

VOLUME 63, NUMBER 1, JANUARY 2019

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



2019

ORGAN HISTORICAL SOCIETY DALLAS • TEXAS • JULY 14–18



1984/2003 BEDIENT PIPE ORGAN COMPANY,
OP. 21 (IV/56)



1871 REUBEN MIDMER



1978 SCHUDI ORGAN COMPANY, OP. 6 (III/52)



1978 ALFRED KERN ET FILS (III/69)



1962 SIPE-YARBROUGH, OP. 1 (II/18)



2010 RICHARDS, FOWKES & CO., OP. 17 (III/67)



1906 HOOK & HASTINGS, OP. 2109 (II/13)



1993 C.B. FISK, INC., OP. 101 (III/72)

PHOTOS: LEN LEVASSEUR

JOIN THE OHS IN DALLAS

IN COOPERATION WITH THE ANNUAL CONFERENCE OF THE HYMN SOCIETY IN THE US AND CANADA

THE 2019 CONVENTION of the Organ Historical Society will showcase the unique organ landscape of Dallas and reflect on the role Texas has played in the culture of American organbuilding. The simultaneous Annual Conference of The Hymn Society affords an added opportunity to explore the organ as an instrument of communal singing. Dallas has long been one of the country's leading centers for organ and church music education, a status reflected in the rich diversity of its instruments. The convention will feature C.B. Fisk's grand Op. 100 in the Meyerson Symphony Center, the 1762 Oldovini organ housed in the Meadows Museum, many instruments that celebrate the "tracker revival" in Texas, and much more. Visit the website below for the latest updates!

WWW.ORGANHISTORICALSOCIETY.ORG/2019



1992 C.B. FISK, INC., OP. 100 (IV/84)



2008 WOLFF & ASSOCIÉS LTÉE (III/81)



1962 AEOLIAN-SKINNER ORGAN CO., OP. 1438 (III/69)



1973 REDMAN ORGAN COMPANY, OP. 7 (II/36)

2019 E. POWER BIGGS FELLOWSHIP

HONORING A NOTABLE ADVOCATE FOR examining and understanding the pipe organ, the E. Power Biggs Fellows will attend the OHS 64th Convention in Dallas, July 14 – 18, 2019, with headquarters in Dallas. 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, 2019. Open to all persons who never have attended an OHS Convention. To apply, go to:

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

2019 COMMITTEE

ROBERTA MORKIN **CHAIR** DAVID HIGGS

SCOTT DETTRA ADAM PAJAN

PAUL FRITTS SIMON PICK

biggs2019@OrganHistoricalSociety.org

ORGAN HISTORICAL SOCIETY

ORGANHISTORICALSOCIETY.ORG

About the Cover | ROLLIN SMITH

ON THE COVER is the great French organist Charles-Marie Widor (1844–1937), whose 175th birthday we celebrate on February 21, seated at a 1747 chamber organ built by Nicolas Somer (d. 1771) for Louis “the Dauphin,” son of Louis XV. The white and gold case was embossed and the carvings were in the finest style of the Antwerp furniture maker Jacques Verberckt.

The Dauphin died in 1765, so Louis XV’s grandson succeeded to the throne as Louis XVI and it was he who married Marie-Antoinette. At the time of the Revolution, the organ—as well as all the furniture from the royal palaces—was put up for auction, bought by a second-hand dealer, and in 1804 brought by the Church of Saint-Sulpice where it was used temporarily as a choir organ.

In 1867, before Widor became organist of Saint-Sulpice, the organ was “restored” by Aristide Cavaillé-Coll. It then had the following stoplist:

GRAND-ORGUE (54 notes, CC–F ³)	RÉCIT (30 notes, c ¹ –f ³)
8 Montre	8 Bourdon
8 Bourdon	8 Flûte
4 Prestant	8 Hautbois
2 Doublette	
8 Clarinette	

A pedalboard, not original, permanently pulled down the bottom 13 notes of the lower manual.

In 1897, at Widor’s behest, Cavaillé-Coll again restored the organ and replaced the free-reed Clarinette with a Nasard and the original keyboards with two from Robert Clicquot’s organ in the Chapel of Versailles, which had been removed when Cavaillé-Coll “restored” that organ in 1871. The organ was then placed in a student chapel behind the second level of Saint-Sulpice’s facade.

In 1926, the organ was moved to the floor of the church and placed in the first side chapel on the right, the Holy Angels’ Chapel. There, the 84-year-old Widor was photographed in 1928. The organ was moved to the Versailles Palace in 1975 and can be seen there today.



FALL 2018 SPECIAL MEMBERSHIP CAMPAIGN

Leo D. Abbott	Rev. L. George Detweiler	Sarah Hawbecker	Glenn A. Miller	David Leigh Shearer
John Anderson	Charlene Dorsey	Hunter Henderson	Mark Miller	Sarah Simko
Sam Bartlett	Paul Eaton	James S. Hepler	William J. Mollema	J.P.M. Smit
Steve Betancourt	Robert F. Edmunds	Parker Hinnenkamp	Ryan Mueller	Alexander Smith
Nathan Bryson	Prof. David English	Craig Hirschmann	Edgar N. Newton	Raymond Smith
Eugene R. Cashman Jr.	David Finkel	Mary Holzhauser	C. Joseph Nichols	Richard Spotts
Juliana Choi	Patrick J. Fischer	Annette Kehner	Kenneth Nosul	William J. Stewart
Jerzy Cichocki	James Fitzpatrick	Robert Kekke	Bertus Persy	Ricky Tanner
Joanne Vollendorf Clark	Donald Frazier	Zack Klobnak	Kyle Postlethwait	Thomas R. Thomas
Calvin Clayson	William J. Gatens	Alfred Lemmon	Matthew Provost	James L. Thompson
Joseph V. Clisham	David Gauthier	Margaret Licon	Joshua D. Redenz	Ralph Valentine
Deborah Colageo	Pierre Girard	John R. Lindley	Jacob Reed	Matthew Wahl
Thomas Cowan	James Hale	Mark Lynch	Allen G. Reed	John Walko
Sarah Miller Davies	James A. Hale	Michelle Martin-Atwood	Julie Reich	Susan Werner-Friesen
Robert Davidson	Richard Hamar	W. Edward McCall	John Roper	T. Bradford Willis
Hal M. Davison	Nelson Happy	Charles Miller	St. John’s Episcopal Church	

THE TRACKER

VOLUME 63, NUMBER 1, JANUARY 2019

CONTENTS

About the Cover ROLLIN SMITH	4
From the CEO ED McCALL	5
<i>Pipes on the Texas Prairie</i> <i>The History of Pipe Organs in Dallas - Part 1</i> BENJAMIN KOLODZIEJ	12
A Record-Breaking Convention BARBARA OWEN	18
Belles-Lettres: The Organs in France CHARLES-MARIE WIDOR	28
Matters of Life and Death AGNES ARMSTRONG	31
In the TRACKER 50 Years Ago SCOT L. HUNTINGTON	34
Minutes	36
OHS Distinguished Service Award	36
Review	37
Obituaries	38
Archives Corner <i>What's New?</i> BYNUM PETTY	40
Index to The Tracker, Volume 62 (2018)	42



ON THE COVER

Charles-Marie Widor seated at a 1747 Nicolas Somer chamber organ built for Louis "the Dauphin," son of Louis XV of France.

PHOTO COURTESY JOHN NEAR

ED MCCALL

From the CEO



Membership has its rewards, at least according to the famous slogan of an iconic financial services company. It is a phrase I've been mulling over a lot lately. What does it mean to be a member of OHS? Why would someone **want** to be a member of OHS? Do members rejoin out of duty, or is it because they "get" something in return? Or does the list of "member benefits" matter a little less than the sense of doing something for the betterment of society? I think the answers to all these questions can be found in our desire to belong to a community of like-minded people. The award-winning author, businessman, and blogger Brian Solis writes that:

Community is much more than belonging to something; it's about doing something together that makes belonging matter.

Doing something together—it's all about people! The Organ Historical Society began in 1956 because a dozen or so **people** shared a love for tracker organs—historic instruments of beauty. Our history is filled not just with wonderful books, archival material, and ephemera; not just a fascinating and useful Pipe Organ Database; but with the interaction of pipe organ lovers whose passion has allowed us to be where we are today—a Society of over 2,000 members committed to *celebrate, preserve, and study the pipe organ in America in all its historic styles, through research, education, advocacy, and music.*

Throughout the fall, I have had the distinct privilege to meet and converse with hundreds of members (and non-members) about what the OHS is all about and where we are headed in the future. My goal has been to focus on people and how the OHS creates opportunities for them to connect. As the leaves fall from the trees around Stoneleigh, we are busy arranging for an array of new initiatives that will enhance the member community and experience.

1. The Curtis Institute of Music in Philadelphia will be the home of our first OHS Student Chapter, with many more to come. Students and professors who already share a love for the pipe organ will gain a stronger affiliation, with direct access to our library for research as well as an incentive to promote their on-campus activities through OHS media.

From the CEO | CONTINUED

2. In the spring of 2019, the OHS will launch a cooperative interactive workshop for elementary students in the our local southern-Pennsylvania region. The workshop is centered around the Aeolian-Skinner instrument at Stoneleigh, as well as the botanical gardens on the same property curated by Natural Lands.
3. This year, 28 students, builders, and performers became E. Power Biggs Scholars. Our committee is hard at work to promote this jewel in the OHS crown for our 2019 convention in Dallas. We are studying ways to engage these young enthusiasts more meaningfully with the OHS over their two-year membership.
4. *The Symphonic Organ at Stoneleigh: A Celebration of the Aeolian-Skinner* is the working title of a three-day symposium set to take place in October 2019. Scholars and performers alike will take over the house for a few days of discussion, study, and performance.
5. In January, you will see the launch of **OH!** a monthly newsletter of the OHS. As a complement to our quarterly journal, *The Tracker*, **OH!** will feature news articles, student submitted material, and photos from members just like you.
6. The Dallas 2019 Convention! As a centerpiece for everything we do and everything we are, OHS conventions bring together the builders, architects, tuners, schol-

ars, college students, organists, enthusiasts, history buffs, teachers, authors, audiophiles, designers, and even recording engineers for a total immersion in the pipe organ. **MARK YOUR CALENDARS** for July 14 – 18.

7. We are also planning to unveil a very special benefit, never offered to members of OHS. Stay tuned for some exciting news!

To our charter members and those who have been with OHS for decades, **THANK YOU.**

To those who are reading **THE TRACKER** for the very first time—Welcome!

And to everyone who supports the Organ Historical Society as a member, **WE BELONG TOGETHER.**

I am excited about the future for OHS. Don't be shy about inviting your friends, family, colleagues, and clients into our community. Everyone is welcome. And don't forget to let us know how we are doing.

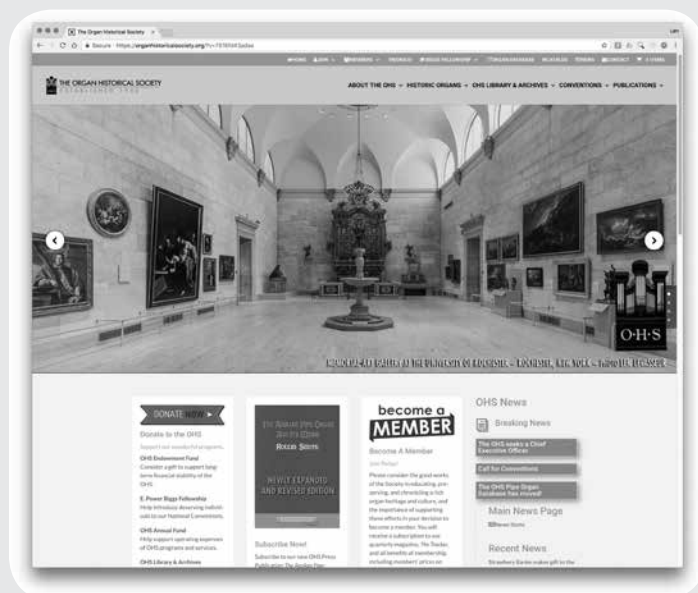
On behalf of everyone at OHS National Headquarters, best wishes for good health and happiness in 2019!

Happy New Year!

Ed McCall

VISIT OUR WEBSITE

WWW.ORGANHISTORICALSOCIETY.ORG





ORGAN HISTORICAL SOCIETY

330 North Spring Mill Road ~ Villanova, PA 19085-1737 • 804-353-9226

E-MAIL: mail@organhistoricalsociety.org • WEB: www.organhistoricalsociety.org

OHS MISSION STATEMENT

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

THE BOARD OF DIRECTORS

Board Term Expires

Michael Quimby qp01@earthlink.net CHAIR 2021
William F. Czelusniak . czelusniak@verizon.net VICE CHAIR . . . 2019
Craig Cramer ccramer@nd.edu SECRETARY . . . 2019
Gregory Crowell gregorycrowell1750@gmail.com . . DIRECTOR . . . 2021
Anne Laver alaver@syrr.edu DIRECTOR . . . 2021
Patrick J. Summers . . . pjsumm@aol.com ACTING TREASURER
W. Edward McCall . . . emccall@organhistoricalsociety.org . . CEO . . . EX OFFICIO

OHS HEADQUARTERS

Marcia Sommers marcia.sommers@organhistoricalsociety.org MANAGER

THE TRACKER

Rollin Smith tracker@organhistoricalsociety.org EDITOR
Len Levasseur neopress@organhistoricalsociety.org PRE-PRESS
Marcia Sommers advertising@organhistoricalsociety.org ADVERTISING

COMMITTEE CHAIRS

ENDOWMENT FUND ADVISORY COMMITTEE

Willis Bridegam wbridegam@gmail.com

LIBRARY AND ARCHIVES ADVISORY COMMITTEE

James L. Wallmann James.Wallmann@hanson.biz

PUBLICATIONS ADVISORY COMMITTEE

Christopher S. Anderson csander@smu.edu

MEMBERSHIP AND DEVELOPMENT COMMITTEE

William F. Czelusniak czelusniak@verizon.net

DISTINGUISHED SERVICE AWARDS COMMITTEE

Dan Clayton danclayton@claytonacoustics.com

PIPE ORGAN DATABASE COMMITTEE

Jeremy Wance jdwance@ou.edu

E. POWER BIGGS FELLOWSHIP COMMITTEE

Roberta Morkin bobbiemorkin@comcast.net

HISTORIC ORGAN AWARDS COMMITTEE

Steuart Goodwin steuartgoodwin1@gmail.com

FRIENDS OF THE OHS LIBRARY AND ARCHIVES

Nathan Laube nlaube@esm.rochester.edu

CONVENTIONS

DALLAS, TEXAS • July 14–18, 2019

In Collaboration with The Hymn Society

Jan Kraybill, Executive Director

CHRISTOPHER ANDERSON, BENJAMIN KOLODZIEJ,

AND JAMES L. WALLMANN (CO-CHAIRS)

2019@organhistoricalsociety.org

ORGAN HISTORICAL SOCIETY LIBRARY AND ARCHIVES

Bynum Petty ~ ARCHIVIST

archivist@organhistoricalsociety.org

HONORARY MEMBERS

†E. Power Biggs; †Joseph E. Blanton; †E.A. Boadway

†Alan Laufman; Robert C. Newton; Barbara Owen

Orpha Ochse; †John Ogasapian; Stephen L. Pinel

†Albert Robinson; †Albert Schweitzer; William T. Van Pelt

†Maarten Albert Vente; Randall E. Wagner; †F.R. Webber

ADVERTISING IN THE TRACKER

THE TRACKER, Journal of the Organ Historical Society, is published four times a year. It is read by over 4,000 people who shape the course of the art and the science of the pipe organ. For nominal cost, you can support the publication of *THE TRACKER* and keep your name before these influential readers by advertising. For additional information, contact us at advertising@organhistoricalsociety.org.

MEMBERS MAY JOIN ANY ONE OF TEN CHAPTERS

CHAPTER NAME FOUNDDING DATE
INQUIRIES

CHICAGO-MIDWEST 1980
DEREK NICKELS
denickels@holycmforter.org

EASTERN IOWA 1982
RODNEY LEVSEN
levsenorg@aol.com

HARMONY SOCIETY 1990
Western Pennsylvania & Ohio Valley
WALT ADKINS
wadkinsqsl@comcast.net

HILBUS 1970
Washington-Baltimore
CAROLYN BOOTH
CLBmuscmkr@aol.com

MEMPHIS 1992
DENNIS S. WUJCIK
denwuj@bellsouth.net

MIOHS, MICHIGAN 1994
CARL BALDUF
cbalduf@aol.com

MID-HUDSON, NEW YORK . . . 1978
STUART L. BALLINGER
wa2bss@hvi.net

NEW ORLEANS 1983
RACHELEN LIEN
rachelien@bellsouth.net

PACIFIC-NORTHWEST 1976
DAVID DAHL
dahl1dp@plu.edu

WISCONSIN 1988
PHYLLIS FRANKENSTEIN
deerslay31@aol.com

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

THE OPINIONS expressed in signed articles, reviews, or letters are those of the writers and do not necessarily represent the views of the Organ Historical Society or the editor of this journal.

EDITORIAL CORRESPONDENCE may be addressed to the editor at tracker@organhistoricalsociety.org. Responsibility for facts and opinions expressed in articles rests with the authors and not with the Organ Historical Society. Material accepted for publication in *The Tracker* becomes the property of the Organ Historical Society, and may not be reproduced in whole or in part in any form without permission from the editor.

ADVERTISEMENTS are paid and do not imply OHS endorsement. Advertising is not accepted for electronic substitutes for the organ.

OHS MEMBERSHIP includes a subscription to *The Tracker*. Membership categories and fees can be found on our website www.organhistoricalsociety.org under the JOIN tab. Or call us and we will happily register you as a member over the telephone.

THE ORGAN HISTORICAL SOCIETY is not obligated to any commercial interest. The Society will prevent or prosecute: 1) any use of its material to imply endorsement or discredit; 2) misuse of the name *The Tracker*; 3) misuse of the name ORGAN HISTORICAL SOCIETY. *The Tracker* is a registered trademark.

BACK ISSUES of *The Tracker* and convention handbooks are available from the OHS office. 804-353-9226

J.W. STEERE, OPUS 1, 1867

— For Sale —

- Two Manual
- 20 Stops
- 24 Ranks



Stop List available at parsonsgans.com



For inquiries please contact:
Mr. Dave McCleary
Project Manager
dmc@parsonsgans.com
585-831-6218

NEW! 2004 Kegg Organ, Basilica, Canton, Ohio

Romantic Resonance

Percy Whitlock: Fantasia Choral No. 2 Jørgen: Sonata Eroica
Edward Shippen Barnes: Seven Sketches, op. 34 *First Recording
Baird: Legend, Scherzo Herbert Howells: Rhapsody No. 1
Wm. Henry Harris: Flourish for an Occasion

Adam Pajan plays English, American, and Belgian Romantic organ works on the 4m, 76-rank organ built in 2004 by Kegg Pipe Organ Builders in the grand acoustics of the Basilica of St. John the Baptist, Canton, Ohio. *First recording of all 7 Sketches of Barnes op. 34. Pajan teaches organ at the University of Oklahoma. Raven OAR-149 \$15.98 free delivery worldwide



NEW! 2014 Nichols & Simpson Organ, 4m, 71 ranks

Fantasia Music for Trombone & Organ

Alan Hovhaness: Andante Religioso; Adagio from Sym. 29, op. 289
Paul Vêronge de la Nux: Concert Piece
Gilles Senon: Prière
Frigyes Hidas: Fantasia
Frigyes Hidas: Domine, Dona Nobis Pacem
Max Glaser: Toccata from Trilogie
J. S. Bach: Aus tiefer Not schrei ich zu dir, BWV 686
Ernst Schifmann: Intermezzo, op. 53
Leopold Mozart: Adagio from Serenata in D for Orchestra
Joh. Imm. Müller: Praeludium, Chorale, Variations, and Fugue

Trombonist Donald Pinson and organist Damin Spritzer play interesting pieces for the combination with the grand Nichols & Simpson organ built in 2014 with four manuals and 71 ranks for Saint Monica Roman Catholic Church in Dallas. A grand sound in this space! Raven OAR-994 \$15.98 free delivery worldwide



RAVEN

www.RavenCD.com
BOX 26811 RICHMOND VA 23261
804-353-9226



A celebrated standard in pipe organ since 1873

P. O. Box 156
Orrville, Ohio 44667
www.schantzorgan.com
info@schantzorgan.com
800.416.7426

find us on

RIEDEL

hear the difference.

