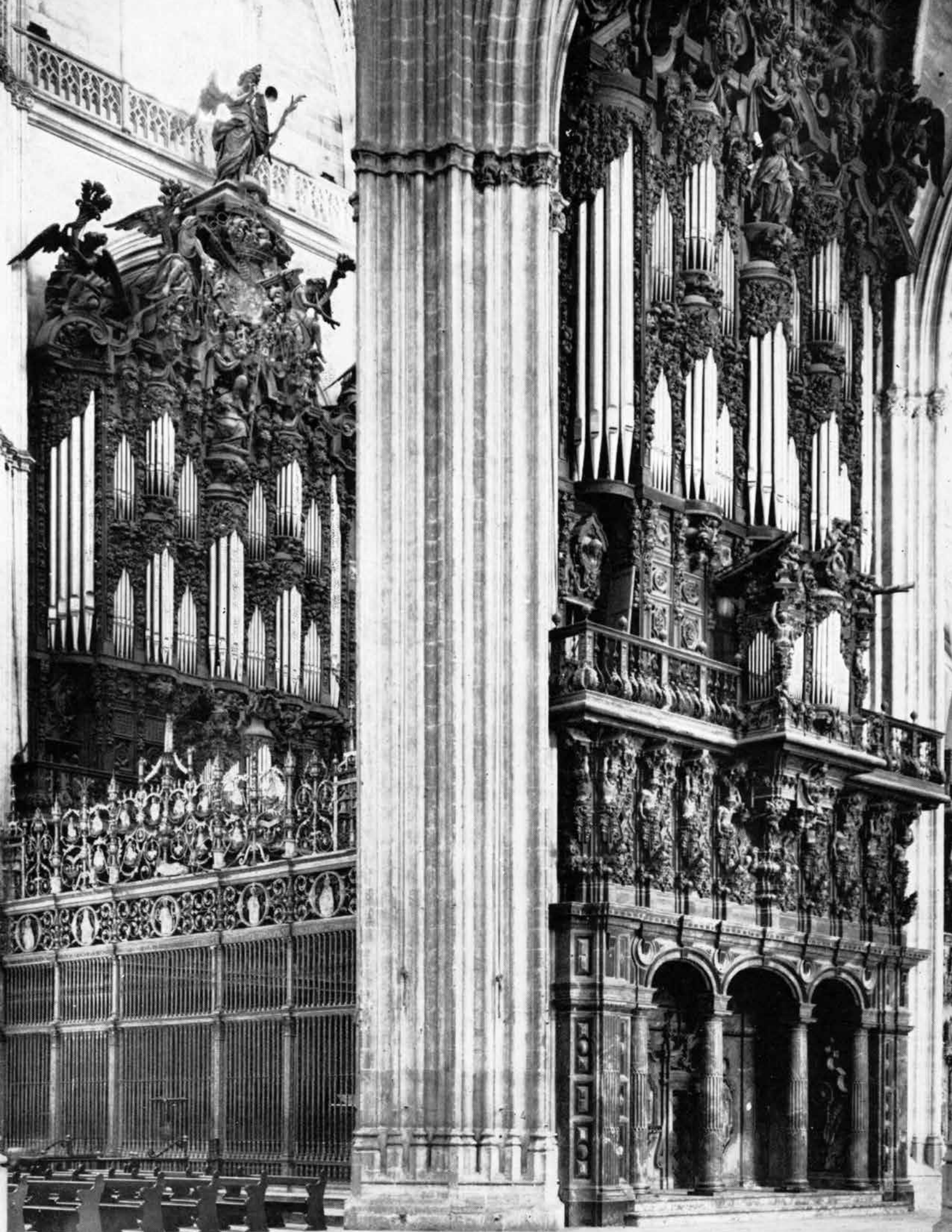
It was an unadulterated pleasure to play the fine modern four-manual Cavaillé-Coll instrument, as I had the privilege of doing several times, including a recital program and High Mass. The then organist, Bernardo Salas Segui, a charming young priest, had been obliged to acquire all his technique through reading Rinck's *Organ School*, as it was not permissible for priest-organists to leave Spain to study. How he longed to go to Paris to some of the men whose compositions he had somehow managed to procure! He improvised surprisingly well, but handled the instrument like a reed organ, simply doubling the bass with the pedal instead of creating an independent part.

Improvisation has been indeed, as Eslava pointed out, the curse of organ playing in Spain. It is always the most dangerous pitfall in the path of the "unschooled" organist; one should be thoroughly conversant with the rules of harmony and composition before indulging in it, or it is almost certain to prove a blight from the outset and always, as it did for so many years in Spain, when it was mainly responsible for the assertions of such historians as Fétis and Gevaert that "there are not and never have been any great organists in Spain." The real point there was, of course, that most of the organists were priests, and priests were not allowed to go abroad to study, therefore they didn't study and they improvised! For the uplifting of music in its churches in this as in other respects there has been formed the Isidorian Association, headed by Isidor, Archbishop of Madrid, associated with such musicians as Pedrell, Zubiaurre, Esperanza y Sole, which, through its *Bulletin*, and encouragement of sincere and serious study at home and abroad has exerted a very considerable influence.

My friend Segui has been succeeded at Seville by Norberto Almandoz (Mendizabal), who, though only twenty-seven years of age, is already well known through his compositions of liturgical music and his settings of ancient Spanish folk-songs, of which some charming examples have been presented by the Schola Cantorum in New York. The choirmaster is the widely known Don Eduardo Torres (1872–1934), who has written much organ and choral music,

Of course the ideal time to visit Seville is in Holy Week, when the religious brotherhoods hold their remarkable processions through the streets, and there is almost continuous

Opposite: Seville Cathedral — The north and south organs



music in the cathedral day and night, and the ringing of the bells, and the dancing of the six boys before the altar, which is a survival of the dance of the Israelites before the Ark, or of the dance in the worship of the early Christians. But for the matter of that, any High Mass in that cathedral is impressive enough.

The organ in the Cathedral in Seville is one of the very few large modern instruments in Spain. Nothing has happened to destroy the old ones, the individual churches and dioceses have not had any too much money to spend, so they have remained. A firm of organ builders in Madrid built three organs in as many years. In the last five years, however, a certain development is noticeable in this direction, and quite a number of small, two-manual organs are being built in medium sized towns.

CORDOVA

One of the most interesting of these old organs is in the church built within the marvelous mosque at Cordova, with its nine hundred columns of rare marbles of every color, from Greece, and the Orient, and old Roman Temples, and the ruins of Carthage, and built in Moorish style, by Byzantine workmen, into a thing of incredible beauty. Some sixty-three columns were displaced to make room for a Christian church in the sixteenth century, under authority from the Emperor Charles V, and as a protest against the Reformation.

This church contains two two-manual organs, built in the sixteenth century and containing about fifty stops each, mostly reeds and mixtures, with a few strings and flutes but practically no diapason tone. The keys of the manuals run CC, DD, EE, FF, then chromatically to c' only. The manuals themselves are made to approach more closely to each other and to the organist by slanting the upper manual downward and the lower manual upward, a device which has recently been advanced and applied in this country as a complete innovation. What are on our organs the white keys are here black, and the black white, and the latter are inlaid with mother-of-pearl. The stops are very large and draw out about five inches; the name of each is on the side, so that it must be drawn to its full length in order even to discover what stop it is. As each stop sounds from the moment it is drawn a first session at this organ is an exciting experience!

The pedals are round metal knobs in line in the floor. Their range is CC, DD, EE, GG, C, D, E, F, G, A, B^b, c, of which, however, only the seven "knobs" from C to B^b have ever been known to speak. The organist, a priest, had of necessity acquired a system of his own, by which his holds were made on chords for which he could utilize his few pedal notes. Interludes for the Mass were almost all in F minor ending on the dominant C, so that a very little practice would enable one to find the tonic F, the central speaking knob, the sub-dominant B^b at the extreme right, and the dominant at the extreme left.

One of the most curious contrivances I have ever seen is the swell pedal. There is a hole in the floor, along the inner side of which, towards the organ, is a board with a knob on it; on this you place your foot and shove the board the extreme depth of the keyboard to open or close the swell box. There are no couplers.

The case, which towers to the roof, presents straight impost posts with the usual reeds extending horizontally. The second organ, opposite, is an exact duplicate of this one.

Eslava's Masses, in manuscript copies, were everywhere, and were indeed almost the only music used in the Spanish churches, except Gregorian.

