

VOLUME 62, NUMBER 1, JANUARY 2018

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



2018

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



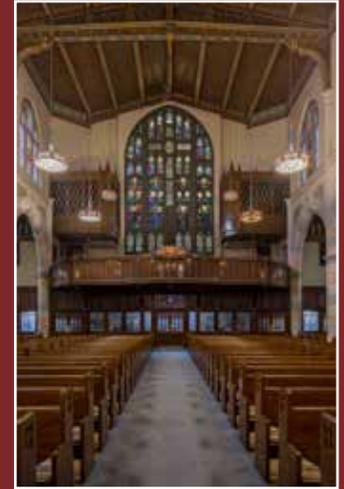
SKINNER ORGAN COMPANY, OP. 711 (1928)



HOOK & HASTINGS, NO. 1573 (1893)



PAUL FRITTS & COMPANY, OP. 26 (2008)



THE RUDOLPH WURLITZER COMPANY (1929)



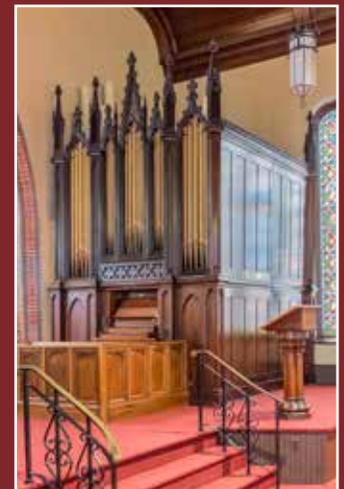
C.B. FISK, INC., OP. 83 (1983)



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



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



HENRY ERBEN (1845)

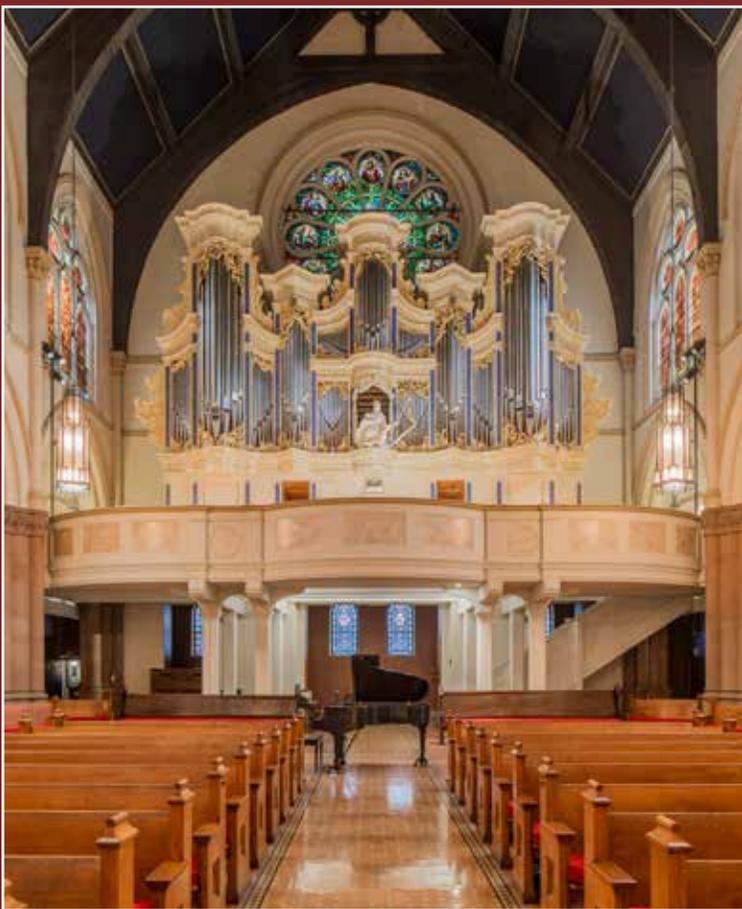
PHOTOS: LEN LEVASSEUR

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.ORGANHISTORICALSOCIETY.ORG/2018



GOART/YOKOTA (2008)



AEOLIAN COMPANY, NO. 947 AND NO. 1345



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



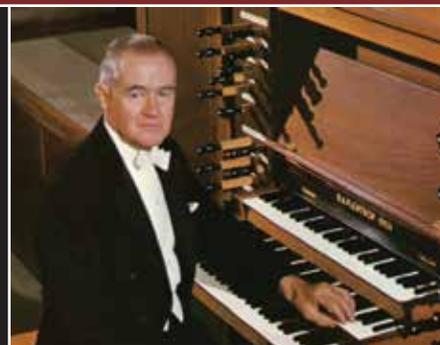
ANONYMOUS ITALIAN BAROQUE ORGAN (ca. 1770)

2018 E. POWER BIGGS FELLOWSHIP

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.

The Fellowship includes a two-year membership in the OHS and covers these convention costs:

- ◆ Travel
- ◆ Meals
- ◆ Hotel
- ◆ Registration



DEADLINE FOR APPLICATIONS

is February 28, 2018. Open to all persons who never have attended an OHS Convention. To apply, go to:

[HTTP://BIGGS.ORGANHISTORICALSOCIETY.ORG](http://biggs.organhistoricalsociety.org)

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THE TRACKER

VOLUME 62, NUMBER 1 ~ JANUARY 2018

CONTENTS

From the Chair MICHAEL QUIMBY	5
From the CEO JAMES WEAVER	8
The 2017 OHS Convention Report BARBARA OWEN AND BRUCE STEVENS	12
OHS Meets EROI in Rochester NATHAN LAUBE	26
Belles lettres <i>A Musical Journey in Spain, Part II</i> CLARENCE AND HELEN A. DICKINSON	34
Archives Corner BYNUM PETTY	40
In the TRACKER 50 Years Ago SCOT L. HUNTINGTON	42
News	44
John G. Marklove <i>English-American Organbuilder</i> <i>Utica, New York, 1858–1891, Part I</i> STEPHEN L. PINEL	46
Ex Libris	55
Organbuilders <i>Wangerin, Weickhardt, and Wirsching</i> <i>The Three Ws of Milwaukee</i> STEPHEN HALL	56
Reviews	62
Obituary	64
Index	65
Endnotes	67



ON THE COVER

The 1865 Marklove organ in Botschaft "Grubbs" Lutheran Church, Mount Pleasant Mills, Pa.

PHOTO WILLIAM T. VAN PELT

MICHAEL
QUIMBY

From the Chair

FIFTEEN MONTHS AGO, Bill Czelusniak, vice chair of the OHS board of directors inquired about my interest in being a nominee to serve as a member of the board. After considerable contemplation, and with Bill's gentle coaxing, I agreed to place my name in nomination. I never expected to be elected, but much to my surprise, I was. Then, last August there were further surprises! The new board of directors elected me as their chairman. This is a daunting task during this significant and challenging period of growth and development as the OHS moves firmly into the 21st century.

Personally, I was aware of the numerous activities of the organization through THE TRACKER, and from respected colleagues, but not until I became an active participant on the board of directors, and carefully reviewed our financial statements, did I come to realize many of the complexities of OHS operations.

The OHS is no longer just a group of enthusiastic individuals interested in historic tracker-action pipe organs. It is a serious, thriving organization with international connections that in many ways is equal to, or more significant than, the American Guild of Organists in promoting the pipe organ as part of our future and of our culture.

The board of directors and support staff that I have encountered are zealous about the pipe organ, but they are woefully underpaid. They give incredible amounts of their time to the organization. Having realized this, I would suggest that we seriously reconsider the wages of our CEO and staff when our financial conditions are in a more favorable place.

The future of the OHS certainly will be defined by the selection of the next CEO and by prudent fiscal responsibility. The OHS has matured to the point at which it must be run as a business. Without significant contributions beyond the routine revenue from dues, our goals will not be attainable. We should seek increased membership growth, financial gifts from foundations that support the goals of the OHS, unrestricted gifts from corporations, and bequests from members who include the OHS in their estate planning. Other options toward long-term financial stability are through giving generously to the OHS Endowment Fund, helping to introduce deserving individuals to annual conventions through E. Power Biggs Fellowships, helping to support the operating



From the Chair | CONTINUED

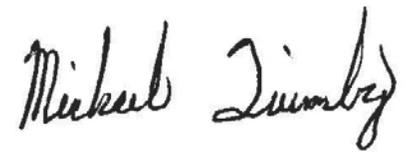
expenses of the OHS programs and services through the Annual Fund, and giving in one form or another to the Society's unparalleled research collections in the Library and Archives.

The move from Richmond to Stoneleigh has been an astronomical leap towards accomplishing the long-term goals of the organization. From this point forward, we must give our greatest attention to fulfilling financial obligations and achieving fiscal sustainability.

Stoneleigh is the stepping-stone for increased professional visibility of the OHS, which will allow for expansion of collections of all types, encouragement of scholarly research, and the display of models of pipe-organ actions created over the last 150 or more years. Yes, the annual conventions will continue to be a grand time to enjoy notable historic pipe organs and their music across the United States, and an opportunity to renew our acquaintances with others. However, it will take

the wise counsel of the future CEO and the attentive guidance of the board of directors to steer through the rapids and bring the OHS to the next level that will fulfill our collective mission.

I find myself excited and motivated by the new position I hold and hope to contribute my best abilities toward the advancement of this esteemed organization. My fervent hope is that OHS members share this vision, the present excitement, and the personal commitment to help the Society grow to the leadership level that it has earned and deserves. Are you with me?



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

Wyncote Foundation
1717 Arch St., 14th Fl.
Philadelphia, PA 19103

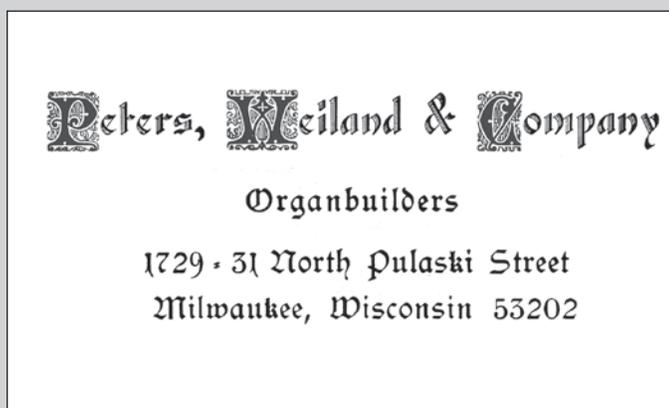
- ceosearch@organhistoricalsociety.org
- 215.557.9577

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

[HTTP://CEOSEARCH.ORGANHISTORICALSOCIETY.ORG](http://ceosearch.organhistoricalsociety.org)



The screenshot shows the OHS CEO Search website. At the top, it says "THE ORGAN HISTORICAL SOCIETY" and "OHS CEO SEARCH". Below that is a large image of Stoneleigh Estate. A navigation bar includes "VISIT STONELEIGH - NEW HOME OF THE OHS". The main content area features a quote from Fred Haas, CEO Search Committee Chair, and a section titled "About the Position" which describes the role and the society's mission. To the right, there is a "NOW HIRING CHIEF EXECUTIVE OFFICER" section with a "Download Materials" button and links to "Chief Executive Officer Leadership Statement" and "Chief Executive Officer Job Description".



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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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ROCHESTER, NEW YORK • July 29–August 3, 2018
*In collaboration with the
Eastman Rochester Organ Initiative Festival in October*
NATHAN LAUBE AND MYLES BOOTHROYD (CO-CHAIRS)
2018@organhistoricalsociety.org

DALLAS, TEXAS • July 14–18, 2019
*In Collaboration with The Hymn Society
Jan Kraybill, Executive Director*
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AND JAMES L. WALLMANN (CO-CHAIRS)
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NOTICE REGARDING OUR MOVE TO STONELEIGH



The OHS HEADQUARTERS and the ORGAN HISTORICAL SOCIETY LIBRARY AND ARCHIVES have moved to their new home at Stoneleigh Estate:

ORGAN HISTORICAL SOCIETY
330 North Spring Mill Road
Villanova, PA 19085-1737

Please visit our new website for updated contact information.

WWW.ORGANHISTORICALSOCIETY.ORG

THE TRACKER (a quarterly) is published by the Organ Historical Society, a non-profit, educational organization. 330 North Spring Mill Road, Villanova, PA 19085-1737. 804-353-9226. www.organhistoricalsociety.org.

EDITORIAL CORRESPONDENCE

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BACK ISSUES of *The Tracker* are available at \$5 each, \$18 per volume. Back issues of the annual *Organ Atlas* are \$15.00 (2006-13). The annual *Organ Handbook* (28 issues through 2005) are \$5.00 each. Index to Volumes 1-33 is \$7.50. Order at www.ohscatalog.org/ohspress.html.

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Dear Friends,

AS WE ENTER THE NEW YEAR, I am overwhelmed with gratitude. The Organ Historical Society is blessed with a wonderful history in its 60-plus years, and as we settle into our new headquarters at Stoneleigh, it is extraordinary that we have the opportunity to work in this grand space. The business of establishing ourselves in a new state required quite a number of actions, but I believe we are now in pretty good shape. I can't wait for the early months of the move to lead us into the welcoming community that has already embraced us.

Installation of the 1931 Aeolian-Skinner residence organ was greatly compromised for a time by the discovery of schist, a rock formation that filled the excavation space of the organ chamber beneath the living room location of the console. I've included some pictures that show at-a-glance what a great chore it presented. Finally, the big dig was completed and a foundation and walls poured to contain the Great, Choir, Swell, and Solo divisions. Have a look at the photo with the organ chamber now—with its shiny white walls, and the initial steps of the installation. Yay! The Echo will be located under the grand staircase in the great hall. By the time you read this, much of the installation will be far along and playing.

This week we are sending a report to the National Endowment for the Humanities, having completed work supported by the Planning Grant we were awarded earlier by the NEH Division of Preservation and Access. This idea was fostered and nurtured by our Treasurer, Will Bridegam (Librarian Emeritus of Amherst College). It was timely because the goal was to prepare us for the momentous opportunity of setting up shop at Stoneleigh with plans to examine and develop the best program for preserving, digitizing, and sharing the riches of the OHS Library and Archives. The NEH is one of the largest funders of humanities programs in the United States. In its own words, "Because democracy demands wisdom, NEH serves and strengthens our republic by promoting excellence in the humanities and conveying the lessons of

history to all Americans. The Endowment accomplishes this mission by awarding grants for top-rated proposals examined by panels of independent, external reviewers." Next step: we will apply for an implementation grant with the hope that we can take the several steps necessary to launch the first-rate care and dissemination that our collections deserve.

I will take a break from the discipline of our resettlement to make a quick trip to Rochester, New York, to meet with our 2018 Convention Committee. The 63rd Annual OHS Convention is almost fully planned and we hope you will join us this coming August, 5–10. By now, you should have in hand the 2018 Calendar, which offers a great taste of what's to come, with Nathan Laube's outline of convention and geographic highlights, and with those sumptuous organ photographs that Len Levasseur provides. I'm hoping that Rollin Smith will create a New York Hymn Book along the lines of that which he provided for the Philadelphia Convention. And this year, an absolute first, the Woodcliff Hotel and Spa includes amenities unlike we've experienced in the past, with excellent reviews of the beautiful location, the food, the beds—and the service. I expect we will launch the completed registration website by late January or early February. Watch for it, because I believe there will be an early run to get on board for the available spaces.

Before signing off I want to say how pleased I am to have served the Organ Historical Society during these past years. I'm astonished by the goodness of the people within the organization, and by all those who have joined together to offer us astonishing opportunities with which to plan for the future. The family of John and Chara Haas chose the OHS to flourish within the walls of their family home, a grand gesture that offers untold room for growth and unique programmatic development. Natural Lands owns the property and it is an honor to join with them in pursuit of our respective conservation goals. We had the luxury to develop plans with splendid support group—an interior design firm to help consider the initial layout, splendid architects, owner's reps, and first-rate builders and construction managers. And now, it is up to the OHS to live up to the responsibility of stewardship that is afforded us. I believe we will do this, and I invite you to help us seize the day!



A handwritten signature in dark ink, which appears to read "Jim". The signature is written in a cursive, flowing style.

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TO THE ORGAN HISTORICAL SOCIETY

*Because of our many generous supporters,
this list will be revised in the April issue.*

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info@organhistoricalsociety.org

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

PUBLICATION DEADLINES

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THE EDITORIAL DEADLINE IS
THE FIRST OF THE
SECOND PRECEDING MONTH

- | | |
|--------------------------------|------------|
| April issue closes | February 1 |
| July issue closes | May 1 |
| August issue closes | August 1 |
| January issue closes | November 1 |

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The 2017 OHS Convention Report

BARBARA OWEN AND BRUCE STEVENS

PHOTOS WILLIAM T. VAN PELT

Chapel of Our Lady of Good Council, Mankato

PHOTO LEN LEVASSEUR

BARBARA OWEN OHS MINNESOTA REFLECTIONS

THE MAJOR EMPHASIS of the 2016 OHS Convention—Sunday night through Thursday night—was the 20th century. Nineteenth century organs made brief showings on these days, although a bit more prominent in the pre-convention Wisconsin leg and the post-convention Duluth-area day.

A Sunday nonstop flight brought me to Saint Paul in time for the opening performance by Ken Cowan in the reverberant Cathedral of Saint Paul, on an organ which, interestingly, combined the work of three important 20th-century periods: the “symphonic” (Skinner, 1927), “American Classic” (Aeolian-Skinner, 1963), and “eclectic” (Quimby,

2013). Happily, they all work together in an instrument designed to combine their salient features, which Cowan utilized in his very eclectic program. Beginning with a really splashy version of Berlioz’s *Rákóczi March* that rolled around the very reverberant space, he segued into Britain with a Whitlock work and the singing of a Vaughan Williams hymn, followed by a bold and dramatic Prelude and Fugue by Henry Martin, commissioned by *Pipedreams*. Then came what may well be most splendid transcription performance of the week: “Wotan’s Farewell and Magic Fire Music” from Wagner’s *Die Walküre*, as transcribed by Lemare; notable was the way in which Cowan unfailingly brought out Wagner’s distinctive leit motifs where they occurred in the score. Rachel Laurin’s light-hearted

Beelzebub’s Laugh was followed by the *Fuge, Kanzone und Epilog*, one of three pieces by Karg-Elert that included four singers and a violin (the Lumina Women’s Ensemble, Linda Kachelmeier, artistic director, and Linda Shihoten, violin)—possibly inside the swellbox of the division hidden behind the altar, from which they emerged to take their bows at the end. A nicely registered performance of Dupré’s well-loved Noël variations closed a program that was a virtual model of how to show off the many facets of a large and colorful organ, and a great start to an interesting week.

Monday was Minneapolis day, and morning began with a virtual tribute to the “neo-Baroque” period at Mount Olive Lutheran Church, where iconic Lutheran composer Paul Manz was music director for many years, and



Ken Cowan

also designer of the 1966 organ by Herman Schlicker, recently restored. John Schwandt's program began with the singing of "Praise to the Lord" preceded by a Manz introduction, and followed by two 17th-century works by Cornet and Loeillet featuring Classic period registrations. Franck's B-minor *Choral* came next, and although Schwandt's elegant interpretation did the best to bring out its romantic character, it was somewhat compromised in places by the organ's chuffy flutes and snarly reeds. Back in its more relevant period, this organ showed its true colors impressively in three of Manz's classic hymn improvisations, each followed by the singing of a single verse. Two German works of the period, a chorale prelude by Franz Schmidt and a sprightly *Toccata* by Monnikendam continued to exercise the real strengths of this organ, and the program closed with another Manz introduction and the enthusiastic singing of "God of Grace and God of Glory." And here we must recognize one of Manz's most salient contributions to 20th-century church music: the reinstatement of the hymn-prelude to the place it held in Bach's day, as a through-composed introduction to

the singing of a hymn. We tend to play these hymn-preludes just as free-standing service and recital pieces; perhaps we should use them more often as true hymn introductions, especially on festive occasions.

The two-manual 1927 Hinners organ in the Prospect Park Methodist Church, which followed, could not have been more different in character, but it, too, was a definite "period piece."



John Schwandt

With no stops above 4' pitch (but with sub and super couplers), it combined elements of the late 19th century with some early 20th century strings and flutes, and a rather unique labial Saxophone stop. Daniel Schwandt utilized these resources creatively in Mendelssohn's Fifth Sonata and three colorful contemporary pieces from Daniel Gawthrop's 2004 *Sketchbook*. But the real highlight was two pieces (*Abendlied* and *Gigue*) from Rheinberger's 1887 *Six Pieces* for organ and violin, with violinist Cara Wilson. The blend and interplay was a delight and the two instruments worked perfectly together. Any organist who has a good violinist handy should check out Rheinberger's works. Noteworthy too was the closing hymn, "O Blessed Spring," with words and music by Twin Cities residents Susan Cherwein and Robert Farlee.

The afternoon began at Holy Cross Lutheran Church, where the sight of "flower box" upperwork in the chancel on entry confirmed the 1954 mid-century date. The organ was a Kilgen, but with an "American Classic" stoplist, and it proved a good vehicle for a program by Greg Zelek, who showed it off by beginning with John Weaver's virtuosic *Fantasia* of 1977 and moving to two



Daniel Schwandt



Greg Zelek

effective transcriptions. The first, Liszt's *Liebestraum* No. 3, almost made one forget that it was actually a piano work, and the second, of two Lecuona orchestral works (transcribed by the player), captured their Hispanic flavor satisfyingly. From there, we progressed to the massive Central Lutheran Church with its equally large 1963 Casavant from the Phelps era, where John Ferguson demonstrated its considerable versatility in seven succinct hymn and chant-based pieces by a variety of German, French, and American composers from the 18th, 19th, and 20th centuries. After the enthusiastic singing of "Shall we gather at the river," Ferguson closed with Reger's demanding *Toccata and Fugue in D*, showing off the full resources of the organ.

Evening brought us to another immense and reverberant space, the Basilica of Saint Mary, where the large four-manual Wicks organ, dating from 1949, when Vincent Willis briefly worked for the firm, was put through its paces by Nathan Laube. Opening with two Widor works, the *Allegro* from the Sixth Symphony splashed around the space, and was followed by the contemplative *Mystique*. Two contrasting works from Jeanne Demessieux's *Twelve Chorale Preludes* displayed further aspects of the or-

gan's resources. Contemporary composers followed the singing of "King of Glory, King of Peace," George Baker's *Deux Evocations* forming another pair of contrasts, the one memorializing Vierne flowing on strings and flutes, and that for Cochereau dashing forward with expert pedal work. Olivier Latty's set of seven verses to the *Salve Regina* was performed in the classic style, each verse prefaced by the appropriate chant serenely sung from the rear gallery by members of the Basilica of Saint Mary Schola Cantorum, Christopher Stroh, conductor. Sacred changed to secular as Laube closed his program with another excellent Wagner transcription, sending the bold theme of the *Tannhäuser* overture rolling around the room.

City-based conventions often venture into the countryside on the second day, where smaller organs of exceptional interest are often encountered, again mostly in Lutheran and Catholic churches. Tuesday morning found us at the First Lutheran Church in Saint Peter, a contemporary building with a good-sized two-manual organ by the local Hendrickson firm, played by Jonathan Gregoire. His opening *Prelude in D Major* by Buxtehude began quietly on flutes, eventually working up to a



Jonathan Gregoire

bright chorus, and followed by a neo-Baroque rendering of a Walcha chorale prelude, a gentle setting of a Christmas carol by Manz, and Henry Martin's dancing *Prelude and Fugue in A-flat*. Following a hymn came the real *pièce de resistance* of the program, August G. Ritter's *Sonata No. 3 in A Minor*. Ritter, although hardly known today, was a noted cathedral organist and recitalist in mid-19th-century Germany, some of whose works were brought back and



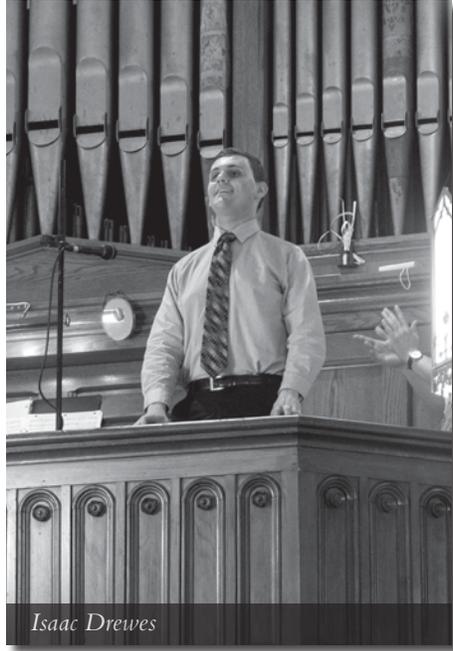
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played by American organists such as Buck and Paine after studying there. I'd wondered what they were like, and now I know. This substantial sonata, of almost Wagnerian drama, skillfully explores the colors and moods of the organ, and Gregoire did full justice to its complexity.

Following lunch, we made the acquaintance of two interesting turn-of-the-century two-manual organs by the Minnesota firm of Vogelpohl & Spaeth. The first, in Bernadotte Lutheran Church of Lafayette, was built in 1898 and played by Peter Crisafulli, who began with two Rheinberger works from Opus 162, the first on the strong and slightly gritty full organ, the second featuring a rather sweet flute stop. Krebs's Fugue on B-A-C-H displayed stronger flutes and probably the Gamba. The two final works were American—a Proulx hymn prelude and a strong *Postlude* by Horatio Parker, who had studied in Germany. The second Vogelpohl & Spaeth organ, dating from 1904 and of similar size, was heard next in Saint George's R.C. Church of West Newton Township, played by Isaac Drewes, who chose a program mostly of late 20th-century composers that showed the organ to be of consid-



Peter Crisafulli



Isaac Drewes

erable versatility. Imre Sulyok's *Fantasy* put the full organ in a different light, and Rachel Laurin's *Scherzo* proved that its flutes could dance. One of Bolcom's *Gospel Preludes* tossed in hints of jazz, and Libby Larsen's *Veni Creator Spiritus* provided some varied colors. Drewes concluded with the contrasting moods of Healey Willan's *Epilogue*. Both of these organs displayed surprising versatility in the literature, but when it came to our hymn-singing, there was no question what their main purpose was. The strong and harmonically rich plenum of both organs fully supported (and indeed seemed to almost vocally blend with) our lusty singing of hymns in both churches. Vogelpohl & Spaeth knew what Minnesota's Germanic and Scandinavian congregations wanted.

The evening recital was another of the convention's major highlights. Boston lost a significant organ in 1975 when Saint Mary's R.C. Church in the North End was closed, due in part to structural problems in its large Victorian building, but probably also because two other Catholic churches were within a few blocks of it. The building was thus scheduled for demolition, and its imposing 1877 organ—the only example of Johnson's larger instruments

east of the Connecticut River Valley, and perhaps even Johnson's answer to E. & G.G. Hook & Hastings's epic Holy Cross Cathedral organ of 1875—was at risk. Thankfully, it found a home in the spacious Chapel of Our Lady of Good Council in Mankato. It had already been electrified in the 1920s, this action being retained due to spatial reasons, with a new console in "period" style provided on the ground floor during its otherwise thorough and respectful 1995 restoration by Dobson.

