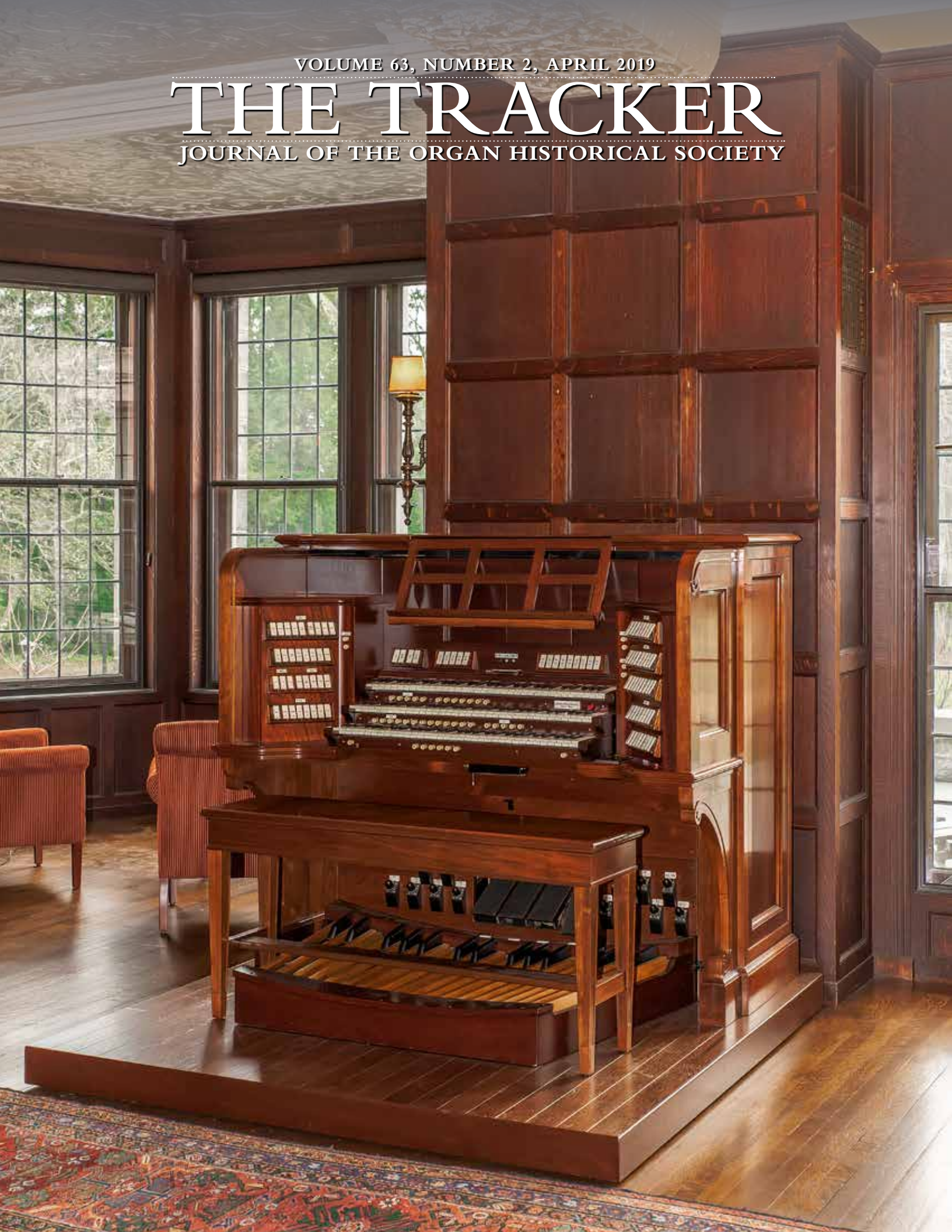


VOLUME 63, NUMBER 2, APRIL 2019

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 & SON



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



1978 ALFRED KERN ET FILS (III/69)



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



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1906 HOOK & HASTINGS, NO. 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)