While I was playing the organ one evening in the twilight, the priest-organist asked me "You are an American, are you not?"

"Yes," I replied.

"Well," he continued, "I wonder if you would play something for me?"

"Of course, I shall be glad to," I responded, wondering greatly what he would ask for.

"There is one piece I have heard about all my life, I have always wanted to hear it, and I have never had an opportunity, and now I wonder if you could play it for me? Can you play 'Yankee Doodle'?" So through the nineteen great aisles and the nine hundred marvelous columns resounded and reverberated the tinkling tune which so many foreigners believe to be our National Anthem!

GRANADA

At Granada it is not easy to tear oneself away from the exquisite palace of the Alhambra, with its Courts of Lions and of Myrtles, and its bowers lined with stucco as lovely as carved alabaster and with tiles as beautiful as Limoges enamels, even to visit the cathedral, the handsomest Renaissance building in Spain, in which are the tombs of the founders of modern, united Spain, and of America, too, for that matter, Ferdinand and Isabella. There are two three-manual organs on opposite sides of the choir, built by Leonardo Davila in 1794. The one on the south side has been provided with modern keys in the manuals, but the pedal keys are still short wooden affairs, long and short alternating, but with no correspondence to our black and white. It has had at least one organist of recent years who has won distinction, Don Santiago Talfall, who is now Canonigo of Santiago; he is represented in Otaño's *Modern Anthology of Spanish Music*.

TOLEDO

Most inconveniently off on a small branch line from the main road which runs from Granada to Madrid lies Toledo, the "church capital" of Spain. We were dropped at the junction, Castillejo, at five A.M. from an express train which was so wholly destitute of all conveniences that we straightway started

off on a little path across the plain of La Mancha towards the river Tagus, glimpsed about a mile away, to wash our faces. As we walked along, suddenly all the peasants far and near, who had been driving the solemn oxen down to fill the water barrels, or cutting grain with sickles in the fields, singing their gay folk-songs together as they worked, screamed to us excitedly "Have a care!" We took a wild leap into an irrigated field of sugar beets just in time to save ourselves from—whom but Don Quixote himself! In leather gaiters, wearing a brilliant red vest, a wide belt in which was stuck a huge clasp knife, and a hat which was a cross between that of a Spanish grandee of the seventeenth century and a cowboy's, he came dashing up on horseback at a wild gallop, driving before him four black steers which were tearing along frantically. The whole countryside was talking excitedly about him; no one knew who he was or whence he came or whither he went; but we knew, and we were overjoyed to see the "Mad Knight," in the flesh, on his own La Mancha plains.

Toledo is most picturesquely set in the form of a horse shoe on the top of an eighteen hundred foot hill, surrounded with walls, and with streets so narrow that carriages can not pass, and paved with cobblestones so uneven and sharp that it is veritably doing penance to walk on them. The cathedral, a Gothic building the size of Cologne Cathedral, was begun in 1227, and is in the form of a nave, double aisles, an apse and a double ambulatory. The fifteenth century rose window, the capitals of the many columns, the carved walnut choir stalls, are all rarely beautiful. One of the chapels is given up to the Visigothic or Mozarabic service, a ritual which differs from the Roman in thirteen points; its peculiar plainsong has been set down in a book by [The Rev. Eustoquio] Uriarte.

The organ is a two manual instrument of fifty-six stops, with two draw knobs for each stop, the bass on the left and the treble on the right, the division occurring at middle C. The keys of the manuals are all black, the sharps inlaid with mother-of-pearl. The tone is composed of heavy reeds and mixtures for the most part. The pedal keys are metal knobs in the floor. The swell box is in two sections, one on either side of the organ, operated by a pedal knob upon which the player stamps. The priest-organist had held the post thirty-five years when I was there; he played a good deal of rag-time and nodded his head vigorously in the process. The one thirty-two-foot stop, placed in the transept, had not been used, to his knowledge, for thirty years!

MADRID

It is wholly natural that Madrid should be the centre in which the greatest number of musicians, as well as other artists, should have congregated ever since it became the capital and a royal residence. Of painters, Velasquez did almost all his work there, painting, over and over again, the pale, haughty, decadent Philip III and other members of the House of Hapsburg, and Murillo found a public there from the moment Velasquez be-

came interested in the country boy's paintings on squares of sacking that were being sold in the streets. The first great Spanish musician, Felix Antonio de Cabezon, born in Madrid in 1510, became organist and clavecinist there to Philip II, and author of the two great works which have come down to us, *Music for Keyed Instruments* and *Practical and Theoretical Music*, published after his death by his two musician sons, Juan and Hernando.

Madrid's second glory in music, in point of time, was Tommaso Luigi da Vittoria (Victoria), who spent some of his student years in Rome as a pupil of his own countryman, the Sevillian, Morales, then returned to Madrid as vice-maestro of the Royal Chapel, to go down to posterity as one of the noblest of all composers in the manner of Palestrina.

More recently, it has boasted of Felip Pedrell (1841–1922), the famous authority on Spanish music, among whose works are *Spanish Sacred Music*, in five volumes, *Spanish Music of the XV and XVI Centuries*, in eight volumes, and *Music of the Pyrenees*. One of his pupils well known in America, was the distinguished composer Enrico Granados, whose *Goyescas* was produced at the Metropolitan Opera, New York. On his homeward voyage from America he was drowned on March 24, 1916, when the *Sussex* was sunk [torpedoed by a German submarine] in the English Channel.

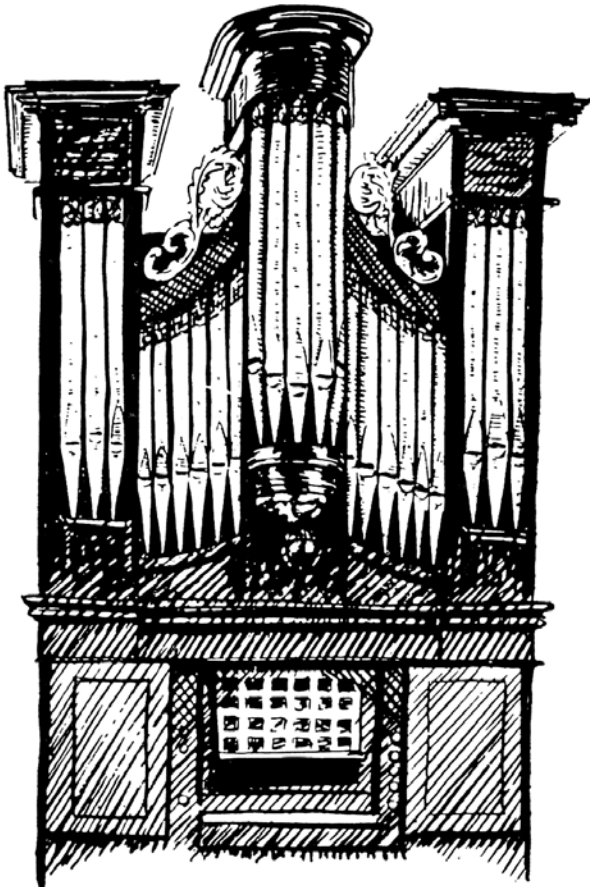
The historian and collector Miguel Hilarión Eslava (1807–1878), whose settings of the Mass are, or were until very recently, sung almost universally in Spanish churches, was director of music to Queen Isabella II at Madrid. His collections *Spanish Organ Music*, in two volumes, and *Sacred Choral Music of Spain* in seven volumes, contain much ancient sacred music and music of his own time.

The great literary historian of Spanish music, Soriano-Fuertes, was also a native of Madrid, where his father was director of the royal chamber music. His chief works are a *History of the Music of Spain from the Coming of the Phœnicians, to the Year 1850*, and *Arabo-Spanish Music*. He was very active in the movement to establish national, or Folk-opera with folk-music, plays, and dances as basis.

Of present-day composers of Madrid the best known in this country is probably Albeniz, pianist to the Queen of Spain, who, however, spends much of his time in London. His uncle, Pedro Albeniz, was court organist and a powerful influence in the direction of the acquirement of better technical equipment by pianists and organists; his *Method* is still a text book in Madrid Conservatory. (A third Albeniz, Nicasio, an organist, is professor of philosophy and of Gregorian Chant at Pampeluna—which was the birthplace of Sarasate.)