Acoustical Design & Testing
Organ Consultation & Inspection
Organ Maintenance & Tuning

www.riedelassociates.com - (414) 771-8966
email: consult@riedelassociates.com
819 North Cass Street - Milwaukee, WI 53202



John-Paul
Buzard
Pipe Organ Builders

217-352-1955
www.BuzardOrgans.com

KERNER & MERCHANT PIPE ORGAN BUILDERS

Craftsmen with Pride



WWW.KERNERANDMERCHANT.COM
(315) 463-8023

104 JOHNSON STREET • EAST SYRACUSE, NY 13057-2840

***Saving organs throughout
America....affordably!***



Foley ~ Baker Inc.

**1-800-621-2624
foleybaker.com**

Carl Barckhoff, Allegheny, Pennsylvania, 1881 Opus
First Congregational Church
Deer Isle Village, Maine



MESSRS. CZELUSNIAK ET DUGAL, INC.
O R G A N B U I L D E R S
RESTORATION & MAINTENANCE

czelusniakdugal.com | Northampton, Massachusetts | czelusniak@verizon.net

M. P. Rathke, Inc.

Pipe Organ Builders

Post Office Box 389

Spiceland, Indiana 47385 U.S.A.

Tel. 317-903-8816 Fax 765-529-1284

www.rathkepipeorgans.com



JL WEILER, INC.

PIPE ORGAN CURATORS, CONSERVATORS & CONSULTANTS

**Museum-Quality Restoration
of Historic Pipe Organs
Around the World**

1845 South Michigan Avenue #1905 | Chicago, Illinois 60616
312-842-7475 | jeff@jlweiler.com | www.jlweiler.com



PATRICK J. MURPHY
& ASSOCIATES, INC.

O R G A N B U I L D E R S

300 Old Reading Pike, Suite 1D, Stowe, PA 19464

Voice: (610) 970-9817 • Fax: (610) 970-9297

Email: pjm@pjmorgans.com

Website: www.pjmorgans.com

The Diapason is accepting nominations for its 20 Under 30 Class of 2019 awards, December 1 through February 1. Nominees who have not reached their 30th birthdays before January 31, 2019, will be evaluated on how they have demonstrated such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation of nominees will consider awards and competition prizes, publications, recordings, and compositions, offices held, and significant positions. For complete details, visit www.thediapason.com, and click on 20 Under 30.

MAJOR CONTRIBUTORS TO THE ORGAN HISTORICAL SOCIETY

American Institute of Organ Builders	Justin Kielty
Terry and Vicki Anderson	Daniel Kingman
Jack Bethards	Peter Krasinski
Stephen B. Black	Judy Langord
Willis and Lee Bridegam	Anne Laver
Mark Brombaugh	The Rev. Frank Lioi
Catherine J. Bruno	Gary H. Loughrey
Casavant Frères	J.O. Love
Lynn R. Clock	Michael LuBrant
Dennis Cook	Christopher Marks and Jessica Freeman
James H. Cook	John H. McCarty
Chester W. Cooke	Marian Ruhl Metson
Craig Cramer	Rosalind Mohnsen
Peter Crisafulli	Charles and Roberta Morkin
Gregory F. Crowell	Thomas Murray
William F. Czelusniak	National Endowment for the Humanities
Robert C. Davey	Mark R. Nemmers
Mary Lou Davis	Chris C. Nichols
Claudia and Bruce Dersch	Dennis Northway
Allen G. Dreyfuss	Sean O'Donnell
Mr. and Mrs. Wesley C. Dudley	Larry G. Palmer
Charles N. Eberline	Bynum Petty
Thom Ehlen	Quimby Pipe Organs, Inc.
Jim D. Ferguson	Joseph Roberts
Foley-Baker, Inc.	Richard Roeckelein
Paul Fritts	John R. Ruch
Kristin Garey	Larry Schipull
John J. Geller	Allen Sever
Sebastian Glück	Bruce and Jane Scharding Smedley
Brooks and Wanza Grantier	Rollin Smith
John H. Gusmer	Martin Stempien
Will Headlee	Dave and Jane Stettler
Hendrickson Organ Company	Michael J. Timinski
Kent B. Hickman	Terry and Cindy Tobias
Hilbus OHS Chapter	Kenneth W. Usher
David Hildner	Randall E. Wagner
John Hogan	Dr. Christopher Warren
Charles Horton	William A. Weary
Ole Jacobsen	James Weaver
Daniel J. Jaeckel	Wicks Organ Company
Charles Johnson	Richard E. Willson
William Judd	Wyncote Foundation
Thomas Kenan	

The Legacy Society



Herbert D. Abbott †	Frank Graboski †
Anonymous (2)	Belmon H. Hall
Rachel W. Archibald †	William L. Huber †
Steven Ball	Dana J. Hull
Freeman Bell	Scot L. Huntington
Paul A. Bender	Mark Jameson
Mrs. E. Power Biggs †	David L. Junchen †
Paul Birkner	Preston J. Kauffman †
Brian Buehler †	Forrest C. Mack †
Randell Franklyn Busby	Earl L. Miller †
John Rice Churchill †	Rosalind Mohnsen
John E. Courter, FAGO †	Dennis E. Northway
David P. Dahl	Barbara Owen
Richard Ditewig	Stephen L. Pinel
A. Graham Down †	Clark H. Rice †
Charles Eberline	Michael A. Rowe †
James A. Fenimore, MD †	James A. Tharp
Linda P. Fulton	Randall E. Wagner
Thomas Garbrick	Richard E. Willson
John J. Geller	

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

info@organhistoricalsociety.org

THE EDITOR ACKNOWLEDGES WITH THANKS

THE ADVICE AND COUNSEL OF
NICHOLAS BERGIN, NILS HALKER,
BYNUM PETTY, AND TODD SISLEY.

PUBLICATION DEADLINES

EDITORIAL

THE EDITORIAL DEADLINE IS
THE FIRST OF THE
SECOND PRECEDING MONTH

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

ADVERTISING

CLOSING DATE FOR ALL ADVERTISING
MATERIAL IS THE 15TH OF THE
SECOND PRECEDING MONTH

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

Quimby Pipe Organs, Inc.

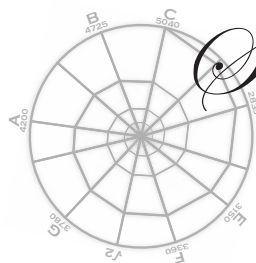
All Saints
Episcopal
Church

Southern Shores,
North Carolina

Two manuals/18 ranks
Rebuild and enlargement
of 1948 Moller artiste
(formerly nine ranks)
Completed 2017



208 Marshall Street PO Box 434 Warrensburg, MO 64093 660.747.3066 qpo1@earthlink.net www.quimbypipeorgans.com



Stefan Maier
TRACKER ORGANS

TRACKER ORGAN SPECIALISTS,
OFFERING PIPE ORGAN
SERVICE AND CARE IN
NEW ENGLAND SINCE 1993

REPAIRS • TUNING • CLEANING • RESTORATION • REFURBISHING

978-544-7052 • TRACKERORGANS.COM

Andover

www.andoverorgan.com

Preserving the Past
Enhancing the Present
Inspiring the Future

Like Us on Facebook



St. Mary-St. Catherine of Siena Parish
Charlestown, Massachusetts
Woodberry & Harris, Opus 100, 1892
Restored 2016

Announcing the Commission to
A.E. Schlueter Pipe Organ Co.
to restore historic 1856 Knauff tracker organ



The historic 1856 Knauff tracker organ at First Bryan Baptist Church in Savannah, Georgia, was damaged by vandals in 2016. Fundraising efforts for its restoration have begun. Donations may be made through GoFundMe or sent directly to the Andrew Bryan Community Corporation, Attn: Georgia W. Benton, Box 1441, Savannah GA 31402. Make checks payable to Andrew Bryan CDC.

A.E. Schlueter Pipe Organ Co.

2843 Stone Mountain Lithonia Road, Lithonia, GA 30058

800-836-2726 • 770-482-4845

www.pipe-organ.com • art3@pipe-organ.com

DOBSON

PIPE ORGAN BUILDERS, LTD.

NEW PIPE ORGANS

DESIGN CONSULTATION

RESTORATIONS

MAINTENANCE

ECCLESIASTICAL FURNITURE

200 North Illinois Street

Lake City, Iowa 51449

Phone: 712 . 464 . 8065

Fax: 712 . 464 . 3098

www.dobsonorgan.com

info@dobsonorgan.com



CLAYTON
ACOUSTICS GROUP

Bringing both music and
speech to life in a worship
space is an exciting challenge,
and our passion!

2 Wykagyl Road Carmel, NY 10512
845-225-7515 mail@claytonacoustics.com
www.claytonacoustics.com

ACOUSTICS AND SOUND SYSTEM CONSULTING FOR HOUSES OF WORSHIP

S.L. Huntington & Co.
TRACKER ORGAN BUILDERS

New Instruments
Preservation & Restoration

401.348.8298

PO BOX 56

STONINGTON, CT 06378

WWW.SLHORGANS.COM



WM. A JOHNSON OPUS 16
RESTORED 2013

Pipes on the Texas Prairie

The History of Pipe Organs in Dallas

PART I

Benjamin Kolodziej

THE GRASSLANDS OF North Texas may seem an inhospitable and uncultivated environment in which to ply the trade of organbuilding, church music, or artistic performance of any kind. At the turn of the 20th century the region possessed little more than the air of a frontier town. The short-lived La Réunion colony—utopian European socialists who had populated the banks of the Trinity River—had failed by 1860 because its idealistic founders and residents were incapable of providing for the basic necessities of life on the prairie, capable and skilled though they were in watchmaking, weaving, and other more refined endeavors.¹ Yet between 1900 and 1920, with the development of the railroad, Dallas managed to transform itself from a modest farm and ranching town to one that favored the goods and services industries; concomitantly, the population grew from 42,638 in 1900 to a staggering 158,976 by 1920.² Aspiring to nurture a cultural environment befitting the sophisticated cities of the East Coast, musically inclined citizens made attempts as early as 1895 to develop a symphony orchestra,³ a humble endeavor that by 1897 had added at least an occasional chorus⁴ and by 1901 had grown into an official symphony consisting of amateur musicians who concertized regularly, if not without some apparently uneven performances.⁵ To these efforts were supplemented the offerings of dozens of churches that had become progressively more elaborate both architecturally and in their choir and organ programs.

1. “La Réunion,” Texas State Historical Association Online, accessed December 13, 2016. <https://www.tshaonline.org/handbook/online/articles/uel01>.

2. “City Population History,” Texas Historical Association: Texas Almanac Online, accessed December 13, 2016, <http://texasalmanac.com/sites/default/files/images/CityPopHist%20web.pdf>.

3. “Symphony Orchestra,” *Dallas Morning News* (May 10, 1895): 4.

4. “A Musical Treat,” *Dallas Morning News* (July 7, 1897): 5.

5. “Dallas Symphony Club,” *Dallas Morning News* (January 31, 1901): 2.

THE FIRST PIPE ORGANS

The history of the earliest pipe organ in Dallas is murky, but evidence suggests that it was the purview of the Episcopalians, who desired an organ in conjunction with their new cathedral. Newspaper notices throughout early 1877 announce an organ fund, curated by the “ladies of the organ fund society of Saint Matthew’s cathedral,” whose meetings were “for the purpose of collecting regular monthly dues.”⁶ Perhaps musical sophistication was less a priority than social gathering, but by the very next Sunday morning the paper announced that the bishop would be in attendance at that week’s meeting, “and a decision made in regard to sending for the organ immediately.”⁷ By October, a new organ of 38 ranks (including two mixtures) built by Joseph Gratian had been installed in the cathedral.⁸ Gratian, descended from an English organbuilding family, had immigrated to the United States in 1857 and established his own firm the next year in Alton, Illinois.⁹ The Dallas journalist charged with writing the description of the organ for the paper was probably more conversant with railroad terminology than with organ nomenclature:

An organ exhibition of sacred music will be held at St. Matthew’s cathedral on Friday night. . . . The music selected will be of a high order, and will be rendered by a full chorus. Prof. Gratian, of Alton, Illinois, will play several selections, which will bring out the full power

6. “Local Jottings,” *The Dallas Daily Herald* (April 12, 1877): 4.

7. “Local Jottings,” *The Dallas Daily Herald* (April 19, 1877): 4.

8. Unpublished research of Father Ed Sholty, who has also assembled a partial stoplist based on markings in the organists’ music. Great: 8,8,4,III; Swell: 16,8,8,8,8,4,4,2,II; Choir: 8,8,4,4; Pedal: 32,16,8,8. Another source suggested that the bishop wrote to several organbuilders his intention to spend \$5,000 on an organ, and selected the most affordable organ from those responding.

9. Organ Historical Society Pipe Organ Database, accessed July 7, 2018. <https://pipeorgandatabase.org/BuilderDetails.php?BuilderID=2406>.

of the instrument. Among the pieces to be sung will be “Handel’s Hallelujah Chorus.” The new organ is divided into three parts, great organ, Swede organ [*sic*] and Seidal base [*sic*], and twenty-two stops.¹⁰

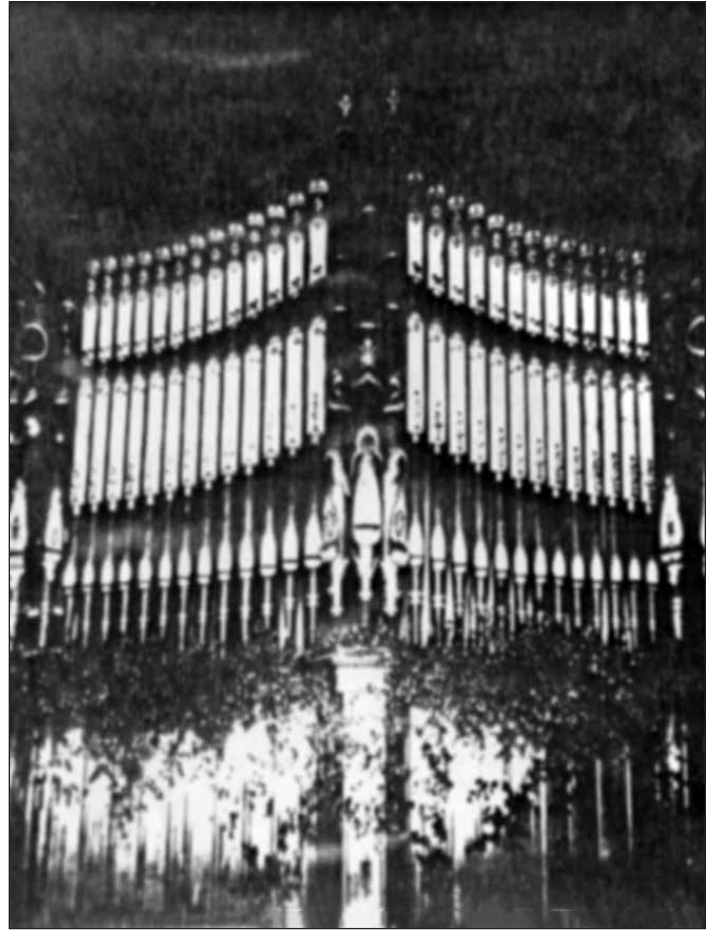
The writer in the *Dallas Commercial* demonstrates more knowledge of organ terminology in his florid and obsequious prose description of the event:

The concert given last night by the ladies of the congregation of St. Matthew’s Cathedral, drew a large and appreciative audience composed of the elite of Dallas society, and the musical entertainment was one that has never been surpassed by amateurs in this city. . . .

The introductory selection on the organ was an Offertoire, by Weilly [*sic*], for full organ. The fourth organ selection was a Verset, by Gullmant [*sic*], consisting of Traumerie, Schuman [*sic*] and the Last Rose of Summer, the latter being sung out on the Vox Humana. The vox in this organ is quite new, and is an invention of the builder of the organ, Mr. Jos. Gratian, whose efforts last night, contributed largely towards the success of the concert. . . . [He] displayed to the greatest perfection, the capability of the organ and his thorough knowledge of the proper use of stops.¹¹

This verbiage, although congruent with the lofty and dignified Victorian *Zeitgeist*, is particularly notable for the Dallas press, which throughout these early decades covered music and organ-related news with the greatest of fervor. From the 1870s on, the press reported everything from organ dedications to the regular rota of Sunday morning church music, as though such things marked Dallas’s arrival as a truly cosmopolitan city to rival any back east. The paper proclaimed organist A.J.H. Barbour’s performance on the Estey reed organ at the Dallas Exhibition in 1886 most “complete and attractive,” although the music performed represented nothing more than an unremarkable conglomeration of period pastiche pieces.¹² To the locals, successful church music programs seemingly indicated a healthy and prosperous economy and a citizenry who could engage in the luxurious task of music-making in the days when Apache raids were still within the realm of possibility.

Gratian would have been disappointed if he had hoped to capture the Dallas organ market, as local churches tended to patronize the more established builders as the city grew in culture and erudition. First Baptist installed a J.H. & C.S. Odell



The 1877 Gratian organ at Saint Matthew’s Cathedral. The organ was situated in the chancel.

Courtesy Fr. Ed Sholty and the Episcopal Diocese of Dallas.

organ, Opus 270, in 1890, with three manuals, 32 ranks, and a console *en fenêtre*, while the Roman Catholic Sacred Heart Cathedral, upon its opening in 1902, had installed a 27-rank Reuben Midmer from 1871, transplanted from New Jersey and rebuilt and installed by Hook & Hastings.¹³ The Hook & Hastings firm was already familiar to North Texas, having built organs for Saint Andrew’s Episcopal Church in 1884 and Saint Stanislaus Church in 1885, both in nearby Fort Worth,¹⁴ ultimately installing nine instruments in the city of Dallas between 1894 and 1912. That firm alone would build over three dozen instruments throughout Texas between 1870 and 1921. Odell & Co. would return to Dallas to build an eleven-stop organ for Temple Emanu-El in 1899.¹⁵

10. “Local Jottings: A Rare Chance to Hear Good Music,” *The Dallas Daily Herald* (October 2, 1877): 4.