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



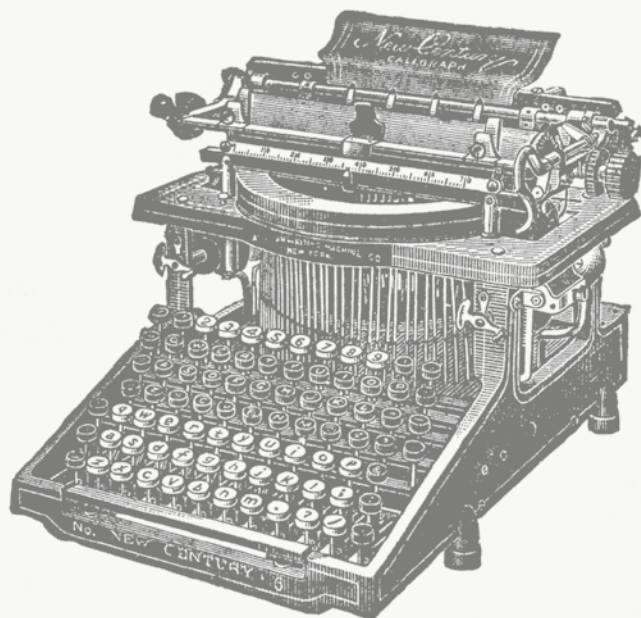
1994/2015 THE NOACK ORGAN CO. INC., OP. 127

To the Editor,

Regarding the OHS Distinguished Service Award item on page 36 of the January 2019 issue of THE TRACKER, Will Headlee, the 2016 award recipient, deserves all the appreciation in the world! I join everyone else in giving him that appreciation!

With compliments and thanks to the new committee for their work, let us not forget that this program began in 1976 and all those who have been given the award through the years for their exemplary service.

Thanks,
Rosalind Mohnsen



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THE TRACKER

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THE TRACKER is subjected to peer review by the Organ Historical Society Publications Advisory Board, the Archivist of the Organ Historical Society, and the Editor Emeritus of The American Guild of Organists.



ON THE COVER

Console of Aeolian-Skinner
No. 878 at STONELEIGH.

PHOTO JOSEPH ROUTON

ED MCCALL

From the CEO



Nothing changes if nothing changes! This column is dedicated to everyone who experiences, embraces, and celebrates *transformation*. As the seasons evolve, as the caterpillar morphs, each of us by choice or happenstance transforms into a different version of ourselves. Natural development is often a thing of beauty, something to marvel at and to be inspired by.

But is it the same in the arts? Has the OHS experienced an evolution or are we amid one now? According to businesswoman Jillian Michaels, transformation isn't a future event but a present-day activity!

Without a doubt, the OHS is in a much different place both physically and institutionally than it was even five years ago. From the humblest of beginnings in 1956 to the present day, the OHS's members and its leaders have navigated the winds of change with steady hands and a strong sense of mission. Change is not easy. It requires courage, commitment, and a healthy dose of effort. While it is tempting to stay in the comfort zone of "well, that's just how things are around here," curating the future requires activity in the present.

In January, I happily wrote a letter of congratulations to four students from the Curtis Institute of Music along with their professor, who have formed the first OHS Student Chapter. By the time this issue is published, I fully expect to welcome many more chapters. I am reminded that *the future belongs to those who prepare for it today*.

The annual OHS convention in Dallas this coming July is a must-attend event! Innovative, creative, and engaging programs await us in the city where *big things happen*. Our energetic planning committee has created a program that is sure to inspire and transform. Sharing the stage with the Hymn Society for a festival hymn-sing at the renowned Meyerson Symphony Hall will be the mighty Fisk Op. 100 and Jan Kraybill. It is not too late to register for this exciting event (July 14 – 18) with a Fort Worth day on the 19th. You won't want to miss it. Go to www.organhistoricalsociety.org/2019.

In keeping our focus on youth, the Dallas Convention will host the first ever Biggs Scholars recital. Three organists from the 2018 class will perform on the 1973 Aeolian-Skinner No. 1528 in the Cox Chapel at Highland Park United Methodist Church. Your continuing financial support of the Biggs Scholars is vital to their future success.

From the CEO | CONTINUED

The Dallas convention also marks a transformation in the way we provide you with information. The July issue of THE TRACKER becomes the convention issue. Mailed to every member and available online to members, this publication will include pictures and biographies of the recitalists as well as pictures and stoplists of the featured organs. We will also publish donor recognitions. Attendees in Dallas will receive a program booklet containing pertinent information about schedule, meals, meetings, recital programs, and notes. It is a solution that is efficiently economical, keeping the cost of registration reasonable.

The OHS store is an ongoing topic of wide-ranging discussion, speculation, and debate. Currently, we are opening an e-Shoppe on a rotating four-week basis highlighting some of the store's favorite inventory. Many members would like the store to re-open the way it was prior to the move to Stoneleigh. Are you one of them? We'd like to hear from you. Send an email to mail@organhistoricalsociety.org to voice your opinion.