The organ in the Cathedral of Madrid is a modern French instrument with three manuals and pedal. Whenever I saw the organist he was dashing madly from the cathedral to the Apollo Opera or the Royal Theatre, in both of which he was a conductor.

To be continued.



In THE TRACKER *50 Years Ago*

SCOT L. HUNTINGTON

VOL. 12, NO. 1; FALL 1967

THERE IS A CHAMBER ORGAN in the Smithsonian Institution music instrument collection that was then known simply as the “Port Royal” organ. The only accurate fact on the descriptive plaque was that it was an organ. It was English, imported during colonial times, etc. Every one of the original 13 colonies had a fistful of these, most of them the gift of Queen Anne and played by George Washington while he was sleeping nearby. The title article, “The Port Royal Confusion” was authored by Cleveland Fisher, long a flamboyant fixture of OHS conventions as a favored recitalist, and an ardent researcher of all organ matters Virginian. The organ had been shipped to C.B. Fisk in Gloucester for restoration in 1965, from which details emerged that led to its identification as one of two surviving instruments by Jacob Hilbus, one of the country’s most important early builders.

Born in 1787 in Westphalia, Germany, Hilbus immigrated to Washington, D.C. in 1808, was a soldier in the War

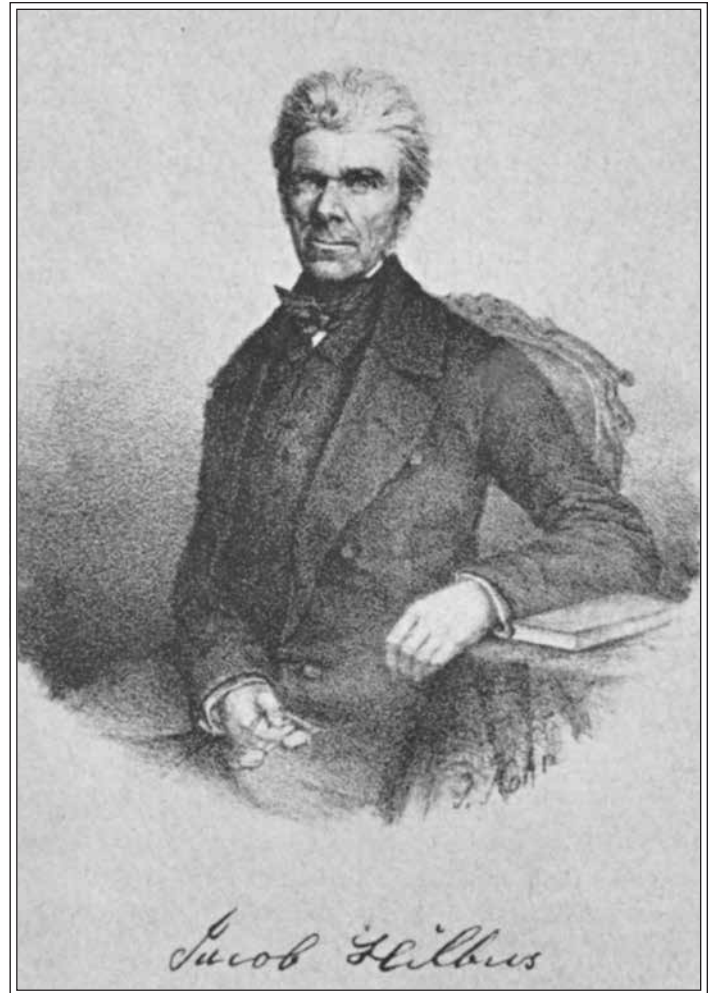
of 1812, and died in 1858 at the age of 71. He advertised as a “repairer of musical instruments.” The organ was thought to have been originally installed in Port Royal, Va., having been imported from England. It was sold to Christ Church, Alexandria, in 1810 and, through a circuitous route, found its way to the museum in 1907. As Fisher sorted out the saga, presenting and discounting several theories relating to the organ and its possible subsequent homes, he eventually landed on the important attribution to Hilbus. Relying on vestry records, Fisher was able to deduce the following: in 1810 there was mention of buying a used organ from Port Royal, in 1814 they hired an organist, and, in 1815, voted to have seats built around the organ and to pay Jacob Hilbus the “balance due him for building the organ.” A vestry member was appointed to “procure” a new organ in 1830; it was acquired in 1840. There was no date known for the arrival of the Hilbus in Trinity Church, Shepherdstown, W. Va., but it was sold to

St. Thomas in Hancock in 1863, from whence it was given to the Smithsonian. Fisher rounded out the narrative with references to Bruton Parish Church, Williamsburg, Va., and Immanuel Presbyterian Church, McLean, Va., also erroneously mentioned in various legends attached to this organ. The Hilbus is still extant in the Smithsonian Collection, but has again lapsed into a condition of fragile unplayability. An image of the case is the logo for the OHS Hilbus chapter.

For those needing such things, the TRACKER Index was published for volumes 10 and 11. Another growth milestone for the Society was reached with this issue—a four-page signature was added to THE TRACKER bringing the total to a hefty 20 pages. The Council minutes revealed the latest revision of the by-laws that would shortly be presented to the membership (now 379) for ratification. The third annual composition contest was announced, (location of the next convention still unknown), and Council reiterated to the selection committee the need for “practical pieces playable on instruments of limited resources.” It was reported the volume relationship between the background musical selections and the narrator’s voice level had been adjusted in the slide-tape presentation.

Columbia Records announced the latest recording by E. Power Biggs, *Historic Organs of Switzerland*, featuring the “oldest playable organ in the world, ca. 1390.” In an age of rotary phones, walking across the room to change the channel on a TV getting its signal from an aerial, and communicating via the post office, Biggs was an organ God to those passionate about such things, and his Columbia recordings not only took us on organ tours around the world, they helped shape an entire generational era of neo-Baroque organbuilding, and organ performance. Important for our purposes, he didn’t leave America out of the world tour, and that recording’s final cut, the Ives *Variations on America* at Methuen, was long considered the definitive performance.

“Intermission Talks,” the third and concluding article in the series by Cornell University organist and past OHS President Donald R.M. Paterson, focused on the instruments of William Johnson and the Hook brothers. This series aired on the local Ithaca, New York, public radio station during intermission of concerts by the Boston Symphony Orchestra. In this author’s teenage years, the only four-lane roads in New York were the Thruway and the Northway; traveling to my grandmother’s home in Cooperstown was by country lanes, passing through Ithaca, and shifting from one radio station to another as signals came and went. Hearing one of these intermission talks, contrasting the difference between pneumatic and mechanical action, made an indelible impression, and my parents indulged me by keeping the radio tuned to his program instead of looking for the next station broadcasting the Red Sox game. You never know when your passionate message will reach an impressionable soul.



The last issue featured the President’s message regarding the “R” words—important enough to be reprinted for modern eyes in its entirety. This issue brought an infamous rebuttal by David Cogswell, president of the Berkshire Organ Company, taking great exception with every definition offered by President Ken Simmons. His rants appeared whenever a hot topic arose, and made for entertaining reading, but one could sense a country-wide eye rolling. His argument, based entirely on semantics, served only to bolster the author’s thesis.

Finally, a biographical memoir of William Goodrich was serialized and reprinted. The article originally appeared in *New England Magazine*, January 1834, the year after he died. Packed with anecdotal information, one could almost produce an opus list from this detailed account of his activity. The first information published by the OHS was a journal article by Barbara Owen (IV:1:1959). Fifty years later, this memoir remains the definitive biography of the man considered the father of New England organbuilding.

Above: Jacob Hilbus



Margot Note, a certified archivist and archives consultant has given permission for the OHS to publish in *THE TRACKER* her comments regarding the importance of archives.

American Archives Month is a time to focus on the importance of records of enduring value and to enhance public recognition for the people and programs that are responsible for maintaining our communities' vital historical records.

In the course of daily life, individuals, organizations, and governments create and keep information about their activities. Archivists are professionals who assess, collect, organize, preserve, maintain control of, and provide access to the portions of this information that have lasting value. Archivists keep records that have enduring value as reliable memories of the past, and they help people find and understand the information they need in those records.

These records, and the places in which they are kept, are called "archives." Archival records take many forms, including correspondence, diaries, financial and legal documents, photographs, video or sound recordings, and electronic records.

An archives serves to strengthen collective memory by creating a reliable information bank that provides access to an irreplaceable asset—an organization's, government's, or society's primary sources.