11. Quoted in *The Alton Telegraph* (October 11, 1877): 3.

12. “Afternoon Musical Programme Dallas State Fair,” *Dallas Morning News* (October 28, 1886): 7.

13. OHS Pipe Organ Database, accessed December 11, 2016. <http://database.organsociety.org/>.

14. “List of Hook Organs,” accessed June 18, 2018. <http://wikibin.org/articles/list-of-hook-organs.html>.

15. “Temple Emanu-El, Dallas,” accessed June 19, 2018. <https://www.pipeorgandatabase.org/OrganDetails.php?OrganID=59625>.



*Above: Trinity Methodist Episcopal Church, Dallas
Courtesy of Walter Davis*



*The Odell organ at First Baptist Church, Dallas
Courtesy of Steve Lawson, OHS Pipe Organ Database*

AN ORGAN BOOM

By the turn of the 20th century, with organs now being installed regularly, the press enthusiastically promoted each instrument with the passion they otherwise would have had to expend on cattle prices. In a July 1905 column promoting organist David E. Grove's dedication recital on the Hook & Hastings organ at Trinity Methodist Church, we read: "In line with Dallas' numerous musical advances, it is interest-

ing to note the increased attention paid to good music in the churches, and the different fine organs that are being purchased or planned for. The new instrument at Trinity is of very sweet and pleasing tone, with a good variety of stops, possessing as well great volume and power."¹⁶

Later that same month another Hook & Hastings, declared by the paper as "one of the best instruments of the kind in the State, having twenty speaking stops and 1,300 pipes," was dedicated at Grace Methodist Church by John T. Duncan, who, probably to his chagrin, seems to have received second billing to a much-lauded tenor soloist.¹⁷ The dedication of the Pilcher organ at Gaston Avenue Baptist Church that same year drew "over twelve hundred persons" to hear Bertha Stevens Cassidy perform Bach and Guilman as well as a number of pieces with other musicians.¹⁸ Later, in 1907, in what must have been a banner year for organ installations, a certain Elmer Sanford Albritton played the dedication recital on the Hook & Hastings at the New Tabernacle Methodist Church downtown. In particularly avuncular and erudite prose, the columnist wrote that "the grand pipe organ, which occupies a conspicuous place, is one of the largest in the city, and makes a very pleasing appearance. The diapasons are considered rich and full. The flutes are in variety with a sparkling melodia [*sic*]; also with a harmonic flute with a smoky voice. The machinery which supplies the instrument is declared to be perfectly noiseless."¹⁹ The confusing review of the organ dedication played in 1910 by Albert Dee at Saint Mary's Chapel leaves one wondering if the review is about music or architecture: "The chapel organ is full stopped and wonderfully

16. "Organ Recital at Trinity Church," *Dallas Morning News* (July 5, 1905): 12.

17. "Pipe Organ Recital," *Dallas Morning News* (July 16, 1905): 6.

18. "Install Pipe Organ," *Dallas Morning News* (June 19, 1907): 5.

19. "To Dedicate Edifice," *Dallas Morning News* (August 25, 1907): 7.

sweet toned. The reeds are attractively banked and the natural oak setting harmonizes well with the interior decoration of the college building. There are three banks of keys and 100 pipes and swells.”²⁰ This was Pilcher’s first installation in Dallas, although they would eventually eclipse Hook & Hastings in the city proper, building 14 more organs between 1910 and 1940, five of which were for major downtown theaters.²¹

In a performance probably more befitting of the superlatives so wistfully doled out to lesser talents, Clarence Eddy dedicated the Hook & Hastings at the new neo-Classical Scottish Rite Temple in 1913, the five-manual, 54-rank organ having been proclaimed “the largest in the world” by the enthusiastic but uninformed reviewer. More importantly, the writer observed that “there are to be three concerts—to-night, Wednesday night and Thursday night, at 8 o’clock. The auditorium seats 900, and the seats for each performance have been going very rapidly.”²² Full audiences at organ recitals were certainly typical of the time but demonstrate the cultural sophistication Dallasites had achieved, having presumably filled a 900-seat auditorium three consecutive evenings.

Indeed, perhaps the enthusiasm with which the press and public greeted Eddy speaks to the yearning for high culture by Dallasites in whatever naïve guise it might have taken. One writer suggested that

interest among music lovers of Dallas is almost at a fever pitch over the coming of the famous Clarence Eddy, the world’s greatest organist. The tentative programs that Mr. Eddy has sent for these concerts show that he is taking full advantage of the great cathedral organ, which is said to be the most complete organ of its kind ever constructed. . . . Mr. Eddy’s numbers will develop the full possibilities of the organ at each performance, and this in itself will render the recitals but a little short of the marvelous. . . . That Mr. Eddy is able to execute the works of Bach, Couperin, Martini, Saint-Saëns and Guilman in a correct manner cannot be doubted.²³

That Eddy was able to play masterworks in a “correct manner” merited less from the writer than pride that the city of Dallas now had a suitable performance venue for “the world’s greatest organist.”

20. “Dedicate New Organ at St. Mary’s Chapel,” *Dallas Morning News* (April 11, 1910): 8.

21. “OHS Pipe Organ Database: Pilcher Organs,” accessed June 1, 2018, http://www.savetheorgan.org/kbase/opus_lists/PilcherOpusList.pdf.

22. “Eddy Gives First Concert Tonight,” *Dallas Morning News* (June 10, 1913): 5. The Hook and Hastings, Opus 2310, at the Scottish Rite Cathedral was likely the largest in the city at the time, with some 53 ranks and a well-appointed console with player mechanism. See the OHS Pipe Organ Database, <http://database.organsociety.org/OrganDetails.php?OrganID=15956>.

23. Advertisement, *Dallas Morning News* (June 5, 1913): 2; “Big Demand for Seats for Organ Recitals,” *Dallas Morning News* (June 6, 1913): 18.

AMUSEMENTS.

GRAND ORGAN RECITALS

Scottish Rite Cathedral
EGYPTIAN ROOM

The Directors of the Scottish Rite Cathedral Association Announce the

FORMAL DEDICATION OF THE
WORLD'S GREATEST PIPE ORGAN,
Costing \$30,000, by

Mr. Clarence Eddy
Of New York and Chicago
World's Greatest Organist.
June 10, 11 and 12, 8 P.M.

The degree room seats 900 and tickets should be purchased at once to insure admission. Thoroughly ventilated and cooled. Immediately after the recitals the entire building will be illuminated and thrown open for inspection.

ADMISSION \$1.00
No Reserved Seats.

Advertisement for Clarence Eddy's dedication recital in 1913 at the Scottish Rite Cathedral

Dallas Morning News (June 5, 1913): 2

ORGAN PEDAGOGY IN A YOUNG CITY

A burgeoning church music and organ scene required trained musicians. The Will A. Watkin Company, founded in the 1880s and purchased in 1902 by Brook Mayes, not only supplied sheet music but also sold instruments and provided pipe organ tuning and maintenance services. The Estey Organ Company employed Benjamin T. Pettit as its local representative, ensuring that Estey would have a share in the new market and would be able to maintain its instruments.

One of the prominent local teachers was Bertha Stevens Cassidy, wife of an industrial executive and organist of Trinity Methodist Church and the new Scottish Rite Cathedral. Cassidy was so successful a teacher that, upon making her acquaintance in 1913, Pettit lauded her character in a letter introducing her to the corporate office in Brattleboro:



Bertha Stevens Cassidy

She is one of the best women in the world and is liked by everyone who know her except a few amature [*sic*] organists who are jealous of her. She is sought by all committees who come to Dallas looking at organs and is the only organist in this section of the state that does concert or recital work out of Dallas. I know that she is teaching 75% of the organists of Dallas and nearby towns and I could go on and tell you many reasons for her being the most popular woman, musically, in all Texas.²⁴

Even taking into account the gross exaggeration this reference undoubtedly represents, Pettit was well placed to ascertain Cassidy's standing in the local organ world. She did indeed perform throughout Texas, so that by her retirement in 1934 she had played some 250 recitals in the state, no small feat given the distances and travel difficulties involved.²⁵ Bertha Cassidy had initiated contact with Pettit in the hope that he might build an organ for her home teaching studio, a proposition that Pettit found so attractive for future work that he offered to forgo his commission. Brattleboro only reluctantly accepted the work, arguing that

the Chamber organs, and in fact all the smaller instruments, are made at a very small profit. We will throw off the profit entirely and will furnish a specification 3-3-1 with our regular "A" case, including electric blower, \$1250. This price is made with the understanding that we will deliver the organ freight paid to Dallas and that you will care for the expense setting it up.²⁶

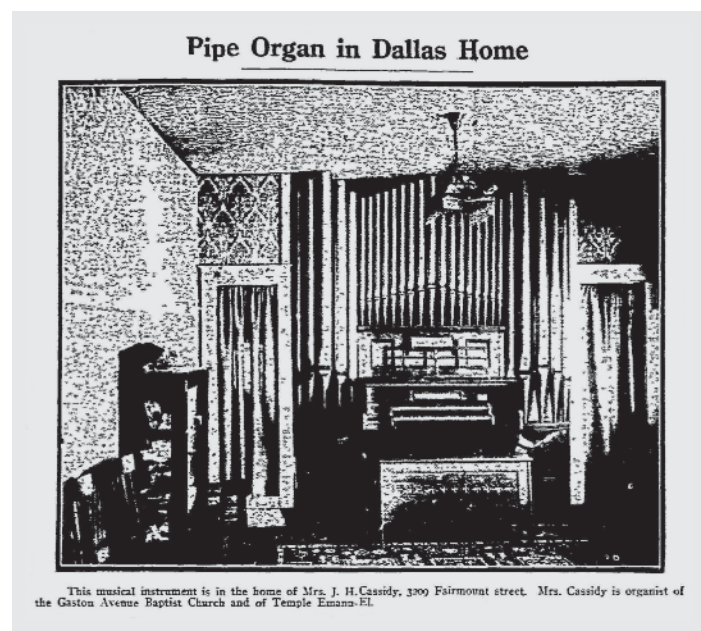
Pettit would countenance no discouragement from Brattleboro, secure in his faith that Mrs. Cassidy's illustrious reputation among Dallas organists and churches would bring him commissions:

She did not even consider another organ and in her quiet, reserved and professional way is talking for the Estey when opportunity [*sic*] presents. She is now working on the Jewish people who will buy, after a while, what they believe to be

the best organ of any church in the city. She was organist for these people for several years, in connection with another church, and has more influence with them than any one else.²⁷

James Cassidy signed the contract for Dallas's first residence organ "as principal to the contract as a married woman's signature is not binding to any contract, note or legal document in Texas, unless joined by the husband."²⁸ On October 1, 1913, the Estey shop order for what would be Opus 1165 was issued for an organ, consisting of the following:

GREAT	SWELL	PEDAL
8 Open Diapason	8 Salicional	16 Bourdon
8 Dulciana	8 Stopped Diapason	
8 Melodia	4 Flute Harmonique	Nine couplers
	Tremolo	Crescendo pedal



The installation of the Cassidy home organ was worthy of mention in the Dallas Morning News "Pipe Organ in Dallas Home," *Dallas Morning News* (November 16, 1913): 1.

Of interest on the shop order is the notation that the voicing be done "very carefully for Organist's use," and, under "special features," the warning, "For organist's residence. Use especial pains throughout."²⁹ By November, the organ was installed in the Cassidy home. Unfortunately for Estey, Cassidy never promoted their instruments, ensuring that the Dallas area would

24. B.T. Pettit to Estey Organ Company, March 22, 1913. The author gratefully acknowledges the assistance of John Carnahan of the Brattleboro Historical Society for the records and correspondence about this organ.

25. "Mrs. J.H. Cassidy to Conclude Long Connection with SMU," *Dallas Morning News* (June 3, 1934): 10.

26. Estey Organ Company to B.T. Pettit, March 31, 1913. The reference initials are "JGE," Jacob Gray Estey. All Estey files are courtesy of John Carnahan at the Brattleboro Historical Society.

27. B.T. Pettit to Estey Organ Company, May 23, 1913.

28. T. Scott Buhrman, "Texas Section," *The American Organist* 2 (January 1919): 176. A paragon of 19th-century ideals, Bertha Cassidy preferred the custom of being addressed as "Mrs. Cassidy," and always referred to herself as "Mrs. James Harvey Cassidy."

29. "Shop Order," Estey Organ Company, October 1, 1913.

have fewer Esteys than those built by Hillgreen, Lane & Co., the firm Cassidy ultimately endorsed. And it was to Cassidy that the administration of the new Southern Methodist University would turn to head the new school's organ program.

SOUTHERN METHODIST UNIVERSITY

Southern Methodist University was founded in 1915 on a hill north of Dallas, audaciously appropriating Harvard crimson and Yale blue as the school colors, representing the high academic, and in a sense, East Coast archetypes to which the new school aspired. Dallas was eager to embrace SMU just as it was eager to embrace elaborate church music programs, for both represented the sophistication the populace was anxious to feel it had achieved. Nonetheless, the new university's beginnings were inauspicious, being comprised of a school of liberal arts, a theological seminary, and a school of music. The music school was designed to train local residents, regardless of their enrollment status, a disproportionate number of whom were wives of seminary students and for whom playing the organ would be a practical skill. Of the 26 first faculty members, Cassidy was the only female. There was little difference between her own private students and those enrolled through SMU, a fact that the university used to attract students. Cassidy taught at her home, often from early morning until late at night, the university not yet having built organ facilities.

The city's "organ boom" from the turn of the century had waned by the teens, but churches still coveted a steady supply of organists, which Dallas's first university organ department sought to provide. By all accounts, Bertha Cassidy was a musician of the first order, able not only to teach but also to perform: from the beginning of her years in Dallas, she was never organist at fewer than two institutions at any given time. Born in 1876 in Cincinnati, Ohio, to a Baptist minister and his wife,³⁰ hers was a musically and spiritually productive childhood. She began playing the piano and organ by age nine, obtaining her first organist position at 15. She later entered the Cincinnati Conservatory of Music, which before its merger with the Cincinnati College of Music functioned as a finishing school for young society women, with social graces taught in addition to music. Here Cassidy studied organ with Lillian Arkell Rixford and received the Springer Medal for musical achievement. While in school, she was organist of Walnut Hills Congregational Church of Cincinnati and the First Baptist Church of Dayton, Ohio.³¹ She made summer forays to New York City, where she studied organ with Clifford Demarest

(1874–1946), organist of New York's Church of the Messiah, and Max Spicker (1858–1912), cantor of Temple Emanu-El.³² Her interest in Jewish liturgical music must have been kindled at an early age, for she worked in synagogues most of her professional career, and by 1919, had "arranged and composed two complete [Jewish] services of sixteen numbers each."³³

THE TEXAS CHAPTER OF THE AMERICAN GUILD OF ORGANISTS

Prior to 1918, Bertha Cassidy had organized the Dallas Organist Association in an effort to foster "greater unity among the church organists," but her New York experience with Clifford Demarest, as well as having passed the Associateship examination of the American Guild of Organists (AGO) in 1917, no doubt spurred in her the idea of forming an AGO chapter in Dallas, of which she was elected first dean.³⁴ This was the era in which membership had to be earned, not merely dues paid, so to launch a chapter presupposed enough qualified organists who could support the organization. In May 1918, Clifford Demarest, traveling around the country to foster growth in the Guild, stopped in Dallas to launch what would become the Texas chapter. A meeting at the Adolphus Hotel (which also housed a pipe organ) attracted 60 people, of whom 35 joined the AGO, with 18 taking the Associateship examination. Demarest praised the chapter, saying, "If other chapters would emulate this splendid example, our academic membership would soon be of a better proportion than it is at the present time, and one of the main objects of the Guild become a reality."³⁵ In 1924, Bertha Cassidy founded SMU's Bach Organ Club, whose "charter members [included] twenty organists, each having passed the [AGO] test, which is satisfactory playing of a Bach prelude and fugue."³⁶

If there had been excitement about organs prior to Cassidy's arrival in Dallas in 1904, her appointment as organ professor at SMU ensured that she would become the cultivator of the organ culture within the city—not only through her recitals, but through her weekly services, which, through the new medium of radio, would be broadcast regionally. As a professor in the city's new university she influenced generations of students, and by the end of that prosperous decade, Dallas was on the brink of becoming a cultural center—in reality, rather than simply in its residents' imagination.

30. "Bertha Stevens Cassidy," <http://www.findagrave.com>. This is confirmed by her 1959 death certificate and her own gravestone at Grove Hill Memorial Park in Dallas. Having outlived her relatives and likely suffering from dementia, she faded out of journalistic record in the 1950s.

31. "Mrs. J.H. Cassidy to Conclude Long Connection with SMU," *Dallas Morning News* (June 3, 1934): 10; "Eventful Career Fills Life of Busy Dallas Organist," *Dallas Morning News* (August 3, 1938): 2.

32. T. Scott Buhrman, "Texas Section," *The American Organist* 2 (January 1919): 176.

33. "Reengaged as Organist for Temple Emanuel[Emanu-El?]," *The Jewish Monitor* (September 5, 1919): 5.

34. T. Scott Buhrman, "Texas Section," *The American Organist* 2 (January 1919): 176.

35. Clifford Demarest, "A Message from the Warden," *The American Organist* 1 (June 6, 1918): 327.

36. "Musical Club Has Been Organized Here," *The Semi-Weekly Campus* (February 2, 1924).

A Record-Breaking Convention

BARBARA OWEN

THE CITY OF ROCHESTER by itself holds a wealth of organs old and new, with significant examples from builders of various eras and styles, and that was surely part of the attraction that brought over four hundred attendees to the main part of the convention (Sunday evening through Friday evening), which also extended into neighboring towns. For those who didn't have Sunday duties, there were also two full days of pre-convention events, complete with interesting organs and recitalists. Saturday was spent seeing instruments in the Ithaca area, including the new Schnitger-inspired organ in Sage Chapel, a pedal clavichord, and even a harmonium. Sunday afternoon featured recitals and demonstrations around Rochester. For those who could stay on Saturday after the "official" end, there were post-convention recitals and demonstrations around Auburn and Canandaigua, along with a visit to an organbuilding workshop and even a wine tour.

SUNDAY

The convention proper opened Sunday evening in Rochester's Christ Church with the introduction of the largest roster yet of Biggs Fellows—28 of them. A visible indicator of the OHS's outreach, they were met with enthusiastic applause. The gallery of Christ Church houses one of the most interesting and attractive (both tonally and visually) of the city's newer organs. Often referred to as a "Bach organ," it is a carefully researched and meticulously crafted reproduction by Munetaka Yokota and the staff of the Gothenburg Organ Art Center in Sweden of a virtually intact organ in Vilnius, Latvia, built in 1776 by Adam Gottlob Casparini, a pupil of Heinrich Trost. Think of that year for a moment—1776: a historic landmark in American political life, but also one in which the number of organs in the former British colonies could pretty much be counted on the fingers of two hands (plus a few toes), and when the only Bachs whose music was known (mostly to some German immigrants in Pennsylvania) were a couple of sons of Johann Sebastian, who had been

dead for 26 years and was temporarily fading into musical obscurity. Yet this 1776 organ remains very much a Bach-era organ, built in the slowly evolving mid-18th-century style of Casparini's mentor, Heinrich Trost, whom J.S. Bach knew and admired in his later years and whose organs he is known to have played.