It was thus in excellent condition for Chelsea Chen's impressive demonstration of its resources, beginning with her exuberant performance of the challenging *Sinfonietta* of contemporary Norwegian Ola Gjeilo, displaying the full organ. Then came Duruflé's *Veni Creator* with a contrasting display of the organ's varied flute, string, and reed stops, and Langlais's quietly lyrical *Cantilène* followed. Two movements from Chen's own folk-inspired *Taiwanese Suite* further explored the colorful capabilities of this organ, and were followed by two impressionistic hymn preludes by another contemporary composer, Teddy Niedermeier. Following the singing of a hymn came the real challenge to both organ and performer—David Briggs's



Chelsea Chen



Gregory Crowell

formidable transcription of the final movement of Saint-Saëns's well-known Third ("Organ") Symphony. From the famous opening C-Major chord, Chen did an amazing job of highlighting the contrasts between traditional diapason and reed sound and the effective use of flutes and strings in the alternating orchestral parts, working toward a smashing conclusion. Here, as in certain other large organs of the 1870s, is convincing proof that the popularity of transcriptions in recitals of that era did not go unnoticed by organbuilders of the day. And the increasing additions of colorful imitative stops to the still tonally traditional large organs that they built then are proof that the orchestral influence predated by a few decades its ultimate (if temporary) overcoming of traditional aspects during the early 20th century.

Wednesday morning we were on the road again, rolling past vast acres of sunny cornfields to the town of Luxemburg, and Saint Wendelin Catholic Church. Here was a classic small pre-1850 one-manual G-compass organ by an unknown builder, most likely a transplant from the east acquired when the church was built in the 1880s. Gregory Crowell has proven at previous

conventions just how much music one can get out of such organs, and he did not disappoint. A two-part Voluntary by George Berg and an Andantino by Volckmar made lyrical use of the flute stops, and Crowell's own transcription of *Prayer* by Grieg was surprisingly convincing. *Wardie's Dump*, a tongue-in-cheek "take" on an early British dance form by James Woodman, was followed by a hymn and two Baroque keyboard works, a delightful *Canzona* by Krieger and the pleasing variations of Byrd's *My Ladye Nevells Grownde*.

The exterior of Saint John's Abbey Church in Collegetown is well known as an eye-catching icon of mid-20th-century "sculptural" architecture, and so—considering Walter Holtkamp Sr.'s creative pipes-in-the-open designs of the period—it was a bit disappointing to find a major 1961 example of his late work hidden behind a huge boring grillework screen in the reverberant interior. Joseph Ripka made excellent use of both organ and acoustics, beginning with a work full of sonic contrasts, Flor Peeters's *Toccata, Fugue, and Hymn on Ave Maris Stella*, followed by a Buxtehude *Praeludium in C*, opening rather strangely on a soft and distant registration before gradually building up. A fine and well worked-out interpretation of two movements of Messiaen's *L'Ascension* was followed by Howells's gentler *Master Tallis's Testament*, and after the hymn came two interesting excerpts from Stephen Paulus's *Baronian Suite* and *Three Temperaments*, which seemed ideally suited to this organ, showing off both its softer voices and stronger solo stops.

Two different Midwestern voices greeted us after lunch, the first in Sacred Heart Church of Freeport. Said to have been designed by the influential Swiss-born John Singenberger, founder of the Saint Cecilia Society and editor of its monthly journal, the stoplist of this 1913 Wangerin-Weickhardt features a plethora of 8' stops and a few 4' stops, although well supplied with 16', 8', and

4' couplers, and it still has its original tubular-pneumatic action. Christopher Stroh wisely selected "period" works that utilized, rather than conflicted with, this organ's quite foundational resources, opening with Bossi's bold full-organ *Entrée Pontificale* that included a clear reed solo, and Lemaigre's *Capriccio*, which made excellent use of some of the more colorful quieter stops. The singing of "Come, labor on" was followed by what might be called a tribute to a leading Catholic organist of the organ's period, Pietro Yon, whose student, Mary Elizabeth Downey, composed the pleasingly melodic *Florete Flores* and *Pastorale* that preceded Stroh's exuberant closing performance of Yon's *Concert Study*, with its brash Trumpet solos and busy pedal-work. A recital by Mark Anthony Rodriguez followed in SS. Peter & Paul Church in Richmond, on a recently restored 1888 organ by Saint Paul builder Joseph Lorenz with a more traditional stoplist, an attractive case, and a powerful 16' Pedal Open. Bach's *Prelude in C Major* opened cleanly with a display of the full organ, followed by Arthur Foote's flowing *Cantilena*, which made good use of the quieter stops. Four selections from Hugo Distler's *30 Spielstücke* provided a taste of the "neo-



Joseph Ripka

Baroque” era, and the program closed with Mendelssohn’s 1841 Prelude and 1834 Prelude and Fugue, both in C minor, which seemed to suit this organ particularly well.

A recent (2013) sizable tracker-action three-manual organ by local builder K.C. Marrin in Saint Boniface Church of Cold Spring was featured in an evening concert by Monica Czausz that can only be described as brilliant. John Weaver’s neo-classic *Passacaglia on a Theme by Dunstable* was a splendid opener, and Rachel Laurin’s *Dialogue of the Mockingbirds* featured some dazzling interplay between all three manuals and pedals, followed by Paulus’s *Blithely Breezing Along*, which did exactly that at a brisk tempo. Two works of a more traditional stripe showed a different side of both organ and player; Vierne’s contemplative *Stèle pour un enfant défunt* led into Mendelssohn’s classical *Allegro, Chorale, and Fugue in D*, bringing us back to more familiar territory. The singing of the *Wachet Auf* chorale was followed by a drivingly virtuosic performance of Max Reger’s demanding *Phantasie* on that chorale which displayed the full resources of this substantial organ, and was greeted by a resounding ovation at the conclusion.



Monica Czausz

Thursday morning we were back in an urban environment, this time in Saint Paul, and in the stately House of Hope Presbyterian Church, home of the ground-breaking 1979 organ that was the largest yet built by the C.B. Fisk firm during Charles Fisk’s lifetime. Imposingly situated in classic casework in the rear gallery, it is consciously eclectic in its tonal scope, and has mechanical action throughout. The chancel of the church is also the home of an

organ almost exactly a century older, an interesting two-manual instrument by the French builder Merklin, imported in 1987. The church’s organist, Aaron David Miller, was the ideal recitalist to show off the Fisk organ, beginning with two of his own compositions, *Jump*, a strong and busy piece that gave us a good introduction to the reed stops, and the hymn-based *Aberystwyth*, described as a “Parody in the style of Sweelinck” in variation style, making creative use of flutes and strings. The Merklin was then soloed by Robert Vickery in two works which, though by contemporary composer Denis Bédard, nicely reflected its Romantic voice: strings and solo flute in *Andantino* and full organ in a *Grand Jeu*. Then followed a duet between the two organs in works by Vierne, featuring an arrangement of the *Kyrie* from the *Messe Solennelle*, in which the instrumental parts were played by the Fisk and answered by the choral parts on the Merklin—as it might have been heard in a French church. The Fisk returned solo with “Still be my Vision” from Stephen Paulus’s recent *Triptych*, followed by a hymn by Paulus. One might have liked to have heard a full-fledged Prelude and Fugue by Bach in conclusion, but the



Aaron David Miller



Grant Wareham

Contrapunctus 14 of *The Art of Fugue* (the final B-A-C-H one, with completion by Michael Ferguson) still proved a satisfyingly Baroque ending to a program that displayed many facets of this iconic organ.

Only four years after the Fisk, in 1983, local builder Jan van Daalen built a smaller but still good-sized three-manual organ for Jehovah Lutheran Church, combining characteristics of the “neo-Baroque” with “American Classic” elements. Nicole Simental opened on a full and bright registration with Buxthude’s *Toccata in F Major*, followed by Bach’s *Jesus Christus unser Heiland*, making it dance joyfully on a nicely balanced tonal palette. The melody of Brahms’s *Schmücke dich* was brought out clearly on a mellow registration, and followed by the singing of that chorale. Flute and Cornet solos enhanced the French flavor of Alain’s “Jannequin” variations that followed, and Gerald Near’s splashy *Toccata* on a reedy plenum made a satisfying conclusion.

Saint Paul’s Victorian First Baptist Church is home to a three-manual organ of multiple antecedents, still boasting casework and many stops from the original 1875 Steere & Turner after

an early electrification, enlargement by Möller in 1958, and two subsequent rebuilds. Grant Wareham’s afternoon program brought out the complex color of the plenum in Paulus’s opening *Tryptych III*, following it with a colorful use of flutes and reeds in André Fleury’s *Noël Bourguignon* variations, which closed with a dancing fugue. In Bairstow’s *Evening Song* he captured the British flavor with its gentle strings and singing flute solo and, following a hymn, came the real *tour de force*, two movements from Rheinberger’s *Sonata No. 11*, that moved demandingly along on full-to-medium plenum to a flashy conclusion.

Across the street was Saint Mary’s R.C. Church, where Rosalind Mohnsen, a perennial favorite of OHS convention-goers, brought out the salient characteristics of a rather heavily foundational 1927 Reuter in a varied afternoon program consisting (with one exception) of American composers, the first three of which were based on chant themes. Everett Titcomb’s energetic “Salve Regina” *Toccata* opened on a full-bodied plenum building forward to a reedy final climax, followed by Gerald Near’s meditative *Divinum Mysterium*, with its subdued solo line singing on an almost vocal Diapason stop.



Rosalind Mohnsen



Bill Chouinard

Following a hymn, Langlais’s *Ave Maria Stella* sang out with a flute solo working toward an almost bell-like ending. In closing, Mohnsen made this organ fairly dance in Bingham’s colorful *Rou-lade*, and in Dudley Buck’s A-B-A *Triumphal March* she brought out the instrument’s robust voices in the martial opening and closing, as well as in the contrasting serene interlude, all with a purposeful sense of direction.

The evening brought us to the vast contemporary Saint Andrew’s Lutheran Church in nearby Mahtomedi, home of what surely must be the largest organ in the state, and certainly the most challenging transplant anywhere, which was carried out successfully in 2001 by the Schantz Organ Co. Here was a four-manual 1927 Casavant with a surely checkered history. Originally built for a large hall in a private school in Andover, Mass., it was later (and unsuccessfully) crammed into a much smaller space in the school’s chapel. After several years it was removed to make way for a smaller but more suitable organ, and put in storage in Michigan, for future use in a concert hall that never materialized. Eventually it came Minnesota, purchased for a specially-designed location in Saint Andrew’s



Saint Andrew's Lutheran Church, Mahtomedi

PHOTO LEN LEVASSEUR

new building, and rebuilt mechanically with many contemporary features such as MIDI, although remaining largely tonally intact.

Considering this organ's truly considerable amount of tonal material, we might have expected a rich variety of sonic delights from recitalist Bill Chouinard, the church's organist. We were instead almost continually bombarded by an overwhelmingly powerful full organ, right down to the 32' Pedal stops. Opening with a rather bizarre arrangement of Bach's D Minor *Chromatic Fantasy and Fugue*, full of fleeting registration changes and ending *fortissimo*, this was followed by an "empty bench" MIDI playback performance by Charles Echols of James H. Rogers's *Concert Overture*, which did in fact display some of the organ's varied colors here and there, even though also ending *fortissimo*. Again hoping for some variety, we were instead bombarded by a very loud transcription of Saint-Saëns's *Danse Macabre*. But surely Robert Hebble's version of the "Londonderry Air" might promise some contrast; what we got, though, was a powerful melody line over a heavy background. A small amount of relief did arrive with Michael Ferguson's in-

teresting *Ricercar upon Three Ancient Chorales*, the first two of which indeed introduced some of the organ's quieter and interesting registrations, although the third, based on "O Jesu, mi dulcissime" was anything but dulcet. Somewhat of a surprise was a slightly jazzed up but relatively *mezzo forte* Buxtehude prelude on *Ein feste Burg*, played at a comfortable tempo and revealing some more moderate principal sounds, followed by the chorale itself, sung by a fine soprano whose truly Wagnerian vocal capability was able to keep her from being drowned out. Following this, Healey Willan's *Introduction, Passacaglia, and Fugue* opened with another *fortissimo* blast, followed assertively by the strong passacaglia theme and a fugue building up to a *fortissimo* conclusion. After all of this almost continual *Sturm und Drang*, the final hymn, "Dear Lord and Father of Mankind" (to the REPTON tune) might have seemed either appropriate or inappropriate, depending on how one interpreted it, but it surely left many of us longing for a "still, small voice of calm," which this organ surely possesses among its myriad resources, but which we only briefly encountered in a few odd instances where a *fortissimo* was made to dramati-

cally decrescendo down to a whisper at the end of a piece.

There were many interesting aspects of this convention, including the fact that it was so well planned logistically that we unfailingly arrived in good time at every one of our destinations, had sufficient time for meals and socialization, and even had perfect mild weather—something not always relied upon in Twin Cities during the summer. Minnesota hospitality was evident in all the churches, where members were around to assist us in many ways—even, in a couple of cases, providing us with refreshments. Variety seems to have been the criterion for the choice of instruments, and impressive too was the creative and varied choice of the music by truly excellent performers, some of them young and gifted "rising stars." A number of works programmed were by contemporary composers, many of them American and several of them women, but there was a good smattering of Baroque and Romantic classics too, and some impressive transcriptions as well. The planners of this convention can congratulate themselves on their success—and will have hopefully found a little time to relax before sliding back on their organ benches in the fall.

BRUCE STEVENS

ARRIVING A DAY LATE for the convention, due to a church-playing obligation on Sunday, meant missing some early events, which were reported by others to be most enjoyable. Nonetheless, a profusion of terrific events lay ahead. Upon reaching Prospect Park United Methodist Church in Minneapolis at noon on Monday, Daniel Schwandt demonstrated the church's 1927 Hinners (II+P/13), a pleasant instrument that generously filled the room with smooth yet bright tone—one of those fine little work-horse church organs that knows its job and does it beautifully. Schwandt played a varied program with expression, sensitive to the harmonic tensions in the music. A highlight were two of Rheinberger's *Six Pieces for Violin and Organ*, Op. 150 with violinist Cara Wilson. The duo performed the wistfully melodic "Abendlied" and the energetic "Gigue" to great effect, during which the Hinners shone as an ideal accompanimental instrument. The afternoon continued with a demonstration of a somewhat stringy-sounding 1954 Kilgen (III+P/39) in Holy Cross Lutheran Church. With its fast, deep tremolos

throbbing on all manuals, it assumed a believable theater-organ persona, and organist Greg Zelek played up this aspect of its personality in a spirited, entertainment-oriented program performed from memory.

We then bused to Central Lutheran Church, where John Ferguson showed off the huge 1963 Casavant (IV+P/79). This instrument is so dominated by aggressive high pitches and comparatively modest 8' tone that it causes the "listening at 4' level" effect. At the time the organ was built, this aural impression was enjoyed by many, including this writer, as an exciting new thing, but the charm of this sensation has waned in recent decades. (Perhaps younger ears still find it attractive?) Ferguson's aristocratic, no-nonsense playing of many short pieces in contrasting styles was bookended by fine examples of his signature hymn treatments, no doubt stimulated by the OHS crowd's traditionally robust singing.

The incomparable Nathan Laube, a great favorite at OHS conventions as well as everywhere else these days, was assigned a difficult organ this year. The much amended 1949 Wicks (IV+P/94), in the magnificent Basilica of Saint Mary, is separated from the console by

a substantial distance and speaks into a thick acoustical fog; hence, an organist must labor mightily to hear and control what he is playing. Laube surmounted these challenges with seeming ease to deliver a perfectly performed recital of considerable difficulty. As always, his tempi, rhythms, and phrasing were exemplary, and his virtuosity at manipulating the problematic tonal resources in unorthodox ways to satisfying effect was astonishing. The seven versets of *Salve Regina* by Olivier Latry, played with great expression and imagination, preceded a glorious rendition of Wagner's *Tannhäuser* overture derived from transcription concepts by Samuel P. Warren, Edwin H. Lemare, and Laube himself. Given such stunning performances, it was tempting to believe that this organ stands among the first rank.

Tuesday was spent in the Minnesota River Valley, where we visited four organs in four towns. The surprise organ of the convention for this writer was the 1979 Charles Hendrickson tracker (II+P/30) in the First Lutheran Church of Saint Peter. This instrument stands among the very best of the *Orgelbewegung* instruments, bearing a remarkable resemblance to those famous ones by Marcussen from their golden period of the mid 1940s through the early '70s. Speaking from on high, directly toward the congregation, its relaxed, singing principals (including the mixtures!), lovely liquid flutes, characterful yet roundly pleasing reeds, and suave strings all come together to make various refined ensembles that are commanding and clear yet never too loud or intense. This is an organ that does not tire the ear, yet is not in the least bland. Charles Hendrickson was in the audience for Jonathan Gregoire's engaging recital, and the applause for the organbuilder was as warm and genuine as it was for the performer. Highlighting the program was August Gottfried Ritter's Sonata No. 3 in A Minor, which Gregoire played with unfailing energy, drive, and expression. Its especially compelling



John Ferguson

concluding fugue suggested that this piece deserves wider hearing.

The OHS Annual Meeting is never the most highly anticipated event at a convention, but this year it was a paradigm of decorum and efficiency. Departing Chairman Christopher Marks spoke eloquently about the current state of affairs, which has become much more positive in recent years. An inspiring group of 23 E. Power Biggs Fellows was introduced. These young men and women from far and wide not only energized the convention (and lowered the median age of the attendees considerably) but also will be leaders in the organ world in the future. Enabling such young people to participate in the OHS is of inestimable value on several fronts.

The afternoon was occupied by demonstrations of two Vogelpohl & Spaeth organs, both worthy examples of locally created, high-quality instruments by builders of German extraction. In Lafayette, we heard Peter Crisafulli demonstrate an 1898 Vogelpohl & Spaeth (II+P/16) in Bernadotte Lutheran Church; and in Saint George's Catholic Church in West Newton Township, Isaac Drewes played a 1904 Vogelpohl & Spaeth (II+P/15). Both instruments displayed the polished voicing and bold, honest tone so prevalent in American church organs of the time. Drewes's expressive gifts came to the fore particularly in Healey Willan's *Epilogue*, a captivating work that moves from energetic to peaceful to grandiose and back to energetic with completely satisfying results.

Tuesday evening's recital by Chelsea Chen in the Chapel of Our Lady of Good Counsel in Mankato was one of those too rare occasions when a top-notch organist engages a top-of-the-line organ in an especially alluring program, further enhanced by a superb acoustic and a very special setting. In short, it was unforgettable! The majestic 1877 Johnson & Son (III+P/45), originally built for a Boston church,



Basilica of Saint Mary, Minneapolis

PHOTO LEN LEVASSEUR

has gained a distinguished reputation since its move to Mankato in 1975 and "restorative rebuild" by Dobson Pipe Organ Builders in 1995, and it did not in the least disappoint. The exquisite sounds of this largest surviving Johnson now speak with confidence in an ideal second home. While the organ is well situated in the high rear gallery of the Romanesque-style church, the console is located in the center of the nave, off to one side; thus, the organist is quite visible to the congre-

gation and hears the organ exactly as they do. This close-up visual experience was enhanced for the audience by a sophisticated, permanent deployment of multiple remote-controlled cameras, making possible the projection of many zooming views from various angles as well as split-screen effects showing closeups of hands and feet. Chen's brilliant program, played from memory, amply demonstrated this stupendous instrument as well as her own awesome virtuosity and



House of Hope Presbyterian Church, Saint Paul

towering rhythmic and interpretative gifts. The closing transcription of Saint-Saëns's "Organ Symphony" Finale caused the audience to erupt in a frenzy of ovations. For this writer, this transcription for solo organ by David Briggs, as played by Chen, was more engrossing than the original for orchestra and organ!

On Wednesday, the convention traveled to central Minnesota, where our first venue was Saint Wendelin Catholic Church in Luxemburg. Here we found a charming one-manual organ (I+P/7) of unknown origin. Thought to date from about 1845, it features a bottom octave extension down to GG and a hitch-down swell. Gregory Crowell, the go-to organist for making musical magic on such a small instrument, once again accomplished the task admirably in a varied program of works spanning four centuries. His stylish, lickety-split passagework in a piece by William

Byrd brought the program to a dazzling conclusion.

Next, we alighted on the beautiful campus of Saint John's Abbey in Collegeville to hear the 1961 Holtkamp (III+P/46) in architect Marcel Breuer's awesome abbey church seating 1,400. The organ is voiced gently to suit its primary purpose of accompanying chant for the Mass and Offices. From the center of the vast worship space, it sounds remote; thus in recital, it succeeds best in soft, slow atmospheric works. Joseph Ripka's eloquent and faultless performances of Messiaen's *Alléluias sereins* and Howells' *Master Tallis's Testament* succeeded completely in this vast, extremely reverberant space.

In Sacred Heart Catholic Church in Freeport, Christopher Stroh began his recital with Bossi's *Entrée Pontificale*, a grandiose work perfectly suited to the church's equally grandiose 1913 Wangerin-Weickhardt (II+P/24). Except for

a quite bold Dolce Cornet III in the Swell, this organ has no stops above four-foot pitch; however, the powerful, bright voices and judicious use of the original super couplers make for successful ensembles. Especially notable was a gorgeous Doppel Floete 8', voiced at fortissimo volume. In Saints Peter and Paul Catholic Church in Richmond, we heard a demonstration of an 1888 Joseph Lorenz organ (II+P/21). Lorenz was another local German organbuilder who made sturdy instruments in the area. Although this organ was restored by K.C. Marrin in 2000, the Swell stops and the Great Mixture were so out of tune, the Oboe out of regulation, and the wind so quivering during Mark Anthony Rodriguez's measured performance, that its potential was difficult to discern.

In the evening, we settled into Saint Boniface Catholic Church in Cold Spring, where Monica Czausz, another

young American organ-star of prodigious talent, put a large 2013 K.C. Marlin tracker (III+P/43) though its paces. This organ, too, was plagued by tuning problems, in this case mainly caused by electrically operated sliders not moving fully into the “on” position. Nevertheless, the characterful, warm, clear sounds of the instrument shone through in Czausz’s outstanding program. Her performance of the concluding fugue of Reger’s monumental *Fantasy on “Wachet auf”* was gangbusters!

After the long bus rides of the past two days, we welcomed staying in Saint Paul on Thursday. First up were the two famous organs in House of Hope Presbyterian Church. The assertive 1979 C.B. Fisk (IV+P/63) in the rear gallery is justifiably renowned and respected, but an equally noteworthy 1878 Josef Merklin (II+P/18) brought from France in 1987 to function as a front-and-center choir organ fills the large room with elegant, suave, warmly-balanced sound that in some ways works better with the rather dry acoustics. Considering that the sounds of the Merklin are genuinely akin to the sounds of Cavallé-Coll organs of the same time, the significance of this instrument in a prominent American venue is obvious. Aaron David Miller played the Fisk and Robert Vickery the Merklin in a fascinating, shared program highlighted by Vickery’s performance of “Grand Jeu” by Denis Bédard, a fast, jolly, minor-key march, and Miller’s performance of his own French-style toccata *Jump*, featuring furiously repeated notes. The only disappointment was that the Merklin was not heard more than in two short Bédard pieces and the opening movement of Vierne’s *Messe Solennelle* for two organs in alternation.

Following the lofty heights of the House of Hope organs and performances, the next recital was no let down thanks to the remarkable Nicole Simental, an organist in possession of impeccable rhythmic control and informed good taste. Her expert

handling of the 1983 Jan van Daalen organ (III+P/41) in Jehovah Lutheran Church had many high points, which included her imaginative and expressive *stylus fantasticus* in Buxtehude’s Toccata in F Major, a work well matched to this somewhat glassy-sounding neo-Baroque organ, her exquisite rubato in Brahms’ *Schmücke dich*, and her no-holds-barred rendition of Gerald Near’s dazzling Toccata. Next, we discovered that an altered 1875 Steere & Turner (III+P/43) in First Baptist Church still has much of its original bold, cohesive character following its “renovation and restoration” in 2014, although an overly aggressive Great Mixture and several other stops betray the hands of the interventionists. Grant Wareham’s varied program did justice to this modified yet interesting old instrument. When Rosalind Mohnsen embarked on her recital on the 1927 Reuter organ (III+P/32) in the Catholic Church of Saint Mary, it was immediately clear that she fully understood this fine, period instrument. Despite some tubby diapasons, the overall effect of this 8’ and 4’ organ is pleasing and distinguished. An especially beautiful clarinet spoke to its first-rate tonal qualities. Mohnsen’s performances of Langlais’s

mysterious *Ave Maria Stella* and Bingham’s captivating *Roulette* were noteworthy for their establishment of just the right tempi and moods.

Thursday evening was spent in nearby Mahtomedi at Saint Andrew’s Lutheran Church. This modern edifice contains an enormous 1927 Casavant (IV+P/105) built for the Phillips Academy in Andover, Mass. Keyboard virtuoso Bill Chouinard, the organist of the church, played an ambitious program, but unfortunately the instrument was simply too loud to tolerate much of the time. The provided story of this organ being bottled up “behind walls and facade woodwork” in a second location at Phillips Academy in 1932 does not make clear whether it was so ferociously loud originally. Suffice it to say that when it was relocated to Saint Andrew’s in 2001 and placed behind a broad, open pipe facade directly in front of the congregation, nothing was done to domesticate the many ranks of reeds on 10” and 20” pressures, nor were the extremely loud flue stops disciplined into civilized behavior. The forced and ugly sounds from all this super loud pipework obliterated the good impression that the many soft or reasonably loud stops might have left.



Saint Andrew's Lutheran Church, Mahtomedi

On the last day of the convention, the crowd had dwindled to about half the maximum of the week, but this reduced group was treated to another amazing lineup of organs and recitalists. We traveled to Duluth, where we were blessed with performances by another superstar of the organ world, Isabelle Demers. Sharing a recital with her talented student, Jillian Gardner, who played first and with much assurance, Demers displayed her astonishing technique and interpretive gifts at the large 2010 Jaeckel tracker (III+P/55) in First Lutheran Church. Although this instrument possesses abundant 16' and 8' stops, the voicing is extremely bright and glassy, allowing for minimal ensemble blend. Nevertheless, Demers played with such musical perfection and elegance that the tonal and tuning shortcomings of the organ were forgotten. It was pure delight to hear again a Bach trio sonata registered to make the three parts tonally distinct and paced so that speed and gracefulness were on equal footing.

The most unusual event of the convention followed when the redoubtable Ms. Demers joined in the creation of a unique audiovisual experience at the Duluth Masonic Center. Here, in the ornate 1904 theater/



Isabelle Demers



Jillian Gardner

hall, lives a 1908 Kimball (II+P/19), somewhat modified in 1937. In addition, hanging in the fly space above the stage is a collection of 80 beautiful hand-painted theatrical scenic backdrops from the 1910s — the largest collection in Minnesota that remains operable and in use. While Ms. Demers played appropriate selections by Boëllmann, Mendelssohn, Grieg, and others on the mellow Kimball, a number of these drops were displayed with atmospheric lighting—surely a memorable experience for many.

In 1906, Saint Mary Star of the Sea Catholic Church ordered an organ from a catalogue—a small Lyon & Healy tracker (II+P/14) with a clear and pretty sound. David Tryggestad played a solid program to demonstrate the versatility of this lovely little instrument, a highlight being Gerald Near's appealing *Variations on Adoro te devote* in alternation with the audience singing the stanzas of the plainsong hymn "Humbly I adore thee" *a cappella*.

The last organ heard on the convention was one of the best 19th-century instruments visited—a powerful 1898 Felgemaker (II+P/21) that boasts beautiful stops and a very clear ple-

num. Located in Sacred Heart Music Center (formerly the Catholic cathedral of Duluth), it speaks in a large, reverberant space to good effect and is frequently used for recitals. Bruce Bengston displayed fine control throughout his substantial recital, and the organ served music in multiple styles with distinction.