Archival records are essential to support society's increasing demand for accountability and transparency in government and public and private institutions. They protect the rights, property, and identity of our citizens.

Archivists play a key role in ensuring that the digital records being created today will be accessible when needed in the future.

"A Sojourner in This Land"

THE SESQUICENTENNIAL OF EDWARD HODGES'S DEATH

EDWARD HODGES (1796–1867) is given credit for establishing a new and lasting order of church music in America, yet his abilities at composing, organ performance, and choral technique by today's standards were little more than ordinary. As a young man in his native city Bristol, England, his aspiration was to become a cathedral organist. Even so, this never materialized because of the English socio-economic class system into which he was born and educated. Once settled in New York City at Trinity Parish, his fresh and exacting standards regarding the quality and performance of music in the American Episcopal Church were met with skepticism and admiration. His note-sheet written shortly after his arrival in New York bluntly describes the state of church music as he found it.¹

MUSIC — AS IT IS FOUND IN THE UNITED STATES

HINDRANCES

Absence of permanent Choirs.
Absence of endowed *Professorships*.
Absence of musical *Rubrics*.
Absence of musical "Anthem."
Absence of authoritative standard.
False position of *choirs*.
Clerical ignorance!
Puritanical psalmody *first* on the ground.
Low standard of Organists.
Operatic importations.
Influx of Germans, etc.
Would-be *independence*.
Defective style of chaunting.²
Pseudo *Gregorian* Music,
English *Cathedral School* neglected.
Two or three Services printed only.
Good books not to be had, except from abroad, and then half useless.
Strange notions afloat as to the propriety of *paying* musical officers of the Church.
Thorough training of *Boys* neglected.
Rarity of well directed efforts.

1. Faustina Hasse Hodges, *Edward Hodges* (New York: G.P. Putnam's Sons, 1896), 129.

2. Hodges consistently spelled and pronounced "chant" as "chaunt."

Holy Cross, Troy

Holy Communion, New York.

A whole generation necessary to work a radical change for the better.

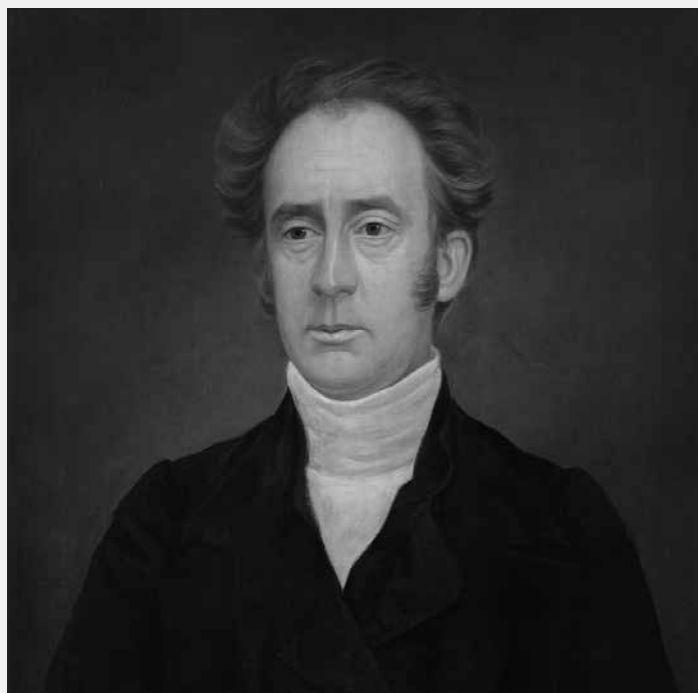
Edward Hodges was born into a family of comfortable circumstances, his father being a paper merchant. After his father's death in 1811, Edward reluctantly assumed responsibility for managing the family business with the best skills a 15-year-old boy could offer. Seven years later he married Margaret Robertson, an organist, singer, and member of the local Moravian congregation. Of their eight children, six survived infancy. Of these, Miriam died of tuberculosis at age 16. Margaret Hodges, also afflicted with the disease, died seven years before her daughter's death.

The number seven arises again, for in May 1825—seven years into his marriage—Hodges entered Sydney Sussex College of Cambridge University, where he was awarded the Mus. Doc. only two months after his enrollment. His “winning” composition, so to speak, was his setting of Psalm 115: 17–18 (The dead praise not the Lord, neither any that go down into silence. But we will bless the Lord from this time forth and for evermore. Praise the Lord.) This massive work for three choirs, organ, and orchestra was first performed at St. Mary's Church, Cambridge, on July 3, 1825.

Unable to secure a cathedral position in England, Hodges and his eldest son, George Frederick Handel Hodges, set sail for Canada in 1838, where Hodges assumed the post of organist at St. James's Cathedral, Toronto. Because of political instability in Canada, father and son quickly moved to New York City, where Edward was appointed organist-choirmaster of Trinity Church, January 1839, a position he held until 1863; considering his time in New York as temporary, he declared himself “a sojourner”³ and returned to the city of his birth, Bristol, England, where he died in 1867. This and other aspects of Hodges's life are well documented by John Ogasapian in his monograph, *English Cathedral Music in New York: Edward Hodges of Trinity Church*, published by the OHS in 1994. Further study of Edward Hodges awaits scholars at the OHS Library and Archives where 16 boxes of photos, music, correspondence, diaries, and memoirs are available for study. Also of interest is Ogasapian's article, “New Materials on Edward Hodges,” published in *THE TRACKER* 35, no. 1 (1991).

Perhaps of greater temporal interest is the restoration of Edward Hodges's portrait hanging in the reading room of the OHS Library and Archives. In the early days of January 2017, the gilded wooden and plaster-of-Paris frame collapsed,

3. Faustina Hodges quotes from a New York newspaper of 1856: “We met that sterling musician of the true ecclesiastical school, Dr. Edward Hodges . . . He considers himself ‘a sojourner’ in this country . . . and will undoubtedly return to England ere long.”



The restored portrait of Edward Hodges in the OHS Library and Archives

sending its parts and the portrait crashing to the floor. The frame was beyond reasonable repair and was discarded. Although it suffered considerable damage, the canvas survived and was restored. Through the goodwill of Morpeth Gallery in Hopewell, New Jersey, and its associate Christyl Cusworth Paintings Conservator, Lambertville, New Jersey, the canvas was cleaned, re-stretched, tears repaired, and re-framed, all conforming to the code of ethics and guidelines for practice established by the American Institute for Conservation of Historic and Artistic Works.

The portrait shows Hodges in his favorite attire, clothes that attracted attention during his lifetime. Upon first meeting him, his future bride Sarah Ann Moore—they were married by Benjamin Onderdonk, Bishop of New York at St. Paul's Chapel, April 11, 1844—was curiously captivated by his dress. “Who is that person,” she asked her cousin. He replied, “Why, Sarah, that is the great Dr. Hodges!” “Dear me,” she said, “I thought it was an old Scotch peddler!”⁴ After marriage, she called him her “old English pedaler.” Morgan Dix, appointed rector of Trinity Church in 1862, described Hodges as having the look of a clergyman. “He wore, if I mistake not, a coat of semi-clerical cut and a white cravat.”⁵ Faustina remembers her father in his black velvet study gown writing at his desk. Indeed, the portrait shows Hodges wearing black velvet and a white cravat. The portrait also shows a man younger than he appears,

4. Hodges, *Hodges*, 125.

5. *Ibid.*, 251.

the victim of a lifetime of depression. Despite his chronic depression, especially during the cold months of the year, he was a person of great wit. A favorite pastime following dinner at his family's house on Hudson Street, Manhattan, was writing poems based on little day-to-day incidents of his household and those of his circle of friends. He was fond of the family cat that would play tunes as it walked across the piano keys, an act he called "The Cat's Fugue." Later, Hodges wrote a poem bearing the same title, and according to Faustina Hodges, "The Cat's Fugue" is founded on fact, as the sportsman who killed the cat was Dr. S.P. Tuckerman, a family friend.

From the canvas itself, we know that the portrait was painted in England, probably during his last days there before immigrating to America. The canvas bears the name Charles Roberson and the number 536, although he was not the artist. In 1820, Roberson opened his shop in London, selling artists' supplies, and was England's most successful and respected supply house throughout the 19th century.