In David Higgs's splendid and interestingly chosen opening recital, we heard proof of the versatility of the mid-18th-century Central German organ, an instrument hovering halfway between the 17th and 19th centuries, combining wisps of the former with hints of the latter, and tuned in a mid-century "compromise" temperament. Higgs opened with a work from an earlier period, Buxtehude's driving *Toccata in F*, seemingly in a perfect key for the temperament and full of contrasts that showed off the versatility of both organ and recitalist in a Baroque dance. Then came Bach, in his nine colorful variations on "O Gott, du frommer Gott," brought to life with a variety of registrations inherent in so versatile a tonal palette, which included two tremulants. Yes, tremulants are legal in Bach.

And then—contemporary music! Arvo Pärt's *Annum per Annum*: five varied liturgical movements between that pounding Prelude and Postlude. And could this organ handle it? Yes, and it certainly did. In closing, we were treated to Mendelssohn's *Sonata No. 1*, its first movement surging warmly on a full registration, followed by the gentle Adagio on flutes and principals, then an Andante contrasting tremulant-enhanced flute with a medium principal chorus, and ending with a growlingly brilliant Allegro. Interestingly, the unequal temperament was hardly noticeable here. We are often confronted by Mendelssohn played romantically on late 19th- or early 20th-century organs, but that is an injustice to Felix, who died in 1847 and mainly knew organs from the middle 18th- and early 19th-century period—organs in many ways like the one in Christ Church. His music indeed sounded very happy there.



Colin Lynch leads the audience in a selection from the Empire State Hymnbook.

MONDAY

All of Monday was spent in Rochester with a heavy and varied schedule of full-scale recitals on local organs, beginning with rapidly rising star Katelyn Emerson on the 1967 Casavant (revised in 2005) in the huge, contemporary Twelve Corners Presbyterian Church. Buxtehude's *Praeludium in D Minor* took advantage of the organ's more neo-Baroque side, building up in the opening portion, with contrasting registrations in the fugal section including snarly reeds, and a *stylus fantasticus* conclusion. Langlais's light *Trio* showed a different side of this instrument, with delightful interplay between voices, and was followed by Rachel Laurin's *Finale*, a forward-moving display of contrasting moods from bright to somber. Brahms's chorale prelude on "Herzlich tut mich verlangen" followed and was a bit of a disappointment in a rather stolid interpretation with too much contrast between the loud and soft portions. Following a hymn, the program closed with two British classics. Parry's Chorale Prelude on *EVENTIDE* began with a quiet solo over a mild accompaniment, building up to a *mezzo forte* before its gentle ending, and Howells's *Paeon* was an excellent closer, with its splashy reedy opening, descending to a quiet interlude before building back to echoes of the opening material. It's good to see a returning interest in 19th- and 20th-century British organ music, especially on the part of younger organists.

The 1967 Casavant in Twelve Corners had perhaps begun life as something of a neo-Baroque organ, but its 2005 modifications pushed it more in the eclectic direction. Not so the 1964 Holtkamp in the gallery of Incarnate Word Lutheran Church, another large, contemporary building. Here is a quite complete Great division, but with an upperwork-laden Positiv based on a lone 8' flute, and a Swell hardly worth the name. Interestingly, this church also houses a quite delightful six-rank (plus pedal) Samuel Bohler organ of 1869, a restored "orphan" placed at the front of the room in 2006. Amanda Mole, another rising young artist, played

both instruments. Beginning with another Buxtehude *Praeludium*, Mole showed the Holtkamp's best voice, beginning on a light registration and moving into the bright and snappy fugal section fairly dancing on various principals and reeds. Alain's *Deuxième Fantaisie* followed, played convincingly and with good contrasts, but a bit compromised by wiry reeds not meant for French music. Mole then moved to the little Bohler, with its rather big, warm unison voice (four 8's, a 4', and a 2') for a gentle, varied, and nicely phrased Pachelbel *Ciaccona* whose movements sang out with an immediacy that the distant Holtkamp lacked in the room's rather dry acoustic. Back at the Holtkamp after a hymn, three of Calvin Hampton's *Five Dances* proved choices well suited to the organ's colors, and "Everyone Dance" truly lived up to its name. Rheinberger's *Sonata No. 8 in E Minor* was carefully registered to emphasize the unison stops over the upperwork in most places. Beginning with a smashing entry, the music moved to a lyrical Passacaglia where the theme sang out in the pedal; the final portion of this movement began quietly, descending to almost a whisper before building up to a full-organ conclusion.

Our next stop, following lunch amid amusingly psychedelic surroundings at ARTISANworks, was the George Eastman House and Museum, with its large restored Aeolian organs of 1904 and 1916, playable separately or together, as well as by rolls. The organs, their history well described in the handbook and in an illustrated lecture chronicling their restoration, were heard played by house organist Joseph Blackburn as we wandered around, and a few hardy souls were even treated by members of the Parsons staff to a tour of some of the organ chambers. This proved a pleasant and relaxing break and an opportunity to view the museum's exhibits.

Mid-afternoon found recitalist Wilma Jensen presenting a program of 20th-century music on the large 1956 four-manual Austin organ in the chancel of Asbury First United Method-



Wilma Jensen



David Higgs

ist Church. Here is a mid-century organ suited to a big space with an eclectic stoplist (for which we can doubtless thank Richard Piper, Austin's British tonal director at the time). Jensen chose to let this organ speak eloquently for its own era in a varied selection of mostly little-known works by American, British, and French composers of the mid-20th century. Michael McCabe's *Flourish and Chorale* opened with a true flourish on the full plenum followed by a milder and rather British-sounding chorale that built up to a reedy splash at the end, and Philip James's mellow *Meditation à Sainte Clotilde* made good use of varying string and flute tones and solo reeds, leading to a gentle ending over a purring 16' Pedal stop. Tournemire's colorful *Petite Rapsodie*, Duruflé's reconstruction of one of his improvisations, preserved the improvisational flavor, utilizing varied colors to introduce a chant-like theme that morphs into a fugue. A new work, commissioned by Jensen, was David Briggs's *Introduction, Chorale, and Fugue on a British Theme*. The theme first enters somewhat sneakily, eventually to be recognized as "Jupiter" from Gustav Holst's *The Planets*. A real workout piece, superbly handled by both recitalist and organ as it built up to a climax. Ending the program was an engaging curiosity: *Blackberry Winter* by Conni Ellisor, a three-section work based on American folk melodies, originally scored for dulcimer and strings. Here the string part was transcribed for organ, and although kept to very mild registrations, it sometimes overwhelmed the even milder dulcimer, played onstage by Stephen Seifert. It's an interesting work, but I would some time like to hear it with its original scoring, and in a more intimate and acoustically friendly space.

The final afternoon program was in the Episcopal Church of St. Luke and St. Simon Cyrene, a merged congregation occupying the original St. Luke's 1825 Gothic Revival building, which houses a large and essentially intact 1925 Skinner organ. Robert Poovey opened with a familiar favorite, Hollins's delightful *Trumpet Minuet*, which pitted a snappy yet foundational Trumpet against diapasons. With carefully chosen flutes and reeds, Martini's flowing late-Baroque *Aria con variazione* worked convincingly and was followed by another Skinner-era favorite, Lemare's well-known *Andantino*, authentically showing off orchestrally flavored flutes, strings, and celestes. After the singing of "Praise, My Soul, the King of Heaven" to a new tune by the late McNeil Robinson, Poovey made the big Skinner dance again in the Allegro vivace from Vierne's *First Symphony* with an artful show of flute stops and a flowing solo on a mild reed. Conservative registration again made for a convincing interpretation of Mendelssohn's *Sonata No. 2*, with warm foundations for the opening Grave moving to flutes and a mild reed in the Adagio. The Allegro maestoso, on stronger foundations and reeds, was played at what this listener felt an ideal tempo, and the concluding Fuga, begun on milder 8' and 4' stops, moved strongly forward to a conclusion on principals and reeds.

Skinner also closed the day in the evening concert at St. Paul's Episcopal Church, with its even larger and recently restored Opus 655 (1927), played by Ken Cowan, who knows that Skinner organs like transcriptions and included three of them. Declaring this organ "incredible," he began his program with Shostakovich's *Festive Overture*, which ran the gamut from a big pedal-dominated opening through dancing segments and flute solos, with a dynamic range from pianissimo to fortissimo. Aaron David Miller's tour-de-force *Nach Tanz* continued showing off the organ's colorful dynamics, leading into a second, quieter transcription from Elgar's *Serenade for Strings*, which introduced various colors and made ample use of the swell boxes. French romanticism was represented by a Gigout Toccata, a piece beginning lightly but building over a prominent pedal line. This was followed by a duet with Bradley Hunter Welch in Rachel Laurin's *Fantasy and Fugue on the Genevan Psalm 47*, whose theme emerged triumphantly near the end. Following the hymn, we were treated to another view of "Jupiter," a splendidly registered transcription of Holst's original, right down to a rumbling 32' in the Pedal at the end; this was followed by a rather unusual Karg-Elert improvisation on "Nearer, My God, to Thee," beginning with an oboe solo and building to a fairly full statement of the tune. One wonders if Karg-Elert's choice of this familiar non-Germanic hymn tune had anything to do with his one rather ill-fated 1932 concert tour here. Finally, what would a recital on an organ like this be without a French toccata at the end, and Jongen's, from *Symphonie Concertante*, with its repertoire of roulades and pedal solos and its smashing finish, was an admirable closer to this jam-packed first full day.

TUESDAY

Traditionally, the second day of an OHS convention tends to be somewhat laid back, offering trips to smaller towns and smaller and often older organs. Thus, a morning ride through the countryside brought us to the Presbyterian church in Caledonia and a two-manual Hook & Hastings of 1876, slightly altered tonally by Andover in 1984, where Peter DuBois played a program of shorter 19th-century works. Beginning with Mendelssohn's *Prelude and Fugue in C Minor*, played at a rather brisk tempo and emphasizing the fugue subject with nice phrasing, he next played Brahms's flowing chorale prelude on "Mein Jesu, der du mich" with good balance between the manuals and a more relaxed tempo, then nos. 1 and 5 of Schumann's pedal-piano pieces, crisply played, all using the organ well. A hymn was followed by Franck's *Prelude, Fugue, and Variation*, where varying registrations included the Oboe and judicious use of the swell shades; the program concluded with Saint-Saëns's *Prelude and Fugue in E-flat*, cleanly played, with the fugue subject introduced on the rather vocal Open Diapason. Both works really demand

a larger organ, yet DuBois brought out their nuances nicely on this smaller one.

The next stop was at the Evangelical Presbyterian Church in Leicester and another 1876 organ, this one by Steer & Turner, a good-sized two-manual instrument of more varied resources than the previous organ. Following a hymn, Malcolm Matthews treated us to additional period-appropriate works, beginning with two of Joseph Jongen's *Quatre Pièces*. His *Caprice* danced cheerfully along with varied solos, while the *Cantabile*, in ABA form, flowed serenely with nicely contrasting registrations. Mendelssohn's *Sonata No. 4* was a good match for the organ; the Allegro was crisp and indeed quite *con brio*, while the Andante moved smoothly on the Swell flutes and strings, played with good feeling for its melodic lines. The Allegretto flowed quietly at a good tempo, leading to the final well-phrased Allegro on the sturdy full organ.

The tracker tour continued after lunch in the United Methodist Church of Avon, where Bruce Stevens kept us in the 19th-century period on a medium-sized two-manual Felgemaker organ of 1895. Niels Gade's Moderato (from *3 Tone-Pieces*), with its strong rhythmic nature, provided a good introduction to this organ's foundations and was followed by nos. 4 and 5 of Reger's *Six Trios*, the melodic Siciliano and the lively Scherzo each displaying further sides of the organ's tonal character. Following a hymn came two of Schumann's varied pedal-piano pieces: the meditative no. 4 (Innig) and no. 5, played brightly but "not too fast," as Schumann directed. Then came a sensitive interpretation of two of Brahms's chorale preludes, the bittersweet "Herzlich thut mich erfreuen," where proper attention was paid to the almost hidden melodic line of the *Vorimitation* introduction to each statement of the chorale phrases, and to the subtle dynamic changes preceding the close. So too the gentle bringing out of the singing melodic line on a light registration in "Schmücke dich." More Mendelssohn closed this program: his *Allegro, Choral, and Fugue in D Minor*, each segment understandingly played at contrasting tempos on agreeable registrations.

The final afternoon program, also in Avon, was played by Ivan Bosnar on the small 1890 two-manual Farrand & Votey in St. Agnes Catholic Church. Differing from other programs, it consisted of three improvisations interspersed with two hymns. The opening one was something of a passacaglia, with a noticeable theme weaving in and out; the other two contained passing reflections of the two hymns. All were in more or less traditional style but displayed creative uses of the small organ's somewhat limited resources and interesting workings-out of thematic material.

Evening brought this "Tracker Tuesday" to a close back in Rochester with a large 1983 Fisk organ, built not long after the 1979 one heard last year in St. Paul, and in the same eclectic tonal style, its elegant casework visually dominating the front of Downtown United Presbyterian Church's

large sanctuary. Anne Laver, an Eastman graduate and now an OHS board member, cited the theme of her program as “Reflections of Light” and stated in her program notes that “the image of light offers many opportunities for exploration through music.” Youth is often symbolized by brightness, and the opening *Toccata in C Major*, a multi-sectional Bach work dating from shortly after his student sojourn in northern regions, began with sparkling flourishes on the principal chorus before moving through quieter passages to the final, complex fugue, replete with youthful runs and trills and moving to a joyful conclusion. In her notes, Laver suggested that this Bach work appears to contain thematic suggestions of the familiar “Morning Star” chorale, and thus she followed it with five variations on that tune attributed to Dirk Sweelinck (a son of the better-known Jan) in a typical Dutch format with smaller colorful registrations skipping around on different manuals. Moving to the 20th century, the next piece was Elsa Barraine’s *Prelude and Fugue in G Minor*, which opens melodically and builds up before the fugue subject is rather somberly introduced on an 8’ Principal, then running around more happily in a midsection and building to its conclusion. It was published in 1927, and if my math is correct, Barraine was only 17 at the time! Thus, another youthful work.

Using the same math, Nicolas de Grigny, Baroque-era composer of the five settings of the “Veni Creator Spiritus” chant that followed, was 27 years old and organist of a Parisian church when his splendid liturgical organ works were published. Any sizable Fisk organ includes the tonal ingredients for French Classic music, and Laver used them wisely here, from the full Great plus Trumpet *Plein Jeu* to appropriate usage of the colorful Cornet and flutes as indicated by the composer. Closing the recital, the Morning Star again shone brightly in the substantial *Fantasie und Fugue* by the 19th-century composer and recitalist Heinrich Reimann. The opening movement is dramatic; beginning mysteriously, it suddenly explodes into full-organ fireworks before introducing the chorale and then slicing it up into colorful segments in varying styles and registrations, from pianissimo to sprightly solos, prior to subsiding before the fugue. The fugue opens with a complex subject somewhat distantly related to the chorale, building in various linked segments until it bursts out in full organ at the end. A shining example of 19th-century Romanticism, brightly performed.

WEDNESDAY

Midweek Wednesday began in nearby Penfield with Colin Lynch playing a good-sized two-manual organ built in 2016 by the Ortloff and Russell firms. Located in two sections at the front of St. Joseph’s Catholic Church, it speaks out well to the listeners. The wake-up opener was Lefébure-Wély’s bouncy *Boléro de Concert*, and Lynch made it really swing with

alternating reeds and flutes. Two pleasingly folk-like selections from Percy Whitlock’s *Five Short Pieces* followed, played with nice tonal shading, leading into Nico Muhly’s tongue-in-cheek *The Rev’d Mustard His Installation Prelude*, blending solemn chords and lively flute fancies, plus a pedal duet. Johann Christoph Bach was a distant cousin of J.S. Bach, uncle of his first wife, Maria Barbara, and a worthy composer in the family tradition, as his colorful *Aria Variata*, played on the quieter stops, proved. Following a hymn, Dupré’s *Prelude and Fugue in B Major* concluded Lynch’s program, moving from the smashing toccata-like Prelude to the quieter opening of the complex Fugue and driving relentlessly to its full-organ conclusion in style. Following this program, the assemblage returned to the hotel for a well-organized business meeting followed by a hearty lunch under a tent.

The afternoon program was again in a nearby town, Pittsford, where the gallery of First Presbyterian Church houses another fairly recent two-manual organ, built in 2008 by Taylor & Boody and inspired tonally and visually by a David Tannenberg organ the firm had recently restored. Michael Unger began by displaying its colorful elements in three late 18th-century works. In J.G. Walther’s three-part transcription of a Torelli concerto, the first and third movements (Allegro) featured the organ’s bright and slightly laid-back plenum, with the quiet Adagio singing along on flutes. Kellner was represented by two chorale preludes: “Herzlich tut mich verlangen” and “Was Gott tut, das ist wohlgetan,” the first prefaced by a quiet *Vorimitation* introduction followed by a soloed melody on Gamba and Flute, the second more lively, using flutes on both manuals. Johann Krebs’s *Prelude and Fugue in C* began strongly with lively pedal passages and progressed to a march-like fugue. Then Mendelssohn made another appearance with his *Andante with Variations*, proving again his compatibility with the late 18th-century tonal palette, with mellow flutes and strings gently providing the theme and the variations dancing lightly in various combinations. The singing of “Love Divine” (to Zundel’s BEECHER) proved that a Tannenberg-type plenum was indeed meant for hymn-singing, and Unger closed with Schumann, whose *Fugue on BACH* begins busily, with Bach’s name dropping in beneath it in stately manner, working up to an almost fanfare-like background before winding down gently to its conclusion—and all sounding quite compatible with this delightful organ.

A return to Rochester brought us again to Christ Church, where a restored 1893 Hook & Hastings organ from a closed Maine church, intact save for a few 1960s tonal changes, mostly in the Choir, was installed in 2012 to fill the need for a chancel organ. Christ Church once housed an 1862 Hook, acquired secondhand in 1891, which over the years had suffered excessive and unfortunate rebuilds and tonal changes before lapsing into unplayability. Fortunately, a few Hook ranks sur-

vived, and, along with salvaged pipework from other Hook or Hook & Hastings organs, allowed David Wallace to restore the organ to virtually its original specification and sound, the only addition being a Johnson 16' Pedal Trombone, salvaged from an organ destroyed to make way for a restaurant in a repurposed church building not far from the 1893 organ's original location in Portland.

Thus, following the Pittsford organ, designed and voiced after a late 18th-century Germanic model, Christopher Marks brought a varied program of 19th- and 20th-century American music to this late 19th-century American instrument. Belgian Gaston Dethier immigrated in 1894, just a year after this organ was built, played at Saint Francis Xavier in New York City, and published a considerable amount of organ music. Marks opened with his bright *Allegro gioioso*, a sectional work happily showing off the organ's resources, from quiet strings and bright flutes to solid full organ. Five varied contemporary pieces from Ned Rorem's *Organbook III* followed, each engaging contrasting colors, with the final Fugue skipping through various registrations to its full-organ conclusion. A hymn by New York organist J. Christopher Marks followed, and to close his program, Marks chose the large-scale *Sonata No. 2* of Boston organist and pedagogue Henry M. Dunham, who had given recitals on various Hook & Hastings organs during his long career. The opening Introduction and Fugue is marked *con energico*, and Marks took this seriously, dashing in on full organ, then contrasting it floatingly in the quiet Adagio before the rapidly building Finale. Dunham was an ardent supporter of French music, and here we find his echo of it, tailored to Bostonian organs and acoustics and ideally suited to this particular instrument.