You are also encouraged to cast your ballot for candidates for the Board of Directors. Voting takes place on-line only and the instructions can be found on our website. The Board of Directors provides much needed guidance, professional oversight, and support to the CEO and staff. They play an integral role in the transformation of OHS, so your vote does make a difference.

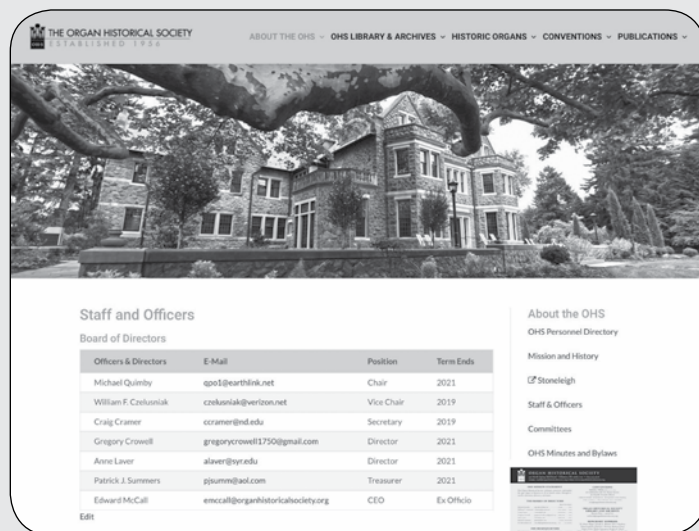
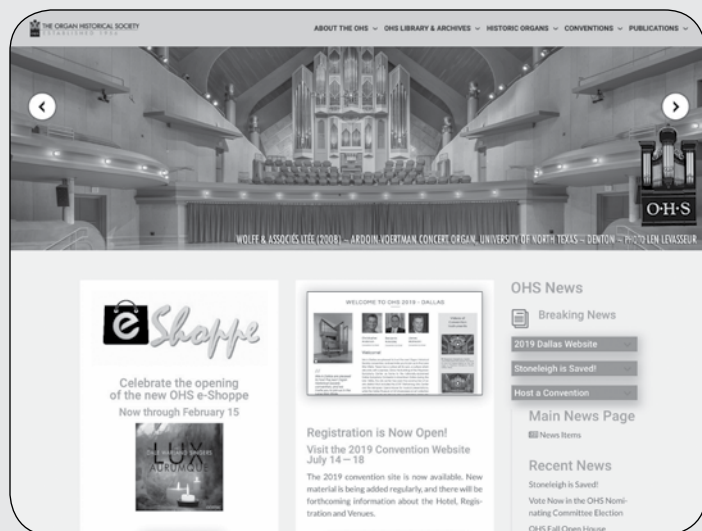
The OHS is currently transforming the systems used to track membership, communicate with members, and report effectively to the board about finances. Implementation of these two new systems requires a great deal of effort and time. Suffice to say, we are well on the way to the "go-live" date but not without some growing "pains."

Nothing changes if nothing changes! Thank you for being part of an organization that is artistically relevant, professionally recognized, and valued by a wide variety of stakeholders. This is the OHS of the 21st century where the past is honored, the present enriched, and the future curated with care.

Ed McCall

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We welcome three new student chapter of OHS, and all of the students enrolled in fields of organ study with outstanding members of OHS at these leading institutions. Membership is very easy and inexpensive; meetings are optional, and every new member receives access to THE TRACKER magazine on our website, and the other benefits of membership in OHS. If you have questions about starting a student chapter, please contact Marcia Sommers at the OHS office in Villanova.

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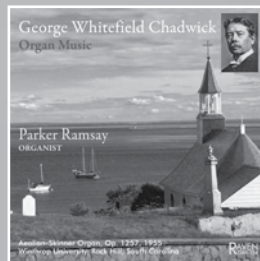
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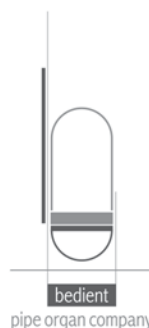
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Pipes on the Texas Prairie

The History of Pipe Organs in Dallas

PART II

Benjamin Kolodziej

THE CITY OF DALLAS's economic success in the 50 years between the installation of its first pipe organ in 1877 and the Great Depression resulted in orders from numerous builders such as Hook & Hastings, Estey, Odell, Pilcher, and even occasionally Möller, Kimball, Kilgen, and Austin. By the late 1920s, Dallas's "Theater Row" had been populated with Wurlitzers, Mortons, and even a Reuter.¹ Ernest Skinner, in one of his rare forays into Texas, built his No. 694 for the First Presbyterian Church.² However, the success that occasioned Dallas's initial organ frenzy would, in subsequent decades, threaten these original organs as tastes changed and church and civic committees succumbed to the organbuilding industry, which, by now, had recognized the commercial interests to be harvested west of the Mississippi.