Plagued by depression and several strokes that left him unable to attend to his duties at Trinity Church, Hodges spent the last few years of his life in quiet retirement. Yet during his tenure at Trinity, he fulfilled his ambition of presiding over the music in a large church. He argued that church musicians should be adequately compensated for their work, and that systematic training in seminaries and universities was essential to the practice of good church music. He considered himself a musician in the English cathedral tradition, one who thought himself temporarily exiled in what he described as a musical mission field.⁶ To a large extent, Hodges succeeded in establishing in America his own English cathedral-style music program as the ideal to which many American churches—Anglican and non-Anglican, city cathedral and country parish—would aspire. One-hundred-fifty years after his death, his influence remains widespread. Shortly before his death, referring to his time at Trinity Church, he said to his daughter, "I used to make a good run there."⁷

THE CAT'S FUGUE *Scarlatti*

There once was a man (so the story doth go)
Who shot at a *pigeon*, and yet killed a *crow*;
But I've heard of a man, who, far better than that,
Once fired at a *rabbit*, and murdered a *cat*.

Poor puss had been frolicking out in the sun,
And was flatt'ring herself it was capital fun;
When she came in the view of our sportsman's keen eye,
Who cried, "There goes a rabbit!" and straightway *let fly*.

6. John Ogasapian, *English Cathedral Music in New York: Edward Hodges of Trinity Church* (Richmond: Organ Historical Society, 1994), 2.

7. Hodges, *Hodges*, 217.

The people of Greenfield, amazed and perplexed,
All shook their wise heads to think what would come next;
And the penitent marksman was heard to exclaim,
"Woe is me! woe is me! that I shot such queer game!"

"Now, George! Up and run for a surgeon, George, run!
And bid him to come, and see what's to be done."
So George he did run, and the surgeon he came;
But I can't for the life of me tell you his name.

He looked in the eyes and he opened the jaws,
And he felt for a pulse in the cold, clammy paws;
And then, with deep feeling and pathos, he said,
"In my humble opinion this creature's stone dead."

Now this puss was a fav'rite, a pet, and all that;
Indeed, you may say an *exemplary cat*;
And soon the sad tidings were borne to her master,
Of all this most bloody and fatal disaster.

Surely, none that beheld him his grief could despise,
As he stood by the corpse, with big tears in his eyes;
And the sportsman's soft heart, overflowing with pity,
Regretted that ever he'd come from the City.

At length, when his feelings found vent, he exclaimed,
"That't was *I* who the gun at the animal aimed,
And thus shortened the days of the dear little brute,
I will not, one moment, attempt to dispute."

"But surely it was not my wish or intent
To harrow your soul with so dire an event,
That I *feel* for your loss you shall soon be assured,
And thus we may hope that your grief will be cured."

Now, just at this moment, a *five-dollar bill*
Was transferred to the mourner with hearty good-will.
The effect was electric, like magic, so strange,
From sorrow to gladness, so quick was the change.

His tears now all dry, the man laughingly said,
That, in view of the cash, it was well puss was dead;
And he added that now he would sell off his *sheep*,
And a good breed of *cats* he would henceforward keep.

Then, addressing our sportsman, with humour and grace,
"I hope I shall *frequently* see your sweet face;
For whenever you wish for some game that is nice,
I will find you a cat *at the very same price*."

E.H.

May 22, 1856

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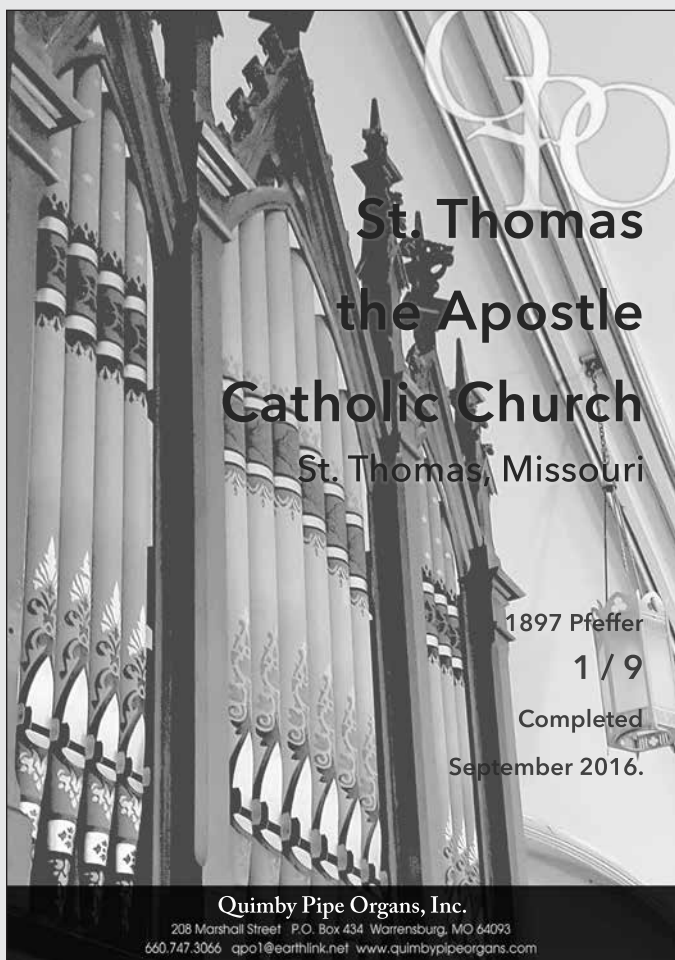
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The historic 1856 Knauff tracker organ at First Bryan Baptist Church in Savannah, Georgia, was damaged by vandals in 2016. Fundraising efforts for its restoration have begun. Donations may be made through GoFundMe or sent directly to the Andrew Bryan Community Corporations, Attn: Georgia W. Benton, Box 1411, Savannah GA 31402. Make checks payable to Andrew Bryan CDC.

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Rheinberger Organ Sonatas, Volume 5, Sonatas 9, 13, & 7, Bruce Stevens, organist, Raven OAR 993.

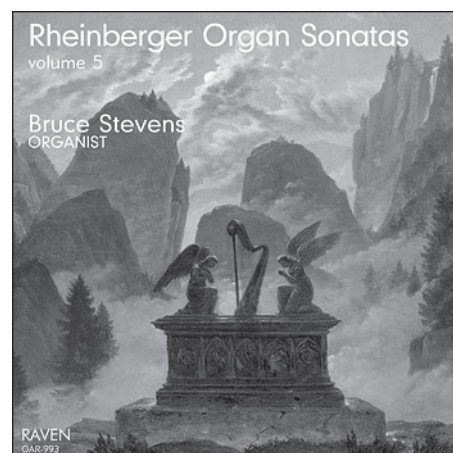
With Volume 5, Bruce Stevens is nearing the end of his endeavor to record all 20 Rheinberger organ sonatas. According to my count, only Sonatas 1, 10, 14, 15, and 18 remain. Volume 5 maintains the extremely high quality of playing, appropriate instruments, recording engineering, and packaging present from the beginning of the project. As usual with Raven CDs, there is a handsome booklet with a thoughtful essay on the music, descriptions and stoplists of the organs used, and opening registrations for each movement.

For Volume 5, Stevens has chosen two Hook organs and one Jardine. Sonata 9 is recorded on the 1860, E. & G.G.Hook, Opus 288, organ at Saint

John's R.C. Church in Bangor, Maine. The 1898, Geo. Jardine & Sons, Opus 1248, in Saint Peter's R.C. Church, Haverstraw, N.Y., is the vehicle for Sonata 13. The Andover Organ Company's relocation of E. & G.G. Hook's Opus 472 (1868) for Christ Church Episcopal in Charlottesville, Va., is heard in Sonata 7.

The Bangor organ enjoys the best acoustic environment. Indeed it's impossible to imagine a finer room for organ music. The Haverstraw Jardine is not quite so fortunate but it sounds fine nevertheless. But the relatively non-reverberant room in Charlottesville beautifully demonstrates the ability of Hook pipes to make beautiful sounds anywhere.

Rheinberger's sonatas are prime examples of how fine Romantic organ music can be. The soaring melodies, the rich harmonic structure, and the faultless counterpoint combine to



make each one an emotive sonic experience. Stevens's luminous playing ensures that Rheinberger's notes come alive for listeners today. By all means add this CD to your collection. If you don't have the previous four volumes, get them as well and have yourself a Rheinberger binge!