Aside from the many excellent organs, organists, and recitals we experienced, other aspects of this convention made it an all-around resounding success. The hotel proved to be first-rate, the catered food and food service in all venues were uniformly fine, and the buses and drivers earned an A+. We were on schedule throughout and had ample time between recitals to relax a little. The attractive, user-friendly Handbook, prepared by Nils Halker, and the nicest-ever Hymnlet, produced by Robert Vickery and beautifully engraved by Bruce Dersch, made for easy participation. Everything seemed to go smoothly and as planned. Hearty kudos go to the convention co-chairmen Michael Barone and Robert Vickery and to every member of their numerous committees and subcommittees for producing a model OHS convention.



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OHS Meets EROI in Rochester

NATHAN LAUBE

THERE ARE SOME MATCHES made in heaven—meaningful relationships, cuisine and libation, performers and organs—all of which we hope to bring together at the 2018 Convention of the Organ Historical Society in Rochester this summer. But another comes to mind: the Organ Historical Society and the Eastman Rochester Organ Initiative (EROI) by virtue of a shared vision for the preservation, advocacy, and study of the organ and its history. Collaboration between the OHS and EROI is not unprecedented: the OHS co-sponsored the 2008 EROI Festival to celebrate the inauguration of the installation of the Craighead-Saunders organ at Christ Church Episcopal in Rochester. A decade later, and now with several new instruments that have subsequently enriched both organ study at the Eastman School of Music and the Rochester cultural landscape at large, we look forward to sharing these riches—including many new discoveries also for us—with you this summer and at our EROI Festival in October 2018.

THE EASTMAN ROCHESTER ORGAN INITIATIVE

When the Eastman School of Music opened its doors in 1921, it housed the largest and most lavish organ collection in the nation, befitting the interests of its founder, George Eastman. Eastman provided the school with opulent facilities and stellar faculty, creating an expansive vision for organ art and education in the 20th century. In keeping with this tradition, the Eastman School of Music embarked on a long-range plan, the Eastman Rochester Organ Initiative (EROI), which is extending George Eastman's vision into the 21st century.

With the aim of making Rochester a global center for organ performance, research, building, and preservation, the

Eastman Rochester Organ Initiative is assembling a collection of new and historic organs unparalleled in North America. An incomparable teaching resource, this collection offers talented young musicians from around the world access to organs of diverse styles and traditions. Tourists, scholars, and music lovers are drawn to Rochester to experience the sounds of these extraordinary instruments.

Since 2001, EROI has completed an initial phase that has included the placement of four magnificent instruments in downtown Rochester. A historic Italian Baroque organ was installed in the University of Rochester's Memorial Art Gallery in 2005. The Craighead-Saunders organ, closely modeled after a Lithuanian organ built by Adam Gottlob Casparini in 1776, was installed in Christ Church in 2008, in cooperation with the Episcopal Diocese of Rochester. Eastman also owns two vintage 19th-century American instruments, an 1896 Hook & Hastings housed in Saint Mary's Catholic Church, and an 1893 Hook & Hastings restored and installed in the chancel organ chamber of Christ Church in the summer of 2012. The EROI Project continues to work towards expanding the collection of high-quality organs in the Rochester area. The next phase of the project includes the renovation of the historic four-manual 1921 Skinner Organ Company, Op. 325 housed in the Eastman School's Kilbourn Hall, and the restoration or replacement of the 14 practice organs, all located in the main building at 26 Gibbs Street. EROI extends beyond instruments owned by the Eastman School: strong collaboration between Eastman and several churches in Rochester has allowed significant, regular weekly student access to many of the organs featured during this convention, namely Third Presbyterian Church, Saint Paul's Episcopal Church, Sacred Heart Cathedral, Downtown United Presbyterian

Church, Asbury United Methodist Church, First Universalist Church, and the Wurlitzer organ at the Auditorium Theatre. The EROI committee has also been involved in the design of two new organs in the First Presbyterian Church of Pittsford (2008 Taylor & Boody, Op. 57) and at Sacred Heart Cathedral (2008 Paul Fritts & Company, Op. 26).

A central component of the EROI Project is outreach and education. In the autumn of even-numbered years, EROI presents the EROI Festival, an international academic conference that features the collection of instruments in Rochester. The event has grown into one of the premier organ conferences in the world.

AN EROI CASE STUDY: CHRIST CHURCH AND ITS ORGANS

Christ Church has become a focal point of Rochester cultural life, and thanks to its two superlative and historically-diverse organs, it represents a sort of “ground zero” for many of EROI’s activities. The present edifice, constructed in 1892, which absorbed the previous mid-29th-century church into its Gothic Revival architectural fabric, has functioned both as a parish church and cathedral in the diocese of Rochester. The Hook & Hastings organ that served the church after its installation in 1891 suffered numerous unsuccessful rebuilds that eventually rendered it unplayable and artistically compromised by the 1990s. Several temporary solutions maintained some variety of organ presence within the sanctuary until 2008, including the 1896 E. & G.G. Hook & Hastings, Op. 1697 now situated in the transept of Saint Mary’s Catholic Church in Rochester, and an organ on loan by Paul Fritts. It was clear, however, that a long-term solution and an instrument commensurate to the space was necessary.

Christ Church’s proximity to the Eastman School and its sympathetic acoustic inspired Eastman organ faculty, both past and current, to envision a significant instrument in a new rear gallery. It posed an attractive opportunity for collaboration: one that would not only furnish the sanctuary and music-loving congregation with an instrument capable of supporting and shaping a growing music program under the leadership of Stephen Kennedy, but also provide an additional venue for organ teaching, performance, and practice to Eastman faculty and students without the competition for access from other departments within the school.

With the establishment of the Eastman Rochester Organ Initiative in 2001, the identity of the new organ became clearer. A natural priority emerged to procure an instrument that would provide a meaningful and authentic experience for the performance of 18th-century music, namely the music of Johann Sebastian Bach and his successors. The pivotal North German Baroque Organ (2000) by Munetaka Yokota, Mats Arvidsson, Henk van Eeken and GOArt (Gothenburg Organ Art Center) in the Ögryte New Church in Gothenburg, Swe-

den—a process-reconstruction of the 1699 Arp Schnitger organ that adorned the rear gallery of the Lübeck Dom until its destruction in 1942—revealed a successful model for what such an organ project could be, in which process figured as importantly as product. This model cements in an unprecedented way the relationship between the design of the instrument itself and the music we play, concurrently enriching our understanding of organbuilding traditions, its values, aesthetics, and techniques, as well as the resultant implications for the performance of the associated corpus of organ repertoire, from both the musical perspective, and the perspective of playing technique. The Christ Church project had the potential, therefore, to reach beyond creating a historically-inspired instrument, but in the process of re-creating an actual historic organ, begin to address some of the mysteries orbiting the organbuilding craft, namely: how were the organs of Bach’s time built and why and how does that affect their sound and behavior? Furthermore, the North German instruments have been in many ways the locus of the *Orgelbewegung* since the 1920s—the golden exemplar for so many of the historically-inspired organs of the 1960s, and later C.B. Fisk, John Brombaugh, and many of their disciples who continue to build today. Replete with plentiful 16’ and 8’ manual stops designed to be combined in fanciful ways, undulants, percussions, rosin-dripping strings at 16’, 8’ and 4’, and even occasionally animated casework, the more elusive Central German organ—seemingly “decadent” if judged by the rubric of the appealingly architectural, forthright sonic plan of their Northern German neighbors—was yet to have its moment in the spotlight on this side of the Atlantic.

THE CRAIGHEAD-SAUNDERS ORGAN

After eight years of research and study, the resultant Craighead-Saunders Organ is a scientific process-reconstruction of the historical organ in the Dominican Church of the Holy Spirit in Vilnius, Lithuania, built in 1776 by Adam Gotlob Casparini (1715–1788). Casparini worked as a journeyman under the celebrated Bach-circle organbuilder Heinrich Gottfried Trost (1680–1759), builder of the luxurious Waltershausen and Altenburg Castle instruments famous for their vivid imitative registers (Viol di gamba, Vox humana, Flauto travers, etc.), crunchy, tierce-saturated plenos, and Pedal divisions of tremendous gravitas so desired by J.S. Bach as organ consultant and examiner. It is possible, though it remains uncertain, that J.S. Bach and A.G. Casparini could have been acquainted. The Vilnius instrument provided an ideal case for study and reproduction by virtue of the fact that it remained nearly entirely intact—unlike so many of its German compatriots irrevocably changed by war, poor restorations, or changing tastes. At the time of the extensive documentation of the instrument carried out by Niclas Fredriksson of the National Board of Antiquities in Sweden that was published in



PHOTO LEN LEVASSEUR

THE CRAIGHEAD-SAUNDERS ORGAN

GOART/YOKOTA
GOTHENBURG, SWEDEN, 2008

MODELED AFTER THE 1776 ADAM GOTTLOB CASPARINI ORGAN IN VILNIUS, LITHUANIA

CLAVIATURA PRIMA

16 Bourdun
8 Principal
8 Hohlfaut
8 Qvintathon
4 Octava Principal
4 Flaut Travers
3 Qvinta
2 Super Octava
2 Flasch Flot
1½ Tertia
Mixture V
Trompet

CLAVIATURA SECUNDA

8 Principal Amalel
8 Iula
8 Flaut Major
8 Unda Maris
4 Principal
4 Spiel Flet
4 Flaut Minor
2 Octava
2 Wald Flot
Mixture IV
16 Choris Dulcian
8 Vox Humana

PEDAL

16 Principal Bass
16 Violon Bass
12 Full Bass
8 Octava Bass
8 Flaut & Quint Bass
4 Super Octava Bass
16 Posaun Bass
8 Trompet Bass

ACCESSORIES

Ventil ad Claviaturam Primam
Ventil ad Claviaturam Secundum
Ventil Pedall
Two tremulants
Bebny (drum stop)
Vox Campanarum (Glockenspiel)
Gwiazdy (Cymbelstern)
Kalilujactgo. (bellows signal)
Manual Coupler (shove coupler)
Claviatura Prima to Pedal (drawstop)

2000, the instrument was mostly unplayable, and yet it may be that its very silence and inconspicuousness preserved it from modification under the watchful eye of its curator, the Lithuanian organbuilder Rimantas Gucas.

The project to create the process-reconstruction in Rochester was led by the organbuilders and researchers at GOArt (Mats Arvidsson, Johann Norrback, Joel Speerstra, Paul Peters, and Munetaka Yokota) with the participation of a reference group of five leading American organbuilders (Steven Dieck, Paul Fritts, Bruce Fowkes, Martin Pasi, and George Taylor), the Eastman Organ Faculty (Hans Davidsson, David Higgs, Stephen Kennedy, William Porter, and Kerala Snyder), and consultant, Harald Vogel. The instrument is a direct copy with the following exceptions: a second tremulant was added; the empty slider at the back on the Claviatura Secunda windchest was supplied with a 16' Dulcian; a manual to pedal coupler was added; and the compass was extended by two notes in the manuals and in the pedal. All parts were manufactured by GOArt at the University of Gothenburg in Sweden with the exception of the bells for the Glockenspiel and Cymbelstern, which were cast by the Whitechapel Bell Foundry in England, and the case carvings, which were documented and reproduced by New Energy Works, Farmington, N.Y., the same firm that also built the new timberframe balcony for the organ. There is not a manufactured screw in the organ—each one is hand-forged of iron. Digital 3-D scans were used to recreate the statue of King David with a lyre that adorns the very center of the case, partially obscuring the Vox Campanarum, the glockenspiel stop off-requested by J.S. Bach. The case was decorated and painted by Monika May following 18th-century traditions of paint making and application. The instrument arrived in Rochester in 2007 and after a year of assembly and voicing, it was inaugurated in October 2008 during the EROI Festival in four days of performances, lectures, and workshops.

Sonically the instrument reflects the prevailing aesthetics of late-18th-century Central German organbuilding: a strong 16' center of gravity with 32' presence by way of a 10 $\frac{2}{3}$ ' Full-Bass, a proliferation of 8' stops in both manual divisions, many instrumental colors of a highly imitative nature, a 16'-based, repeating tierce-mixture in the Claviatura Prima, and an 8'-based, repeating quint-mixture in the Claviatura Secunda. The entire instrument is contained within one integrated, massive casework; the Pedal in the farthest towers with the facade 16' Principal; the Claviatura Prima (Hauptwerk) in the middle with the facade 8' Principal; and the Claviatura Secunda (Positiv) crowning the case with its facade 4' Principal. The Organo Pleno of the each manual demands the doubling of the Principal with an 8' wide-scaled stop (Hohlflaut or Flaut Major), as Silbermann prescribed by adding the 8' Rohrflöte to the Principal in building vertical registrations. The presence of a 5 $\frac{1}{3}$ ' quint and 3 $\frac{1}{2}$ ' tierce in the Mixtura de-

mand the transparent and prompt 16' Borduna, and the addition of either the 1 $\frac{3}{5}$ ' Tertia or 8' Trompet color and clarify particular musical textures when deemed appropriate.

In the Claviatura Secunda, the gently transparent 8' Principal Amalel (ostensibly a bastardization of Amabile) evokes the characteristic speech and animated/active sound of string stops, whereas the 4' facade Principal relates more directly to the ensemble of the Claviatura Prima in its calmer sustained vowel after an animated onset of tone. The unusual 8' Iula register remains both an enigma and one of the unique poetic effects of the instrument. A relatively wide-scaled 8' Principal constructed out of wood with a decidedly slower and soft onset of tone, it is among the best-suited stops for continuo playing, recalling the Holzprinzipal stops found in Northern German Brustwerk divisions. It is not too much to say that it bears a certain kinship to the 8' Melodia on the Hook & Hastings. The Unda Maris, recalling the Voce Umana stops in many southern European instruments, reminds us that Adam Gottlob's forbearers, namely Eugenio Casparini, were active as organbuilders in northern Italy in the 17th-century. While inclined towards the Iula for the most other-worldly effect, the Unda Maris is also compatible with the 8' Flaut Major for a less intense, *gallant* effect, or the 8' Principal Amalel to suggest the vivid *chiaroscuro* shadings in *durreze ligature* music as a Voce umana.

The 8' Trompet of the Claviatura Prima in a study in surprising inter-and-intra-manual balances: rather than acting as a "crown" to the division, it is merely another spice in the cabinet, not unlike the Tertia or Quintathon. The addition of the 8' Quintathon or 4' Flaut Travers, for example, markedly changes the character and accent of the Trompet. The Vox Humana fulfills its ubiquitous role as 8' reed soloist of the organ, whether combined with the 8' Principal Amalel and 4' Flaut minor, or almost any combinations of eight and/or four-foot stops. J.S. Bach's fondness for the 16' Fagott or Dulcian is well known, as is easily illustrated by one of his rare notated registrations for the chorale prelude *Ein' feste Burg ist unser Gott*, BWV 720, and even earlier to the North in Hamburg by the so-called "sonata registration" that called upon a 16' Trompet to play elaborate passages in the left-hand. Given the frequency of *bicinia* and trio textures in 17th- and 18th-century music, it was chosen to add this 16' register where space afforded the opportunity. In other contexts, such as a massed *Volles Werk* in the music of Mendelssohn or Liszt, it lends texture to, and reinforces the 16' line, and with a little imagination, conjures the spirit of a 16' Aeoline free-reed register in well-chosen mid-19th-century compositions.

Even many modest two-manual Silbermann instruments boasted two 4' flute registers in the second manual, and the Craighead-Saunders organ honors this tradition with both an open and stopped flute in the Claviatura Secunda. The liquescent 4' Flaut Travers of the Claviatura Prima reminds us of

the immense popularity of its namesake instrument in gallant Germany; the Quintathon confirms the worth of spice and vinegar in both taste and sound.

The Orgelbewegung defined itself by the ubiquitous 16' Subbass, but the 16' Violon-Bass and Principal-Bass, such as are found in A.G. Casparini's design were admired when space allowed. What the facade 16' Principal-Bass achieves in presence, and malleability of onset and offset of tone, the 16' Violon-Bass, a paradoxically neutral and very fundamental color more akin to an Open Wood than a Hildebrandt or Trost Violon-Bass, contributes in gravitas and perspective as a foil to the facade Principal-Bass. One also wonders whether this 16' Violon-Bass is related to the Italian 16' Contrabasso, bearing in mind the generations of Casparinis who worked in Northern Italy. Interesting, too, is the interdivisional relationship of fundamental color and comparatively slow speech of the 16' Violon-Bass and the 8' Iula, which are staggeringly similar when complimentary notes are compared in their respective octaves. J.S. Bach's *Orgelbüchlein* chorale, *Gottes Sohn ist Kommen*, BWV 600, prescribes the unlikely registration of 8' Principal in the manual and 8' Trompet in the Pedal—unlikely, indeed, but entirely functional (and beautiful) given these relationships. The equilibrium is achieved when speech, presence (i.e. exposed pipework), and sound activity in the Principal is balanced by smoothness, and distance (interior pipework) of the Trompet-Bass. It is similarly perfectly possible to use all of the stops of the Pedal (16-16-12-8-6-4-16-8) under the foundation stops of the coupled manuals (I: 16-8-8-4 + II: 8-8-4). The relatively dark pedal reeds function more as a textural agent that delineates the bass voice by color and depth rather than strength. As in so many Central German organs without a Pedal mixture, in which the division primarily functions as a basso continuo or an 8' or 4' *cantus firmus*, clarity for pedal solos, for example, is achieved by the addition of the manual-to-pedal coupler—in the case of the Craighead-Saunders Organ, a “pull-down” coupler rather than a *windkoppel*.

The tonal properties of the organ are as interesting as the unique physical experience had by the organists who play it—perhaps the single most significant determining factor of the instrument's impact as a pedagogical instrument. One sometimes speaks about the behavior of an instrument: the way in which the wind system, key and pedal action, console dimensions, and pipe speech corporately send physical and sound stimuli to the player that encourage or discourage certain ways of playing. The particular action of a Central German organ encourages, and in fact truly demands a balanced technique in order to produce a good, rounded, and clearly defined sound (i.e. the “common touch” so associated with sound aesthetics of the Baroque, and early Classical periods). The action is not “idealized”—i.e., “feather-light” to play—but rather commensurate to the massiveness of the instrument without ever being unduly difficult or cumbersome. It requires bal-

anced weight of the arm, a structured, but malleable wrist, and a firm, active finger. Momentum provided by larger muscle groups (upper body and arm) ensures that the player can always break through the pluck (and coupler when engaged), and control the nuances of articulation through smaller ones (fingers). Similarly, the large, flat, straight pedalboard requires the player to treat the leg much in the way one treats the arm in order to develop a full, rounded tone with a controlled release. It is clear when these physical motions come together as a well-coordinated choreography of movements: the organ sounds sonorous, rich, alive, and full; without this well-balanced, efficient technique, it can sound anemic, asthmatic, and brittle. The relationship of the mass of the action to the resultant sound as experienced through a well-balanced technique has important implications for how we experience the “common touch” or “ordinary proceeding”—the *ordentliches fortgehen*—described by F.W. Marpurg in his 1765 *Anleitung zum Clavierspielen*, written just a decade before the construction of the Vilnius organ: “with the notes that are to be performed in the usual manner, that is, neither struck nor slurred, one lifts the finger a little earlier from the key than the length of the note requires.” Daniel Gottlob Türk similarly reminds us in his 1789 *Klavierschule*, “one hears each note with its due strength separated in a round and clear way from the other.” In a time in which we still often hear Bach performed with polarized articulations (i.e., legato/staccato), half-value repeated notes, and this very sort of “key striking” discouraged by Marpurg, the Craighead-Saunders organ issues a warning to its player by its very behavior when such a playing technique is used. The instrument encourages the player, furthermore, to consider the time occupied by pipe speech and the following sustained vowel within the duration of each played note—one perceives a clear beginning, middle, and end of each tone, not unlike the *messa di voce* (crescendo–diminuendo profile within a sung note) so central to singing traditions before the 20th-century. The defined, but rounded touch advocated by Türk is experienced aurally by the cantabile and response of the instrument and physically through well-coordinated movements resulting in an ergonomic ease in performance.

The wind system of the Craighead-Saunders organ represents one of its most important expressive parameters for consideration and manipulation. An instrument that encourages the use of multiple 16' and 8' stops and many large open 16' (and indeed 32') registers in the pedal at once requires a great deal of care to prevent exaggerated shaking or the proverbial exposed soprano “wiggles” that can so often mar otherwise fine performances. In molding sounds, one is reminded of the original definition of the word *Baroque*—a misshapen pearl—in which curvaceousness and fluidity are virtues. One thinks of the highly evocative manuscripts of Froberger or J.S. Bach in which hardly a straight line can be seen superimposed upon the organizing, geometric structure, the printed

staves. In this way the notes represent, even just visually, an alluring *inegalité* rather than a geometric uniformity. “Playing the wind” on an 18th-century instrument follows suit. Note values are manipulated in order to stabilize the wind, creating almost a secondary set of articulation concerns aimed not at expressing good grammar and syntax, but rather aimed at good sound production itself. An obvious example is the gently arpeggiated release towards the bass voice (the “downward release” described in Dudley Buck’s *Illustrations in Choir Accompaniment*)—but with a different musical goal—in order to ensure that the largest, most-wind-displacing pipes are released last to avoid the surge of wind into the smaller pipes played in higher voices. It also dispels the late 19th- and early 20th-century paradigm that all voices should be articulated the same way—i.e., that a Piccolo and a Trombone should be expected to play with exactly the same degree of articulation and agility. To bring this equalizing set of values to such an instrument will only result in half-speaking Pedal pipes, shaking wind, and a generally brittle sound.

This assemblage of expressive factors—quality sound, characteristic pipe speech, an action commensurate to a relatively large Baroque organ, and a malleable wind system—affords a richness to the performer and listener, not only in the performance of Baroque music, but also Romantic music of the first decades of the 19th-century and music of the avant-garde. Felix Mendelssohn’s unique balance of Classic and Romantic motivations finds an ideal medium in the Craighead-Saunders organ, an instrument not unlike so many of those he played and encountered in his travels throughout Europe. The wealth of 8’ and 4’ stops on relatively equal dynamic footing proves revelatory in Andante and Adagio contexts, whereas the drama of the *Volles Werk*—one of both breadth and transparency, power and color—imparts an unusual immediacy of expression to music often underestimated. Performances of Ligeti, Humberg, Pärt, and living composers maximize all of these parameters, not the least by the possibility of manipulating the wind vents for effects that would send any composer of a horror-film score to the organ loft in vain in a search for state-of-the-art software and loudspeakers.

THE HOOK & HASTINGS ORGAN

As a foil to this organ of the Enlightenment—originally constructed during the founding year of the United States of America—a poetry of another kind emanates from the chancel. It had been an EROI dream to bring back into the 19th-century interior the uniquely American sounds that once inspired hearty hymn singing and charmed with its doppelflutes and keraulophons. The possibility presented itself when a relatively intact organ by Hook & Hastings became available and was in need of a new home. An advisory committee, including Barbara Owen, Mark Nelson and George Bozeman, alongside the EROI committee, and then organ curator,

Mark Austin, selected David E. Wallace & Associates, LLC, to install the 1893 Hook & Hastings, Op. 1573, with the Choir division of the 1862 E. & G.G. Hook, Op. 308, in the chancel of Christ Church in 2012.

E. & G.G. Hook, Op. 308, originally graced the interior of Emmanuel Church’s impressive 1862 building on Newberry Street in Boston, positioned in the south side of the chancel. It arrived on the scene at an interesting moment in organological history: in the same year as Cavaillé-Coll’s 100-stop organ in Saint-Sulpice in Paris, and one year before the installation of another game-changing instrument in American organ history, the 1863 E.F. Walcker organ for the Boston Music Hall, and E. & G.G. Hook’s now-silenced masterpiece for Immaculate Conception Church, Op. 322. Emmanuel’s fairly typical three-manual, 31-stop instrument was moved in 1891 by Woodberry & Harris to Christ Church Episcopal in Rochester, having been replaced by a larger instrument by George S. Hutchings. M.P. Möller electrified it in 1919, and while much of the organ was fundamentally altered in subsequent rebuildings, its Choir division remained largely intact.

The 1893 Hook & Hastings, Op. 1573, replaced the 1874 E. & G.G. Hook & Hastings, Op. 778, when the congregation of Saint Dominic’s Catholic Church moved into its new building in Portland, Maine. It was rebuilt in 1964 by the Andover Organ Co., at which point tonal alternations to the original scheme were undertaken, particularly in the Choir division, where a Tierce usurped the place of an 8’ Geigen Principal and the Dulciana was transformed into a Nazard. With the closing of Saint Dominic’s in 2001, the organ was disassembled and put into storage by the Andover Organ Co. and David Wallace.

In 2011, Mark Austin came across Op. 1573 at the Organ Clearing House, and the tantalizing prospect of restoring vintage 19th-century sounds to Christ Church appeared within reach. The stops that had been most altered in Op. 1573 were among those serendipitously preserved in remains of Christ Church’s Op. 308. What could not be found within Op. 308 was taken from E. & G.G. Hook Op. 821 and Hook & Hastings Op. 2316 to complete the scheme. One additional stop was added to the organ outside its original scheme: a wooden 16’ Trombone by William A. Johnson from his 1865 Op. 66, the first of that builder.

The project was completed in 2012 by David Wallace and his employees, and with the assistance of Mark Austin and the staff, faculty, and students of the Eastman School of Music. Historical photographs were consulted to replicate the original late 19th-century polychroming and stenciling, the success of which prompted Christ Church to re-stencil and polychrome its whitewashed chancel in 2016. Further interior decoration is planned to bring the church closer to its former splendor.



PHOTO LEN LEVASSEUR

HOOK & HASTINGS OP. 1573, 1893
 RESTORED BY DAVID E. WALLACE, GORHAM, MAINE;
 WITH MARK AUSTIN, ROCHESTER, N.Y. (2012)

Compass: Manuals, 58 notes, C–a³
 Pedal, 27 notes, C–d¹

Mechanical action

Tracker-pneumatic on notes 1–24 of Great and Swell

GREAT

- 16 Double Open Diapason
- 8 Open Diapason
- 8 Doppel Flute
- 8 Viola da Gamba
- 4 Octave
- 3 Twelfth
- 2 Fifteenth
- Mixture 3 rks.
- 8 Trumpet

CHOIR

- 8 Geigen Principal
- 8 Dulciana
- 8 Melodia
- 4 Flute d'Amour
- 2 Piccolo
- 8 Clarinet (t.c.)
- Tremolo

SWELL

- 16 Bourdon
- 8 Violin Diapason
- 8 Viola
- 8 Stop'd Diapason
- 4 Violina
- 4 Flauto Traverso
- 2 Flautino
- 8 Cornopean
- 8 Oboe
- Tremolo

PEDAL

- 16 Open Diapason (wood)
- 16 Bourdon
- 8 Violoncello
- 16 Trombone*
- *W.A. Johnson, 1865

COUPLERS

- Great to Pedal
- Swell to Pedal
- Choir to Pedal
- Swell to Great
- Choir to Great
- Swell to Choir

Detached and reversed console
 2 combination pedals
 Great to Pedal reversible
 Bellows signal

With only 28 stops, it is possible to play convincingly immense swaths of organ literature on this instrument. Such a specification encourages eclectic use, inviting the organist to explore the 19th- and early 20th-century American repertoire, and creatively re-imagine English, German, and French repertoire within a different framework. An integrated crescendo, governed in principle by a German concept of gradual stop additions rather than the English model of staggered additions between two complementary “ensemble” divisions of nearly equal power yields the best results. The dominance and presence of the Great division suggest the last steps of the crescendo to Full Organ are accomplished solely with its stops (Trumpet, Twelfth, Fifteenth, Mixture). The Choir division benefits from its favorable placement immediately behind the organist on the lowest level, giving these oldest mid-century stops an unusual ring in the nave. The Melodia masquerades as a French horn in its tenor range and a convincing solo stop in the soprano, whereas the Geigen Principal—stamped Keraulophon—imparts the silvery definition to balance the sobriety of its neighboring flute with octave harmonic. Heard from the nave, the 8', 4', and 2' flutes suggest the ubiquitous ensembles of Flûte harmoniques that define Cavaillé-Coll Récit divisions. The Clarinet is a throaty, resounding example, betraying its early origins with its tenor-C compass—if unfortunate for some famous bass moments for this stop in the music of Horatio Parker and his contemporaries. The 8' Viola and 4' Violina of the Swell provide a distant shimmer in lieu of a celeste and characteristic accompaniment in German Romantic music. The Oboe and Cornopean are superb soloists in the cantabile music of César Franck and his contemporaries, and equally suggestive as coloring agents to the *fonds d'orgue*. The heart of the organ remains its Diapasons: broad, incisive, and remarkably transparent, with the characteristic “puff” at the onset of tone. The Mixture that crowns the Full Organ lost its tierce rank in the 1960s rebuild; restoring this mixture composition is a priority in fully returning the specification to its original tonal scheme.