ORGANS AND ORGANISTS AT SOUTHERN METHODIST UNIVERSITY

After building a home instrument for her use, Estey courted prominent organ professor Bertha Cassidy in the hopes that she would champion their company in North Texas.³ However, Cassidy abandoned Estey in favor of Alliance, Ohio, builder Hillgreen, Lane & Co., which garnered a significant market share, evidenced in the approximately 100 organs the firm built in Texas between 1915 and 1930.⁴ In 1919, Cassidy became organist at the First Baptist Church and had the original Odell replaced with a Hillgreen, Lane.⁵ As organ profes-

1. For a general overview of the first organs in Dallas, see the Organ Historical Society pipe organ database, www.pipeorgandatabase.com.

2. Aeolian-Skinner Archives, accessed July 20, 2018, <http://aeolianskinner.organhistoricalsociety.net/skinner.html>.

3. B.T. Pettit to Estey Organ Company, March 22, 1913. Estey Organ Archives of the Brattleboro Historical Society.

4. Hillgreen, Lane & Co. Texas Work List compiled by Bynum Petty.

5. T. Scott Burnham, "News and Notes," *The American Organist* (January 1922): 411.



Charles Courboin at the Hillgreen, Lane & Co. organ in McFarlin Auditorium

sor at Southern Methodist University, she selected in 1926 the two organs to be installed in the new 3,500-seat McFarlin Auditorium—a multipurpose facility intended to serve as the university's chapel and auditorium in addition to providing a home for the School of Music. Cassidy oversaw Hillgreen, Lane & Co.'s construction of Numbers 822 and 823, the former a four-manual, 44-rank concert instrument, the latter a smaller studio organ.⁶ These installations ushered in a golden age of local organ recitals that featured much-lauded performances by organists of international renown. Charles Courboin dedicated the Hillgreen, Lane in March 1926 to great fanfare, and a glowing review the next day referenced "An audience conspicuous by its brilliance in the artistic, social and religious life of Dallas and which filled the vast hall

6. "S.M.U. to Open Auditorium at Four-Day Fete," *Dallas Morning News* (March 6, 1926): 4. Bynum Petty provided the stoplists and contracts for both the studio and the auditorium organs.

to standing room only heard the dedicatory recital on the new \$25,000 Hillgreen, Lane pipe organ.”⁷

In the next few years, Palmer Christian from the University of Michigan, Harold Friedell, and Henry Valentine Stearns played at SMU, which, under the strong leadership of Bertha Cassidy sponsored more organ events than any of the local churches or the Scottish Rite Cathedral, which, with its 54-rank Hook & Hastings, had an organ more suitable for major recitals.⁸

In 1932, the noted composer Sigfrid Karg-Elert stopped in Dallas on his transcontinental tour; Bertha Cassidy had studied briefly with him in 1927.⁹ Preliminary media reports suggested that “Dr. Karg-Elert’s compositions for organ, voice, piano, and the Kunst-Harmonium have been prolific. As a virtuoso of the organ he has been proclaimed by some to be the greatest since Bach or since what they understand Bach to have been.”¹⁰ Karg-Elert himself wrote in his diaries about his Dallas visit:

Here in Dallas it looks good: cacti in the street, plants in bloom around the houses, no snow as always up until now, and also no slush. The Cassidys are unpretentious, lovely people. They have a fine house—with an organ of course; some Germans were with them at the railway-station, and because the “Adolphus” (our hotel) is too expensive and too far away, they have asked us to stay in the house of a dear lady from Koenigsberg.¹¹

During the 1930s and 1940s, Dallas’s fortuitous setting in the geographic center of the country attracted major performers on their transcontinental tours. Vladimir Horowitz,¹² Sergei Rachmaninoff,¹³ Arthur Rubinstein,¹⁴ and Eugene