GEORGE BOZEMAN

Scattered leaves ... from our Scrapbook

From a review of Thomas Murray's *Symphonic Masterworks* (Delos DE 3525)

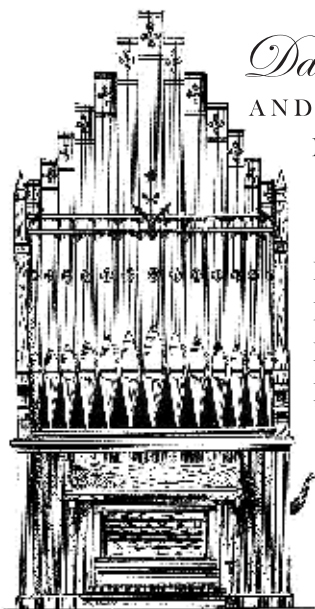
"A scrumptious synthesis of music, performer, and instrument. Murray is indisputably at the forefront of transcription players on the scene today. His performances here demonstrate his unique penchant for recreating orchestral works, molding them into exciting, idiomatic repertoire on the organ. A panoply of colors and dynamics are coupled with flawless technique and an unerring sense of tempo and phrasing that make this music come to life in a refreshing, dynamic way. The instrument possesses a great diversity of tonal color and dynamic range. Utilizing double Swell enclosures enables seamless decrescendos from full organ to a mere whisper and reverse, particularly effective in symphonic repertoire and accompaniment. This is the art of the symphonic organ at its best."

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Charles C. Aitken

CHARLES AITKEN was born March 27, 1932, in London, England, the son of the Charles C. and Dorothy (Lavender) Aitken. As a child, he lived in Ruislip, West London.¹ If he attended historic St. Martin's Church, he would have heard Christopher Walker's one-manual-and-pedal, seven-rank organ installed around 1871 and enlarged to two manuals and 18 ranks by Tom Atterton in 1883. While the key and stop action remained mechanical until 1969, Aitken's generation would have been spared the tedium of pumping the bellows—an electric blower had been added in 1933.²

Ruislip had been a small town dating back to the 1300s. Surrounded by forests, it had been a source of timber and firewood for London for centuries. In 1904, a major change occurred when the London Metro Underground extended a rail line to the area. Over the next six decades, the population of the area would grow more than tenfold, and it became a suburb of Greater London. Unfortunately, that also made it a target of the German bombers during World War II. The rail line was above ground in the area, offering no convenient ready-made shelter during

the fury of the Blitz. The young Aitken would have had to seek protection from the Luftwaffe in one of the backyard bomb shelters hastily constructed at the start of the war.

After completing school (circa 1950) and a tour of duty in the Royal Air Force, Aitken apprenticed with James Walker Ltd. of London. While he was with the Walker firm, he worked on many organs throughout Great Britain.³ England was still recovering from the effects of the war; few new organs were being built except for replacements where the original had been damaged beyond repair. But repairs and rebuilds were in demand across the realm. Even in the areas that had not been attacked, there had been years of neglect, followed by a shortage of materials and cash following the war. As prosperity slowly returned in the 1950s, organs were being brought back to their pre-war condition, but there was little movement forward. The organ revival largely passed by the British Isles. When new organs were built, they looked back to the era of George V, not George I; to the music of Elgar and Vaughn Williams, not Handel and Purcell.

It may have been this conservatism in England, or perhaps Aitken simply saw better opportunities abroad: he immigrated to the United States in 1963. Shortly afterwards, he began working at Austin Organ Company of Hartford, Conn., where he specialized in restoration and repair. He estab-



lished his own firm in Granby, Conn., in 1973, relocating to Harwinton, Conn., around 1983. He was in Torrington, the next community to the north, by 1990.⁴

Aitken retired sometime in the 1990s. He lost his wife of 46 years about the same time. In 2001, Aitken moved again, and spent the last decade of his life in Canton, Conn. with his companion, Joan Finney. Charles Aitken died suddenly at home in Canton on Friday, March 25, 2011.

Aitken had a passion for music, in addition to organbuilding. He sang in the Connecticut Yankee Chorale and Litchfield County Chorale Union and collected all types of music, especially jazz.⁵

4. David Fox, *A Guide to North American Organbuilders*, rev. ed. by David H. Fox (Organ Historical Society, 1997).

5. "Charles Aitken" obituary.

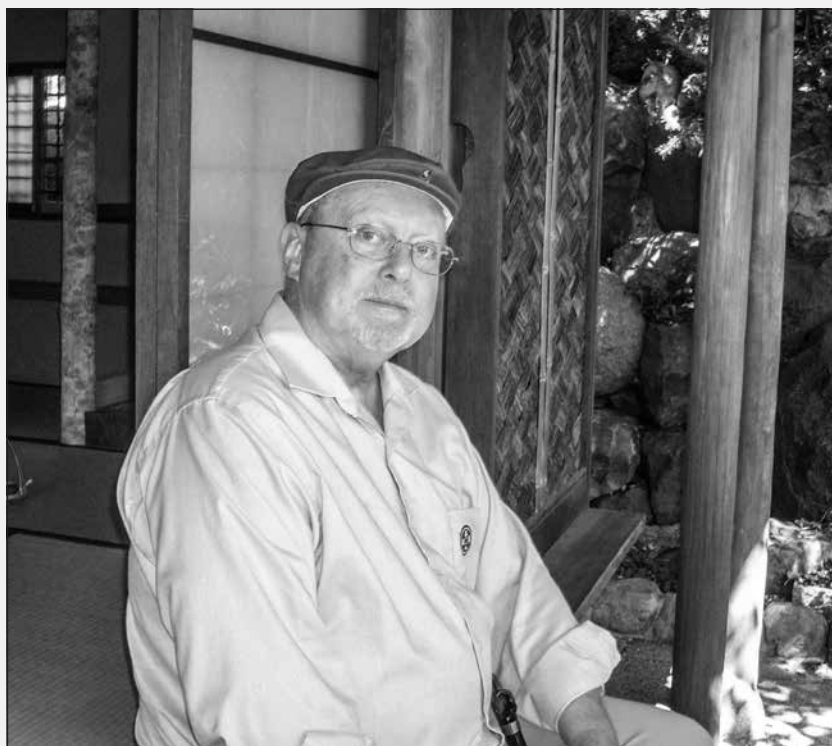
1. "Charles Aitken" obituary, *Register Citizen* (Hartford CT, March 28 2011), accessed Nov 9, 2015. <http://www.legacy.com/obituaries/register-citizen/obituary.aspx?n=charles-aitken&pid=150131553#sthash.1s4f3udv.dpuf>

2. British Institute for Organ Studies (BIOS), "Middlesex Ruislip, St. Martin [N15824] National Pipe Organ Registry, Middlesex Ruislip, St. Martin [N15824], <http://www.npor.org.uk/NPOR-View.html?RI=N15824>.

3. "Charles Aitken" obituary.



Obituaries |



JOSEPH PETER FITZER died July 21, 2017, at the age of 78. Born February 6, 1939, in Chicago, he received a doctorate in 1970 from the Divinity School of the University of Chicago, with concurrent study at the School of Music of De Paul University, also in Chicago. He authored two books on 19-century Catholic thinkers, particularly Johann Adam Möhler, as well as numerous articles for *The Diapason* and *The American Organist*. Fitzter served on the faculty of St. John's University, New York, from 1970 until 1988, teaching philosophy of religion and modern church history, and was organist and choirmaster of churches in New York, North Amherst, Mass., and Chicago. Fitzter was married to Susan Pollack Fitzter (d. 2012), to Mary Molina Fitzter (d. 2005), and to Mary Gifford. Joseph Fitzter is survived by his wife, Mary Gifford, his son, Paul Fitzter, and two granddaughters, Katherine and Elizabeth Fitzter.

CHARLES F. SWISHER passed away at his home in Lauderhill, Fla., on June 19, 2017. Swisher was a senior audio and acoustical consultant with wide experience in the design of systems for speech and music reinforcement, electronic architecture, video, recordings, and multi-media productions. He held a bachelor of science degree in electrical engineering from the University of Illinois. Prior to joining Jaffe Holden Acoustics of Norwalk, Conn., in 1968, he worked for Ampex Corporation and Vega Electronics Corporation. He was a Fellow of the Audio Engineering Society and an audio consultant specializing in church sound system design and recording projects. Since 1994, he was executive director of the American Pipe Organ Museum, Inc., a non-profit foundation to establish a national home to showcase the history of American pipe organ design. He became vice president of the Atlantic City Convention Hall Organ Society, Inc. in 1997, and later president. Swisher produced the *Auditorium Organ* CD in 1998 and was the source for material for the *Grand Ophicleide* newsletter.