Wednesday evening found us in the Third Presbyterian Church, a large and impressive building with a large 1952/1991 Austin in the chancel, played by Alan Morrison, who began confidently with Sowerby's daunting *Pageant*, with its challenging pedal solo opening rumbling into the simple and almost folk-like theme, worked out in varying registrations to its final statement. Two lighter works followed, aptly displaying a quite different side of this organ: a gentle transcription of *Nuages*, one of Debussy's *Nocturnes*, played on soft string stops, followed by Jonathan Dove's cheerfully colorful *Dancing Pipes*. But the highlight and *pièce de résistance* was a complete performance of Mussorgsky's well-loved *Pictures at an Exhibition* as transcribed by Jean Guillou and the performer, a challenge to any organ and any player, and masterfully pulled off by both. From the striding promenade that begins the piece and appears between certain movements (evoking how one might venture from one gallery to another in a museum), we delighted in the colorful interpretation of the quarrelling children, the stolid cattle, the dancing unhatched chicks, Baba Yaga, and other favorites, until the Great Gate of Kiev opened ceremoniously and resoundingly at the end.



Anne Laver



Peter DuBois



Peter Krasinski



Caroline Robinson

THURSDAY

On Thursday we hit the road again, this time to the town of Lyons, home of four quite differing organs. The first, in First Presbyterian Church was a tad strange; billed as a 1928 Skinner, it was hard to identify it as such aurally, and its history in the booklet, citing various rebuilds, additions, and relocations, more or less explained why. Presently located in three chambers, two front and one back, in a moderately sized building, it was all rather uncharacteristically loud, almost drowning out the stalwart OHS singers on the first hymn. Colin MacK-night made good use of this characteristic in William Harris's brash *Flourish for an Occasion*, however. In ABA form, the middle part featured a solo on a quite strong flute stop before a reprise of the opening. Mozart's well-known *Fantasia in F Minor* flowed along somewhat *mezzo forte* at a fairly brisk tempo, and Parry's *Fantasia and Fugue*, another of those good British works, again began quite strongly, diminishing at the beginning of the fugue and building to a reedy *fortissimo* at the end.

Then, in St. John's Lutheran Church, we found a modest two-manual 1907 C.E. Morey tracker, recently restored by Parsons, all 8', 4', and 2' unisons. And what Indiana University doctoral candidate Nicole Simental did with this unprepossessing instrument was truly impressive. Rather wisely, she made some changes in the program, substituting the first movement of Mendelssohn's *Sonata No. 1* for a Buxtehude Toccata, which was unlikely to have worked very well. But the Mendelssohn certainly did, with splendid musicianship in phrasing and nuance. This was followed by the programmed Sweelinck Variations on "Est-ce Mars," and with sensitive phrasing and creative registration that made the most of the organ's resources, this came off surprisingly well. Following the singing of a hymn, another substitution was made: a Bach chorale prelude was replaced with a short work by Reger, again a wise choice that better suited this small organ. Finally, she closed with two of Schumann's BACH Fugues, nos. 5 and 2, the first dancing delightfully, the second more somber and smoothly phrased. Here we were experiencing a young player of mature musicianship, as proven by her sensitive interpretation and ability to make the most of a seemingly limited small organ in a variety of literature.

Following lunch came another unusual Lyons organ, this one in Grace Episcopal Church. Originally built as a good-sized one-manual instrument by Henry Erben in 1840, it was rebuilt by Morey, with a small Swell added in 1900 (tonally altered in 1978) and the original Great left essentially intact. Here we were treated by Jonathan Moyer to what was, with one exception, an all 19th-century program. He opened with a rather jolly *Andante con moto* by Boëly, very *con moto* and filled with splashy roulades. Samuel Wesley's *Voluntary IX* followed, contrasting warm Great foundations and Swell flutes and leading to Mendelssohn's *Thema mit Variationen* of 1844,

which opened with quiet flutes and moved on to well-registered variations. From the same period came Schumann's third Canonic Study, played "somewhat fast" as Schumann requested. Fitting in with Moyer's overall 1840s emphasis (confirmed by his program notes), we sang a Lowell Mason hymn from an 1844 publication, strongly supported by the organ. Then came two period works from France, Benoist's melodic *Andante in B-flat*, featuring a flute solo, and one of Lefébure-Wély's less frivolous pieces, an *Élévation*. The one 20th-century composition followed: Moyer's own *Ostinato*, based on the "Simple Gifts" hymn, its melody appearing on variously pitched flute stops over a "drum" bass. The closer was a work by A.G. Ritter on a "*Volkslied*"—no folk song that, but a hymn praising the Austrian emperor, recognizably borrowed by both the British and Americans, and here treated to colorfully registered variations leading to a full-or-gan finish.

The final Lyons venue was First Lutheran Church, home of the town's most recent organ, a medium-sized 1970 two-manual Schlicker with a fairly well-balanced stoplist, located in the rear gallery. Frederick Hohman opened with Bach's *Toccata in F* at a good clip with a strong pedal line, moving after a hymn to Bach's transcription of a three-movement concerto from Vivaldi's *l'Estro armonico*. The first movement, displaying a chorus with a somewhat tinkly Mixture, was followed by a quietly moving Adagio and a fast and somewhat detached Allegro. Claude Balbastre's *Romance* also moved at a rather brisk pace on a gapped registration, but no. 1 of Schumann's six BACH Fugues was appropriately more foundational and stately in tempo, highlighting the theme. Bach's *Fugue in F Minor* concluded the program, again at a rather fast-moving tempo and displaying the organ's full plenum, complete with reeds. All in all, the town of Lyons had provided us with four quite different organs of small to medium size heard in a variety of well-chosen musical expressions.

Thursday evening brought us back to Rochester and to one of the city's most impressive (both visually and tonally) instruments, the 2008 Paul Fritts organ towering at the front of the large and reverberant Sacred Heart Cathedral, played by Nathan Laube. Three German Baroque works constituted the first half of the program, each displaying different facets of this organ's generous and colorful classic resources. First was Muffat's *Toccata Septima*, beginning with a fluework plenum, moving through a lighter figural pattern, and ending with an impressive full conclusion over strong pedal reeds. Weckmann's four-part *Magnificat II* followed, its plainchant theme accompanied with four varied registrations, from a strong foundational beginning to a light flute with tremulant before the bold concluding movement. And more registrational variety, again of the lighter classical kind, was displayed in Bach's dancing and diverse Chorale Partita on "Sei gegrusset." Just another fine instrument for Baroque music?

No indeed, for the concluding selection blazed with Romantic color in a virtuosic performance of Liszt's Fantasia and Fugue on Meyerbeer's operatic chorale "Ad nos, ad salutarem undam." From reedy fanfares to meditative shimmering strings and sweet solo flutes (and yes, this organ has an effective swell box), to the driving and expanding concluding Fugue that filled the resonant room with complex sound, this organ—as well as this performer—can handle anything in the literature impressively.

FRIDAY

Having tasted an exceptional variety of organ styles and organ literature from differing periods and national origins during the week, Friday morning opened the doors to yet one more historic and distinctly innovative American era, that of Robert Hope-Jones, Wurlitzer, and the theater organ. By the early 20th century the photographic innovations of Eastman and others had introduced a new visual medium: moving pictures. Since soundtrack technology was still in the future, any sound that accompanied them had to be supplied by live performers, first by small bands or pianists, but with organs soon becoming more desirable due to their wider range of color and dynamics. In 1907, Hope-Jones opened a factory in Elmira, New York, and began to turn out a number of organs (mainly for churches, schools, and auditoriums), but he failed to secure sufficient backing and in 1910 sold his company, patents, and expertise to the nearby Wurlitzer firm, which saw the potential application of his space-saving unit design and unique tonal innovations in the rapidly growing movie theater market. Business in the ensuing years was confined largely to theaters, and after Hope-Jones's death in 1914 the firm's theater models continued to evolve. But his earlier church organ designs apparently remained somewhat a part of the Wurlitzer canon, and a few church organs were occasionally produced. By 1929, however, early versions of the soundtrack had begun to catch up with movie technology, and they soon began to erode the demand for theater organs. Builders began reaching out to churches for business, and Rochester's Blessed Sacrament Church now houses one of the very few surviving Wurlitzer examples, built in 1929, recently restored, and now in use.

Renowned Boston theater organist Peter Krasinski thus opened the first morning session with a quite serious and classical-sounding performance of Bach's "Wachet auf." Then a screen at the front of the church lit up, and he launched into a no-holds-barred accompaniment of a mélange of dramatic episodes from some of Hollywood's popular "biblical" movies of the silent era, including *Salomé*, *The Hindoo*, and *Exodus*. The excerpts featured battles, mob scenes, murder, romance, and some rather impressive special effects, such as the parting of the Red Sea for the fleeing Israelites. Most were from the Old Testament, but the selections ended quite seriously with the Crucifixion. Throughout all, Krasinski was right there

with just the right background music—humor, pathos, and perfectly timed climax effects.

From an organ virtually signaling the end of an era, we moved to one near that era's beginning. Robert Hope-Jones was a native of Britain who began making expert use of low-voltage electricity and high-pressure wind in the innovative design of organs there; he immigrated to the U.S. in 1903. After failing to interest established builders in his mechanical and tonal innovations, and initially aided by some wealthy backers, he founded the Hope-Jones Organ Company in Elmira in 1907, where he built what was said to be the first actual unit organ (for a nearby school for the blind), in which a rank of pipes could be borrowed electrically to play at different pitches and in different divisions. And as he also was an organist, he designed a novel console where a radiating array of stop-tongues made them easier to access—the so-called horseshoe design.

Hope-Jones's initial intent was to build church organs, as he had in England. His Opus 2 was constructed in 1908 for the First Universalist Church in downtown Rochester and was opened in a recital by the noted Edwin H. Lemare. Unlike other examples of his short-lived firm's early organs, it's still there, occupying two chambers facing the pews, and with its original console. Virtually unaltered tonally, it has recently been capably restored, and it was demonstrated by David Peckham with 20th-century church and recital pieces that emphasized facets of its unique tonal character. The foundational yet rather snappy Trumpet was put to good use in David Johnson's opening *Trumpet Tune in D*, as were the lush soft strings and a mild flute solo in Langlais's following *Chant de paix*—along with the use of the remarkably effective swell shades. John Peake's *Festival March* injected a more secular flavor, utilizing the foundational full organ, which never overwhelmed the acoustics of the room. The quieter stops (plus swell shades and tremulant) were featured in Percy Fletcher's bubbling *Fountain Reverie*, which still occasionally appears on recital programs and here proved a perfect period piece for this organ's unique resources. Albert Zabel's more contemporary three-part *Trio on Picardy* opened with a reedy Fanfare, moved to a lighter Scherzo, and featured a gentle statement of the theme on flutes in the Aria. Peckham closed with Stefan Lindblad's brash and jazzy *Toccata: Hommage à Leonard Bernstein*, using strong solos and full organ. And yes, it also really is a church organ, as proven by its capable leading of the final hymn.

The afternoon brought yet more varied fare. St. Mary's Church, Rochester, houses a large three-manual Austin of 1955, designed by the firm's British-trained Richard Piper, with an eclectic tonal design richly endowed with 8' color and a variety of reeds, all put to good use by Caroline Robinson in her opening and closing selections. And like another church visited earlier in the week, St. Mary's also houses a

small 19th-century "orphan" organ, an 1896 Hook & Hastings recently placed in a transept at the front. Reger's *Introduction and Passacaglia* began Robinson's program on the Austin, opening on a rich full ensemble before the quiet beginning of the Passacaglia, which progressively built up to a pyramid of sound. She then came down to the ten-stop Hook & Hastings, which nicely outlined the manual changes in Brahms's chorale prelude on "Herzlich tut mich erfreuen," filling the large room quite well. Joined by Benjamin Krug's warm cello, the organ proved its versatility in Saint-Saëns's gentle *Prière* and Jongen's dancing *Humoresque* before going solo again in the contrasting *Canzonetta* and *Novelette* by late 19th-century American composer Horatio Parker, proving that every stop has its own useful character in these small, well-designed organs. The instrument also has the capability for supporting congregational singing, as it did in one of Parker's hymns that followed. Back at the large Austin, Robinson let it out lustily in John Cook's festive *Fanfare*, with its subdued midsection leading up to a strong and reedy close.

Attendees then moved for the rest of the afternoon to the Memorial Art Gallery, where for two hours we could rotate freely between two lectures and a delightful program of Italian music progressing through the 17th, 18th, and 19th centuries in the shape of a four-course Italian dinner. This was performed by Eduardo Bellotti on the museum's tonally and visually pleasing 18th-century Italian organ, on loan from the Eastman School of Music and ideally located in a large and high-ceilinged hall whose walls are adorned with examples of Italian classical art. Bellotti's "dinner" began with a lively Frescobaldi *Capriccio* as appetizer, followed by an entrée of two toccatas by Rossi and Froberger that displayed the warmer "vocal" foundations so unique to the Italian tonal palette. The main course consisted of either Vivaldi's four-section *Concerto* or Scarlatti's *Partita on "La Folia,"* depending on which group was present, and each displayed a variety of colorful registrations provided by mixing different upper-work stops with the divided Principale. Dessert was a *Sinfonia* by Provesi, capping off what was indeed a flavorful and heart-warming musical feast.

The two alternate illustrated lectures were given in a lecture hall on another floor, and while relating to very different instruments and periods, both shared an underlying connection: the relationship of instruments to the technology and music of their era, and how the understanding of a period instrument can inform the understanding of the music written for it. Thus, Jonathan Ortloff's discussion of Hope-Jones's reimagined concept of the organ led us to the changes in repertoire (transcriptions, orchestral flavors, dynamic extremes) of the early 20th century, while Joel Speerstra's lecture focused on keyboard developments of the Baroque period (such as the pedal clavichord) with regard to both restoration and replication of the instruments, as well as their connections to perfor-

mance practice of the period. All food for thought as we then spent a little time wandering through the museum's interesting exhibits en route to the more literal food awaiting us in the museum's large banquet hall, and then moving downtown to the final venue, the Auditorium Theatre.

The concluding program was performed there by Richard Hills, who seemed very much at home at the ornate Wurlitzer console in the massive space. Originally built for Rochester's Palace Theatre in 1928, the organ was rescued in 1965 by the local theater organ society when the theater was razed, then restored and installed in the proscenium of the auditorium. And what a splendid example of a classic "Wurley" it is. During their heyday, these organs were not just played during movies but also played solo between them, as well as for special occasions, and a very unique genre emerged, a kind of improvised *mélange* involving snatches of popular songs, dances, and Broadway tunes. This was the side of the theater organist's art that Hills showed us Friday night. Fully improvisational, with frequent changes of stops, combinations, and swell shade dynamics, he explored sounds and effects unique to the theater organ, artfully weaving in durable popular songs of an earlier era, such as "You Made Me Love You," "Lover, Come Back to Me," and "Indian Love Call," as well as a few patriotic snatches, and concluding with "Jerusalem." Although I don't pretend to be a seasoned aficionado, I've attended and enjoyed theater organ programs at various times and places, and heard some great playing, but Hills's program was an improvised solo recital in which he demonstrated the inherent musical character of a quintessential Wurlitzer in an impressive and thoroughly enjoyable way. A fitting conclusion to a well-planned and varied week exploring the many facets of the organ clustered in and around the city of Rochester.

Kudos are due to the committee that planned and organized this convention, with their careful selection of instruments and performers, who in turn did an impressive job of choosing music appropriate to the various styles and periods represented by the organs featured. Important take-homes included a handbook containing stoplists, color pictures, and histories of the organs, along with programs and biographies of the participants. While enthusiastic hymn-singing has always been an integral part of OHS church visits, and past conventions often distributed small "hymnlets" for us to sing from, unique to this convention was a full-sized 151-page *Empire State Hymnbook*, featuring 104 hymns by New York State organists, edited by Rollin Smith. Along with recent conventions based in Saratoga and Syracuse, plus a much earlier one in the Finger Lakes district, Rochester again proves that New York State is more than just Manhattan when it comes to its place in the overall picture of American organbuilding, music, and pedagogy from the 19th century to the present day.

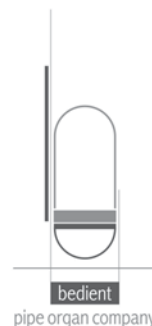


David Peckham

Peters, Weiland & Company

Organbuilders

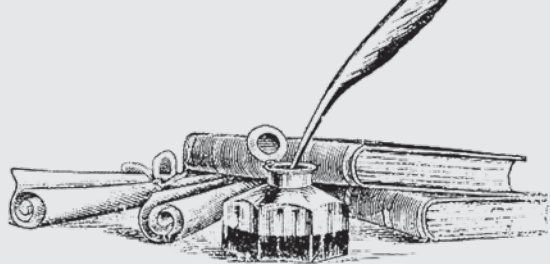
1729 • 31 North Pulaski Street
Milwaukee, Wisconsin 53202



**Quality Pipe Organ Building
and Service since 1969**

bedient
pipe organ company

bedientorgan.com | 402.420.7662 | Lincoln, Nebraska



The Organs of France

CHARLES-MARIE WIDOR

February 21, 2019, this year marks the 175th anniversary of the birth of Charles-Marie Widor. Organist of Saint-Sulpice for 64 years, he was professor of organ and later of composition at the Paris Conservatory. In addition to ten organ symphonies, he composed chamber music, dozens of songs and choral works, piano pieces, three operas, a ballet, and instrumental music. He was also a prolific writer and amateur historian. The following was written after the Great War, when France had endured so much destruction from German bombings, and Widor was pleading for a national inventory of historic monuments, organs in particular.

NO SOONER HAD Louis Bernier learned of his appointment as chief architect for the rebuilding of the Opéra-Comique,¹ when he packed his trunk to visit the principal theaters of the Old and New World. A friend, who found him in the midst of these preparations, asked: “Why all this travelling—long, wearisome and useless as it is bound to be—when all you have to do is to consult the library of the School of Fine Arts where you will find not only the ground plans, sectional views, and measurements of all those kinds of buildings, but also detailed reports on each—its special features and, particularly, its acoustics?” Great was the surprise of this well-meaning friend when he learned

1. One of the oldest French institutions presenting dramatic and musical works, the Opéra Comique was twice destroyed by fire and rebuilt in 1838 and 1887. Charles Garnier, inspector general, and Louis Bernier (1845–1919), recipient of the Grand Prix de Rome in 1872, completed the current building on the same site, and a restored Opéra Comique was reopened on December 7, 1898.

The was originally Widor’s Preface to Félix Raugel’s, *Les Orgues de l’Abbaye de Saint-Mihiel* (Paris: L’Écho Musical, 1919), ix–xv. It was reprinted in *Le Ménestrel* 82, no. 2 (January 9, 1920): 9; and subsequently translated into English and published in *The American Organ Monthly* 1, no. 9 (January 1921): 14–16. It has here been annotated and emended. Thanks to John Near for tracing the provenance of this essay.

from Bernier that no such plans and information could be found at the rue Bonaparte, that no one had ever thought of collecting such material, that past research was not available for future generations, and that therefore the young architect, tackling his first job of designing a theater, could find nothing there to help him in his work. Hence, the poor fellow would have to circle the globe and make his own observations; but what good will his studies be if he has not the necessary gift of observation?