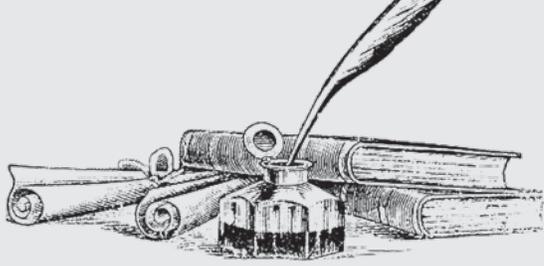
As with the Craighead-Saunders organ, the behavior of the instrument gives the player informative stimuli as one adapts historic repertoire often conceived for *Kegellade* (conchest) and Barker machines to its demanding mechanical action. There is a Barker assist only for the two lowest octaves of both the Swell and Great. The player must take as much care in shaping the wind on the Hook & Hastings as on the Craighead-Saunders organ, albeit in different ways. The 27-note, flat, straight pedalboard and far-right position of the expression pedal simulate to a degree the situation known by all 19th-century French organists—an etude for students in left-foot pedaling in French music.

These instruments remind us that all music has to be reimaged in situ, given the particular sound perspective that each instrument presents its player. In playing Franck

on the Hook & Hastings, one must depart considerably from the three-manual, terraced paradigm of Cavaillé-Coll and its convention of successively “calling” reeds and upperwork to culminate in the Grand Choeur. Here one must be governed by the broader principle of a symphonic crescendo that creates a similar emotional response from the listener. While some 18th-century registration recipes work perfectly without adaptation at the Craighead-Saunders organ, others demand considerable modification to achieve the proper balance or color. In doing so, one can equally imagine oneself in the shoes of Mendelssohn, Schumann, Liszt, or Clarence Eddy—discovering and playing old organs in their travels without the trade knowledge of 18th-century registration practice, but simply basking in the fantasy of glorious sound and imagining that mythological Bach-figure of fugues and passions doing the same a century earlier. And so we find ourselves always connected to this common thread among organists of past, present, and future—fascinated, astonished, amazed, and elevated by the feast for the eyes and ears that such instrumental art will always provide us. This has always been central to the activities and vision of the OHS and EROI, and we look forward to welcoming all of you further into that shared vision in Rochester in 2018.

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A Musical Journey in Spain

CLARENCE AND HELEN A. DICKINSON

PART II

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, the first part of which we reprinted in our last issue. The second and final part follows.

MADRID

That Royal palace, monastery and tomb near Madrid, the Escorial (Escorial) is of exceeding interest to the scholar and musician—in spite of the excessive sombreness of the building, the very shape of which is intended to remind him of the gridiron on which St. Lawrence was roasted to death, and all those dead kings buried just where, when he says Mass, the priest will stand directly over them, and all those kneeling figures of kings and queens long dead, and those rows upon rows of caskets—for the sake of the seventeenth century organ over which, when it was first installed, there presided Antonio Soler, the beloved friend of Padre Martini. Their letters may still be read which contain many expressions of admiration

and warm affection from the better known monk of Bologna. In the Library of the Escorial is the copy of Guido’s *Micrologus*—written about the year 1000—which was presented to Soler by Padre Martini, and which is exactly like the original of Guido in the great Franciscan’s famous library at Bologna.

The Library is the other absorbing feature for the musician, for it contains two hundred and nineteen colossal ancient choir books in parchment, with miniatures; some of the volumes are more than three feet high. Happily for himself, as it will be also, undoubtedly, for music and for us all, the present organist of the Escorial is Luis Villalba, a pupil of Pedrell in composition, a Doctor of Philosophy and of Letters, and above all, a great student of ancient musical literature.

ALCALA

About twenty miles from Madrid is the famous old University city which was the birthplace of Cervantes, as also of Katherine of Aragon, that lady who was first in point of time in the long line of ladies who held briefly the affections of Henry VIII of England—Alcala de Henares. In the sixteenth century, the university had a registration of twelve thousand students. I could find no local reason for “When I was a student at Cadiz”¹ except the ease with which it rhymes with “ladies,” but any “Long ago in Alcala” could have a foundation of fact!

1. A Spanish folksong, “When I was a student at Cadiz, I played on my Spanish guitar. I used to make love to the ladies, But I think of them still from afar.”

The organ in the cathedral has a handsome Gothic case with shutters, which is reproduced in Hill's *The Organ Case*; it is indeed a never failing delight to see the beautiful organ cases almost everywhere in Spain; it would surely be well worth while for all organists, architects and organ builders to study them, in the endeavor to find something to substitute for so many of our present monuments of ugliness.

Andrés Lorente [1624–1703], the blind organist whose playing was “the boast of Spain” in his day, was organist in Alcala in the seventeenth century. A doctor of philosophy and a writer on musical subjects as well as a composer, he was equally famous as scholar and musician. His “Benedictus” is still sung at Royal funerals, but few of his other works have come down to us. Indeed relatively few Spanish works of any period have been published; they have remained, for the most part, in manuscript, the property of the church or monastery with which the composer was connected. Eslava quotes—with reference to this same Lorente—the old Spanish saying that “In Spain when a great man dies two tombs are made, one for him and one for his works.” Thus they reverse the process more usual in this country of a man's works being brought to life only after he is dead!

SEGOVIA

Perched on a rocky hill between two small rivers, with the cathedral on the highest point, is the fascinating old walled city of Segovia, which still possesses the imposing aqueduct built by the Romans before the Christian era, and which is still a perfect picture of the Middle Ages. In every smallest detail you feel how far away it is from modern life. At the hotel the first morning I asked the man who brought us the bowls of coffee with goats' milk smelling to heaven, for some butter to eat on the powdery-dry bread peculiar to Spain. “Butter?” “Butter?” He repeated it ponderingly, as if he could not remember having heard the word before; then, a light apparently dawning, he went over to a window and called across the court “Is there any of that butter left that the English gentleman had who was here two months ago?” There was, a very little, but, needless to relate, it was quite strong enough to travel around Spain alone without any aid from us!

A more picturesque survival of olden time was the parade on the cathedral plaza during the evening band concert, when all the beaux of the city, most of them officers in uniform, sat on long rows of chairs and the fair damsels paraded up and down past them.

The beautiful old Gothic cathedral has a quite modern organ, which reaches to the ceiling. It has white and black keys, running however, only to cc [?]. The old black keys with mother-of-pearl inlay were hanging on the side of the organ when we were there. The pedal keys are all white, very short and narrow, and so far apart that the two octaves CC to

c¹ cover the entire space underneath the manuals. At the left is a cumbersome clamp coupler, Swell to Great, and at the right a Great to Pedal.

On the opposite side of the cathedral is a duplicate of this organ, which, however, is not used. The organ tone is very reedy, but the flutes are good and the full organ so powerful as to be rather impressive. The orchestra of monks which accompanies the services, together with the organ, looks just like a sixteenth century engraving.

In the sixteenth century, Segovia had a distinguished organist and composer in the person of its bishop, Francesco Correa y Arraujo,² who wrote a *Method of Organ Playing* in which he takes great pains first of all to warn the reader, at considerable length, that, no matter how super-excellent the *Method*, natural gifts are essential to rapid progress.

SALAMANCA

Rivalling Segovia in age and Alcala in ancient fame as a university centre, is Salamanca, in its wide, treeless plain, proud residence of the great historian and savant, Nicolas Ledesma, professor at the University of Castille and Leon. It has one of the oldest organs in Spain, of which the case was built in the fourteenth century. Clavigo was organist there in the sixteenth century, until his fame became so great that he was called to Madrid as Court organist. The present incumbent is the well known writer and composer, José Artero.

BURGOS

On to the north, Burgos, the home of the Cid, possesses one of the most beautiful cathedrals in the world. It was begun in 1221 and was three hundred years in building. The groining of the ceiling is marvelous, the cloisters noble, the details, such as rose window, choir stalls and the rest, exquisite. The organ, in a small gallery on the north side of the Choir, has two manuals and about thirty stops; it was built by Roguer Hermanos of Saragossa. The case is provided with painted doors, and has also the usual projecting reeds. The pedals are all white, short and long; at the left is a “thunder” pedal, clamped down to sound two adjacent notes. On the manuals is a stop which emits a shrill piercing whistle and is called “Fuego”—lightning.

At the services I attended, Enrico Barrera, well known in all Spanish musical circles, beat time for an orchestra of ten double basses and bassoons. The organist, Frederigo Olmeda [1865–1909], was one of the musicians of greatest distinction in Spain, director of the Municipal Academy of Music and honorary director of the choral society Orfeo Burgales. At the cathedral services there were sung the noblest musical compositions I heard given in a Spanish church. Olmeda afterwards

2. Francisco Correa de Araujo (1584–1654) was born in Seville and ordained a priest in 1608. His *Libro de tientos y discursos de música practica, y theorica de organo intitulado Facultad organica* was published in 1626.

went from Burgos to the Royal Monastery, Madrid, where he has since died. The present organist is Francisco P. de Vifiaspre, who is reputed an excellent artist.

At the Colegio de Merced, Burgos, is José Beobide [1882–1967], one of the most solidly “organistic” of the Spanish composers, who, by the way, spent several years in South America, as organist at Quito, Ecuador.

BILBAO

At Bilbao, not far away, Nicolas Ledesma of Salamanca played the organ in Santiago’s church, and published his *Sonatas for Organ* through the local firm of Lazcano and Mar. Bilbao possesses a famous singing society, conducted by the organist and composer Jesús Guridi [1886–1961], who studied in Brussels and Cologne and with d’Indy in Paris, and some of whose works have been presented by the Schola Cantorum in New York.

SANTANDER

Westward from Bilbao, on the coast, is the beautiful watering-place of Santander, where Fra [José] Nemesio Otaño (1880–1956) presides at Comillas over the music of the Pontifical Seminary-University. Otaño is one of the most famous organ virtuosos in Spain, and has been a leader in reform in Spanish church music. He used all his influence to bring about the introduction of congregational singing in the Spanish church; at once a Jesuit priest and a musician, he was perhaps the most powerful pleader in behalf of this active participation of the people in church worship, which has been sanctioned and is now gradually coming into practice. Otaño was president of the first Congress of Sacred Music, held at Valladolid in 1907, in which year he founded the monthly review *Musica Sacro-Hispano*, which is published in Vitoria. In 1909, he published his *Modern Anthology of Spanish Organ Works*, the first important collection by strictly Spanish organists since Eslava’s in 1856. Since that time, in 1915, the *Practical Anthology of Contemporary Spanish Organists* has been issued by Casa Erviti, San Sebastian.

Besides Otaño’s *Musica Sacro-Hispano* there are two other magazines devoted to sacred music in Spain, the *Biblioteca Sacra-Musica* of Madrid, and the *Boletín de la Asociación Cecilianas* of Valencia.

SAN SEBASTIAN

If you are quitting Spain for the North the last visit will be that to the charming little watering-place of San Sebastian, which is the summer residence of the Royal Family; when the King is there, his yacht, outlined at night in electric lights, rides at anchor in the little bay which is shaped like a sea-shell.

San Sebastian has an excellent Municipal Orchestra, formerly conducted by Bernardo de Gabiola [1880–1944], the organist who won first prize at Brussels Conservatory when a

pupil of Mailly and Tinel; he is now professor of organ at the Conservatory of Madrid, and considered one of the foremost organists in Spain. San Sebastian has also a Singing Society of fine reputation, the Orfeo Donostiarra, conducted by Secundino Esnaola [Berrondo] [1878–1929], a scholarly musician. The Schola Cantorum is directed by Juan Muñoa, and the Schola of the Seminary by D. Angel Sagarmunaga. A great authority on Spanish folk-lore and folk-music who lives in San Sebastian is Fra José Antonio, whose compositions are received with much enthusiasm in Spain although as yet they are little known outside his own country.

ZUMAYA Y VALMASADA

Near San Sebastian is the little town of Zumaya, with a beautiful church of which Luis Urteaga [1882–1960] is organist, and not far from there is Valmasada where lives his former teacher, Martín Rodríguez [1871–1961]; compositions by both Urteaga and Rodríguez appear in Otaño’s collection and elsewhere.

SARAGOSSA

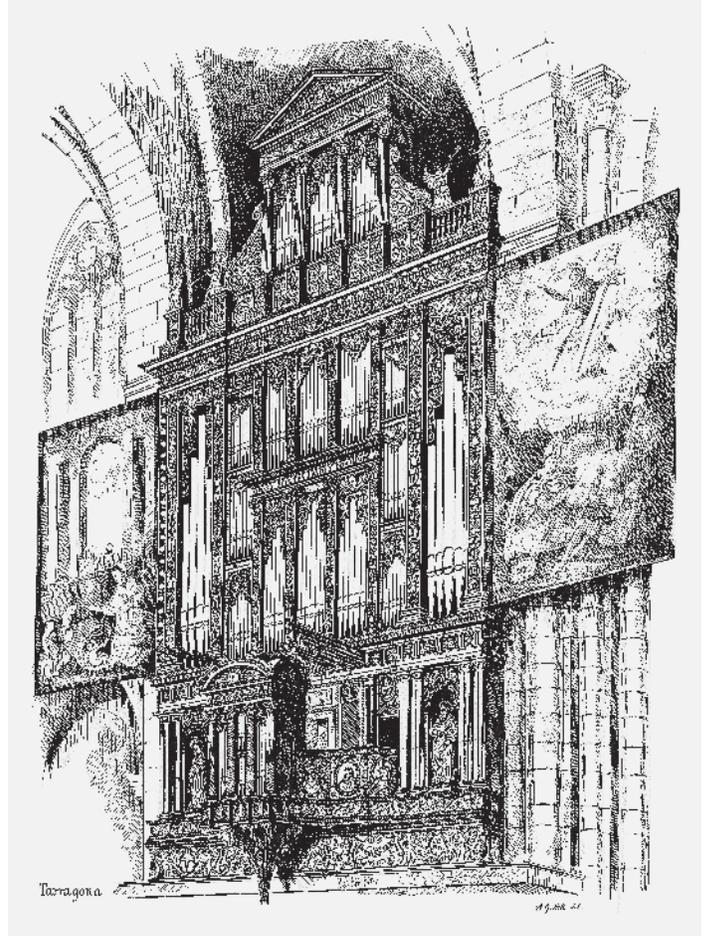
But if you do not “follow up the watering-places” to Biarritz and then on to the “château country” of Touraine, you will cross the peninsula headed for the east coast, and, Byron in hand, stop at Saragossa. The cathedral organ has a very beautiful case, built in 1413, which is reproduced in Audsley’s *The Art of Organ-Building*, and the Church of San Pablo is rich in the possession of a lovely case built in 1420.

Saragossa has also had its share of distinguished organists. In the nineteenth century, Valentin Meton [1810–1860] played at the “Virgin of the Pillar,” so-called because it contains the column on which the Virgin appeared to St. James the Apostle, on his journey through Spain. In the eighteenth century it claimed one of the four famous Nebras; the others went, respectively, to Cuenca, Seville and Madrid; Josef was court organist at the time Domenico Scarlatti was attached to the Spanish Court.

Still earlier, in the sixteenth century, there was at the cathedral the most important of them all, historically, Pablo Nasarre [1650–1730], blind from birth, author of the first treatise on counterpoint that was put forth in Europe, in his *School of Music*, in two volumes, published in 1723, two years before the better known work by Fux of Vienna, which has been heretofore generally considered the earliest. Nasarre also devoted a section of his work to organ playing, and one to organ building. But he occupies an interesting place in the history of Spanish church music not only by virtue of this work, but also because he was the first to introduce free melody in the music of the church service, which had previously been confined to

Opposite: Saragossa Cathedral





plainsong. When the melodic development of music became pronounced throughout Europe there was in Spain especially bitter opposition to its introduction into the services of the church. As spokesman for the opposition, Lucero Clariance in 1652 wrote arraiguing “free music” as wholly “musica de comedias.” The battle waged hotly. Then Nasarre very cleverly disposed his church music so that a plainchant should be the primary theme and a free melody the secondary; it was done so inconspicuously that it passed almost without notice, and free melody soon became an established element in the music of the Church.

Of course Nasarre is to be held responsible for much of the trashy “melody” with which church music in Spain was loaded down in succeeding years; but so, in the same sense, was Michael Angelo responsible for the monstrosities of the Baroque-Rococo period. In both cases the germ was the same—the breaking away from the prescribed and stereotyped, even from the classical, and reaching out toward the spontaneous and natural.

TARRAGONA

Not far distant, so that it may be visited on the way to Barcelona, is Tarragona, where the cathedral furnishes a com-

plete review of architectural types from early Christian days to the baroque period. The organ, with an exceedingly richly carved case, was built by José Amigo of Tortosa in 1563. The present Director of Music is D. Miguel Rue y Rubio.

BARCELONA

One of the most important musical centres in Spain is the beautiful seaport of Barcelona, that “seat of courtesy and haven of strangers” so enthusiastically described by Cervantes. It boasts the most distinguished singing society, the Orfeo Catala, of which Lluís Millet [1867–1941] is director, widely known also for his *Biographical and Bibliographical Dictionary of Catalonian Writers and Artists of the XIX Century*, and as a collector of folk-songs. His assistant conductor is [Emilio] Pujol [1886–1980], editor of *The Spanish School of Music*.

The first musical journal in Spain, *Musical and Literary Spain*, was published in Barcelona with [Joaquín] Espin y Guillen [1812–1881] as editor; he was succeeded by [Mariano] Soriano-Fuertes [1817–1880], the historian.

Above: Tarragona Cathedral

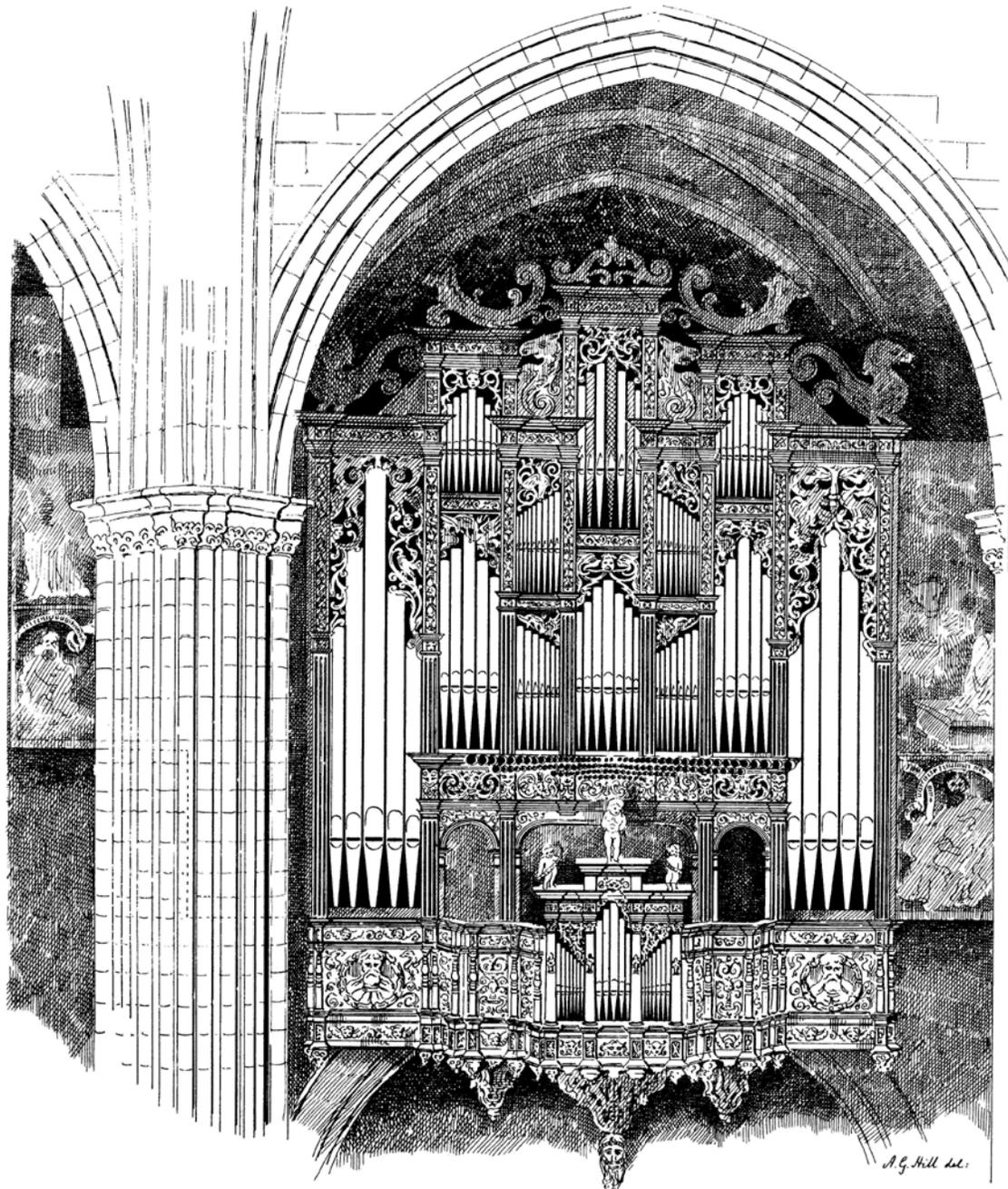
The director of the Conservatory of Music is the venerable Antoni Nicolau [1858–1933] who has written much lovely music for chorus a cappella, among which is a striking setting of the Good Friday Music as given in a Catalonian church, including the “Improperia.”

The cathedral, begun in 1298, has still its fourteenth century chimes and its magnificent Gothic cloisters, but finds itself a comparatively modern church in that city which contains several that were built in the tenth century. Its organ is an up-to-date one built within the handsome old case. Among its distinguished organists Barcelona numbers Ribo, at the Church of St. Philip Neri; Marraco, at the Chapel of St. Augustine; Domingo Mas y Serracant [1870–1944], disciple of [Felipe] Pedrell [1841–1922], director of music at San Pedro and the Jesuit College; Gibert, a pupil of D’Indy, now professor of organ at the Orfeo Catala and author of *Chopin and His Works*; and Lambert, the prize-winner, born in 1884, who, as a student, was awarded first prize in forty-two separate and distinct competitions. Nor may we forget the eighteenth century Juan Vila, who was named by his contemporaries one of the three greatest organists of the age, thus: J.S. Bach, Vila, Scarlatti.

MONTSERRAT

From Barcelona, in great part by carriage or on foot, is made the pilgrimage to the mountain of Montserrat, where the Monastery has long been one of the three famous Schools of Church Music in Spain; the other two are at Saragossa and Madrid. Its history—*Résumé de l’histoire de l’école de Montserrat*—has been written by Saldoni, and a monthly magazine *Revista Montserratina* is published by the monks.

But interesting as is the Monastery-School to every musician, after all the real lure is the mountain itself, the Monsalvat where was the Temple of the Holy Grail, “airy, grotesque, flame-like.” Even from afar may be seen the fantastic



pinnacles of rock known as the “Guardians of the Grail,” suggesting by their curious forms the names that have been attached to them, as “The Skull,” “The Fingers,” “The Flutes,” “The Procession of Monks.” To every lover of the Grail story, whether in legend, in poetry, or in music, every path on this marvellous mountain is of absorbing interest and rich in memories and in visions.

American Organ Monthly 1, no. 9 (January 1921): 38–40.



Above: The organ of Barcelona Cathedral.

An Amusing Toy for the Well-to-Do



Above: The Choralcelo, front view.

Below: The Oboe Auxiliary unit

FROM THE LATE-18TH CENTURY to the outbreak of World War II, engineers, tinkerers, and inventors created musical devices that were either electrical modifications of acoustical instruments or electric altogether. Among these were the Clavecin Électrique (1785), Electromechanical Piano (1867), Telharmonium (1876), Audion Piano (1915), Hogoniot Organ (1921), Neo Violena (1927), Ondes Martenot (1927), Vox Organo (1933), and the Hammond Organ (1935). Even Richard Whitelegg—tonal director of M.P. Möller Organ Company (1932–1944)—created a way to amplify the pipe organ without the use of microphones in 1940. Of these and dozens of similar attempts, few were embraced by musicians and the public; exceptions were the Ondes Martenot and the Hammond Organ.

To the larger list we add the Choralcelo, which for the most part was an amusement of the well-to-do. Created in 1901, the Choralcelo Manufacturing Company was incorporated in Portland, Maine; later the company relocated to Boston, with galleries in New York and Chicago. Choralcelos of various sizes were built from 1909 to the early '40s, and altogether about 100 were sold, most being installed in the music rooms of the wealthy. A few were located in theaters to accompany silent films. Three large department stores also purchased Choralcelos: Filene's in Boston, Lord & Taylor in New York, and Marshall Field's in Chicago. Two were installed in yachts, one being the *Aramis*, owned by Arthur Hudson Marks, who bought controlling interest in the Skinner Organ Company in 1919. That same year, Skinner organ Op. 300 was installed in Marks's house in Yorktown Heights, N.Y.

The Choralcelo was the invention of Melvin Severy, and development leading to the first commercially viable product spanned the years 1888 to 1909. The instrument was presented to the public on April 27, 1909, at Symphony Hall, Boston, in a concert that included a soprano soloist and about 40 members of the Boston Symphony Orchestra. A contemporary newspaper account described the concert as "... highly successful. As for the Choralcelo itself, it proved an interesting and unique instrument." The article reported the instrument to be an

... upright piano somewhat exaggerated, and with two rows of keys. The Choralcelo obtains sound of the violincello [*sic*], the trumpet and the French horn, the oboe and the bassoon, the harp and the pipe organ from a single compass from the wire strings used in the piano-forte, which are vibrated by means of small electro-magnets stationed at scientifically determined points along their length. The surprise in the Choralcelo is that the ordinary piano string can be made to give more sounds than those obtained from it under the blows of the hammer.

The Choralcelo was unique since it could produce a sustained organ tone from piano strings, or the hammers could



be used alone to produce piano tone, or the two could be used together. Another feature was that the tonal quality of the strings when energized by the magnets could be changed, similar to changing stops on a pipe organ. Usually the current fed to the magnets was the natural frequency of the strings. The string of middle-A ordinarily would be energized by a magnet sending 440 pulses per second to the string. If the magnet were to send 880 pulses, the string would produce a tone an octave higher.