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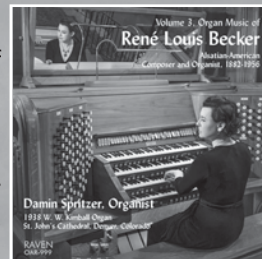
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NEW! Damin Spritzer Plays the 113-rank Kimball

René Louis Becker, Vol. 3

Damin Spritzer records her third volume of organ music by René Louis Becker (1882-1956), the Alsatian-American composer, teacher, and organist who worked 52 years in St. Louis, Illinois, and Michigan. The recording is the first of the enlarged 1938 Kimball organ at St. John's Cathedral, Denver, its original 96 ranks intact and restored in 2012, now with an antiphonal as planned in 1938 but not installed until 2016, with 17 ranks. The 10 works, all first-recordings, are:

Marche Pontificale; Marche Militaire; Marche Nuptiale; Allegro Risoluto; Postlude in F-sharp Major; Sur la Rivière; Meditation; Clair de Lune; Rêve des Anges; Idylle Angélique (duet with Adam Pajan); Pastorella; In Chapel; Song of Joy; Melodie Élégiqae
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NEW! Yun Kim Plays Dobson Rebuild of 3m E. M. Skinner

YUN KIM

WILD CARD

Yun Kim plays the 57-rank Dobson organ at First Presbyterian Church, Battle Creek, Michigan, which incorporates ranks of the church's much rebuilt 1928 E. M. Skinner op. 720, mostly new principal choruses and other new stops and new mechanism. Yun Kim is organist of Christ Episcopal Church, Dayton, Ohio, teacher, and a winner/finalist of AGO competitions and, later, adjudicator of organ competitions.
William Grant Still: *Summland*, arr. Edouard Nies-Berger **Prokofiev:** Toccata, op. 11 trans. Jean Guillou **Robert Ampt:** Concert Etude on an Australian Folk Tune *Pub with No Beer* **Bach:** Toccata in C, BWV 566a **Iain Farrington:** *Fiestal:* Fast Dance, Conversations, Nocturne, Finale **Brahms:** *Herzlich tut mich erfreuen*
Vieme: *Les Cloches de Hinckley; Clair de lune* (Pièces de fantaisie)

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MINUTES

ORGAN HISTORICAL SOCIETY BOARD OF DIRECTORS

JANUARY 17, 2017

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 8:04 p.m. EDT by teleconference on January 17, 2017. 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. Bill Weary, consultant, was in attendance as a guest. Kimberly Marshall was absent.

Without objection, the minutes of the October 20, 2016 meeting were approved as distributed.

REPORTS OF OFFICERS

Will Bridegam led a discussion of the December financial report.

CEO James Weaver provided a brief report. The 2017 Twin Cities convention registration will open soon. Jim addressed the Philadelphia AGO 'January Jump Start' event. Jim asked for the Board's direction for a possible Wyncote Foundation Grant.

Will Bridegam moves and Craig Cramer seconds that we ask Jim Weaver to approach the Wyncote Foundation for assistance in funding the following three purposes:

- \$25,000 support for the Strategic Planning Sessions (January 29-31).
- \$15,000 in support of assistant to the CEO, particularly for fund-raising activities
- \$4,000 to support the services of a writer to help create final drafts of fund-raising material

Motion carries.

NEW BUSINESS

Will Bridegam led an extended discussion on the 2017 Provisional Budget.

Czelusniak moves and Dexter seconds to amend line 8 of budget to \$100,000.00 Motion carries.

Czelusniak moves and Cramer seconds to accept the 2017 Provisional Budget as amended. Motion carries.

Chair Chris Marks gave a brief update on the progress of the website redesign.

NEXT MEETING

The next regularly scheduled meeting of the board will be Tuesday, February 21 at 8:00 p.m. (EST) via teleconference.

ADJOURNMENT

The meeting was adjourned at 9:05 p.m.

FEBRUARY 21, 2017

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. EST by teleconference on February 21, 2017. Secretary *pro tem* Craig Cramer 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, Christopher Marks, and James Weaver. Jeffrey Dexter and Kimberly Marshall were absent.

Without objection, the minutes of the January 17, 2017 meeting were approved as distributed.

REPORTS OF OFFICERS

Len Levasseur has agreed to re-do the Society website. He is working on a draft. A sub-committee comprised of Christopher Marks, James Cook, Craig Cramer, and Jeffrey Dexter was established to over-

see the redesign of the website. James Weaver will look for funding for the website updating.

Board members felt that since the by-laws amendments ballot was inadvertently excluded from the next issue of *THE TRACKER* that they could wait until the following issue.

NEW BUSINESS

Most of the meeting was given over to a far-ranging discussion of the long-range planning meeting that was held recently in Radnor, Pennsylvania. Bill Weary's report was considered and reviewed. Members note a common theme; namely that the OHS is the only organization that is devoted solely to the pipe organ. Further, the OHS is in a unique position to reach out to pipe organ performers, builders, and enthusiasts. In light of Mr. Weary's unflinching assessment of the organization, it was suggested that we should - as an organization - study how we can improve and move forward.

The budget was reviewed. The NEH Foundation grant is in process.

NEXT MEETING

The next regularly scheduled meeting of the board will be Tuesday, March 21 (*the 332nd anniversary of the birth of J.S. Bach*) at 8:00 p.m. (EDT) via teleconference.

ADJOURNMENT

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

APRIL 18, 2017

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. EST by teleconference on April 18, 2017. 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, Christopher Marks, and James Weaver. Craig Cramer and Kimberly Marshall were absent.

Without objection, the minutes of the February 21, 2017 meeting were approved as corrected.

REPORTS OF OFFICERS

CEO Weaver — 124 people registered for convention in Minneapolis. 23 Biggs Fellows — underwritten by Paul Fritts. CPA firm has been impressive in their service toward the society. Stoneleigh move: after challenges with sub-basement, work is continuing. Emery Bros. to begin installing organ on October 1, 2017. Move-in by approximately November 1, 2017. Acquisition of archives from two organbuilding firms was discussed.

Czelusniak and Weaver provided an update on fund-raising activities.

UNFINISHED BUSINESS

Ratify motion adopted via email: "The OHS Board authorizes the CEO and Treasurer to guarantee the existing restricted fund balances with the OHS General Endowed Fund and to borrow from that fund, if necessary, to solve temporary cash-flow problems."

Dexter moves to ratify motion. Motion carries.

NEW BUSINESS

Discussion of CEO succession — process and timeline.

Discussion of OHS store operations.

NEXT MEETING

The next regularly scheduled meeting of the board will be Tuesday, May 16 at 8:00 p.m. (EDT) via teleconference.

ADJOURNMENT

The meeting was adjourned at 9:03 p.m.

Official Song of the Aeolian Employees' Association

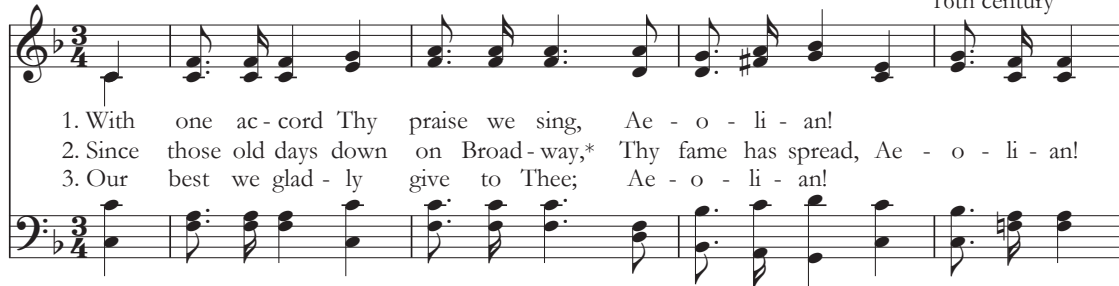
OUR COMPANY

AN AEOLIANITE, 1916

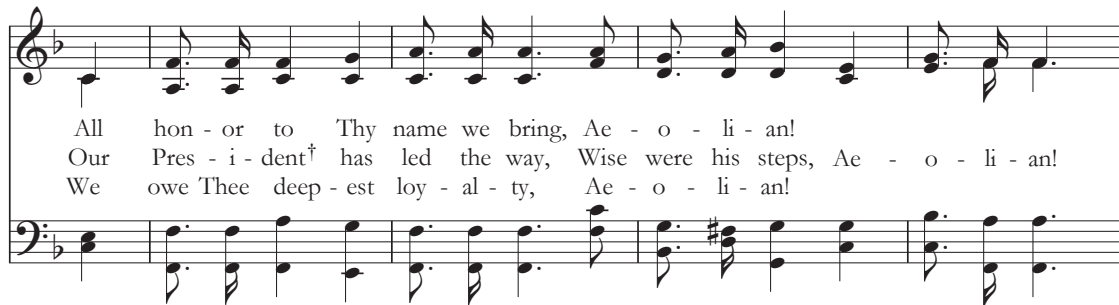
"O MARYLAND, MY MARYLAND"