If he were lacking in musical sensitivity, what could he produce? We know that it will be a hall chock-full of capitals, cornices, sculptured embellishments, and reliefs; around the stage there will be life-sized figures of nymphs brandishing trumpets, groups of cupids, panoplies of instruments, and mythological implements; in short, an accumulation of all the decorative banalities that constitute the greatest crimes that can be committed against acoustics. His visits to Covent Garden, to La Scala in Milan, San Carlo in Naples, and the Liceu in Barcelona would be in vain; he would have seen nothing, heard nothing, and understood nothing.

This question of acoustics is much less enigmatic than is generally believed. I have pointed this out, elsewhere, in speaking of Aristide Cavaillé-Coll and his 60 years of experience in building organs for churches, concert halls, and theaters, an experience that proved to him the infallibility of the theory held in antiquity with regard to smooth and straight surfaces. Thus, in ancient theaters, the wall behind the actor was always straight, with the two wings on the right and left at right angles—also straight.

“Sound,” said Cavaillé-Coll, “must be reflected off of straight surfaces; curved surfaces change it, as curved mirrors distort an image. These surfaces must present the ‘smoothness’ of the interior of a resonator; whether flute, horn, trumpet, bugle, or organ pipe, every bit of dross, be it in relief, flat, or depressed, becomes prejudicial to the transmission and quality of the sound.”

The Sistine Chapel, an acoustic marvel, is rectangular and without reliefs. The acoustically wonderful halls of Moscow, Warsaw, Zurich, Strasbourg, and all those of Germany

and Austria, are constructed on the same principles. This is the way in which Gevaert² laid out the plans for the hall at the Brussels Conservatory and Richard Wagner those for his Bayreuth theater.

Now, should we not find at the School of Fine Arts a complete collection of plans for all these types of theaters, concert or recital halls, with commentaries, observations, and all necessary measurements?

Unfortunately, this is not the only regrettable lacuna in our libraries, as has been brutally demonstrated by the war.

Has anyone, for instance, ever thought of making an inventory, a classification, like that of historic monuments, of our organ consoles, dating from the 14th to the 18th century? Who could have foretold that of our instruments bombarded in the north and east, there would remain not so much as a photographic reproduction? Should not the conflagration in 1870 of the New Church of Strasbourg and the destruction of its organ (contemporary with Bach)³ have awakened our vigilance, and did we have to wait until 1918 to take stock of our instrumental treasures? If we pass from the exterior to the interior, from the organ console to the pipes, is their loss less painful because it is less irreparable? Judge for yourself. From the organs of the city of Metz alone, the Germans have taken about 10,000 pounds of metal; about 60,000 pounds from those of the whole district; and about 775,000 pounds from the neighboring *départments*; pipes of all manner and description have disappeared. If at Saint-Mihiel, Mezières, Saint-Quentin, Lille, Armentières, etc., the casework remains, they are no longer organs, but merely skeletons of organs.

This is the way our invaders proceeded: one of their authorized organbuilders made a tour of the occupied provinces

to examine, tune, and if necessary, even to repair the organ before a traditional religious concert, which was customary on the eve of the pillage or complete destruction of the organ, according to whether the troops were advancing or retreating. After the concert, pillage or destruction; that was the invariable order of things.

By a miracle, an old instrument, that of X—, escaped their vandalism, and how so? Thanks to the pangs of artistic conscience (let us genuflect and admire the unusual fact), of a Wurtemberger employed by an Austrian organbuilder. He had received orders to dismantle the organ and was about to begin his work, when, confronted by certain mechanical

devices that were new to him, he became interested in the instrument, investigated, hesitated, and finally, heeding the pleas of the pastor, who was always at his heels, he brusquely turned around, and on the point of leaving, said "I am taking a great risk, and may Saint Michael protect me for the service that I have just rendered his church!"

How many such ancient treasures are there in our fair France! How much invention, fantasy, variety, harmony of proportions, architectural elegance may be found in the organ lofts, dating from the Renaissance to today, from the 13th to the 19th century! Beginning with the curious cases of Gonesse and of Hombleux (Somme), let us remember the most characteristic ones of the 16th century, those of Cathédrale de Saint-Jean-Baptiste de Perpignan (1504), Cathédrale Saint Étienne de Metz (1527),

Saint-Bertrand de Comminges (1586), Cathédrale Saint-Étienne de Saint-Brieuc (1540), Cathédrale Notre-Dame de Chartres (1542), Collégiale Notre-Dame des Andelys (1578), Notre-Dame de Caudebec-en-Caux (1579).

And how can one cite that of Andelys without evoking the shadow of Nicolas Poussin? His first emotions were awakened by the woodwork, stained glass, and sculptures of Notre-Dame. He never tired of admiring the console on which are representations of the Liberal Arts and Sciences (you can see Astronomy playing the organ), and side by side with the Christian Virtues and the Prophets of the Old Testament, there are the mythological divinities, Minerva, Juno, and others.



2. A composer, teacher, and musicologist, François-Auguste Gevaert (1828–1908) was appointed director of the Brussels Conservatory in 1871.

3. A former Dominican church that in 1681 became the Protestant New Church. From 1590 to 1870, the city's library, with over 400,000 books, was the second largest in France. In a bombardment during the Franco-Prussian war, on the night of August 24–25, 1870, a shell set the Temple Neuf on fire and reduced the church and the library to ashes. Many unique documents, including 3,446 manuscripts were destroyed.

As to the work of the following century, we have the admirable architecture at Dreux (Chapelle Royale), La Ferté-Bernard (Église Notre-Dame-des-Marais), Notre-Dame de l'Épine, Vernon (Collégiale Notre-Dame), Taverny (Notre-Dame de l'Assomption), Argentan (Saint Martin and Saint Germain), Cæn (Saint-Pierre and Saint-Étienne), Aire-sur-la-Lys (Collégiale Saint-Pierre), Rodez (Cathédrale Notre-Dame), Notre-Dame d'Embrun, Notre-Dame d'Alençon, and Béziers (Cathédrale Saint-Nazaire-et-Saint-Celse).

In the 18th century, those of Bergues (Nord, Saint-Martin), Albi (Cathédrale Sainte-Cécile), Saint-Étienne-du-Mont in Paris, and, towards the end of the century, the original and grandiose monument of Chalgrin at Saint-Sulpice, substituted in 1776 for Servandoni's project, and inaugurated on May 15, 1781, by Couperin, Balbâtre, Séjan and Charpentier. The instrument had cost 82,000 livres, of which 40,000 were paid to the organbuilder Clicquot, 20,000 to the cabinet maker Jadot, 16,000 to the sculptor Duret, and 6,000 to the locksmith, mason, and painter.

I only cite from memory; how many other organs are there to be listed and classified according to their individual history, with documents, descriptions, plans, photographic reproductions, specifications, etc. Not even mentioning Paris, there are Rouen (Saint-Ouen and Saint-Maclou), Angers, Bordeaux, Dijon, Compiègne, Nancy, Orléans, Le Mans and Dôle, Falaise, Luxeuil, Mende, Nonancourt, Moret-sur-Loing, Saint-Maximin-la-Sainte-Baume, and how many more! The list grows without end, and no one makes an effort at this research. I almost forgot the Chapel of the Château of Versailles and the admirable decoration of its organ, which we hope soon to see freed from the incongruous modern console,⁴ which is a vulgar blemish against the background of white and gold.

And after we have such a catalogue of our organs, will our architects feel moved, by the example, to compile one of the principal theaters, and concert halls of both hemispheres?

4. A reference to Cavaillé-Coll's 1872–73 "restoration."

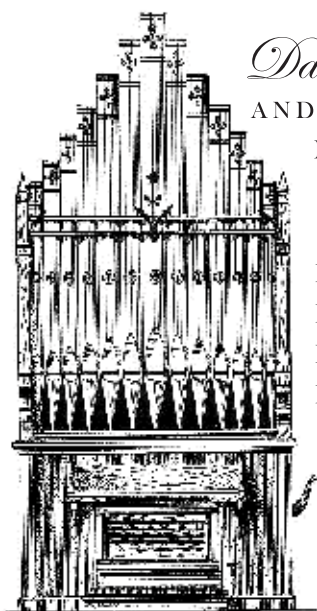
Scattered leaves ... from our Sketchbook



SCHOENSTEIN & CO.

Established in San Francisco • 1877

www.schoenstein.com (707) 747-5858



David E. Wallace

AND COMPANY, L.L.C.

Pipe Organ Builders

Historic Restoration
New Organs
Renovation
Relocation

207-839-7621

147 County Road, Gorham, ME 04038

david.wallace623@gmail.com

www.wallacepipeorgans.com

MATTERS OF LIFE AND DEATH



Effie E. Murdock and John Allen Richardson

AGNES ARMSTRONG

These short human-interest stories concern the lives, deaths, and peculiarities of real people. Every person has a story to tell, some better known than others. The American organists portrayed had one thing in common: at some point in their lives, they each travelled to Europe to study organ. Some stayed longer than others, but nearly all of them then returned home to pursue careers in music.

Each story focuses on only one brief aspect or one fleeting incident not usually found in the standard encyclopedia entries for these musicians. Often such personal accounts were considered less important for biographies. Still, they play key parts in the lives of these people, and provide us with a fuller picture of just who they were.

Most of these people and their life histories were discovered during my research of 19th-century organs, organ music, and organists, and in retelling these stories, I have included such relevant details as are known. I am especially grateful to my colleague and research assistant Stephen Best, for so readily sharing his time and skills at online fact-finding to help confirm vital statistics for these articles.

IMAGINE CHRISTMAS TIME in Chicago one hundred years ago. Typical weather conditions that year with icy winds blowing in from Lake Michigan whirling around the modest accumulation of snow. The city was just recovering from the height of the Great Influenza Epidemic, which had closed many public places throughout the autumn months, but now life was resuming its usual pace. Stores and theaters were crowded again, and churches were packed with seasonal congregations.

Customarily, the week following Christmas Day is a happy time for church musicians, relieved at last from the stress and strain of extra preparations, rehearsals, and services. And so it seemed to be for Miss Effie E. Murdock, a well-known organist, highly regarded in her teaching posts at the Gottschalk School, the Chicago Musical College, and the American Conservatory of Music. She had been organist and choir director of the Sixth Presbyterian Church for 25 years, and subsequently at The People's Church in Englewood, Woodlawn Presbyterian, and Centennial Baptist.

On the Saturday evening after Christmas 1918, she threw a festive dinner party for her friends, showing off her brand-new piano, which she had carefully selected. She was reportedly very pleased with it and played a stunning selection of pieces that evening. But even the best parties must come to an end, and her guests departed close to midnight. Then Miss Murdock did the unthinkable. Going into her bathroom, she closed the doors and windows, and turned on the gas jets. Her lifeless body was discovered early the next morning by her close friend, Miss Anna Bradley.

Meanwhile that same morning, just a few blocks away at St. Paul's Episcopal Church, the unconscious body of organist-choirmaster John Allen Richardson was discovered in a restroom by vestryman A.J.W. Copelin. The gas jet had been turned on, but not lighted. Copelin called for a physician and had Richardson transported to the hospital. Then he phoned Miss Murdock's home, intending to engage her as substitute organist for the day's services. Imagine his shock when he was informed that she was dead!



Monday's *Chicago Tribune* carried the story on its front page:

Two of Chicago's foremost church organists, related in their work and musical ideals, moving in the same circle of friends, sought death early yesterday morning in the same manner. ...

Although these two musicians were friends and had arranged to play in the same church at Christmas services yesterday, although their acts were practically simultaneous, relatives and friends insisted that it was only a strange coincidence.

They left no notes. Tragedies in both their lives gave separate reasons for the moods that may have led them.

Miss Murdock was 56 years old and had been ill and grieving over the death of her mother, which occurred two years ago, leaving her alone. She told friends that at times a black cloud seemed to envelop her.

Richardson was 45 years old and lived alone at the Arbor Inn at 4736 Lake Park avenue. He was separated from his wife, who is a nurse in France.

There are many dramatic features to this double tragedy.

John Richardson lingered in the hospital for a week before he died, having never regained consciousness. Effie Murdock's body was buried in Glen Cemetery at Paxton, Illinois, joining those of her parents and only sibling, her sister Luella. Both deaths were ruled suicides by coroner's juries.

Some questions can never be answered, and suicides raise mysteries beyond our understanding. News of such an astonishing incident at once sparked curiosity and speculation. Who were these two prominent Chicago organists? Were their similar and nearly simultaneous deaths truly a coincidence? What was the nature of their relationship? What more was there to know?

Effie E. Murdock was born at Paxton on July 15, 1862, and showed musical promise from a young age. When she was 16, she moved to Chicago to study with renowned pianist August Hyllested. She took organ lessons from Louis Falk and George Whiting, becoming organist and choirmaster of the Sixth Presbyterian Church in 1887. During a leave of absence in 1896, she went to Paris for further study with Alexandre Guilmant and Francis Thomé. She was an Associate of the American Guild of Organists and served as treasurer of the Illinois Chapter for several years. She never married. Following the deaths of her parents and sister, she lived alone in the big house on Woodlawn Avenue.

Just a few weeks before Christmas, she had drafted a new will. She signed it on December 5, directing that her piano scores and music books should go to her teaching colleague, Miss Laura C. Holt. Her new piano, her organ music, and music cabinet were left to a cousin, Miss Winifred Smith. Everything else went to her uncle, Joseph Loose of New York, with a comment that since he had given her just about everything she owned, including her house, it was only fair that she give it back.

John Allen Richardson was born December 14, 1873, in Jefferson, Texas, and grew up in nearby Texarkana. Although he exhibited some aptitude for music, he did not take it up as a career until the age of 21 when he went to St. Louis to study piano, harmony, and composition with Alfred G. Robyn. There he became interested in church music and choir training. In 1895, he went to New York and became a pupil of Max Spicker. His first professional appointment was as organist and choirmaster in the Episcopal church at Mount Vernon, New York, where he remained for one year, moving on to similar posts in Minneapolis, Sheboygan, Grand Rapids, and Toledo, before beginning his work at St. Paul's Episcopal in Chicago in 1907. He also taught at the Orchard School of Music and Expression in Chicago. He was an Associate of the American Guild of Organists, and a member of the Western Chapter. As a recitalist, he was sought after to open new organs, including the one built by Henry Pilcher's Sons for the Scottish Rite Cathedral in Shreveport, La., where he gave two inaugural recitals in November 1917.

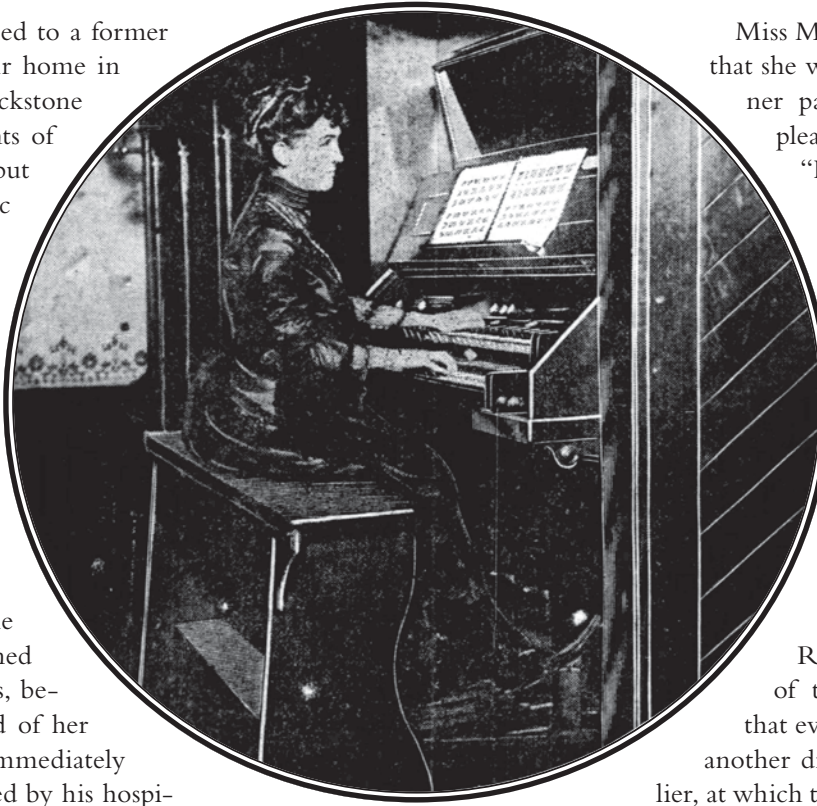
Above: Effie Murdock, *Chicago Tribune* (Dec. 30, 1918): 5.

Richardson was married to a former musician. They made their home in an appealing house on Blackstone Avenue. There are accounts of their travels in Europe, but no reports of formal music study there. After the marriage fell apart, they separated, but did not divorce. Richardson moved into a nearby residence hotel. Mrs. Richardson was said to have gone to France as a nurse to assist in the war effort, while receiving part of her husband's salary as support. However, she must have already returned by the time of these events, because as soon as she heard of her husband's condition, she immediately came to Chicago and stayed by his hospital bedside until the day he died.

As news of the double tragedy unfolded, friends and colleagues searched for any plausible explanation. *The American Organist* (T. Scott Buhrman, editor) opined that "the fact that Miss Murdock had occasionally substituted for Mr. Richardson and that he was separated from his wife were enough for sensation and innuendo and flash pages in the daily papers. Those who knew either laughed or were irritated."

In *Music News*, Albert Cotsworth, a Chicago colleague who knew both parties, voiced a tribute to Richardson in which he recalled a chance meeting at the elevated rail station on Christmas night. "There was no hint of morbidity, but he said he was dead tired from the Christmas service exactions and preparations. He fretted, too, at the way his work was taken for granted. That is, the church people gave all the money and endorsement he could ask for, but they wouldn't come to the beautiful services he planned for them. He said he couldn't blame them. That the parish was a wealthy one, fashionable in a way, and the members were surfeited with opera and other forms of musical interest."

There was no trace of Richardson's actions after 11 o'clock that Saturday evening. He did not return to his hotel at all during the night and it was surmised that he had not left the church. Mr. Copelin speculated that Richardson could have made a simple error, overworked and overtired as he was. "I think he went to the rest room and tried to turn on the electric light. The gas and the electric are on a joint fixture and I think he turned the gas by mistake, not realizing it after the light was on."



Miss Murdock's friends maintained that she was cheerful during her dinner party the night before, and pleased with her new piano. "I never saw her in better spirits," said C.H. King, one of the party guests. "It seemed that nothing was farther from her mind than self-destruction." He continued to assert that although Miss Murdock and Mr. Richardson had been thrown together by their work, there had not been any special relationship between them. Although Richardson had not been one of the Miss Murdock's guests that evening, Mr. Copelin recalled another dinner party two weeks earlier, at which they both were guests. However, he said, Richardson had not taken Miss

Murdock home.

What to think, when you don't know what to think? Two church organists, two musical colleagues. Two lonely people, moving in the same circles, each living alone. Two peculiar stories forever linked in perpetual mystery.