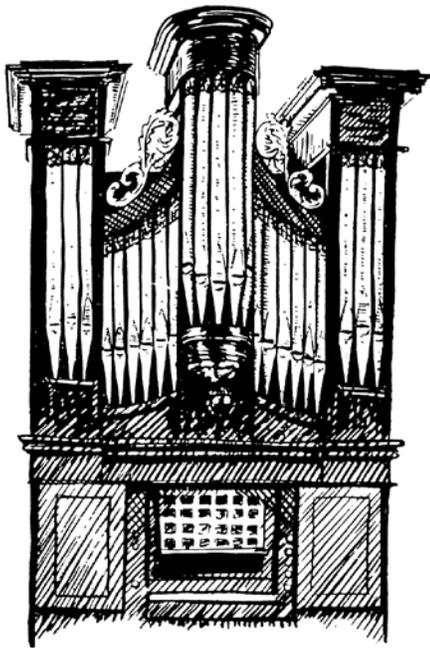
As development continued, the instrument was enlarged to contain two manual keyboards—one with 88 keys and the other with 64—and a 32-note pedalboard. Remote auxiliary units were added, often consuming as much space as found in a small bedroom. The high cost of the Choralcelo combined with war rationing of materials led the company to close its doors in 1942.

All information for this article is taken from a small loose-leaf binder that appears to be the manuscript from which a much expanded article was published in the August/September 2008 issue of the *AMICA Bulletin*. The author of the manuscript was Curtis Wade Jenkins, a resident of Hanover, Mass., until his death in 2014. His obituary states that “His skill at repairing antique clocks, music boxes, player pianos, and Choralcelos, made him well known in the area.” How Jenkins’s manuscript found its way to the OHS Library and Archives is unknown.

A SHORT LIST OF CHORALCELO PATRONS

- Mrs. Georgia Timken Fry, Rodin Studios, New York City
- E.D. Anderson, Hotel Des Artistes, New York City
- John F. Braun, Merion, Pa.
- J.E. Aldred, Locust Valley, N.Y.
- Arthur H. Marks, (Yacht Aramis), Akron, Ohio
- J.E. Liggett, Port Washington, L.I.
- H.L. Brittain, Greenwich, Conn.
- William Sloane, Norfolk, Va.
- Judge H.D. Rummel, Charleston, W. Va.
- B.R. Deming, Cleveland, Ohio
- Edward A. Deeds, Dayton, Ohio
- J. Harrington Walker, Walkersville, Ontario
- P.A. Myers, Ashland, Ohio
- W.H. Foster, Elkhart, Ind.
- Berne H. Hopkins, Colorado Springs, Colo.
- Tioga Theatre, Philadelphia, Pa.
- Henry Miller Theatre, New York City
- America Theatre, Denver, Colo.
- Filene’s Department Store, Boston, Mass.
- Lord & Taylor’s, New York City
- Marshall Field’s, Chicago, Ill.

Above: The salon of Arthur Hudson Marks’s yacht Aramis.



In THE TRACKER

50 Years Ago

SCOT L. HUNTINGTON

VOL. 12, NO. 2; WINTER 1968

A VERITABLE FLOODGATE of interest in the Davis & Ferris organ at Round Lake Auditorium was unleashed with the cover article of the winter 1967 issue. The organ was the most highly anticipated instrument of the summer 1968 convention in Saratoga Springs, and this month, a follow-up cover article continued the story: “A Contemporary Sketch of Richard M. Ferris and Levi U. Stuart.” In 1869, the *New York Weekly Review* began publishing a feature column entitled *The Organ*. Penned by organist, music teacher, and critic, Clare W. Beames, the articles covered a wide range of organ-related items of interest: dedication programs, specifications of significant new American and European instruments, discussions of organ placement and design, and various historical essays. The Ferris and Stuart biographical essay was published in two parts, the first appearing in June 1870. The re-publication was extensively annotated with corrections and additional information by OHS member and noted historian of New York organbuilding, Peter Cameron.

The list of organs put forth as having been built by the two men through their mutual association was extensive enough to form a work list, with Cameron’s addition of instruments found through recent research forming the bulk of what we know today about the organs of this remarkable builder—perhaps the most gifted of his age. The Round Lake Auditorium organ, one of the most remarkable survival stories of early American organ history, has again been extensively covered twice thereafter by former OHS Archivist Stephen Pinel.¹

Ferris was apprenticed to Hall & Erben in 1830 at the age of twelve. Erben likely recognized a glimmer of organbuilder genius in the boy and kept him far away in the South as a

maintenance representative for seven years. Returning home to request reassignment to the factory, Erben, famously short-tempered, told him to return South, Ferris refused, and Erben reportedly beat him. Ferris thereby petitioned the courts to be released from his indenture, winning his case in 1839, no doubt to Erben’s great ire. It now suited his purpose to return South to a known clientele, this time servicing organs under his own name and in competition with his former employer. The essay cites his return to New York City to establish himself as a builder in 1840, moving to the Bowery in 1842 into a building known as “The Nightingale”—the site of New York’s first known organbuilding shop operated by the Englishman John Geib ca. 1802. Cameron cites the 1844–45 New York City Directory as Ferris’s first formal listing as an organbuilder.

The Round Lake organ, formerly in New York’s Calvary Episcopal Church, catapulted Davis & Ferris overnight to exalted status as one of the nation’s premier builders. This mammoth organ installed right under Erben’s nose just ten years after he beat the upstart apprentice, must have given the injured party a sense of great accomplishment and justice, and no doubt to the eclipsed master a fit of envy, anger, and professional embarrassment. Ferris “never married,” and was known to be “nervous, precise and sensitive” (today we would say obsessive-compulsive), and “exceedingly irascible.” He died in 1858 at the early age of 40 after a brief bout of paralysis. He was succeeded in business by his half-brother and former apprentice Levi Stuart, eight years his junior. His largest and most celebrated organ was built for New York’s Broadway Tabernacle in 1861—remarkable for having the Choir division disposed on the gallery rail in Rückpositiv position. It was eventually purchased by railroad tycoon Edwin Searles for his Methuen, Mass., estate where it was rebuilt as two instruments by James Treat and the Methuen Organ Company. The Great and Swell were installed with an elaborate case—

1. *The Tracker* 30, no. 1 (1986); *2006 Organ Atlas Capital District Region, New York State*.

work in the entrance hall of the main house, with a detached console, while the Choir division was rebuilt as a one-manual organ for Searles's study. Both instruments are extant and the estate has for many years been the Provincial House of the Presentation of Mary.²

The April 18, 1896, obituary for John Closs was reprinted. A German immigrant organbuilder settled in Cincinnati, Closs was highly respected enough in his craft to be chosen curator of the E. & G.G. Hook & Hastings *magnum opus* in the Cincinnati Music Hall, (No. 869, 1877). Closs maintained the instrument with great pride and care for nearly 20 years, overseeing its moving and rebuilding during the winter months preceding his death. While the obituary states the organ was moved into "the new Music Hall," both hall and organ had only in fact been renovated. Unfortunately for the formerly free-standing organ, the stage area had been enlarged and deepened, now separated from the audience room by a sound-trapping proscenium arch, and the organ reduced somewhat in height to fit in the revised position. Closs had just finished the re-erection of the great organ the week previously, and was expected to begin the week-long process of tuning the Monday previous to his death on Thursday. Not trusting anyone else to handle the task, the hall trustees wired the Hook factory in Weston, Mass., to send workmen to complete the task.

The concluding installment of the memoir of William Goodrich continued with his organ begun in 1833, but cut short by his sudden death from a stroke on September 15, 1833. The organ for the Winthrop Church in Charlestown, Mass., was completed by Stevens and Gayetty—his successors. Goodrich may be considered the father of a two-century tradition of organbuilding in Boston. Builders trained by him and who started their own businesses included his brother Ebenezer, George Stevens, Josiah Ware, and Thomas Appleton. The memoir identified 38 instruments built by Goodrich and he believed there were only three or four organs in Boston when he began building. In light of the recent landmark restoration by the late William Drake of the largest Georgian instrument extant—the three-manual, 34-stop organ built by Richard Bridge in 1735 in Spitalfields (suburb of London), the description of the three-manual 1750 Bridge organ built for Boston King's Chapel is noteworthy today for its everlasting celebrity.³ The present exquisite case is an identical copy of the decaying original by E.M. Skinner that preserved the original carvings. Those who know King's Chapel know this large colonial stone meeting house to have a spectacularly dry acoustic, and no doubt the Baroque organ

would have made quite a brilliant effect in the quiet of 18th-century life. The organ was unusual in the way the ranks of its two four-rank Great mixtures could be drawn independently. The organ in Spitalfields is surprisingly French in its reed and Cornet tone colors, and the instruments of Goodrich were also described as being brilliant in effect—he was known to possess a copy of the Dom Bedos treatise on organbuilding. Indeed, his surviving reed, the Hautboy in the Swell of the Unitarian Church, Nantucket, Mass., is of double-block Bedos-style construction.

Eugene Nye wrote a letter to the editor describing an 1858 Thomas Appleton organ in the Church of Our Lords, Victoria, B.C., and an organ still playable today. The first of the two-part New York State extant list was fifth in the series. James Boeringer, OHS treasurer, resigned for health reasons and was succeeded by Donald Rockwood. Barbara Owen wrote a history of the (tracker) organs of Harvard University, noting that the recent installation of an 1862 E.L. Holbrook (Universalist Church, Southbridge, Mass.), rebuilt with Baroque updating for the gallery of the Memorial Church by C.B. Fisk, would serve as a temporary organ during the removal of the Aeolian-Skinner prior to the installation of the landmark Fisk. Both organs have recently moved to new homes, the gallery now housing a large three-manual C.B. Fisk in English-style, and the E.M. Skinner heard in its original home during the 1994 convention (Second Church of Christ, Scientist, Hartford, Conn., Op. 793, 1929) has been installed in the chancel chambers originally occupied by the Aeolian-Skinner.

The Society announced that through the efforts of the first archivist, Homer Blanchard, the Archives were formally being established at Beeghly Library, Ohio Wesleyan University, after several years of storage at the Society headquarters in York, Pa. Fifty-years later to the day, the present Archives, the largest of its kind in the world, was moved to its first permanent home at the new Stoneleigh headquarters. From our vantage point 50-years hence, 1967 was a watershed year for other reasons as well: the OHS membership hit a new high; the reserve bank account was in the black for the first time in years; THE TRACKER had undergone its fourth enlargement, now to 20 pages; William Armstrong published *Organs for America*, the first published biography dedicated to a single American organbuilder, David Tannenberg; Charles Fisk installed his landmark four-manual tracker in Harvard's Memorial Church (the first four-manual tracker built in America since 1899); the Saratoga Convention was perhaps the finest such offering to date, featuring two of the nation's most significant 19th-century organs and providing the most detailed organ documentation yet published by the Society for a convention publication; and parenthetically, our great nation was spiraling out of control toward its greatest civil unrest since the Civil War. The waning months of 1967 were the calm before a darkening storm that left us all indelibly changed, in every way.

2. Both organs are described in the *Boston Organ Club Newsletter* 2, no. 5 (May 1966).

3. Portions of the organ exist in heavily rebuilt condition in the United Methodist Church, Schuylerville, N.Y., also a featured organ of note at the 1967 OHS convention and the subject of a previous TRACKER article.



ERNEST SKINNER'S REPLICA OF HILBORNE L. ROOSEVELT'S OP. 16 RESTORED

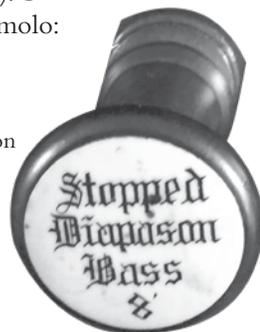
ORGANIST DAVE WAGNER WAS FEATURED THROUGHOUT THE day on Monday, August 21, at the pipe organ at Thomas Edison's Menlo Park Laboratory, now fully reconstructed at the Henry Ford Museum/Greenfield Village in Dearborn Michigan.

The original was a one-manual, three-rank, mechanical-action organ built by Hilborne L. Roosevelt as his No. 16 in 1875. He gave it to Edison when he opened his experimental laboratory in Menlo Park, N.J., in 1876. Edison later moved the organ to his new facility in West Orange, N.J., in 1887. It occupied a prominent place in the laboratory and was played daily at lunch time by one of the members of Edison's team and also for after-work entertainments. The organ was destroyed by a fire in the laboratory in 1914. Ernest M. Skinner, working from the blueprint of the original, built an exact copy of the organ in 1929 as his Op. 765—it was the only tracker organ ever built by Skinner. The organ was described by J. Paul Schneider in "Thomas Edison's Tracker Organ," *THE TRACKER* 19, no. 4 (Summer 1975): 1

The organ has five stops and a Tremolo:

Compass: 56 notes, C–g³

- 8 Open Diapason (bottom octave common with Stopped Flute Bass)
- 8 Stopped Flute Bass
- 8 Stopped Flute Treble
- 4 Dulciana Bass
- 4 Dulciana Treble
- Tremolo



The organ remains hand pumped, either by two foot pedals or by an optional pumping lever on the right side, which includes a small wind gauge. There is one double-fold reservoir.

The organ was silent for a number of years until it was completely restored in 2017 by Jerroll Adams of Milan, Mich. Dave Wagner played it for the first time on August 14 for a video presentation filmed by the museum. It will be used as an exhibit.

For the "Bring the World to Light" celebration on Monday, August 21, Wagner played the organ all day, featuring popular songs of the 1878 and 1879 that would have been played on the organ. There are plans that the organ will be regularly played by various docents for those individuals visiting the laboratory

SCHOENSTEIN & CO.'S 140TH ANNIVERSARY CELEBRATION

SCHOENSTEIN & CO. CELEBRATED ITS 140TH ANNIVERSARY WITH an Open House demonstrating new organs for Holy Cross Church, San Jose, Calif. and Mikell Chapel of the Cathedral of St. Philip, Atlanta, Ga. The 150 guests were fascinated with the extremely complex arrangement of pipes, windchests, bellows, and wind conductors necessary to fit in the Chapel's small, irregular-shaped chamber, "One of our most challenging installation sites!" said company president Jack Bethards.



Twenty-four members of the founding Schoenstein family representing the fourth, fifth and sixth generations joined the celebration and presented a commemorative glass sculpture for the firm's archive, which includes Schoenstein records and artifacts dating from the mid-19th century in Germany.

Above left: A room in Thomas Edison's Menlo Park laboratory with the Roosevelt organ in the background.

Above: Grandchildren of company founder Felix F. Schoenstein: Sister Mary Mark, Norman, Vincent, and Edward, with company president Jack Bethards. Photo by Louis Patterson.

JAMES KENNERLEY APPOINTED PORTLAND'S ELEVENTH MUNICIPAL ORGANIST



THE CITY OF PORTLAND RENEWS its commitment to the legacy of the Municipal Organist with the appointment of James Kennerley. Mr. Kennerley will be the City's 11th Municipal Organist following the retirement of Ray Cornils, the longest-serving Municipal Organist since the position was created in 1912.

Mr. Kennerley comes to us by way of Essex in the United Kingdom where he fell in love with the organ as a youth and had heard of

the Kotzschmar Organ as a young player.

"Back in the UK, I remember reading an article about the Kotzschmar Organ when I was a kid and thought, 'Wow, imagine if I could play that one day.' Over the years, I heard stories of people performing on the Kotzschmar, so it was always present in my mind. Then I saw on Facebook that the position was open, which was thrilling."

Mr. Kennerley had the following to say about how he will approach his new position.

"We have to have the highest levels of integrity when it comes to performing. People respond when they sense a high

level of musicianship. We also have to make efforts to explain why music, and in my case organ music, is important. It's also essential to get people into the seats of Merrill Auditorium who may have no idea what they are going to hear."

"The trick is to break down the barriers that make some people think, 'organ music is for elites.' We have a unique opportunity in Portland to build a community focused around the magnificent Kotzschmar organ and I'm convinced that fantastic things will happen. I can't wait to get started!"



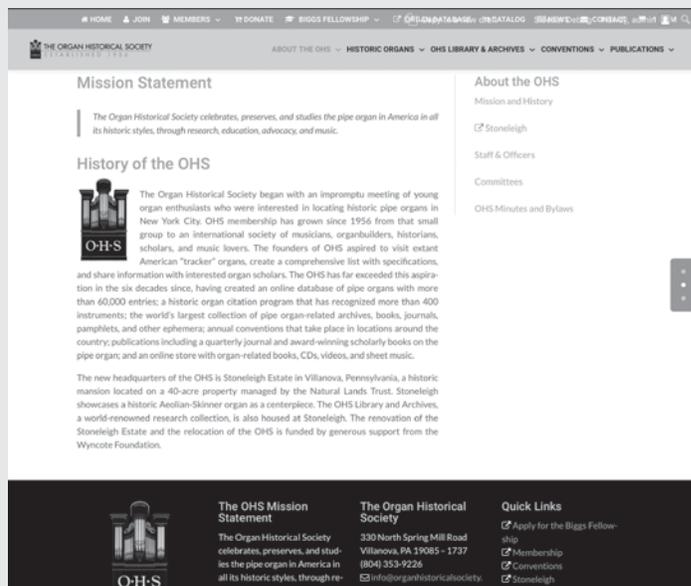
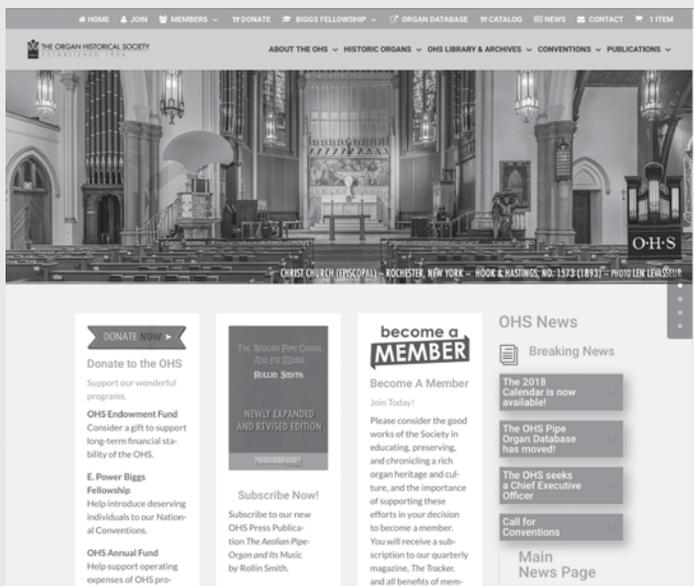
RUTH AND CLARENCE MADER MEMORIAL SCHOLARSHIP FUND RESEARCH GRANTS AVAILABLE

THE RUTH AND CLARENCE MADER MEMORIAL Scholarship Fund is pleased to announce the availability of grants to support research on topics related to organs, organists, and organ repertoire. Individual grants of up to \$1000 will be awarded. Preference will be given to research that will lead to the publication of articles or books, though research projects involving the creation of recordings, digital resources, or other methods of knowledge dissemination will also be considered.

The deadline for applications is March 1, 2018. For more information and application details, visit www.maderscholarshipfund.org/grants.

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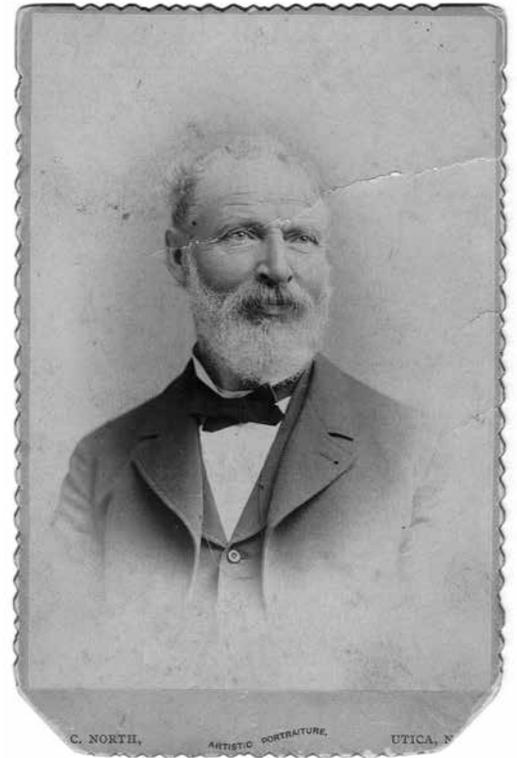
John G. Marklove

English-American Organbuilder

Utica, New York, 1858–1891

PART I

STEPHEN L. PINEL



John G. Marklove

A TELEGRAM on August 21, 1891 brought Utica this unnerving report:

Uticans will be shocked to learn the sad news the telegraph brings that John G. Marklove, of this city, was drowned yesterday at Scarboro Beach, a seaside resort in the State of Maine. It is not many days ago that he left home in usual health and the best of spirits to join with relatives and friends in an outing, which promised nothing but pleasure. Its sudden and sorry termination brings its burden of grief to many hearts. The deceased had lived for years in Utica, had been identified with its enterprises, and associated with its citizens. In one sense, his life was uneventful, in that it was quiet and uniform, but he accomplished so much that was worthy and much that will keep him long in quiet remembrance. His character had a sturdy integrity about it that commended admiration, an interest in the general welfare that won regard, and a geniality that brought him a circle of firm friends to whom his death is a heavy blow. In public affairs he took no prominent part unless called upon to do so, for to push himself forward was contrary to his nature. But he was an enterprising and public spirited citizen, who was always ready to do his share in any popular movement. He was of untiring disposition, and found his greatest pleasure

with his family and friends. In business, he made for himself and his goods an excellent reputation and what he sold was known to be precisely as represented. Organs of his manufacture are scattered all over the country, models of honest workmanship. Kindliness of heart and gentleness of manner were characteristic with him, and a thousand charitable acts are known only to the beneficiaries. A lover of music, he had the culture and refinement of a true musician, and was a man of wide general information. He will be greatly missed in Utica, where he lived a blameless life for many years, and where he had no enemies to detract one iota from the friendly praise bestowed upon one whose modesty was as marked as his upright manliness and his kindly courtesy . . . ¹

Three days later, the *Daily Press* described Marklove's drowning in vivid detail.² His body was transported back to Utica by train, and the *Order for the Burial of the Dead* was read on his behalf on August 25 in Trinity Church. Again, the *Press* reported,

The funeral . . . was largely attended. The services were conducted by the rector, Rev. W.D. Maxon, assisted by Rev. Dr. W.T. Gibson and the Rev. Dr. S.H. Coxe. The casket was completely covered with flowers, and among

the floral tributes was a large lyre from the Commercial Travelers' Mutual Accident Association of America, the directors of which were present . . .³

He had been a founder of the Association and served on its board of directors.⁴

Marklove was interred that afternoon in nearby Forest Hill Cemetery.⁵ The Vestry of Trinity Church passed a series of resolutions extolling his character and mourning his loss. The following day, their words were published in the Utica papers⁶ and respectfully presented to the family. While two notable New York music journals, the *Musical Courier*⁷ and *The Music Trade Review*,⁸ published an obituary, it also appeared in *Urania: Musik-Zeitschrift für Orgelbau*, issued in far-away Weimar, Germany where Marklove was called the “distinguished American organ builder.”⁹

At the time of his death, John Gale Marklove (1827–91) was the most respected organbuilder in Upstate New York.¹⁰ While most of his organs were located within a 60-mile radius of Utica, a few instruments were installed in more remote locations, including Alabama, Georgia, Indiana, Kansas, Minnesota, New Jersey, Ohio, Pennsylvania, South Dakota and Vermont. Marklove’s work culminated decades of organbuilding that had flourished across Upstate New York. This school had its genesis in the early nineteenth century with Ellsworth Phelps (1797?–1863) in Guilford and Alvinza Andrews (1799–1862) in Waterville. After the 1825 opening of the Erie Canal, the region experienced population growth and economic expansion well into the 20th century. New congregations were established in large numbers, and the demand for church organs was high. With easy access to raw materials and an eager and talented workforce, Marklove brought these elements together. For thirty-three years, he directed a successful organbuilding establishment in Utica that was continued by his successors for several generations after his death.

Strangely, source material on Marklove is sparse. A few early members of the Organ Historical Society took an

interest in his work, including E.A. Boadway,¹¹ the Rev. Culver L. Mowers, and Alan M. Laufman, but it was Robert J. Reich, a young artisan at the Andover Organ Company, who wrote the first modern article on Marklove.¹² A half century later, Roberta Raybold-Rowland (herself the descendent of a noted New York organbuilding family) wrote a master’s thesis on Marklove.¹³ A few lesser items appeared in the *Boston Organ Club Newsletter*,¹⁴ *Music: The AGO/RCCO Magazine*,¹⁵ and *THE TRACKER*.¹⁶ More recently, Barbara Owen wrote the entry in the *New Grove Dictionary of Musical Instruments*,¹⁷ but a comprehensive chronology of Marklove and his work has yet to be published. This essay fills in some of those gaps as historians attempt to place Marklove and his work in the larger context of the American organ.

FAMILY BACKGROUND AND EARLY LIFE

John G. Marklove (as he signed his name) was the son of Henry (1785–1872) and Sophia (Jenner) Marklove (1796–1861).¹⁸ Born March 12, 1827, in Berkeley, Gloucestershire, England, Marklove was intensely proud of his genealogy.¹⁹ In May 1874, he was gratified to exhibit a pair of 200-year-old family portraits in a Utica art gallery.²⁰ His most notable ancestor was his great-grand uncle, Dr. Edward Jenner (1749–1823), known as the “the father of immunology” who “saved more lives than . . . any [other] human!”²¹ Jenner is credited with developing the vaccine to eradicate smallpox. Even now, English historiographers consider Jenner among the 100 most-influential British subjects ever to have lived.



Dr. Edward Jenner, Physician

As a young child, John Marklove was precocious and showed musical aptitude. On February 24, 1836, he became a chorister at the College of Saint Mary Magdalen at the University of Oxford, remaining until 1841.²² In addition to his responsibilities *in quire*, he was subjected to rigorous academics at the university school, although he never graduated with a degree. After leaving Oxford, he became an apprentice in the organ manufactory of Gray & Davison, one of London’s better-known shops.²³ After completing his indenture in 1848, he settled in Cheltenham, and entered the organ business on his own. An early commission was a small, two-manual organ built for St. James’s Church, Gloucester, opened on September 2, 1849.²⁴ In 1850, he rebuilt and moved a two-manual Gray instrument of 1811 in the Church of St. Mary the Virgin, Cheltenham, but the completed project was not a

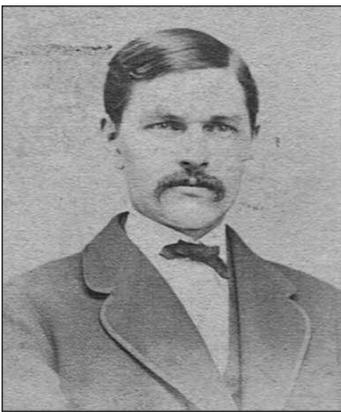


The extended Marklove family at Scarborough Beach, Maine, about 1895. Emily G. (Marklove) Lowery and James L. Lowery are the second and third individuals from the top right.



Emily Gale Marklove

arriving in New York Harbor on July 28, 1851.²⁹ They had at least three children. The oldest, Emily Gale Marklove (1852–1933),³⁰ married James L. Lowery (1837–95) on November 23,



James L. Lowery

Clifford F. Marklove (1857–1910) married Frances F. (Buckingham) Starbuck (1854–1909) in 1888.³⁴ In 1891–92, Clifford was briefly his father's successor in the organ business, but he was better known for his long association with Buckingham, Moak & Marklove, a celebrated art and music store in Utica.