SILESIA FOLK SONG

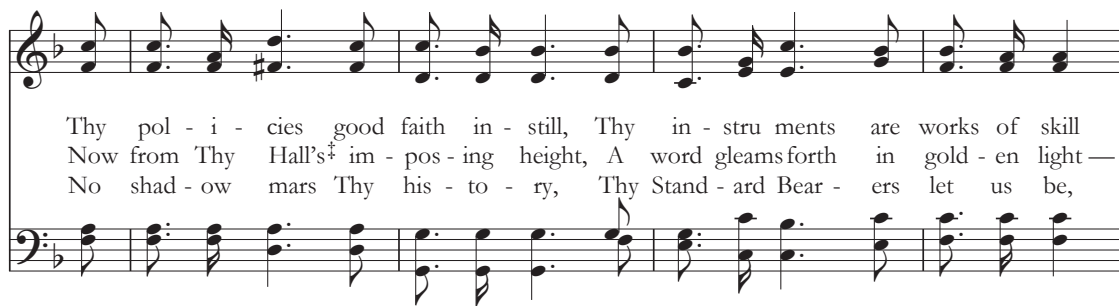
16th century



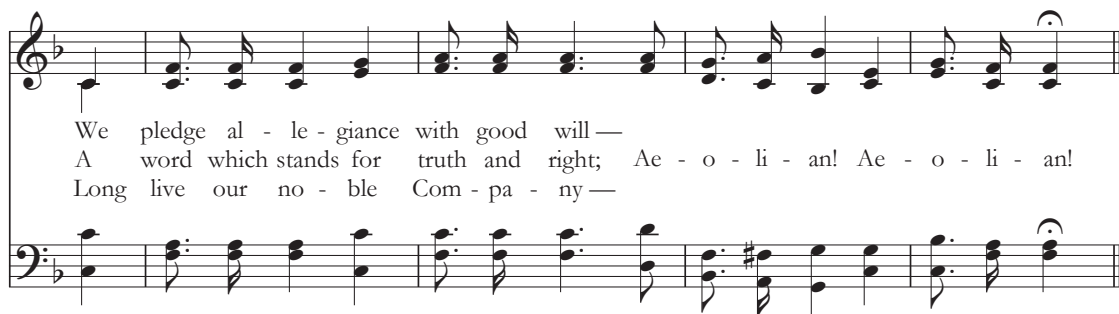
1. With one ac - cord Thy praise we sing, Ae - o - li - an!
 2. Since those old days down on Broad - way,* Thy fame has spread, Ae - o - li - an!
 3. Our best we glad - ly give to Thee; Ae - o - li - an!



All hon - or to Thy name we bring, Ae - o - li - an!
 Our Pres - i - dent† has led the way, Wise were his steps, Ae - o - li - an!
 We owe Thee deep - est loy - al - ty, Ae - o - li - an!



Thy pol - i - cies good faith in - still, Thy in - stru - ments are works of skill
 Now from Thy Hall's‡ im - pos - ing height, A word gleams forth in gold - en light —
 No shad - ow mars Thy his - to - ry, Thy Stand - ard Bear - ers let us be,



We pledge al - le - giance with good will —
 A word which stands for truth and right; Ae - o - li - an! Ae - o - li - an!
 Long live our no - ble Com - pa - ny —

* The first address of the Aeolian Company was 831 Broadway, between 12th and 13th Streets.

† Harry B. Tremaine, son of the founder.

‡ The 17-story Aeolian Building was at 29–33 West 42nd Street.

"Meeting of Aeolian Co. Employees," *The Music Trade Review* 62, no. 16 (April 15, 1916): 23.

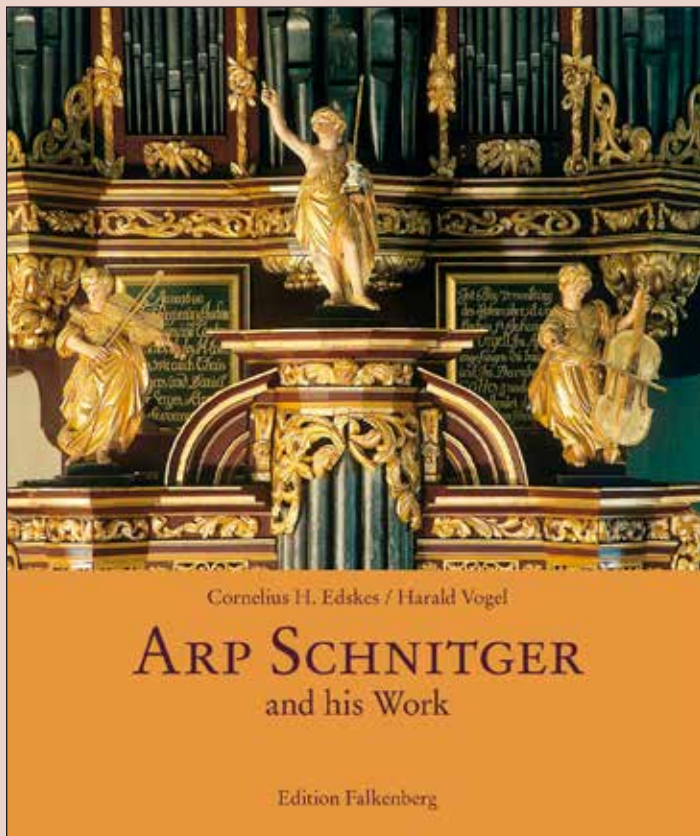
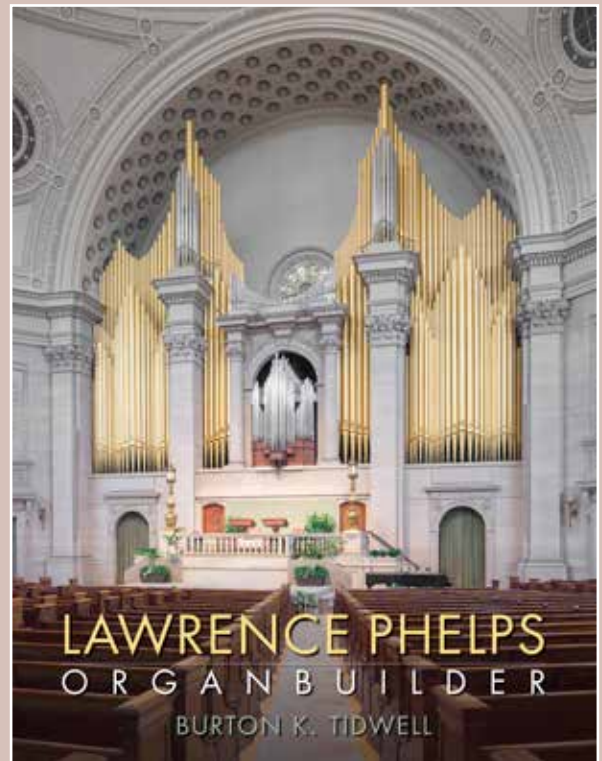
LAWRENCE PHELPS

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

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



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This new book offers first-rate scholarship of Schnitger's work and the restorations of the past 40 years. The late Dutch organ historian Cornelius H. Edskes, and the German organist Harald Vogel, discuss Schnitger's life and activity. They examine his 45 remaining instruments including complete stoplists, color photographs, and information about the lost instruments of the 20th century. Produced by the Arp Schnitger Gesellschaft and Stichting Groningen Orgelland in collaboration with Falkenberg Verlag and GOArt in Sweden, the German and Dutch editions are now joined by Joel Speerstra's fine English translation.

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- 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
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- 1956** Aeolian-Skinner, Op. 1275, Albany

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