BIBLIOGRAPHY

- The American Organist* 2, no. 2 (February 1919): 78.
Chicago Tribune (December 30, 1918): 1.
The Diapason (February 1919): 1, 15.
Music News (January 10, 1919).
https://www.weather.gov/lot/Chicago_Christmas_Data National Weather Service: Chicago Christmas Climate Data 1871 to present!
 Sixth Presbyterian Church [Wm. Johnson & Son Opus 571 (1882)] OHS Database ID 56260.
 St. Paul's Episcopal Church [Austin Austin Organ Co. Opus 579 (1916) OHS Database ID 13707. Destroyed by fire in 1956 and replaced by Möller III/51 Op. 8516 in 1958.
<http://organsociety.bsc.edu/PilcherOpusList.php>. Scottish Rite Temple, Shreveport, La., Henry Pilcher's Sons Op. 940, III/22 (1917)

Above: Effie Murdock at the organ of Chicago's Sixth Presbyterian Church.



In THE TRACKER 50 Years Ago

SCOT L. HUNTINGTON

VOL. 13, NO. 1, FALL 1968

Past issues of THE TRACKER are available at
<https://thetracker.organhistoricalsociety.org>

WHEN THE FALL 1968 ISSUE of THE TRACKER reached our members, the garment-rending year 1968 was finally over, leaving the country exhausted, traumatized, and never again the same. Sound familiar 50 years later? For those who lived through it, it's time to remember. This month's column will depart from the usual methodology—the events shaping OHS history will be recalled, but permit a moment of personal editorializing as I put this into the larger context of why 1968 was a defining demarcation in our society, as the end of the old and the beginning of the new, and in some ways not so small, the end of our societal innocence as who we had been for the entirety of our national existence.

The Fall issue's banner headline and cover photo was the announcement that the nation's beloved organist E. Power Biggs was elected to OHS Honorary Membership, joining Albert Schweitzer and F.R. Webber. Known throughout the nation for his weekly radio broadcasts of Classical organ music through the 1950s, and as Columbia Record's classical music rock star during the 1960s, Biggs was a national celebrity enjoying the fame of Eugene Ormandy or Vladimir Horowitz. Biggs was the consummate academic and his recorded organ tours of foreign countries brought the world of organ history from the silent pages of books to the speakers of our console Zenith and RCA stereo cabinets. Biggs had been a member of the OHS since its founding and was a fervent tracker backer, being the person that most likely kicked off the frenzy with the installation of his three-manual Flentrop installed in the spacious acoustics of the Harvard's Busch-Reisinger Germanic Museum. In gracious acknowledgement of his honor, Biggs wrote, "The Organ Historical Society is the wave of the future. They have caught the clear spirit of enthusiasm that seems inherent in the tones of the best of the older

organs." Wow. As the effervescent pace of 21st-century life bombards us with information and sensory stimuli, we need to pause and remember these words that are even more important now than they were when first penned.

President Ken Simmons bemoaned our Society's glacial pace of progress. Advancing no quicker now than it did in 1968, it must be our DNA. After years in the discussion phase, the first OHS chapter was organized, and council ratified by-laws for their governance: the Greater New York City chapter was chartered with 37 members. Terrence Schoenstein wrote a detailed documentation report including scaling data, of the unknown second-hand English organ installed ca. 1900 in St. Mark's Episcopal, Waikiki Beach, Hawaii, by Henry Willis & Sons of London. Having nine stops across two manuals (mechanical) and pedal (tubular), the organ is extant.

The year 1968 began with the nation's conscience—Walter Cronkite—returning from Vietnam to tell us the war was unwinnable; the government had been lying to us all along and the only victory could be a negotiated peace. Our collective confidence in government was forever shaken.

We saw the image of a terrified and defenseless Vietnamese man at the instant he was shot in the head during the Tet Offensive, and we felt evil and unclear—no longer the hero in a white hat. LBJ appeared crushed, old, and defeated when delivering his March 31 broadcast—ending bombshell to a disbelieving nation on live TV: "I shall not seek, and I will not accept . . ." The shocking deaths of Martin Luther King and Robert F. Kennedy at the very moment they had scaled mountain tops to see promised lands, exposed deep-seated racism and peeled off a layer of skin to expose nerves raw from pain, despair, and anger. Cities burned in rage from Boston to Los Angeles. College students were now the first generation to question the government and authority by protesting

the war with acts of civil disobedience—now their bounden duty and rite of passage. The presidential race became the most nasty and divisive seen in 130 years, cleaving a nation in two. Senator Eugene McCarthy was an anti-war candidate but became dispirited after the death of Kennedy, gave up and faded away, clearing the path for Vice President Humphrey—a good and honest but aging man promising to stay the course. There was an ache in the American spirit since the heroes had fallen and we tired of nightly body counts opening the Huntley-Brinkley report. The hot August of '68 saw first the coronation of Republican Richard Nixon, but then there was the Democrats' debacle in Mayor Dailey's Chicago. Peace protesters were beaten by policemen acting like thugs; news anchors were roughed up on the floor of the convention center—all on live TV. Walter Cronkite sniffed angrily, "the Democratic convention started in a police state. There's no other way to say it." The irony was crushing.

I was 14 years old and working on my uncle's dairy farm that summer. Like an accident you can't look away from, I watched the drama unfold with my good Republican grandmother on her black-and-white TV that got two good channels. She thought the protesters were rudely disruptive but was appalled at the brutal police response. I realized I was developing my own young mind and sided with the protesters.

The campaign that ensued was even dirtier than what had come before it, with vague promises without substance from the Republicans and dark rhetoric from the Democrats. The black power salute by two members of the American track team at the October Olympics in Mexico City empowered one segment of Americans and embarrassed the other. The top three television shows were escapist: *Laugh-In*, *Gomer Pyle*, and *Bonanza*. However, we flocked to movies that challenged rather than entertained: Kubrick's landmark *2001* shook beliefs; *Bonnie and Clyde* challenged authority; *In the Heat of the Night* exposed racism in a white-hot glare.

We went to bed the night of an election so close, pundits questioned the survivability of the Electoral College after a possible tie and potential constitutional crisis but believing a Democrat victory by a mere few thousands of votes. We awoke the next morning to discover it had come down to Illinois's 26 electoral votes moving the dial to Richard Nixon. Exhausted and too mentally drained to care, we were ready to move on. But then there was Christmas Eve. . . .

The clock was almost at midnight on JFK's promise to put a man on the moon by the end of the decade. The Apollo program had shot men into space with some regularity, but now NASA stepped up the game. The orbital lander was not yet perfected, so Apollo 8 lifted off without it on December 21. Charles Lindbergh witnessed the launch in person. After several earth orbits, the three explorers flipped some switches and became the first humans to escape the bonds of earth for the vastness of space. The odds were greater they wouldn't

come home, than that they would. As we now did for national events, Americans gathered around their television sets, and collectively as a nation, we worried, prayed, and waited. As the capsule approached moon orbit on December 24, the crucial maneuver that would either send them flying into deep space, crashing to the surface in a fiery death, or establishing a safe orbit, would occur on the dark side of the moon, out of communication. At the appointed time for re-emergence that morning, NASA began attempting to contact the crew. First one, then two, then three calls were answered with static. The world stood still. When Borman's voice crackled over the radio, the world rejoiced as one. The Moon event was being covered by the three networks to a degree not seen since the first *Mercury 7* flight. Americans rushed home from Christmas Eve services to watch the live lunar telecast. On this eve of eves, during the ninth out of ten orbits around the moon, at 9:30 P.M. (EST) with one billion television sets tuned to the same global channel, the largest single audience in human history watched.

The message began with the image of the first Earth-rise over the Moon—man's first glimpse of his home as a planet. The next day, it graced the front page above the fold of every newspaper in the world with the simple headline, "The Earth." Television coverage had been non-stop, and news anchors speculated what profound thing would be uttered for the ages. At the conclusion of the live broadcast, the message began: "In the beginning, God created the Heaven and the Earth..."

The three men took turns reading Genesis:1–10, concluding "Merry Christmas. God bless all of you, all of you on the good Earth." The anchors on all three networks were struck dumb, one looked down, another sideways shielding their eyes from the lens, with a long awkward pause as they found themselves unable to speak least their quivering voices betray spontaneous emotion on live TV. An anonymous telegram sent to lead astronaut Frank Borman summed it up: "Thank-you for saving 1968."

The OHS provided a momentary oasis of familiarity as members sought solace from the world at Worcester, pondered historic organ survivors in New York, and biographies of ancient American organbuilders. The 2018 convention in Rochester provided the same respite for me, and it was a welcome one. I write this on another portentous Election Day, unsure of the impending outcome, and recalling that other fateful election and the 14-year old living through it. This remembrance has been painful, reliving so many profound events that occurred unceasingly, realizing how vivid in memory they remain—the emotions they evoke still unexpectedly powerful. For years the cultural dividing wall that was 1968 seemed a distant memory. How can we find ourselves there again? Unfortunately, there's no trip to a distant planet to save the day this time. It's all up to us.

MINUTES

ORGAN HISTORICAL SOCIETY BOARD OF DIRECTORS

OCTOBER 16, 2018

CALL TO ORDER

A regular meeting of the Board of Directors of the Organ Historical Society was called to order by the Chair, Michael Quimby, at 8:01 EDT by teleconference on October 16, 2018.

ROLL CALL AND APPROVAL OF MINUTES

The Secretary called the roll. A quorum was established. Members in attendance were: Craig Cramer, Gregory Crowell, Edward McCall, and Michael Quimby. William Czelusniak, Anne Laver, and Patrick Summers were excused.

Without objection, the minutes of the September 18, 2018 meeting were approved.

TREASURER'S REPORT

Edward McCall gave a brief financial report. The OHS continues to pay off invoices from the most recent convention and will continue to do so through the end of the year.

Ed was happy to report that there are 43 new members, in addition to renewing members.

The transfer of the complete balance of the OHS funds to Bryn Mawr Trust is nearly complete.

The search for a bookkeeper/accountant has resulted in a viable pool of applicants; the number of finalists has been reduced to six persons at this point.

REPORTS OF OFFICERS

CEO Ed McCall announced that he and the staff will do a campaign to increase advertising in *THE TRACKER*. Ed and his staff have prepared a media kit, and they will contact past advertisers in addition to a list of new firms and individuals who might be possible advertisers.

Membership dues increase: the Board will review and discuss this proposal. It has been proposed that we reduce the number of categories to a more manageable basis. The last minimal increase in dues occurred in 2016, which reflected the possibility of having *THE TRACKER* be delivered electronically. The last substantial increase in dues was in 2008. All categories will increase a reasonable amount in light of the fact that it has been ten years since there was a realistic increase in dues. The dues have not kept pace with inflation, even as modest as that has been over the last decade.

Ed presented a proposal for a new comprehensive database that would coordinate and handle all aspects of the Society's business. Presentations by Blackbaud, the system that is used by Natural Lands, have been timely and well produced. The capability of this system will allow for major growth in the OHS. The savings in time and the accuracy in data are well worth the rates that will be required to put this system into place. This is a cloud-based program; assessment of costs is in the range of \$800 per month. There is an event-planning platform that is included in the monthly costs. The system has the capability to synchronize with other systems. Many major non-profit organizations such as symphony orchestras use this system.

A motion to purchase the Blackbaud system carried.

Finance Committee report stands as reported.

Any sale of the parts of the organ, the money will accrue directly to the OHS. If the parts are sold on a commission basis, we will use most of the funds for the recoverable Wyncote grant.

An open house will take place this Saturday, October 20, 2018 at Stoneleigh. Several students from Curtis will demonstrate the organ.

Ed reported that Bill Czelusniak is working diligently on the Nominating Committee and the Annual Fund. The Board will hear a report from Bill at the next meeting.

NEW BUSINESS

The Publications Committee has expressed interest in publishing all or parts of the The Audsley manuscripts. This project has been forwarded to the committee for further consideration and recommendation.

Stephen Hall has expressed interest in setting up a memorial endowment for the organ database. A brief discussion ensued, and the matter will be discussed further at the next meeting.

NEXT MEETING

The next meeting of the Board of Directors will take place by teleconference on Tuesday, November 20, 2018 at 8:00 p.m. EST.

ADJOURNMENT

The meeting was adjourned at 8:52 P.M.

OHS Distinguished Service Award

THE DISTINGUISHED SERVICE AWARD (DSA) is the premier recognition given by the Organ Historical Society for volunteer work by members of the organization. It recognizes significant contributions of the highest order for the promotion and betterment of the society. Promotion can include noteworthy and outstanding contributions to the programs and mission of the society as well as advertising and public relations. Recipients must be members of the OHS who have contributed significant service in terms of time, talent, and work—not philanthropy, though it is recognized that many volunteers also give monetary donations to the OHS.

Nominations for 2019 are now open, and due on April 1, 2019. Submissions can be made online or via a downloadable mail-in form. Complete information about the award, plus

nomination requirements and guidelines can be found on the DSA page of the OHS web site: <https://organhistoricalsociety.org/dsa>.

The current DSA committee was formed in 2015, and Will Headlee received the first award at the Philadelphia convention in 2016. Will was one of the earliest members of the OHS, and his direct involvement began with a recital at the 1962 convention in Skaneateles N.Y. In 1980, he was heavily involved with the planning committee for the Finger Lakes convention in Ithaca N.Y. Many OHS recitals followed, most recently at the 2014 Syracuse convention, where he was also a member of the planning committee. In the meantime, he has served on various other OHS committees, including that for Historic Organs and the Biggs Fellowships. The latter, along with his work as organizer of the Poister Competition for

Young Organists, reflects his long service of teaching at Syracuse University, his interest in young people, and the future of the profession. He is also an advocate for community outreach, and over the years his open “Organ Crawls” in Syracuse and elsewhere helped to encourage public interest in the pipe organ. He is known to have given sage advice to several area churches with regard to preserving and restoring organs, and as a recitalist he always shows off the best points of any organ he plays. Will’s compelling oral and written commentary for recitals—discussing the complex and often amusing inter-relationship of the music, composers, organs, builders, players, and audiences—is unique for its accessibility to neophyte and

organ-nerd alike, presented with the ease, humble authority, and humor that comes from a lifetime of tireless dedication to his art. Parts of some of his OHS convention recitals have appeared on convention recordings, and in 1999 Raven Records issued a CD of his performances on the Syracuse University organs. He has also written articles on conventions and historic organs for *The American Organist*. Perhaps most notable, Will is a consummate gentleman, always willing to jump into the fray, with the ability to bring people together, form a consensus, and move just about any process forward. In his gifted but unassuming way, he has strengthened and supported the goals of the OHS from its earliest days.

GEORGE BOZEMAN | Review

CD

All Around the Year: Organ Music for Special Occasions by **Hampson Sisler, Michael Koenig, organist, MSR Classics, MS 1666**. The first thing to note about this CD is the organ, which was built by E.M. Skinner in 1930, his No. 823, for the First Presbyterian Church of Passaic, N.J. Details on this church proved a bit elusive. It is (or was?) a grand edifice that was sold around 2008 when the congregation moved into a smaller building, no doubt due to problems common in large downtown churches. The Evangelische Saalkirche in Ingelheim am Rhein, Germany, bought the organ in 2008 but the casework and facade pipes, which were protected by a historic registry, had to remain behind. The instrument was restored and enlarged by Orgelbau Klais in 2013 with some 13 new registers modeled on original stops in other Skinner organs. The CD and booklet list the church as the Evangelische Saarkirche, but as near as I can determine, there is no such place. It is the Saalkirche and is so named because it is a “Hall Church.”

The music is by Hampson Sisler, a name I’ve often seen, but whose

music I was unfamiliar with. It consists of two Suites, the first devoted to the *Family Days* in four movements (“Mother’s Day,” “Father’s Day,” “Celebrate the Children,” and “A Salute to Grandparents”).

Popular Monastics Suite contains five movements: “At Candlemas — Winter’s End — Gopher’s Out (February 2),” “Saint Valentine (February 14),” “Saint Patrick (March 17),” “Nature’s Saint Francis of Assisi,” and “All Saints’ Day / All Hallows’ Day (November 1).”

Sisler’s style is mildly dissonant and employs imitation, canon, and other forms in a rather free manner. He incorporates popular melodies suggested by the topics of the movements, often altered in rhythm, and in short samples.

E. & G.G. Hook fanciers are happy that No. 553, built in 1870 for the First Unitarian Church of Woburn, Mass., has been transported to Berlin in its original form. I think Skinner aficionados will also be happy to learn that No. 823 has found a new home in quite nearly its original form, the changes being judicious additions that are quite possibly what Skinner would have supplied himself if the church had been willing to spend more and had enough



space. I’m hardly a Skinner expert, but the sound on this CD sounds quite as I would expect to hear from Skinner, with a rich variety of timbres and dynamics, a solid and indeed opaque chorus, and that curious rapid cut-off of any frequencies above five or six KHz; I’ve never figured out how he accomplished that.

One can detect on this CD that the German church has some extended reverberation, but it is quite soft. I suspect therefore that close miking was used to insure a clear rendition of the organ’s color and the player’s performance. This is a very interesting CD, and a “must have” if you’re a Skinner or Sisler fan.



WALTER "CHICK" HENRY HOLTkamp JR., 89 years old, August 27, 2018, in Cleveland, Ohio, of complications from Alzheimer's and pulmonary fibrosis. He was the husband of Karen McFarlane, son of the late Walter Henry Holtkamp Sr. and Margaret McClure Holtkamp. He was a graduate of Western Reserve Academy (1947) and the University of Chicago (1951) and served in the U.S. Navy for four years. He then joined the Holtkamp Organ Company in 1956 and became president in 1962 upon the sudden death of his father, continuing until his retirement in 1996. The company is the oldest continuously operating pipe organ company in the U.S. (1855) and the oldest continuously operating manufacturing company in Cleveland.

Holtkamp was known for his design of instruments ranging in size from a one-manual, four-stop, mechanical-action organs to those of more than 60 stops with both mechanical and electropneumatic actions. He designed and built instruments for major schools, such as the Juilliard School, the Cleveland Institute of Music, Union Theological Seminary, University of Notre Dame (now relocated), University of Alabama, and several hundred other churches and colleges. He handled all client consultation, working with organ committees and such celebrated architects as Eero Saarinen and Marcel Breuer. He was also known for commissioning new organ music

by 20th-century American composers and founded national competitions in the areas of organ composition and improvisation, in conjunction with the American Guild of Organists.

A memorial service was held in Gartner Auditorium at the Cleveland Museum of Art on November 10, 2018.



STEVEN (STEVE) EARL LAWSON died unexpectedly of natural causes on August 19, 2018, in New York City. Born in San Diego September 9, 1954, he began playing the piano at the age of four studying first with his mother and then with the church organist. During high school, he studied organ with Max Elsbury at Grace Episcopal Cathedral. His first professional position, while still in high school, was as organist of the First Christian Church of Topeka.

Lawson graduated from Oklahoma City University in 1979 with a BMus, studying with Wilma Jensen and Antone Godding; he was then organist at the First Baptist Church. He continued his studies with Jensen when she joined the faculty of Indiana University, Bloomington, and graduated in 1981 with a MMus degree. Lawson also studied the carillon with Indiana University carillonneur Linda Walker Pointer, and earned a minor in carillon playing. He was a member of the Guild of Carillonneurs in North Amer-

ica (GCNA) and performed in Belgium and Holland.