Jenner Marklove

success. Reopened on March 9, 1851, the organ was subjected to “adverse criticism of its new location which was said to be ‘not at all good for sound.’”²⁵ The condemnation was an obvious setback for the young organbuilder.²⁶

John Marklove married Harriet Horne (1824–89)²⁷ of Bristol on April 26, 1851²⁸ and, hoping for better opportunities abroad, the couple set sail for the United States on the *American Eagle*, arriving in New York Harbor on July 28, 1851.²⁹ They had at least three children. The oldest, Emily Gale Marklove (1852–1933),³⁰ married James L. Lowery (1837–95) on November 23, 1875.³¹ Lowery was a prominent Utica citizen and a noted textile manufacturer.³²

Henry Robert Jenner Marklove (1853–79) was a pharmacist. In 1878, he relocated to Topeka, Kansas, forming the partnership Nonamaker & Marklove to manufacture drugs. He contracted pneumonia, declined rapidly, and died there on January 30, 1879, only hours before his father arrived from Utica to bid him farewell.³³

Three grandsons, Marklove Lowery (1876–1961) was a wealthy horticulturist;³⁵ Jenner Lowery (1882–1959) was a graduate of Harvard University and the local manager for Bryan, Pennington, and Colket, a New York City investment firm;³⁶ and James L. Lowery (1890–1954) was a stock broker.³⁷ For three generations, Marklove and his descendents played a salient role in the artistic,

cultural, financial, and social fabric of the greater Utica community. Most of the family is interred in Utica's Forest Hill Cemetery on the outskirts of the city.

NEW YORK CITY AND THE MOVE TO UTICA, 1854

Immediately after his immigration, Marklove made his presence known. He needed a job, so he surely visited the organ shops of William H. Davis, Francis X. Engelfried, Henry Erben, Richard M. Ferris, and Hall & Labagh.³⁸ Within six weeks of his arrival, Marklove had been hired to install an organ in St. Mary's Church, P.E., Portsmouth, R.I. A September 5, 1851, testimonial from the church's minister asserts:

Parsonage
St. Mary's Church
Sept. 5, 1851—

Mr. J.G. Marklove having put up the Organ in St. Mary's Ch—Portsmouth, R.I. I wish to add this testimonial to those already in his possession, that having come to us highly recommended, he has proved himself perfectly competent to put up, repair & tune Organs & also Pianos.

We would cordially recommend Mr. Marklove to all who may require the aid of his profession—

D.C. Millett, Minister of St. Mary's Ch.³⁹

The organ was probably second-hand and, lacking shop facilities, Marklove was responsible only for the installation. In 1852, he is further documented in New York as “Marklove John G. organs, 6 Fourth [Avenue],”⁴⁰ living a few blocks removed from the Erben manufactory at 172 Centre Street.⁴¹

Marklove took a position in one of the major New York organ shops, either Erben or Hall & Labagh, remaining in the city until early in 1854. Apparently, the situation was not satisfactory. A letter from Thomas Appleton (1785–1872), the famed Boston organbuilder (penned by his son Edward),⁴² suggests that Marklove concurrently wrote a number of makers seeking alternative employment. Why Alvinza Andrews (1799–1862), an organbuilder in Utica, offered Marklove a job is obvious: his musical experience, education, and the luster of his recent training with Gray & Davison would be an asset to his growing firm. By mid-1854, Marklove had relocated to Utica to work for Andrews, and is listed locally in the city directory living on Lansing Street, east of First Avenue.⁴³

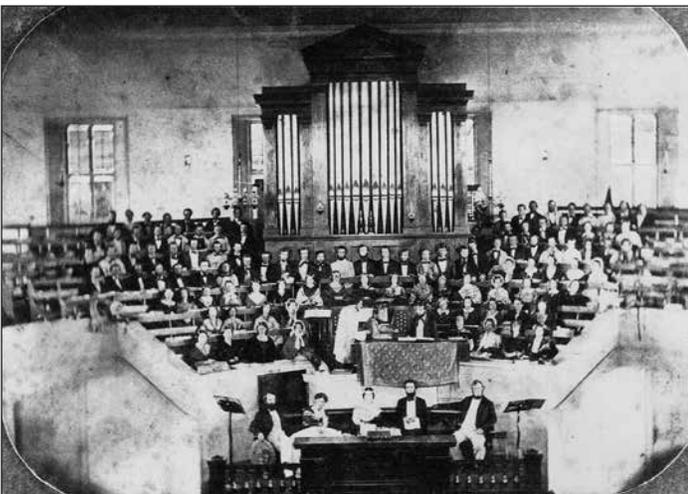
The Andrews shop was already well established. Founded in 1834 in the tiny hamlet of Waterville, ten miles south of Utica, Andrews's business had expanded rapidly.⁴⁴ In 1852, he moved the enterprise to the center of Utica on Genesee Street, literally adjacent to the bulkhead of the Erie Canal.⁴⁵ Some 15 years earlier, Andrews had hired a young but impetuous pipe-maker named Henry T. Levi (1810?–67), whose acknowledged organbuilding skills quickly propelled him to serve as Andrews's foreman. When Marklove joined the



The Andrews organ factory on Genesee Street along the Erie Canal, where John G. Marklove worked between 1854 and 1858

staff in 1854, the personal friction with Levi was immediate. Within months, Levi had resigned the position, relocated to Westfield, Massachusetts, and took a job working as a maker of reed pipes for Wm. A. Johnson (1817–1901).⁴⁶ Marklove was immediately promoted to foreman in Levi's place.

Between 1854 and 1858, Marklove directed the construction of several of Andrews's larger and finer organs, including a significant, three-manual instrument built for the Second Presbyterian Church in Chicago in 1854,⁴⁷ and a large, three-manual organ opened in Westminster Presbyterian Church in Utica on May 3, 1855.⁴⁸ The engagement of the brilliant English-American organist George Washbourn Morgan (1822–92)⁴⁹ to open the organ was surely a result of Marklove's English connections.⁵⁰ Other important organs



The 1855 Andrews organ in First Congregational Church, Oberlin, Ohio

followed, including those for First Congregational, Oberlin, Ohio (1855);⁵¹ First Presbyterian, Saratoga Springs (1857);⁵² and another three-manual organ built for Westminster Presbyterian Church, Brooklyn (1858),⁵³ although Marklove did not remain long enough in the Andrews shop to see the last instrument completed. Marklove was actually mentioned by name in an account of the 1855 organ installed in St. Joseph's R.C. Church, Rochester, N.Y.:

There was a large attendance of people at St. Joseph's Church last evening to listen to the music from the new organ, which has just been put up there by Mr. Andrews of Utica. It is a beautiful instrument, of great power and its notes fill the great church in which it is situated. The organ has been put up under the direction of Mr. J. Gale Marklove, foreman for the manufacturer, who appears to be [a] master of his profession.⁵⁴

A few sources imply that Andrews was seeking a partner in 1858 and, hoping for consideration, Levi made a brief return to Utica at the time.⁵⁵ Whether Marklove's reticence was working with Levi, Andrews's son George (1832–1904), or some other unrelated factor, history has not disclosed. Instead, Marklove set out on his own as he had some ten years before in England, establishing a shop in competition with Andrews. Andrews did take a partner. It was not Levi or Marklove but his son George, and the firm became A. Andrews & Son, Organ Manufacturers, beginning in 1859.⁵⁶

ESTABLISHING A BUSINESS, 1858

The first public announcement that Marklove was independent appeared in the *Morning Herald* on April 23, 1858:

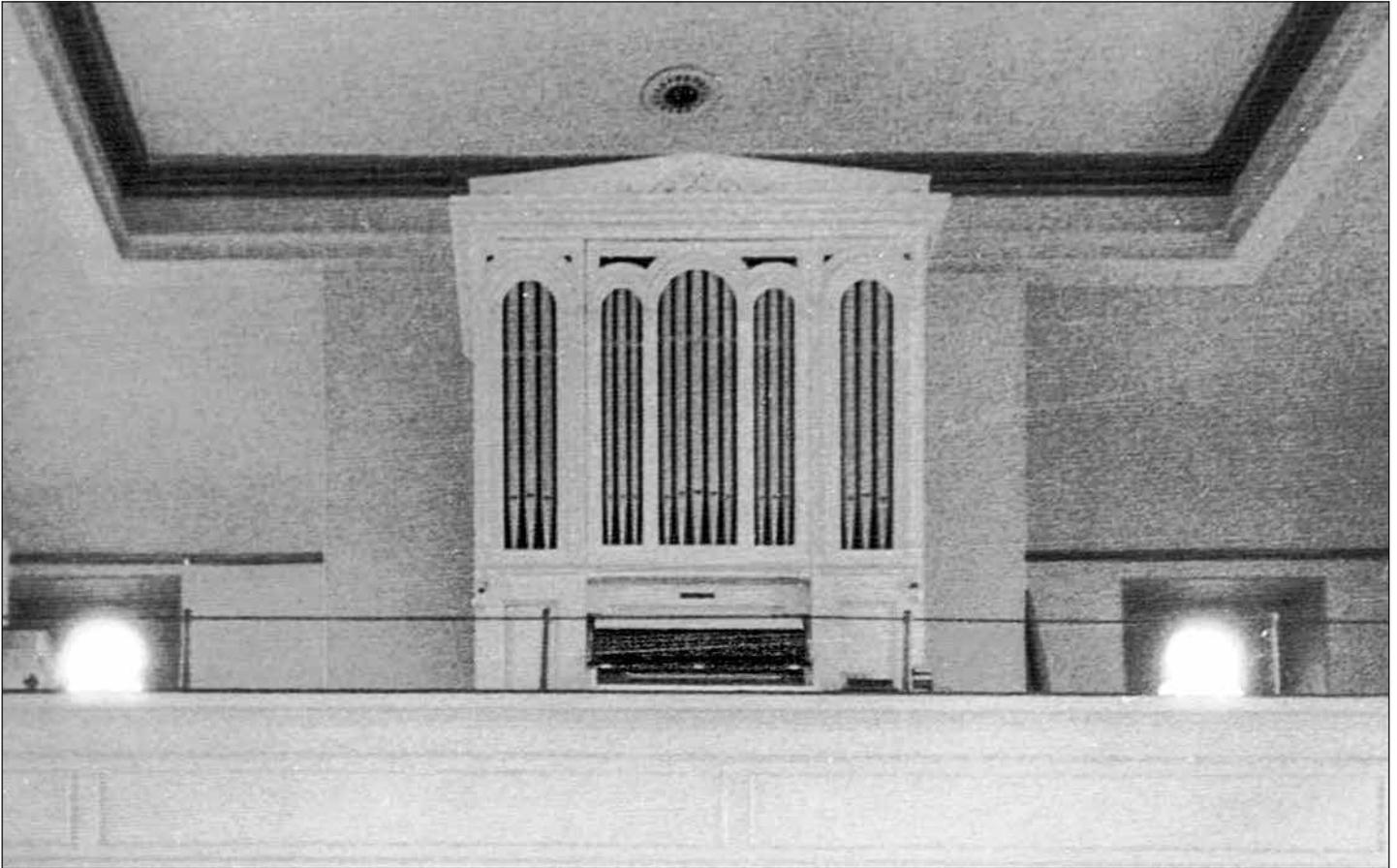
MUSICAL. J.G. MARKLOVE,
ORGAN BUILDER, 56 Lansing street. Piano Fortes
Tuned and Repaired. Orders left at Messrs. Dutton's or
Mr. Shaw's Music Store, will be promptly attended to.⁵⁷

A further announcement, "Business Changes," related that "J.G. Marklove, Organ Builder, may be found at 56 Lansing street."⁵⁸

The initial evidence of Marklove's autonomous work as a builder was noted by the *Herald* just before Christmas 1858 when,



Marklove's first public advertisement in the Utica Morning Herald and Daily Gazette, April 23, 1858



The 1858 Marklove organ in St. Paul's Episcopal Church, Waddington, New York

**St. Paul's Church, P.E. (1858)
Waddington, New York**

Manual, CC–g³, 56 notes
 Open Diapason (TC), 8 feet, 44 pipes
 Dulciana, (TC), 8 feet, 44 pipes
 Stopt Diapason (TC), 8 feet, 44 pipes
 Stopt Diapason Bass, 8 feet, 12 pipes
 Principal, 4 feet, 56 pipes
 Twelfth, 2²/₃ feet, 56 pipes
 Fifteenth, 2 feet, 56 pipes

Pedal, CCC–CC, 13 notes
 Sub Bass, 16 feet, 13 pipes
 Pedal Coupler

SOURCE: T.L. Finch, "Organ Building in Upstate New York in the Nineteenth Century," *The Bicentennial Tracker* (1976): 66.

The organ of St. Patrick's [in West Utica] has a new improvement in an extension of the key-board some six feet, thus enabling the organist to see the whole of his choir—a great advantage during service. This work was done by Mr. J.G. Marklove, and so skillfully that the action has been made no heavier by this great addition of levers, &c. It is considered a great success.⁵⁹

The organ had been built by George Jardine (1801–82) of New York, and was installed in June, 1853.⁶⁰

Six months later, the *Herald* noted that Marklove had finished a new organ for the Universalist Church in Watertown.⁶¹ It was opened in the factory on May 25, 1859 by organist Joseph Sieboth, and was a subject of considerable civic pride: "Mr. Marklove's business promises to add another important feature to Utica manufactures, which we are glad to know in very many departments are becoming famous throughout the Union."⁶² The *Reformer*, published in Watertown, outdid itself in praise for the new instrument:

The exhibition of the new Organ at the Universalist Church, on Friday evening last [i.e., on June 10], was a most satisfactory affair.



The 1866 Marklove organ in First Presbyterian Church, Gloversville, New York

The organ, built by J.G. Marklove, of Utica, is pronounced by competent judges, the most perfect instrument of its size they have ever heard. It contains 19 stops, 16-foot tone, CC swell, two banks of keys, two octaves of pedals and 758 pipes.

There is an improvement which Mr. Marklove has made in his organs which no other manufacturer has—a new principle of coupling, whereby the organist can draw all the stops, while the keys are pressed down, without increasing the volume of tone, until the hands are removed and placed back again. The stop, “Viol de Gamba,” which in other organs is nothing more than a soft Dulciana, in this has the beautiful effect of violins or stringed instruments. The organ, as a whole, is most admirably balanced, and is considered by the best connoisseurs a perfect gem. Mr. Marklove has built several large organs, and we learn that in all cases they are very superior instruments. To be sustained by such organists as Prof. Sieboth, of Utica, and G. Washburn [*sic*] Morgan, of New York city—two of the greatest organists in America—should be sufficient testimony alone of Mr. Marklove’s superior skill as an organ builder. The concert on this occasion was a very fine affair . . .⁶³

During that year, Marklove completed three additional instruments, for St. Paul’s, Waddington;⁶⁴ the Presbyterian Church, Sauquoit;⁶⁵ and the Presbyterian Church, Gouverneur,⁶⁶ all in northern New York State. The next year, 1860, also witnessed the construction of three organs. The first was built for St. Mary’s R.C. Church in nearby Clinton.⁶⁷ The second, delivered in March, was for his first out-of-state customer, the Church of the Atonement, P.E., in Augusta, Georgia,⁶⁸ and the third was his first effort for a Utica congregation: the Broad Street Baptist Church, installed in May.⁶⁹ Also in 1860, Marklove was in competition with A. Andrews & Son for a large, two-manual organ for Grace Church in Utica.⁷⁰ The new, Gothic-revival building was designed by the noted New York architect, Richard Upjohn (1802–78),⁷¹ and was a coveted local commission. While in the end Andrews secured the contract,⁷² Marklove did not have to wait long to prove himself as able competition to his former employer.

TRINITY CHURCH, UTICA, 1861

Marklove’s first major project was a commission from his own congregation—Trinity Church in Utica.⁷³ The parish was the oldest Protestant Episcopal Church in the city, and most sources date its founding to 1798.⁷⁴ The building, built between 1803 and

1810, had been designed by the famed architect, Philip Hooker (1766–1836), who also designed the State Capitol, First Reformed, and St. Peter’s churches, all in Albany.⁷⁵ By the time Marklove arrived in Utica, the parish had already owned two organs: the first was the work of William Smith (ca. 1758–1821) of New York City. It had served at St. George’s Church in New York from 1816 until February, 1822, when it was brought to Utica second-hand.⁷⁶ Trinity Church used it for a decade, when the parish ordered a larger, two-manual organ from Corrie & Hubie of Philadelphia.⁷⁷ The Smith organ was sold again to Christ Church, Sherburne, New York,⁷⁸ where it remained until it was replaced with a larger organ by Marklove in May 1867.⁷⁹

About 1851, Joseph L. Sieboth (1824–85), a native of Prussia and a gifted organist, settled in Utica and accepted the position of organist and choirmaster at Trinity.⁸⁰ He soon brought the parish’s music to a high level of accomplishment, reported in one source to be the best in Central New York.⁸¹ Marklove’s arrival in Utica some three years later must have been a godsend with his cultured musicianship, splendid singing voice, and enthusiasm for quality church music. The two men worked cooperatively together, and it must have become apparent that an organ project at Trinity Church had mutual benefits: Sieboth would play on one of the better organs in the region and Marklove would have a sizable organ locally to impress potential clients. According to minutes, it was largely Sieboth who raised the money for the project.⁸²

The completed three-manual instrument garnered Marklove considerable press, and its quality established his reputation. The *Herald* published an account of the organ on July 4, 1861:

The New Organ at Trinity Church.—We were present yesterday afternoon, at a preliminary trial of the splendid organ just put in at Trinity Church, Broad street, by the manufacturer, Mr. J.G. Marklove, of this city. The cost of the instrument has been \$3,000, and we venture to say it is not excelled by any in the State, outside of New York City. This organ has three banks of keys, comprising great organ, choir, and swell, compass alike in each, viz.: C.C. to G. in alto, and two octaves of pedals.—The number of registers, including couplers, &c., is forty-six, and the proportion of half-stops is no greater than is consistent with rendering great varieties of effect. The pedals are remarkably smooth and firm, and

as they include three stops of sixteen feet tone, and one of eight feet, afford a noble foundation for the pile of harmony which towers above them in the three organs.—The prominent excellence of the instrument, however, is undoubtedly its swell of sixteen stops, full compass. This, in contrasted strength and delicacy, can hardly be excelled. It is no small merit that, large as the organ is, it is not too large for the church. This is the result of a skillful selection and balancing of parts, and the most careful voicing. Mr. Marklove has been most fortunate in adapting his instrument to the size of the edifice, and in making it a perfect accompaniment to the thoroughly trained choir, which has so long and faithfully rendered the choral parts in the service at this church. We especially congratulate Mr. Sieboth in being in possession of an instrument so worthy of his acknowledged skill as an organist.

A free exhibition of the instrument, its power and tone, will be given to-morrow evening, at half past seven.⁸³

Already characteristic of Marklove’s oeuvre was a sumptuous, full-compass Swell division. Writing to the *Musical Review* in New York, a correspondent remarked: “The power of expression in the swell organ may well challenge admiration; and we are not alone in our opinion, that a better swell organ of its size (whether as to expression, or the rich and varied beauty of its stops) cannot be found in any organ in this country.”⁸⁴

The Vestry at Trinity Church was delighted. They passed a series of long-winded resolutions congratulating “Mr. John G. Marklove on the triumph of his skill in the production of this noble instrument, which reflects, such high credit on his name, and gives such abundant promise and assurance of his future usefulness,” and “we are in all respects more than satisfied with the manner in which he has fulfilled his engagements, and that we cordially recommend him to all who may have occasion for such services,” etc., etc.⁸⁵ The organ fund was still wanting, so Sieboth presented a secular concert at the Utica City Hall on October 25, 1861, to help cover the shortfall.⁸⁶ The program, featuring works by Donizetti, Mendelssohn, Mozart, and Verdi, was published in the *Herald*, and for its time and place must have been a remarkable event.⁸⁷ Unfortunately, the stoplist of this interesting and very significant instrument has never surfaced. The organ was lost when the church closed in 1927 and the building was razed.

TO BE CONTINUED

Top: William H. Dutton, organist

Bottom: Joseph L. Sieboth, organist



The 1870 Marklove organ in St. James's Episcopal Church, Cleveland, New York

ENDNOTES

1. "John Gale Marklove," *Utica Daily Press* (Aug. 22, 1891): 4.
2. "How He Lost His Life," *Utica Daily Press* (Aug. 24, 1891): 4.
3. "Funeral of John G. Marklove," *Utica Daily Press* (Aug. 26, 1891): 4.
4. "John G. Marklove Dead. Drowned at Scarborough Beach," *Utica Daily Press* (Aug. 22, 1891): 4.
5. MS, Interment Records, Lot 1638, Plot 39. Forest Hill Cemetery, Utica, N.Y.; cited with permission, Gerard Waterman, Superintendent.
6. "John Gale Marklove," *Utica Daily Press* (Aug. 26, 1891): 4.
7. "John G. Marklove," *Musical Courier: A Weekly Journal Devoted to Music and the Music Trades* 13, no. 10 (Sept. 10, 1891): 252.
8. "John G. Marklove," *The Music Trade Review* 15, no. 3 (Aug. 1891): 64.
9. "Notizen," *Urania: Musik-Zeitschrift für Orgelbau, Orgel- und Harmoniumspiel* . . . 48, no. 12 (1891): 98: "In Utica starb, 64 Jahre alt, der bedeutende amerikanische Orgelbauer John G. Marklove."
10. M.M. Bagg, *Memorial History of Utica, N.Y., From its Settlement to the Present Time* (Syracuse, N.Y.: D. Mason & Co., Printers, 1892), 291.
11. "Seeking Information on Organs," *Richfield Springs (N.Y.) Mercury* (Apr. 3, 1958): 1.
12. R.J. Reich, "John G. Marklove," *The Tracker* 1, no. 2 (Jan. 1957): 3–5.
13. MS, Roberta Raybold-Rowland, "The British Organ Firm of Gray & Davison and Its Influence on the American Organs of John Marklove." MA Thesis: Springfield, Ohio, 2004.
14. "Mixtures," *The Boston Organ Club Newsletter* 3, no. 6 (July 1967): 4; and "Calvary Baptist Church, Springfield, Vermont," *BOCN* 3, no. 10 (Nov. 1967): 6–7.
15. "Marklove Organ 1887 [sic, 1867]," *Music: The AGO/RCCO Magazine* 9, no. 6 (June 1975): 28.
16. [Robert S. Rowland.] "Some Rowland Correspondence," *The Tracker* 15, no. 1 (Fall 1970): 4–10.
17. *The New Grove Dictionary of Musical Instruments*, Second edition. S.v., "Marklove, John Gale," by Barbara Owen.
18. Familysearch.com states that John G. Marklove was christened April 2, 1827, at Berkeley Parish Church, Gloucester. Sophia Jenner was a granddaughter of Stephen Jenner (1764–95). John G. had a brother named Henry Robert Jenner Marklove, who died in Berkeley in 1848; many of the details of Marklove's early life are delineated in "John G. Marklove Dead. Drowned at Scarborough Beach," *Utica Daily Press* 10, no. 139 (Aug. 22, 1891): 4.
19. "The Twelfth of March. A Birthday for a Dozen or More," *Utica Daily Observer* (Mar. 13, 1874): 3.
20. "Rare Old Portraits," *Utica Daily Observer* (May 28, 1874): 3.
21. Fisher, Richard B. *Edward Jenner, 1749–1823* (London: Andre Deutsch, 1991).
22. John Rouse Bloxom, *A Register of the Presidents, Fellows, Demies, Instructors in Grammar and in Music, Chaplains, Clerks, Choristers, and Other Members of Saint Mary Magdalen College in the University of Oxford, from the Foundation of the College to the Present Times*. Vol. one (Oxford: William Graham, 1853), 221. Few American organbuilders of the nineteenth century were university educated: only John C.B. Standbridge (1802–1871) of Philadelphia, who went to the University of Pennsylvania to study medicine, comes immediately to mind.
23. *The Freeman-Edmunds Directory of British Organ Builders* . . . Vol. 3 (Oxford: Positif Press, 2002), 602.
24. Roy Williamson, *The Organs of Gloucester, Tewkesbury and Cirencester from the XVIIth Century* ([Cheltenham:] Roy Williamson, [1991]), 53.