Lawson was organist of Christ United Methodist Church in Fort Lauderdale before moving to New York in 1983 to launch a career in information technology, beginning at the law firm of Rogers & Wells and later as director of information technology for J.P. Stevens & Co., Inc. Lawson sang in the choir, substituted as organist for weddings and funerals, and was assistant carillonneur at the Riverside Church before becoming organist and choirmaster of Church of Our Savior in Manhasset in 1894. In 1986, he was appointed director of music of Saint Luke's Lutheran Church in New York City where he was responsible for the installation of a new E.F. Walcker organ.

Since 1997, Lawson was the assisting organist at the Church of the Heavenly Rest and a freelance organist and accompanist. He was active in the New York City AGO Chapter as registrar, webmaster, and editor of the Concert Calendar. He was the creator of the New York City Organ Project, begun in 1999, a website documenting the organs, present and past, installed in the five boroughs of the city. Steve Lawson was a member of the Saint Wilfrid Club, the Organ Historical Society, and the Association of Anglican of Musicians. A memorial service and celebration of his life was held on Saturday, October 6, 2018 at Church of the Heavenly Rest.

FRANK G. RIPPL, 71, died August 11, 2018, in Appleton, Wisconsin. Born in Neenah, Wisconsin, Rippl earned a BMusEd degree from Lawrence University Conservatory of Music, Appleton, where he minored in organ, studying with Miriam Clapp Duncan, and an MM in Orff-Schulwerk from the University of Denver. Rippl also studied at the Cleveland Institute of Music, as well as the Royal School of Church Music in England.

In 1979, he co-founded the Appleton Boychoir, which he conducted and accompanied for 26 years until his retirement in 2010. He initiated the Boychoir's popular Festival of Nine Lessons and Carols held each Christmas in Memorial Chapel, Lawrence University.

Rippl taught elementary vocal music in the Appleton Area School District for 33 years. Upon retirement, he pursued organ study with Wolfgang Rübsam. In 1996, he founded the Lunchtime Organ Recital Series held each summer in the Appleton area, attracting organists from all over the country.

Rippl began playing the organ at St. Mary R.C. Church, Menasha, later at Saint Bernard R.C. Church, also of Menasha. He was organist and choir-master of All Saints Episcopal Church, Appleton (1971–2018), retiring January 7. At his retirement, the parish established a choral scholarship for Lawrence University students to sing in the church's choir.

Rippl served as dean of the Northeastern Wisconsin AGO Chapter, was active in the Organ Historical Society and the Packerland Theatre Organ Society, and performed on Minnesota Public Radio's *Pipedreams*. He reviewed numerous OHS conventions for *The Diapason*. He accompanied silent movies on the organ for over 20 years for the American Theatre Organ Society.



MICHAEL STAIRS died peacefully at home in Bryn Mawr, Pa., on August 11, 2018. The consummate musician and teacher, he inspired scores of students during his 25 years at the Haverford School and prior to that at the University of the Arts. He is also remembered by many as the long-time organist for the Philadelphia Orchestra, earning the respect of some of the finest conductors in the world. A church musician, he was director of music at the Church of the Redeemer in Bryn Mawr for more than 25 years. For many years he was one of the organists of the Wanamaker Organ at Macy's, Philadelphia, and performed and recorded at Longwood Gardens, Girard College, and other venues throughout the city. Michael Stairs also served on many advisory and administrative boards of musical and performing arts organizations. His enormous talent and his quick sense of humor endeared him to everyone. He is survived by his wife, Margaret Connell; stepson, William Adams; sister, Beth Zaccaro; aunt, Joan Bishop; several cousins, nieces and nephews and was predeceased by his brother, Peter Stairs.

WESLEY COLEMAN DUDLEY, II, of Williamsburg, Virginia and Bar Harbor, Maine, died July 25, 2018, in Williamsburg at the age of 85. Dudley was born in Buffalo on December 15, 1932, the son of Donald and Annette Dudley. He attended Nichols School and graduated from St. Paul's School, Concord, N.H., before receiving his bachelor's degree from Yale University. Following two years in the U.S. Navy in Hawaii, he returned to Buffalo in 1958 and Worthington Pump Co. Six years later he became an entrepreneur, managing Auto Wheel Coaster Co. in North Tonawanda, N.Y., before joining his family's management office. Four decades ago, he began spending winters in Williamsburg, Virginia, and summers in Bar Harbor, Maine, allowing him to explore his two dominant passions, pipe organs and boating. His interest in the organ began at St. Paul's School, deepened during his years at Yale, and flourished thereafter. A quiet philanthropist, he supported many projects anonymously, but there was one exception the public radio program *Pipedreams*. He allowed his name to be used in order to encourage others to support both the program and public radio stations throughout the country. Over half a century he owned a succession of boats, each named *Donald Duck*. He took his family cruising on the Great Lakes, the Intracoastal Waterway, and along the East Coast of the U.S. Wesley Dudley was preceded in death by his parents and his daughter, Katherine Mary Dudley. He is survived by his wife of 62 years, Lucinda Nash Dudley, and his children — Nanette Schoeder (David), Donald M Dudley (Janet), three grandchildren, Nicholas Schoeder, Katherine Dudley, and MacLaren Dudley, their mother Meg Dudley, and two step-grandchildren, Grace and Madeleine Waters. A memorial service was held at St. Saviour's Episcopal Church in Bar Harbor, Saturday, August 11.

What's New?

GENERALLY, this space is reserved for updating readers about archival material in the OHS Library and Archives. Past columns have focused on Jacob Hilbus, Philip Wirsching, Anton Gottfried, André Marchal, opus lists, and yes, even organ sermons.

A full year has passed since we moved into our new headquarters, Stoneleigh, the former home of the Haas family in Villanova, Pa.; and therefore, it seems appropriate to inform readers of “what’s new” at the Archives.

In late 2017, the National Endowment of the Humanities (NEH) awarded the OHS Library and Archives a \$40,000 grant that provided funds for respected authorities in various disciplines to examine all aspects of our collection and operational procedures, and to make recommendations on how to serve better our members and patrons. Primary among observations was “the OHS Library and Archives is a hidden national treasure that few know.” Similarly, the overwhelming recommendation for the future was “the OHS Library and Archives needs to have an international presence.” These statements we take seriously and we are actively implementing changes suggested by our advisors.

To make our online catalogue available to worldwide scholars, we now

subscribe to an enhanced version of WorldCat, a union catalogue that itemizes the collections of 72,000 libraries in 170 countries participating in the Online Computer Library Center (OCLC) global cooperative. (Go to worldcat.org and search for “W. Schneider, *Ausführliche Beschreibung der grossen Dom-Orgel in Merseburg*, Halle, 1829,” to find that we are the only library in the USA with this book in our collection, and only one in five libraries worldwide.) Related is our participation in the Interlibrary Loan service, whereby a patron of one library can borrow books and other material from another participating library. During the academic year of September through May, we receive more than 100 borrowing requests.

Locally, we have developed a warm relationship with our new neighbor, the Philadelphia Chapter of the American Guild of Organists. The Philadelphia group holds its “end of season” gathering at Stoneleigh, and the Philadelphia archives committee meets monthly at Stoneleigh to assist the OHS archivist with special projects, and to organize and catalogue its own archival collection.

Further in “getting the word out” is our subscription to LYRASIS, a 501 (c) (3) non-profit membership organization whose mission is to support ac-

cess to the world’s shared academic, scientific, and cultural heritage through collaboration with archives, libraries, museums, and knowledge communities worldwide—all made possible by a generous grant from Friends of the OHS Library and Archives.

On the home page of the OHS website (www.organhistoricalsociety.org), our intrepid photographer and webmaster, Len Levasseur, has created a new link in the Library and Archives pull-down menu: “Archives Special Collections,” hosted by a LYRASIS server. Clicking on this link takes the user to finding aids for our special collections. Once on the new page, clicking on “Collections” opens a page showing the finding aids. Entering raw data into this new system is time consuming, and thus far only six out of fifty-two finding aids have been completed. Once all finding aids have been completed, we begin the process of putting more than 15,000 digital objects online: organbuilders’ layout drawings, contracts, photos, and opus lists. Once completed, this ambitious project makes much of our archival collection available worldwide.

We have had a good first year at Stoneleigh. There’s still much archiving work to do, but the future looks bright, indeed.

VISIT OUR WEBSITE AND THE ARCHIVES
OHSLA.ORGANHISTORICALSOCIETY.ORG

MaryAnn Crugher Balduf
Organist • Recitalist • Accompanist
Ypsilanti, MI (734) 485-0411



THE ORGAN HISTORICAL SOCIETY
ESTABLISHED 1956

Home Repositories Collections Digital Objects Accessions Subjects Names Classifications Q

Showing Collections: 1 - 3 of 3

Title (ascending) Sort

Roland Diggle Collection
Collection Identifier: MS 50

Overview The collection consists of photos, scrapbook, recital programs, church service programs, and compositions that document Roland Diggle's life and career as a church musician and performing artist.

Found in: [Organ Historical Society Library and Archives](#)

Edward Hodges Collection
Collection Identifier: MS 3

Overview The collection consists of correspondence, diaries, memorial booklets, music, photographs, and memoirs of Edward Hodges, Faustina Hasse Hodges, Asaph Hodges, John Sebastian Hodges, and George Frederick Hodges.

Found in: [Organ Historical Society Library and Archives](#)

Steere & Turner Collection
Collection Identifier: MS 2

Overview The collection consists of organ specification ledgers created by Steere and Turner and J.W. Steere and Son.

Found in: [Organ Historical Society Library and Archives](#)

Filter Results

Search within results

From year To year

Search

Additional filters:

Subject

- Organ (Musical instrument) --History 2
- Photographs 2
- Account books 1
- Archival resources 1
- Business records 1
- v more

THE ORGAN HISTORICAL SOCIETY
ESTABLISHED 1956

Home Repositories Collections Digital Objects Accessions Subjects Names Classifications Q

The Organ Historical Society Special Collections & Archives

Your friendly archives management tool.

Enter your search terms Search all record types Keyword Years: From To To

Search

The Organ Historical Society
330 North Spring Mill Road
Villanova PA 19085 - 1737
info@organhistoricalsociety.org
(804) 353-9226

Staff Interface | [ArchivesSpace.org](#) | Hosted by LYRASIS



Index to THE TRACKER, Volume 62 (2018)

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)

—An Amusing Toy for the Well-to-Do, 1:40

—Pan-American Exposition of 1909 and Its Four-Manual Organ, 4:30

—Spring Cleaning, 2:30

Convention Report, 2017 (Barbara Owen and Bruce Stevens), 1:12

McCall, W. Edward, About Our New CEO, 4:8

Minutes, 1:50, 4:35

Nominating Committee, Candidates for Election, 4:33

OHS Meets EROI in Rochester (Nathan Laube), 1:26; Part Two, 3:26 (Edoardo Bellotti; Hans Davidsson), 3:25

THE TRACKER 50 Years Ago (column) (Scot L. Huntington), 1:42, 2:32, 4:32

GENERAL INDEX

American Pipe Organs, Working History of (Bailey Hoffner), 2:54

An Organ Interlude (Anonymous), 4:26

Belles-Lettres (column)

—An Organ Interlude (Anonymous), 4:26

—A Musical Journey in Spain, Part II (Clarence and Helen A. Dickinson), 1:34

EndNotes (column), 1:67, 2:

—The Christmas Bell, 1:67

—The Old Organ Blower (Adam Geibel), 4:36

Ex Libris (column), 1:55, 2:37

Hope-Jones Legacy, Rochester (Jonathan Orloff), 2:18

Hope-Jones, Robert

—The Hope-Jones Organ Company of Elmira, New York (Stephen Hall), 2:21

—Rochester's Hope-Jones Legacy (Jonathan Orloff), 2:16

Maine Organ Institute (James L. Wallmann), 2:12

Marklove, John G.: English-American Organbuilder, Utica, New York, 1858–1891 (Stephén L. Pinel), Part I, 1:46; Part II, 2:38;; Part III, 3:33

Musical Journey in Spain, Part II (Clarence and Helen A. Dickinson), 1:34

OHS Meets EROI in Rochester (Nathan Laube), 1:26

Organbuilders (column) (Stephen Hall), 1:56, 2:21, 4:31

Panama-Pacific International Exposition, 1915, George W. Stewart: Musical Impresario (Justin Kielty), 3:12

Snetzler Organ, Odyssey of (Barbara Owen), 4:12

When Bad Things Happen to Good Organs (Matthew M. Bellocchio), Part I, 2:24; Part II, 3:21

OBITUARIES

VanDuzee-Walter, Edna, 1:64

Walter, Norman Macmillan, 3:30

STOPLISTS

Anonymous 18th-century Italian: Fountain Court, University of Rochester Memorial Art Gallery, 3:27

Goart/Yokota: (2008) Craighead-Saunders Organ, Christ Church (Rochester, N.Y.), 1:28

E. & G.G. Hook: Op. 288 (1860) St. John's R.C. Church (Bangor, Me.), 2:13

Hook & Hastings: Op. 1573 (1893) Christ Church (Rochester, N.Y.), 1:28

Marklove:

—(1858) St. Paul's Church P.E. (Waddington, N.Y.), 1:50, 2:46

—(1862) Third Presbyterian Church (Indianapolis, Ind.), 2:46

—(1864) Third Presbyterian Church (Cleveland, Ohio), 2:46

—(1866) Trinity Church, P.E. (West Troy, N.Y.), 2:26

—(1868) Reformed Dutch Church (Utica, N.Y.), 2:47

—(1870) Baptist Church (Benton Harbor, Mich.), 2:47

—(1870) St. John's Church, P.E. (Richfield Springs, N.Y.), 2:47

—(1873) Baptist Church (Rutland, Vt.), 2:47

—(1880) West Methodist Episcopal church (Oswego, N.Y.), 2:48

—(1882) Christ Church, Reformed Dutch (Utica, N.Y.), 2:48

—(1886) Presbyterian Church (Gouverneur, N.Y.), 2:48

Skinner: Op. 763 (1929) Henry Ford Museum/Greenfield Village (Dearborn, Mich.), replica of Hilborne Roosevelt's No. 16 (1876), 1:44

Snetzler: Congregational Church (South Dennis, Mass.), 4:23

AUTHOR INDEX

Anonymous. An Organ Interlude, 4:26

Bellocchio, Matthew M. When Bad Things Happen to Good Organs, Part I, 2:24; Part II, 3:21

Bellotti, Edoardo; Hans Davidsson. OHS Meets EROI in Rochester, Part Two, 3:26

Davidsson, Hans; Edoardo Bellotti. OHS Meets EROI in Rochester, Part Two, 3:26

Dickinson, Clarence and Helen A. A Musical Journey in Spain, Part II, 1:34

Hall, Stephen. Organbuilders (column), 1:56, 2:21, 4:31

—Adrian V. Standaart Jr., 4:31

—The Innovator and the Investors: The Hope-Jones Organ Company of Elmira, New York, 2:21

—Wangerin, Weickhardt, and Wirsching: The Three Ws of Milwaukee, 1:56

Hoffner, Bailey. Working to Save and Proclaim the Invaluable History of American Pipe Organs, 2:54

Huntington, Scot L. In the Tracker 50 Years Ago (column), 1:42, 2:32, 4:32

Kielty, Justin. George W. Stewart: Musical Impresario of the 1915 Panama-Pacific International Exposition, 3:12

Laube, Nathan. OHS Meets EROI in Rochester, 1:26

Orloff, Jonathan. The Unit Orchestra *Incarminatus* Est: Rochester's Hope-Jones Legacy, 2:16

Owen, Barbara, and Bruce Stevens. 2017 OHS Convention Report, 1:12

Petty, Bynum.

—Archives Corner (column), 1:40, 2:30, 4:30

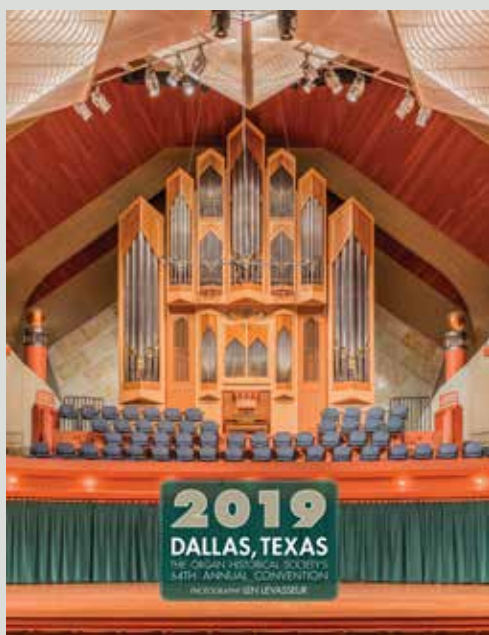
Pinel, Stephen L.

—John G. Marklove: English-American Organbuilder, Utica, New York, 1858–1891, Part I, 1:46; Part II, 2:38; Part III, 3:33

—Obituary: Edna VanDuzee-Walter, 1:64

Stevens, Bruce, and Barbara Owen. 2017 OHS Convention Report, 1:12

Wallmann, James L. Maine Historic Organ Institute, 2:12



OUR 2019 CALENDAR IS NOW AVAILABLE!

FEATURING INSTRUMENTS BY

WOLFF & ASSOCIÉS LTÉE

SCHUDI ORGAN COMPANY

THE NOACK ORGAN CO., INC.

BEDIENT PIPE ORGAN COMPANY

SIPE-YARBROUGH

C.B. FISK, INC.

HOOK & HASTINGS

REDMAN ORGAN COMPANY

REUBEN MIDMER/
HOOK & HASTINGS/
ROY A. REDMAN ORGAN CO.

ALFRED KERN ET FILS

RICHARDS, FOWKES & CO.

CALENDAR.ORGANHISTORICALSOCIETY.ORG

THE AEOLIAN PIPE ORGAN AND ITS MUSIC

ROLLIN SMITH

NEWLY REVISED AND EXPANDED EDITION
AVAILABLE FOR PURCHASE NOW!

IT HAS NOW BEEN 20 YEARS since *The Aeolian Pipe Organ and Its Music* was published by the Organ Historical Society. This landmark volume has been out of print for so long that copies now sell for more than \$500. A second edition, revised and greatly expanded, is now in publication and, in addition to emendations and many new photographs, the annotated opus list of over 900 organs (with contract dates, prices, additions, and alterations) has been updated to reflect subsequent activity.

The Aeolian Pipe Organ and Its Music is the story of America's oldest, largest, and longest-lived residence organ company, whose instruments provided music in the home in the era before the wide-spread use of the phonograph and radio. A list of Aeolian patrons is a veritable Who's Who in American business, industry, and finance.

This book not only documents the organs, but also the music they were programmed to reproduce, Aeolian's commissions from Saint-Saëns, Stravinsky, Stokowski, and Humperdinck, and their reproduction of performances of renowned artists. A special section features a wealth of unpublished photographs of Aeolian installations. In addition to a study of the 54 recording organists, dozens of stoplists are included and complete catalogues of Aeolian organ rolls.

As a companion volume to Rollin Smith's *Pipe Organs of the Rich and Famous*, this notable publication makes for reading as fascinating as it is entertaining.

WWW.ORGANHISTORICALSOCIETY.ORG





A.R.SCHOPP'S SONS, INC.

14536 Oyster Road • Alliance, OH 44601
 (330) 821-8406 • (800) 371-8406 • Fax (330) 821-5080
www.arschopp.com
joe@arschopp.com