25. Roy Williamson, *The Organs of Cheltenham, 1791–1989* (Cheltenham: Roy Williamson, [1989]), 92–93.
26. In 1871, this organ was rebuilt and moved within the building by Henry Williams; it was replaced with a new, two-manual organ built by John Nicholson in 1882; see Williamson, *The Organs of Cheltenham*, 92–93.
27. “Mrs. Harriet H. Marklove,” *Utica Morning Herald and Daily Gazette* (Sept. 11, 1889): 5.
28. “April–June, 1851,” FreeBDM, *England & Wales*, Marriage Index: 1837–1983 [database-online]. (Provo, Utah: The Generations Network, Inc., 2006); courtesy of ancestry.com.
29. MS, Passenger List, *American Eagle*. London to New York, arriving July 28, 1851; courtesy of ancestry.com.
30. “Emily Lowery Dies at Home in this City,” *Utica Observer-Dispatch* (May 19, 1933): 20.
31. “Married,” *The (Albany, N.Y.) Argus* (Nov. 29, 1875): 4.
32. “James L. Lowery Dead,” *Utica Observer* (Aug. 15, 1895): 5.
33. “The Death of Jenner Marklove,” *Utica Morning Herald* (Jan. 31, 1879): 2; and “At 9:30 tonight . . .,” *Utica Sunday Tribune* (Feb. 2, 1879): 4.
34. “Clifford F. Marklove,” *Utica Daily Press* (Sept. 27, 1910): 3.
35. “Marklove Lowery \$620,000 Estate Includes Bequests to 20 Friends,” *Utica Observer-Dispatch* (Sept. 22, 1963): 10B.
36. “Death Claims Jenner Lowery, After Long Illness,” *Utica Observer-Dispatch* (Feb. 11, 1959): 13.
37. “J.L. Lowery, Financier, Broker, Dies,” *Utica Daily Press* (Oct. 27, 1954): 8.
38. Some sources state that Marklove worked for Hall & Labagh in New York, but this was a smaller establishment than Erben’s. If so, it seems odd that Marklove is never mentioned in the extant correspondence of the firm, which frequently mentions journeymen by name. Erben’s shop seems to this author the more likely probability; see “Archivist’s Report,” *The Tracker* 30, no. 3 (1986): 12–17.
39. MS, Letter, D.C. Millet to John G. Marklove, Sept. 5, 1851; photocopy in author’s collection.
40. *The New York City Directory for 1852–1853* (New-York: Charles R. Rode, 161 Broadway, 1852), 346.
41. *Wilson’s Business Directory of New-York City* (New-York: John F. Trow, Publisher and Printer, 1852), 231.
42. MS, Letter, Thomas Appleton to John [G.] Marklove, March 9, 1854; photocopy in author’s collection.
43. *The Utica Directory for 1854–’55* (Utica: S.A. & W.R. Richards, 1854), 94.
44. “Andrews’ Organ Manufactory,” *Utica Daily Gazette* (Nov. 14, 1848): 2.
45. “Organ Factory,” *Utica Daily Gazette* (Aug. 18, 1852): 2.
46. “The New [Johnson] Organ in the South Congregational Church,” *The Hartford (Conn.) Daily Times* (Sept. 19, 1854): 2.
47. “New Organ for Second Presbyterian Church, Chicago,” *Oneida Morning Herald* (Aug. 10, 1854): 2.
48. “Organ Exhibition,” *Utica Morning Herald* (May 1, 1855): 2; and “Organ Exhibition,” *UMH* (May 4, 1855): 2.
49. “George Washburne [sic] Morgan,” *The Organ* 1, no. 4 (Aug. 1892): 77.
50. “Organ Exhibition,” *Oneida Morning Herald* (May 4, 1855): 2.
51. “The Organ in Our Church,” *The Oberlin Evangelist* 12, no. 12 (June 6, 1855): 7.
52. “New Organ,” *The Saratogian* (Oct. 29, 1857): 2.
53. “New Organ,” *Utica Daily Observer* (Aug. 17, 1858): 2; and “Brooklyn. The New Organ at Westminster Church,” *The (N.Y.) Evening Post* (Dec. 10, 1858): 3.
54. “There was a large . . .,” *Rochester Daily Union* (Nov. 10, 1855): 3; the article was copied in the *Utica Morning Herald* on Nov. 13.
55. *The Utica Directory for 1858–[5]9* (Utica: Joseph Arnott, 1859), 114.
56. *The Utica Directory for 1858–60* (Utica: Joseph Arnott, 1860), 41.
57. “Musical,” *Utica Morning Herald and Daily Gazette* (Apr. 23, 1858): 1.
58. “Business Changes,” *Utica Morning Herald and Daily Gazette* (May 5, 1858): 2.
59. “Christmas Mass,” *Utica Morning Herald and Daily Gazette* (Dec. 24, 1858): 2.
60. “Dedication of a New Church,” *Utica Daily Gazette* (July 7, 1853): 2.
61. “New Organ,” *Utica Morning Herald and Daily Gazette* (May 21, 1859): 2.
62. “Mr. Marklove’s New Organ,” *Utica Morning Herald and Daily Gazette* (May 26, 1859): 2.
63. “The Organ Exhibition and Concert,” *The (Watertown) New York Reformer* (June 16, 1859): 3.
64. OHS *Organ Handbook* (1970), 30–31.
65. “New Organ,” *The Utica Daily Observer* (Sept. 3, 1859): 3.
66. “St. Lawrence County. Concert at Gouverneur,” *Utica Morning Herald and Daily Gazette* (Dec. 22, 1859): 2.
67. “New Organ,” *Utica Morning Herald and Daily Gazette* (Nov. 15, 1860): 2.
68. “A New Organ,” *Utica Morning Herald and Daily Gazette* (Mar. 17, 1860): 2.
69. “New Organ,” *The Utica Daily Observer* (May 25, 1860): 2.
70. W. Freeman Galpin, *Grace Church: One Hundred Twenty-Five Years of Downtown Ministry* (Utica: [Thomas J. Griffiths Sons, Inc., 1963]), 23–27.
71. Everhardt M. Upjohn, *Richard Upjohn: Architect and Churchman*. New York: Da Capo Press, 1968), 112–15.
72. “The New Edifice of Grace Church,” *The Utica Daily Observer* (May 25, 1860): 2.
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74. John R. Harding [ed.], *One Hundred Years of Trinity Church, Utica, N.Y.* (Utica: Press of Thomas Griffiths, 1898), 81.
75. Douglas G. Bucher and W. Richard Wheeler, *Philip Hooker and His Contemporaries, 1796–1836* (Amherst, Mass.: University of Massachusetts Press, [1993]), 88.
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82. MS, Vestry minutes, Aug. 4, Oct. 10, Nov. 13, 1860. Trinity Church, Utica, N.Y.; custody of All Saints Church, Utica, N.Y.; cited with permission.
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Wangerin, Weickhardt, and Wirsching

The Three Ws of Milwaukee



THE PROFESSIONAL LIVES of Adolph A. Wangerin, George J. Weickhardt, and Philipp Wirsching intertwined in Wisconsin in the early 1900s. Wangerin began as a maker of church furniture who gradually acquired some skills of the craft of organbuilding; Weickhardt and Wirsching were organbuilders who sought his help in crafting cases. Wangerin was an American of German heritage, while Weickhardt and Wirsching were Germans who immigrated to the United States and became citizens. Wangerin was a Milwaukee native; Weickhardt spent his most productive years there; Wirsching had his shop in Salem, Ohio, but eventually moved to Milwaukee to become tonal director for Wangerin, replacing Weickhardt, his former employee.

Left: Adolph A. Wangerin
Right: George J. Weickhardt

Adolph A. Wangerin was born March 22, 1873, in Milwaukee, Wisconsin; he was the son of Albert and Ulricke (née Dorn) Wangerin. He married Hedwig Hayner, and they had three children: Lucy, Ralph, and Gertrude.¹ Ralph later joined his father in the organ business; he was listed as vice president of Wangerin in 1942.²

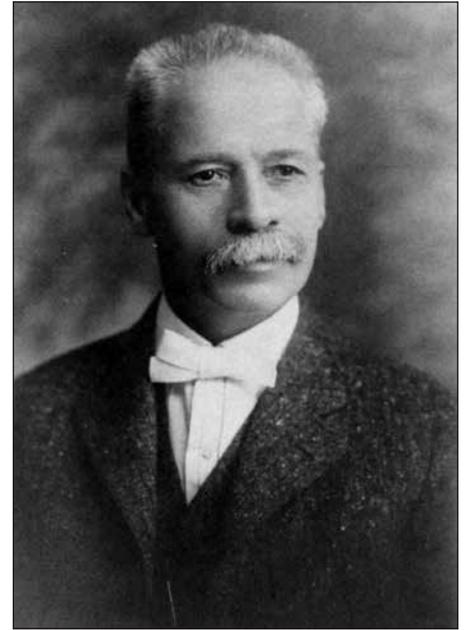
Adolph Wangerin apparently learned the art of woodworking as a teenager. He was a partner with Herman G. Semman in Semman & Wangerin, makers of church furniture, in his early 1920s. His skill in woodworking did not go unnoticed in the community: architect Joseph Hann invited him to become a partner in his business. The new Hann-Wangerin firm of Milwaukee was established around 1902.³ With the design of both buildings and their furnishings now accomplished by the same firm, the organ was the last element to be included in the suite of services. Requests for cases from organbuilder Philipp Wirsching may have been the inspiration to invite an organbuilder as a third partner in the firm.

George J. Weickhardt was born February 6, 1858, in Überlingen, Bavaria, Germany. He apprenticed with Xaver Mönch of Überlingen, but his activities in Bavaria after his training

1. Ancestry.com, "Adolph Albert Wangerin," https://www.ancestry.com/genealogy/records/adolph-albert-wangerin_134051626.

2. David H. Fox, "Wangerin, Ralph," in *A Guide to North American Organbuilders*, 2nd ed. (Richmond: Organ Historical Society, 1997), 295.

3. David Bohn and Marilyn Stulken, "The Wangerin Organ Company and Its Predecessors: Milwaukee Organbuilders," *The Tracker* 34, no. 2 (1990): 23.



remain unknown. He arrived in the United States on April 16, 1891, and petitioned for naturalization in Richmond, Ind., December 15, 1892. He was briefly with Philipp Wirsching in 1893, then moved to Madison, Wisc., around 1894, and settled in Milwaukee in 1895. He partnered with Hook & Hastings installer Nicholas Bach, operating as Weickhardt & Bach of Milwaukee beginning in 1899.⁴ Bach was in his late 60s⁵ when the partnership began, and he had more experience than his younger partner, but it was in installation and service work. Weickhardt was the true builder and the small firm quickly established a reputation for its work locally. Less than two years after it began, the partnership ended. Bach continued working as a tuner until his

4. Fox, "Weickhardt, George J.," 298.

5. Calculation by the author based on Bach's age at his death.

death in 1902.⁶ Weickhardt continued building organs under his own name but may have subcontracted casework to the Hann-Wangerin firm.⁷

Weickhardt joined the Hann-Wangerin partnership around 1903, and the firm became Hann-Wangerin-Weickhardt. Weickhardt had an unusual role in the partnership: he built the organs, while Hann and Wangerin designed and crafted the casework. The three men together could offer an integrated design for churches: the building, its furnishings, and the organ could all be designed in the same shop and coordinated in a way that other firms would be hard-pressed to match.

Although the venture was a three-way partnership, the organ nameplates proclaimed:

The "Weickhardt" Organ
built by
Hann-Wangerin-Weickhardt Co.
Milwaukee, Wisconsin.

Weickhardt may have been the junior partner, but he was accorded the place of honor in matters regarding the organ. Undeniably, "Weickhardt was the driving force behind the organs. Hann and Wangerin were businessmen, not organbuilders."⁸ After Hann's death in 1912, his name was dropped from the company.⁹ The company continued building pipe organs and church furnishings, but architectural design services would have stopped at that point. The nameplates now read "The Weickhardt Organ" by Wangerin-Weickhardt Co.

In 1918, the company added another form of woodwork to its product line: The May 6 issue of *Aerial Age Weekly* reported that the Wangerin-Weickhardt Co. would begin manufacturing wooden aircraft parts. The reason given was that wartime conditions had reduced demand for pipe organs. The reporter noted that no other woodworking business demanded such precision as the building of pipe organs, and that the organbuilding factories could supply as many parts as the nascent air industry required. Readers were instructed to contact Adolph Wangerin, president, for further details.¹⁰

With the end of the war, the demand for organs was beginning to return to normal volume when tragedy struck the Wangerin-Weickhardt firm. On Monday, February 10, 1919, George Weickhardt slumped over at his desk at the factory. He remained unconscious for the next six days until his death on Saturday evening of that week, February 15, 1919.¹¹ With Weickhardt's passing, Adolph Wangerin lost his vice-president and organbuilder.

Wangerin was able to continue building organs using his woodworking skills for the cases and the knowledge of Weickhardt's associates, including two of Weickhardt's sons, Joseph and Fred, who stayed on with the firm. Fred apparently took over his father's duties as designer, when at least three large instruments in the Milwaukee-area churches are attributed to him: Capital Drive Lutheran, Sherman Park Lutheran, and St. Rita's R.C.¹²

10. *Aerial Age* 7 (May 6, 1918): 399.

11. "George Weickhardt Dies in Milwaukee," (*Milwaukee*) *Wisconsin-News* (March 1, 1919): 2.

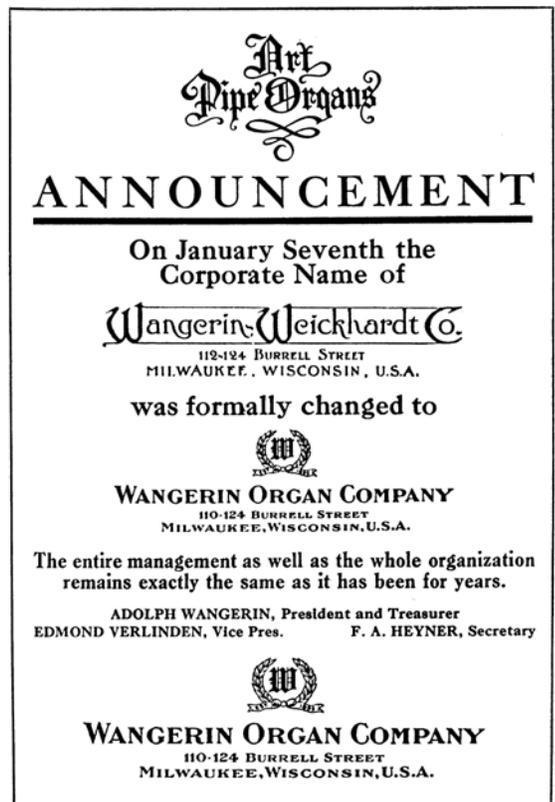
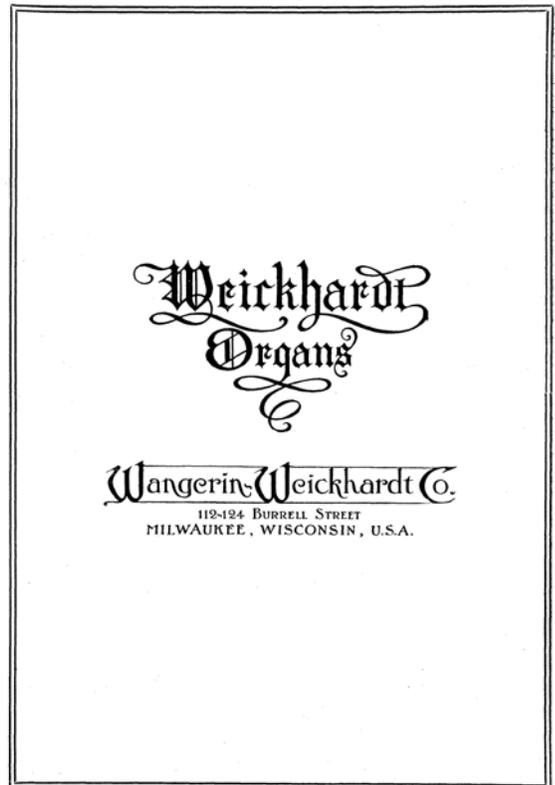
12. Bohn and Stulken,

6. Fox, "Bach, Nicolas Svendsen," 59.

7. Bohn and Stulken, 23.

8. Bohn and Stulken, 24.

9. *Ibid*



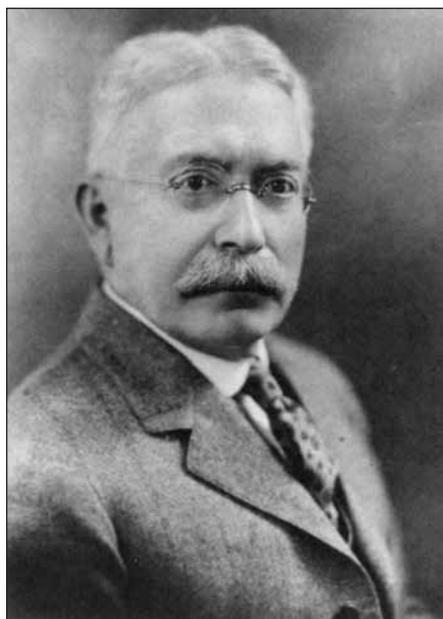
Top: Announcement of the company name change in February 1924

Bottom: Company advertisement in 1918

Without the senior Weickhardt, the firm might have continued at the same level or it might have declined, but fresh talent was needed if it were to advance. Another firm's misfortune became an opportunity for Wangerin to acquire a new tonal director as well as prestige in the postwar building boom as the third W came to Milwaukee. The founder of the Wirsching Co. was leaving his firm, and would soon be available.

Philipp Wirsching was born February 7, 1858, in Bensheim, Germany, where he became the organist in the local Catholic church at age twelve. After graduating from the University of Würzburg, he became an apprentice with the August Laukhuff firm of Weikersheim. He immigrated to the United States in 1886, and went to Salem, Ohio, at the invitation of Carl Barckhoff. Two years later, Wirsching established the Wirsching Organ Co. in Salem; it remained in operation for six years until it failed due to the panic of 1893.¹³ The Farrand & Votey Co. of Detroit purchased the material assets of the Wirsching firm,¹⁴ and Wirsching became a traveling representative for the Detroit firm. Wirsching left after two years, and then spent two years with W.W. Kimball of Chicago, ca. 1896–1898. He was operating his own firm in Salem again by 1898 in the building formerly occupied by Carl Barckhoff. A fire destroyed the building in 1904, but the community rallied around Wirsching and helped him rebuild. The firm was reorganized and incorporated in 1905 with the backing of local businessmen and continued under Wirsching until 1917.

During the years he owned the company, Philipp Wirsching developed a reputation for solid construc-



Philipp Wirsching

tion with refined voicing and finishing. The Art Organ Company of New York City chose Wirsching to build its lavish residence organs to the specifications of George Ashdown Audsley; J. Burr Tiffany provided the decoration of the facades and consoles.¹⁵ Another instrument was heard across the Hudson that bore two nameplates, the 1907 organ in Our Lady of Grace, Hoboken, N.J. (OHS Database Organ ID 7710). There is one nameplate for the designer, George Audsley. The second nameplate reads:

Contractors & Builders,
Philipp Wirsching, Salem, Ohio,
and
Hann-Wangerin-Weickhardt Co.,
Associated.

The phrasing is curious: Does it mean that Wirsching and H-W-W were contracted to build an Audsley organ? Or was H-W-W the builder, having been contracted by Wirsching? That mystery appears to be solved by an email from

15. James Lewis, email to Stephen Hall, June 15, 2016.

Gerry Shamdosky to former OHS Database Chair James H. Cook: “I recall seeing, inside the casework at [the church], stenciling reading ‘Hann-Wangerin-Weickhardt’—so we can say with reasonable certainty that Hann-Wangerin-Weickhardt did, in fact, build the case.”¹⁶

Although Shamdosky's discovery answers one question, it raises others: Was the Milwaukee firm that well known for its elegant casework, or had Wirsching maintained contact with his former employee, George Weickhardt, and did he know about the capabilities of the Milwaukee firm through him? Given that of 72 instruments in the database, with some form of the Weickhardt name attached to them, only three are located outside the Midwest or northern plains states, it seems more likely that Wirsching called on Weickhardt for assistance in this large job (three manuals, 49 ranks, including a 32' Open Wood in the Pedal).¹⁷

The two H-W-W instruments that were installed outside the company's usual area of operation were built in 1909. One was a one-manual organ for St. John's R.C. Church in Paterson, N.J. (OHS Database ID 51311). This organ, the only H-W-W organ in New Jersey, was probably ordered because of the instrument at Our Lady of Grace. The other instrument to travel afar that year was for the First Baptist Church of Stamford, Texas (OHS Database ID 51299). What prompted an order for this two-manual, midsize organ in the Southwest from a Milwaukee builder not well known outside the Midwest at the time? The eastern builders or Kilgen of St. Louis were the usual choices for Texas churches in that period.¹⁸ Per-

16. Gerry Shamdosky, note in the OHS Online Organ Database attached to Organ ID=7710, January 20, 2009, <https://www.pipeorgandatabase.org/OrganDetails.php?OrganID=7710>.

17. *Ibid.*, January 21, 2009.

18. Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975), 307.

13. David Junchen, *Encyclopedia of the American Theatre Organ* (Pasadena: Showcase Publications, 1989), II:791.

14. “Chat, Changes, Casualties,” *The Music Trade Review* 18, no. 31 (February 24, 1894): 8, accessed October 19, 2017, <http://mtr.arcademuseum.com/MTR-1894-18-31/08/>

haps the church members did not care for the organs they heard locally and sought the advice of some of their German neighbors—Texas had a sizable German population by 1909, and some of them might have moved to Texas from the Midwest, perhaps even from Milwaukee. This is pure speculation; another possibility is that one of the members had visited a church in the Midwest and heard one of the Milwaukee firm’s instruments there.

If Texas and New Jersey were far afield for H-W-W, one of Wirsching’s instruments would travel to the other side of the world. The Maharajah of Mysore had ordered a residence organ for his palace, complete with player mechanism, from the Electrolian Co., of New Jersey. When Electrolian was about to go out of business, it assigned its interest in the maharajah’s organ to Wirsching’s company. Wirsching sent a new staff member he had acquired from the failed Electrolian Co., Stanley Wyatt Williams, to install it.¹⁹ Williams did not stay with Wirsching for long: when Murray Harris organized a new Art Organ Co. of Los Angeles, Williams quickly joined the firm.²⁰ This completed the circle, as Electrolian was the successor of the Art Organ Co. of Hoboken, which had originally been the first Art Organ Co. of Los Angeles.²¹

In 1917, Wirsching, age 59, transferred control of the firm to his son, Clarence E. Wirsching, and a staff member, Eugene Martin Binder. The new partnership was named Wirsching-Binder Co., and the elder Wirsching stayed on as an employee and was in charge of construction. The new partnership was underfunded, and the two owners entered into an agreement with Leonard Peloubet of Pittsburgh. The firm reorganized as Wirsching-Peloubet and was incorporated in Pennsylvania in 1919. Peloubet was to provide \$12,500 in cash, and Wirsching and Binder were to provide an equivalent amount of equipment, materials, and tools. The firm continued to struggle because of Peloubet’s failure to provide funding as stipulated in the agreement. M.P. Möller acquired part of Peloubet’s shares of stock in 1922 and the remainder in 1925. It purchased the rest of the shares from Wirsching and Binder the same year. Once Möller had full control of the company, Wirsching-Peloubet was promptly closed.²²

19. Orpha Ochse, letter to the editor, *The Tracker* 61, no. 2 (Spring 2017): 12. See Rollin Smith, *Pipe Organs of the Rich and Famous* (Richmond: OHS Press, 2014), 223–36, for a detailed account of the organ for the Maharajah of Mysore.

20. Orpha Ochse, letter to the editor.

21. “History of the Robert Morton Unit Organ” a supplementary booklet distributed with the September 1966 issue of *The Console* magazine, edited and published by Tom B’Hend.

22. Bynum Petty, “Archives Corner: Wirsching Revisited,” *The Tracker* 59, no. 4 (Fall 2015): 28.

THE ART ORGAN COMPANIES

The Art Organ Company of New York City, and the Los Angeles Art Organ Company, (reorganized in New Jersey as the Electrolian Co. but still informally referred to as the Art Organ Company after the move) were two different, unrelated companies, but their similar names have led to confusion, and they are frequently referenced as being a single company. Wirsching was involved with both companies, but at different times.

The Art Organ Company was incorporated in New York in 1905. The incorporators were George A. Audsley, J. Burr Tiffany and Robert Gere, Tiffany’s brother-in-law. The company entered into an agreement with the Wirsching Organ Company to build organs to the designs of Audsley and Tiffany. The company showroom was in Steinway Hall, then on 14th St. in New York. Only six residence organs and two church organs were built when the company began having financial difficulties and Wirsching cancelled the contract in 1909.

The Los Angeles Art Organ Company was a reorganization of the Murray Harris Company after Harris was forced out by the stockholders. Eben Smith was the largest single investor in the company and he reluctantly took control in an attempt to salvage his investment. Smith moved the Los Angeles Art Organ Company to New Jersey and reorganized it as the Electrolian Company. Smith died shortly after the move, and without his resources, the company was underfunded and soon failed. After Electrolian closed, the Wirsching firm purchased its assets and hired some of the former Electrolian employees. Other employees gradually drifted back to California, and attached themselves to the new Los Angeles Art Organ Company established by Harris.¹ The new Los Angeles firm did not last long, Harris moved the firm to Van Nuys, and then sold it. It went through a series of owners and names before it was purchased by the PhotoPlayer Co. of San Francisco. Harold J. Werner, president of PhotoPlayer, changed the firm name to Robert-Morton, and began the manufacture of custom theater organs. Stanley Williams became factory superintendent.²

1. James Lewis, email to Stephen Hall, June 15, 2016.

2. “History of the Robert Morton Unit Organ,” Tom B’Hend.

Philipp Wirsching had left Wirsching-Peloubet in 1919. He traveled a bit, working on his own instruments, before settling in Milwaukee. After working freelance for Wangerin, he was made tonal director.²³

In 1924, five years after Weickhardt's passing, Adolph Wangerin dropped his former partner's name, and the firm became the Wangerin Organ Co. of Milwaukee.²⁴ The company manufactured church organs for the next 18 years. During the 1920s, the firm also acted as a subcontractor for Bartola Musical Instruments, building theater organs and sending them to

the theater organ company, where the consoles were decorated and the Barton nameplate was attached. This was a sideline for the Wangerin firm, which continued to be primarily a builder of church organs.²⁵

Philipp Wirsching died in 1926. Adolph A. Wangerin continued his business through the hardships of the 1930s. In 1942, the U.S. government halted all manufacture of musical instruments in order to concentrate on the war effort. Adolph retired in that year. He was 69 years old, and he may have decided to retire rather than to manufacture parts for military equipment, or he may have simply decided that it was a good time to retire. After Wangerin's retirement the company was headed by a new comer, Halbert W. Hoard who became pres-

ident and treasurer. Hoard was new to the organ industry. Ralph Wangerin, a son of Adolph, was vice president and general manager, and Edward Dornoff was secretary. During World War II, the factory was impressed into services for the war effort in 1942, but made every effort to finish organs for Concordia College, Milwaukee, St. Philip Neri R.C., Chicago, and St. Luke's in Racine by July of that year. A sales and service company was formed in 1943 under the direction of another staff member, Walter W. Guetzlaff, but it closed before the year ended.²⁶ The Wangerin company effectively ended at that point. Its founder, Adolph A. Wangerin died September 2, 1956, in Milwaukee, at age 83,²⁷ the last of the three Ws.

23. James M. Stark, letter to the editor, *The Tracker* 60, no. 4 (Fall 2016): 10.

24. Announcement by Wangerin in *The Diapason* (February 1924): 38. Reprinted in *The Tracker* 34, no. 2 (1990), 30.

25. Fox, "Weickhardt, George J.," 298.

26. Bohn and Stulken, 24.

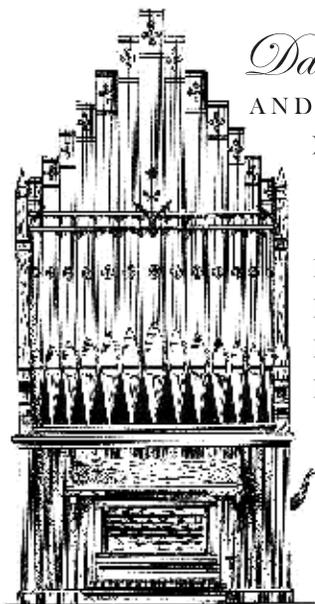
27. Ancestry.com, "Adolph Albert Wangerin."

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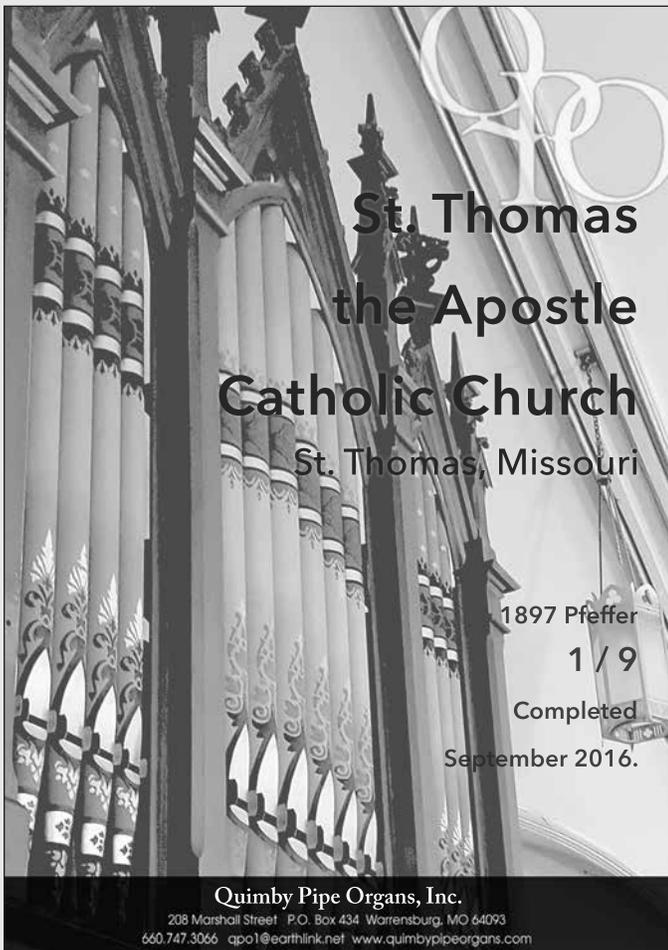
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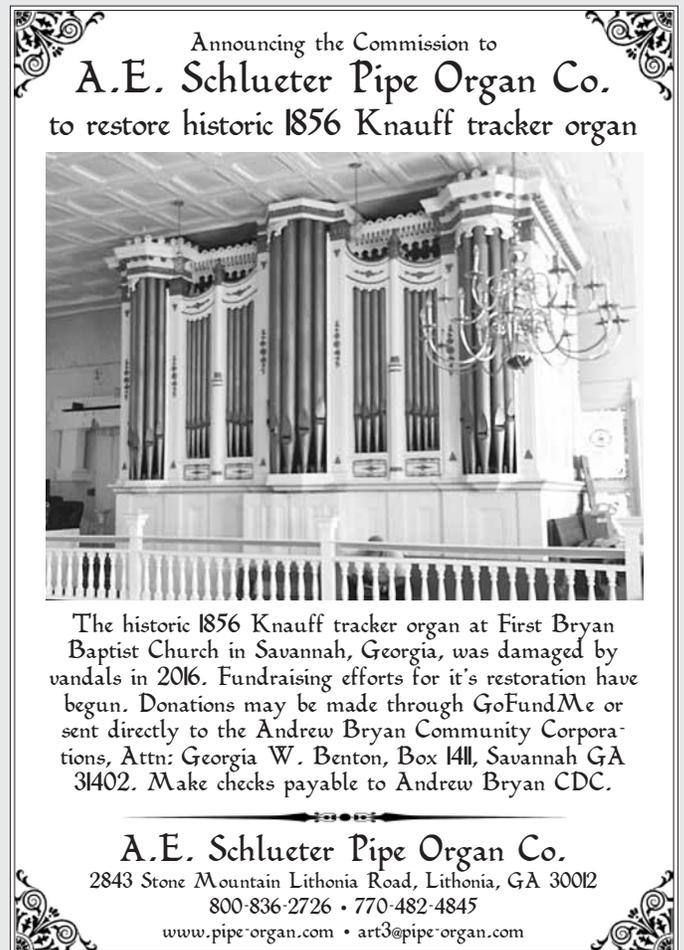


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CDs

Concert Favorites, Organist Raymond Chenault, 2 CDs, Gothic G-49305-06. Raymond Chenault takes us on an in-depth exploration of the 2003 Jean-Paul Buzard organ he and his wife preside over at All Saints Episcopal Church in Atlanta. Not long ago, I reviewed a recording he and Elizabeth Chenault made as duo-organists in Amarillo, Texas, but Raymond is flying solo on this issue. The menu reflects his special interest in the 19th and 20th century French, Belgian, and Dutch organ school. The list includes Monnikendam, D'Indy, Jongen, Guilment, Dubois, Messaien, Langlais, Tournemire, Demessieux, Widor, Dupré, Andriessen, Lemmens, and Cochereau. The Buzard organ seems to be able to handle the requirements of these composers with aplomb, and Chenault's interpretations are colorfully registered and played with flair and excitement.

Chenault has provided good notes on the music and Jean-Paul Buzard gives interesting comments about his Opus 29, but I'm a bit mystified by some remarks on the Choir Division. "We were able to include an entire chorus of soft diapason-toned Dulcianas in the Choir Organ." What I see in the stoplist is a single 8' Dulciana and an Unda Maris, which I assume is a Dulci-



ana tuned as a Celeste. In any case, Buzard has achieved some impressive sounds in this instrument.

This will be a nice addition to your collection if you are a fan of the musical styles Chenault has chosen.

Christopher Houlihan plays Bach, recorded on the 1971/2013 Austin organ at Trinity College Chapel, Hartford, Conn. Azika ACD 71314. When this arrived I suspected I would listen to a few measures and then forget about it on the grounds that "if you can't say something nice, don't say anything at all." As a long-time tracker backer, I spend very little time salivating about a chance to hear some young whiz kid play Bach on an Austin. However, much to my surprise, I thoroughly enjoyed this CD. Houlihan makes no bones about using the full resources of the Trinity Chapel Austin, including swell shades and lightning registration changes that are beyond the capabilities of registrants. The old arguments are reiterated that if Bach were alive today he would revel in the kaleidoscopic abilities of modern organs. It's the same kind of musing that tries to imagine what it would be like if the South had won the Civil War. Didn't happen.

In any case Houlihan *does* revel in this Austin's colors and textures, but there is nevertheless almost always a sense of discipline and design to his interpretations of Bach's war horses. The program consists of the G-minor Fantasia and Fugue, BWV 542, Houlihan's transcription of the *Italian Concerto*, BWV 971, the *Prelude and Fugue in B Minor*, BWV 544, the *Trio Sonata in G Major*, BWV 530, the *Tocatta, Adagio,*



and Fugue in C, BWV 564, and the *Pas-sacaglia and Fugue in C Minor*, BWV 582.

I liked his unique way of beginning the G-minor Fantasia and noted that he phrases the fugue subject the way I think it should be. The *Italian Concerto* retains its listenable qualities in his fine transcription. The B Minor takes on a mystical foreboding quality. The trio sonata sparkles. The *Tocatta in C Major* is virtuosic and gripping, the Adagio a heartfelt aria, and the author of the booklet notes, Lindsay Koob, would be justified to choose for a third time the word "tumble" to describe the cascade of notes in the Fugue. The overwhelming architecture of the *Passacaglia* is firmly maintained.

So I say, all power to Christopher Houlihan. Instead of trying to make the Austin sound like a German Baroque organ that Bach would have known, he delights us with expert and musical transcriptions of 18th-century organ music to a 21st-century American organ. If you agree that, in addition to being profound, inspiring, uplifting, or the epitome of perfect craftsmanship, Bach's organ music can also be fine entertainment, you'll like this CD.

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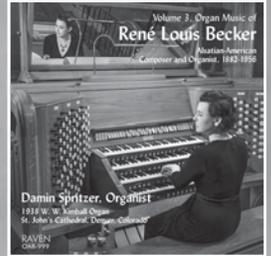
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NEW! Damin Spritzer Plays the 113-rank Kimball René Louis Becker, Vol. 3

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:

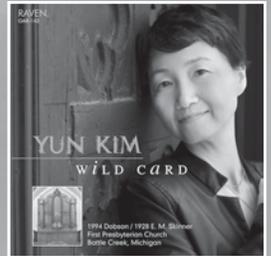


Marche Pontificale; Marche Militaire; Marche Nuptiale; Allegro Risoluto; Postlude in F-sharp Major; Sur la Rivière; Meditation; Clair de Lune; Rêve des Anges; Idylle Angélique (duet with Adam Pajan); Pastorella; In Chapel; Song of Joy; Melodie Élégiague
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NEW! 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**
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EDNA I. VANDUZEE-WALTER, concert organizer, educator, gourmand, homemaker, impresario, professional singer, and university teacher, died peacefully at home in Round Lake, N.Y., on August 8, 2017. She was 96 years old. VanDuzee-Walter was revered for her relentless advocacy of the three-manual, 1847 Davis & Ferris organ in the Round Lake Auditorium. Believed to be the oldest large, American-built pipe organ remaining from the pre-1850 period, she organized hundreds of concerts, undertook fund-raising, produced recordings, and spearheaded a fifty-year publicity campaign that brought international recognition to this newsworthy instrument. It was her tireless commitment that laid the groundwork for the Round Lake organ to be named a National Landmark by the U.S. Department of the Interior in 2017—the only pipe organ so designated. Ironically, Edna was not an organist. She was attracted to the instrument because of the vocal quality of its voicing, and ultimately, posterity must credit the survival of this great American icon to her unflinching dedication.

Edna Irene Lawton was born on May 27, 1921, in Bradford, Pa., the daughter of Lorenzo C. (1877–1956) and Oral Angeline (*née* Chase) Lawton (1888–1945). She studied piano as a child, and had an unusual gift for singing. After graduating from Turin High School in Turin, N.Y., she entered the Crane School of Music at Potsdam, the State University of New York in 1940, and graduated in 1944 with a Bachelor of Science degree in music education. In 1968, she was awarded a master's degree in music education from the same institution. She married Robert Frederick VanDuzee (1918–88) on March 31, 1945 in New Bern, N.C., and the couple had two children: Barbara Jean Michelin of Wappingers Falls, N.Y., and Robert F. “Robin” VanDuzee, Jr., of Brigantine, N.J. Robin followed in his mother's footsteps, and is himself a respected musician and performer. Following her first husband's death, Edna married Norman M. Walter, a retired physicist who shared her interest in the pipe organ.

While Edna was broadly respected for her work with the organ, it was actually as an educator that she had an impact on literally thousands of people. A recognized authority on the tutelage of children, she ran a musical nursery school in Round Lake between 1969 and 1986, taught music in Burnt Hills-Ballston Lake and Ballston Spa public schools, and taught graduate coursework in the musical education of young children at Russell Sage College in Troy, N.Y. Many of her students went on to have distinguished careers of their own. For decades, she served as the choir director of the Round Lake Methodist Church, bringing high-quality church music to the lives of local residents, often with modest resources. She sang for many years with the Burnt Hills Oratorio Society under the direction of Glenn E. Soellner, one of her classmates from Crane and a teaching colleague at Burnt Hills-Ballston Lake schools.

Edna was an active, long-time member of the Organ Historical Society. She regularly attended the annual

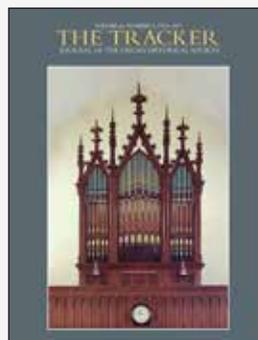
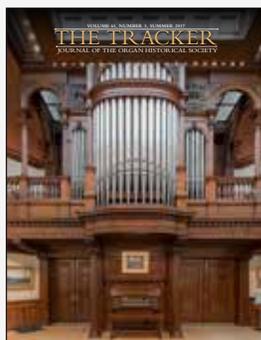
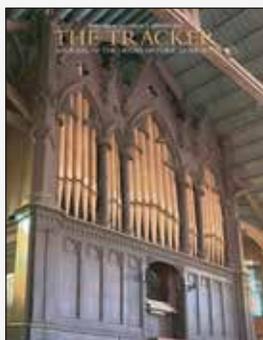
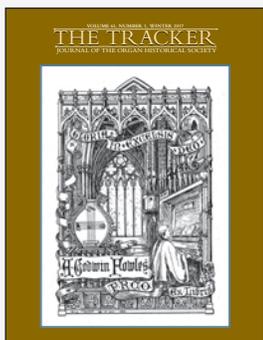
conventions, chaired the Upper-Hudson Valley Mini-Convention in 1997, and in 2006 served on the convention committee for the fiftieth-anniversary gathering of the Society in Saratoga Springs, N.Y. The organization honored her with its Distinguished Service Award in 2006. She was also a member of the Albany Chapter of the American Guild of Organists and several other local musical groups.

Edna was a dedicated adherent to the Round Lake Woman's Improvement Society, serving as President of the organization from 1960–62, 1970–72, and 1980–82. She was proactive in preserving what remained of Round Lake's nineteenth-century architectural heritage, and had a particular affinity for Victorian culture. She had a keen knowledge of Victorian furniture, and was an outspoken critic of those who tried to eradicate the nineteenth-century aura of the Round Lake community. In 1975, she was largely responsible for the placing of Round Lake on the National Register of Historic Places, and over the years wrote several successful grant applications with Save America's Treasures and the New York State Council on the Arts to help preserve the Round Lake Auditorium. She was an excellent cook, a fine gardener, and her honey and mint iced tea was the talk of Saratoga County during the heat of the summer months. She and her husband Norman were fans of grand opera, and they regularly attended performances at the Metropolitan Opera in New York City.

Edna was predeceased by her first husband, Robert, her three siblings—Gertrude Kirk (1919–2003), Katherine Trundell (1916–82), and Edmond Lawton—and is survived by her husband, Norman, her children and their spouses, and several nieces and nephews. Her funeral was held at the Round Lake Methodist Church on August 16, and she was buried in Memory Gardens Cemetery, Colonie, N.Y. She was a cherished member of the Round Lake community and her dedicated advocacy and confident leadership will be greatly missed.

STEPHEN L. PINEL





Index to THE TRACKER, Volume 61 (2017)

This Index is comprised of five parts: *Organ Historical Society*, *General Index*, *Obituaries*, *Organ Stoplists* (listed under organbuilder), and *Author Index*. Only organs that have been discussed in some detail have been included. Entries are cited by issue number: page. Churches, institutions, and residences appear under the state and city of their location. Organs outside of North America appear under the country and city of their locations.

ORGAN HISTORICAL SOCIETY

Archives Corner (Bynum Petty)
—Hodges, Edward, Sesquicentennial of death, 4:40
—Marchal, André, 3:40
—Opus Lists, 2:48
—Photographs, 1:42
Minutes, 1:50
Nominations for Board of Directors, 2:50
Organs in the Twin Cities Lost and Found (1852–1928) (James Frazier and Lise Schmidt), 1:13
Stoneleigh construction, 2:7
THE TRACKER 50 Years Ago (column) (Scot L. Huntington), 1:38, 2:44, 3:36, 4:38

GENERAL INDEX

Aeoliana, 3:10
Blank, A.H., Theatrical Enterprises (Stephen Hall), 3:45
Bookplates, Organ (James Lewis), 1:28
Cornils, Ray, retirement as municipal organist of Portland, Maine, 4:31
Davis & Ferris organ, Round Lake Auditorium Organ (Michael R. Harrison), 2:14
Davis & Ferris organ, Round Lake Auditorium Organ Designated a National Historic Landmark, 2:55
EndNotes (column), 1:53, 2:57, 3:48
—An Organ Patent that Never Took Off, 3:48
—Skinner Organ Company Christmas Wishes, 1:53
—Song of the Aeolian Employees/ Association, 4:49
—Waterman's Ideal Fountain Pen, 2:57
Ex Libris (column), 1:41, 2:47, 3:39
Farnam, Lynnwood, Remembering (Morgan Simmons), 1:18
Farrand & Votey organ in Chicago's Great Northern Hotel (James Lewis), 3:22
First Presbyterian Church, Monterey, California, New Organ (Jack M. Bethards), 3:26
Great Northern Hotel, Chicago, Farrand & Votey organ (James Lewis), 3:22
Hill, James J. House, Hutchings organ (Fran Linhart), 3:12
Hillgreen, Lane & Company: From America's Heartland to the Nation, 1898–1973 (Bynum Petty), 1:30
Hodges, Edward, sesquicentennial of death (Bynum Petty), 4:40
Hutchings, George S. organ in the James J. Hill House (Fran Linhart), 3:12
Iasillo, Louis, Stolist Collection Digitized and Available at the OHS Library and Archives (Rollin Smith), 1:11

Maine Historic Organ Institute and St. John's Organ Society, Silver Anniversary of (Stephen L. Pinel), 3:21
Marr, David, An Organ Patent that Never Took Off, 3:48
Organ in a San Francisco Apartment (Rollin Smith), 4:28
Organbuilders (column) (Stephen Hall), 3:45
Organs as Metaphors (Agnes Armstrong), 4:24
Organs in the Twin Cities Lost and Found (1852–1928) (James Frazier and Lise Schmidt), 1:13
Pfeffer & Son, J.G., organ at St. Thomas the Apostle Church, St. Thomas, Mo. (John Speller), 4:18
Roosevelt, Hilborne, Open-Air Organ (Rollin Smith), 1:22
Round Lake Auditorium Organ (Michael R. Harrison), 2:14
Spain, A Musical Journey in (Clarence and Helen Dickinson), 4:32
St. John's Organ Society and Maine Historic Organ Institute, Silver Anniversary of (Stephen L. Pinel), 3:21
Stolist Collection of Louis Iasillo Digitized and Available at the OHS Library and Archives (Rollin Smith), 1:11
Thumbs and Fugues (Jennette Lee), 3:28
Vogelpohl Company: Midwestern Pipe Organ Builders, 1890–1921 (Lise Schmidt), 2:36
Women in American Organbuilding in the 19th Century: A Brief Survey (Michael D. Friesen), 4:13

OBITUARIES

Adams, Gilbert, 3:46
Biggers, Jonathan E., 1:48
Boadway, Edgar A., 1:48
Bratton, James Mosby, 2:54
Fitzer, Joseph Peter, 4:46
Friesen, Michael D., 4:12
Minnick, Philip D., 3:46
Swisher, Charles F., 4:46
Wood, James A., 2:54

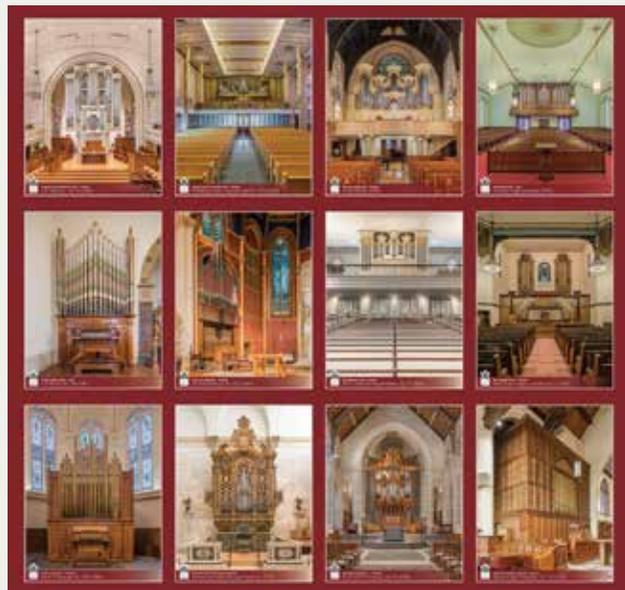
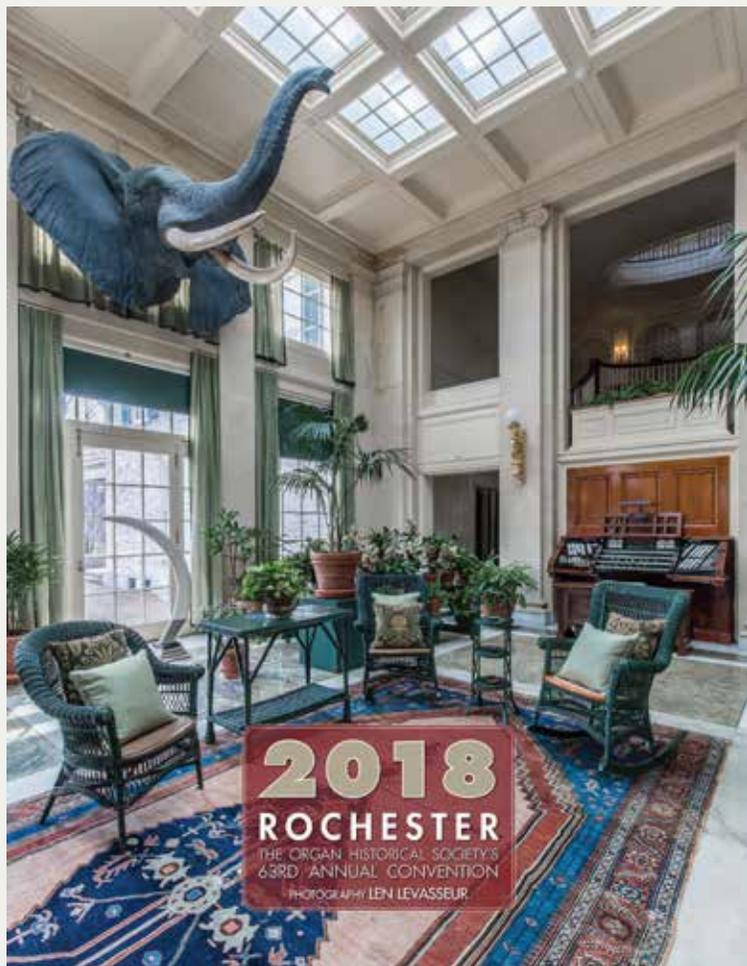
STOPLISTS

Aeolian
—No. 956 (1904) William A. Jones residence (Minneapolis, Minn.), 2:42
—No. 1230 (*1912) Jacob Baker Struble apartment (San Francisco, Calif.), 4:28
Casavant: Op. 43-SH (1917) Fifth Church of Christ, Scientist (Minneapolis, Minn.), 1:16

Danion-Gonzalez: (1954) André Marchal Studio, 3:42
Davis & Ferris:
—(1847) Calvary Church (New York, N.Y.), 2:34
—(1868, 1888, 1976–2010), Round Lake Auditorium Organ (Michael R. Harrison), 2:35
Farrand & Votey: No. 807 (1896) Great Northern Hotel (Chicago), 3:24
Gutschenritter: (1921) André Marchal Studio, 3:42
Hall: (1916) Christ Episcopal Church (St. Paul, Minn.), 1:13
Hillgreen, Lane:
—Op. 65 (1903) West Market Street Methodist Church (Greensboro, N.C.), 1:34
—Op. 207 (1909) Sidney C. Durst Residence (Cincinnati, Ohio), 1:35
—Op. 877 (1926) St. James-the-Less Episcopal Church (Philadelphia, Pa.), 1:36
—Op. 1190 (1955) Franciscan Nuns of the Most Blessed Sacrament (Canton, Ohio), 1:36
—Op. 1230 (1961) Chapel, Gustavus Adolphus College (St. Peter, Minn.), 1:37
Hutchings: Op. 229 (1891) James J. Hill House (Saint Paul, Minn.), 3:12
Odenbrett & Ablor: (1883) Church of the Assumption ((Minneapolis, Minn.), 1:15
Pfeffer & Son: (1897) St. Thomas the Apostle R.C. Church (St. Thomas, Mo.), 4:20
Pilcher: Op. 22 (1852) Christ Episcopal Church (St. Paul, Minn.), 1:14
Roosevelt, Hilborn: No. 27 (1876) Thomas Winans (Newport, R.I.), 1:26
Schoenstein: First Presbyterian Church (Monterey, Calif.), 3:26
Steere & Turner: (1888) First Congregational Church (Minneapolis, Minn.), 1:15
Vogelpohl:
—(ca. 1882) Hermann Vogelpohl residence (New Ulm, Minn.), 2:39
—(1898) Bernadotte Swedish Ev. Lutheran Church (Lafayette, Minn.), 2:40
—(1904) St. George R.C. Church (New Ulm, Minn.), 2:40
Wales Brothers: (1878) Gethsemane Episcopal Church (Minneapolis, Minn.), 1:14
AUTHOR INDEX
Armstrong, Agnes. Pipe Organs as Metaphors, 4:24.

Bethards, Jack M. The New Organ for the First Presbyterian Church, Monterey, Calif., 3:26
Dickinson, Clarence and Helen. A Musical Journey in Spain, Pt. 1, 4:32
Frazier, James, and Lise Schmidt. Organs in the Twin Cities Lost and Found (1852–1928), 1:13
Friesen, Michael D. Women in American Organbuilding in the 19th Century: A Brief Survey, 4:13
Hall, Stephen. Organbuilders (column), 3:45, 4:45
—A.H. Blank Theatrical Enterprise, 3:45
—Charles C. Aitken, 4:45
Harrison, Michael R. The Round Lake Auditorium Organ, 2:14
Huntington, Scot L. In THE TRACKER 50 Years Ago (column), 1:38, 2:44, 3:36, 4:38
Lee, Jennette. *Thumbs and Fugues*, 3:28
Lewis, James
—Organ Bookplates, 1:28
—The Organ in Chicago's Great Northern Hotel, 3:22
Linhart, Fran. The 1891 George S. Hutchings organ in the James J. Hill House, 3:12
Petty, Bynum.
—Archives Corner (column), 1:42, 2:48, 3:40, 4:40
—Hillgreen, Lane & Company: From America's Heartland to the Nation, 1898–1973, 1:30
Pinel, Stephen L. The Silver Anniversary of the St. John's Organ Society and the Maine Historic Organ Institute, 3:21
Schmidt, Lise, and James Frazier. Organs in the Twin Cities Lost and Found (1852–1928), 1:13
Schmidt, Lise. The Vogelpohl Company: Midwestern Pipe Organ Builders, 1890–1921, 2:36
Simmons, Morgan. Remembering Lynnwood Farnam, 1:18
Smith, Rollin.
—Legendary Recordings of Marcel Dupré. Feature Review, 3:18
—The Iasillo Stolist Collection Digitized and Available at the OHS Library and Archives, 1:11
—Minnesota's First Aeolian Organ, 2:42
—Roosevelt's Open-Air Organ, 1:22
—Organ and Aeroplane His Hobbies: An Organ in a San Francisco Apartment, 4:28
Speller, John. The 1897 J.G. Pfeffer & Son organ at St. Thomas the Apostle Church, St. Thomas, Mo., 4:18

2018 PIPE ORGAN CALENDAR



OUR 2018 CALENDAR IS NOW AVAILABLE!

THE OHS 2018 CALENDAR celebrates the 63rd Annual Convention of the OHS – Rochester, New York, July 29 to August 3, 2018 – showcasing one of the most diverse collections of American and European organs from the 18th to 21st centuries. This calendar is filled with gorgeous photographs by Len Levasseur, ranging from the Baroque splendor of both the “Craighead-Saunders Organ” – a process-reconstruction of a 1776 A.G. Casparini organ – and an original 18th-century Italian Baroque organ to the subdued polychroming of two late 19th-century Hooks and an early 20th-century New York builder C.E. Morey. Flip ahead to find the massive carved case of the 2008 Fritts at Sacred Heart Cathedral, referencing Dutch

Renaissance models; the extravagant conservatory of the George Eastman Museum and its signature 4-manual Aeolian console; and modernist designs of the Organ Reform Movement represented by Holtkamp and Schlicker. Compare those with the elegant, neo-historical cases from C.B. Fisk and Taylor & Boody, as well as the Apollonian restraint and grace of Hope-Jones Organ Co., Op. 2 at First Universalist Church. Nathan Laube’s welcoming article provides a snapshot of the rich offerings – organological and otherwise – that you can expect to discover in Rochester and its surroundings. The Calendar highlights U.S. Holidays and the major dates of the Christian and Jewish year.

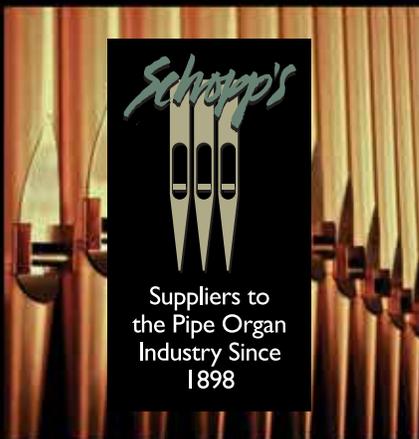
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The Christmas Bell

I am a bell, a
Christmas bell,
and when
that day is here.

with joy do I begin to
swell: my voice gets loud and clear.

I can't keep still because I feel that
Christmas *feel*, you know, and so with
laughter do I peal, and thrill from top to
toe. I vibrate with pulsations keen from
early morn till night, and not a thought
that's low or mean can wing its crook-
ed flight through air that's penetrated by
the sounds of my rich voice. And that is
just one reason why on Christmas you rejoice,
and feel so good toward everyone: because you see,
just when your petty troubles have begun to pierce
your mortal ken, my voice comes ringing through your
ears. "Heigho! it's Christmas time," you say. "Away
all doubts and fears!" I keep your hearts in chime. And
so let Christmas reign o'er all, and with your hearts quite free,
come, gather near my silver call and have a chime with me!



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