David E. Grove at the Hook & Hastings organ at the Scottish Rite Cathedral

Ormandy and the Philadelphia Orchestra¹⁵ all performed at McFarlin Auditorium between 1932 and 1937. Arthur Poister, Virgil Fox, E Power Biggs, and Alexander Schreiner were only a few of the major organists to perform in Dallas between 1935 and 1942.¹⁶ Marcel Dupré’s 1949 recital on the aging Hillgreen, Lane marked the culmination of the organ’s useful life.¹⁷

PROMINENT PEDAGOGUES

Bertha Stevens Cassidy may have been the first and most prominent organ pedagogue of her generation in Dallas, but she was not the only one in the region. David Grove, a native of Marshall, Texas,¹⁸ assumed his duties at St. Matthew’s Cathedral (Episcopal) in 1904,¹⁹ where he developed the choir of men and boys in addition to opening choir membership to women. He initiated weekly Sunday evensongs—the first in the area—and programmed choral repertoire from the English Cathedral tradition, always listing the weekly choral music and hymns in the newspaper. He established a boy’s camp, loosely based around learning church music, near Glen Rose, Texas, which he operated for several decades.²⁰ Grove played recitals throughout the state, composed cho-

7. “Auditorium at S.M.U. Will be Center of Culture of Future, Dr. Bizzell Says,” *Dallas Morning News* (March 26, 1926): 15.

8. Meadows School of the Arts records, Southern Methodist University Archives, DeGolyer Library, Southern Methodist University, SMU 2000.0347, Series 1, Box 1, folder 4.

9. Bertha Cassidy, “Dallas Organists Spend Day with Dr. Karg-Elert, Regarded as Foremost Writer of Organ Music,” *Dallas Morning News* (July 24, 1927): 6.

10. “Bonelli First Recitalist of Active Month,” *Dallas Morning News* (January 10, 1932): 11.

11. From letters February 15–18, 1932, published in *Everyone is Amazed: Sigfrid and Katharina Karg-Elert’s letters from North America January to March, 1932*, trans. Harold Fabrikant (Caufield, Victoria, Australia: Fabrikant, 2001), 22e and g. The woman from Koenigsberg was Anna Lisbeth Todd, piano professor at SMU and wife of Harold Hart Todd. She had been born in Prussia.

12. “Horowitz Lists ‘Petrouchka,’” *Dallas Morning News* (February 25, 1932): 10.

13. Advertisement, *Dallas Morning News* (November 21, 1936): 13.

14. “Civic Music Association Presents Rubinstein Tuesday,” *Dallas Morning News* (March 7, 1939): 12.

15. Meadows School of the Arts records, Southern Methodist University Archives, DeGolyer Library, Southern Methodist University, SMU 2000.0347, Series 1, Box 2, folder 1.

16. These various programs are sorted according to year in the Meadows School of the Arts Records, Southern Methodist University Archives, DeGolyer Library, Southern Methodist University, SMU 2000.0347, Series 1, Boxes 1 and 2.

17. Marcel Dupré’s program from Meadows School of the Arts records, Southern Methodist University Archives, DeGolyer Library, Southern Methodist University, SMU 2000.0347, Series 1, Box 2, folder 4.

18. “D.E. Grove Jr., Former Dallas Organist, Dies,” *Dallas Morning News* (April 5, 1934): 11.

19. “Music at St. Matthew’s,” *Dallas Morning News* (November 6, 1904): 5.

20. “St. Matthew’s Campers Return,” *Dallas Morning News* (June 25, 1911): 5.



Carl Wiesemann

ral and organ works, and even staged abridged operatic productions at the Scottish Rite Cathedral, where he was organist for many years.²¹ Grove resigned in 1921 to continue his career in New York City,²² and was succeeded by Maximilian Philip Schlick of St. Philip's Cathedral in Atlanta. (Schlick claimed descent from the Renaissance organist Arnold Schlick.²³) Schlick's tenure in Dallas was short; by October 1922, he had moved to St. Andrew's Episcopal Church in Fort Worth.²⁴

Carl Wiesemann's multi-faceted career as a church organist, composer, teacher, and performer was based in Dallas, where he was organist at the Episcopal Cathedral of St. Matthew. He taught organ for several years at Baylor University in Waco and at the Texas State College for Women in Denton and served as president of the Texas Music Teachers' Association.²⁵ Wiesemann's education was the most eclectic of any Dallas organist at the time, having studied with Edwin H. Lemare and Joseph Bonnet, with further work at the Hoch-

schule für Musik in Berlin.²⁶ Wiesemann left North Texas in 1944 for a succession of posts on the East Coast, ending up in New York City.²⁷

North Texas State University in Denton, about forty miles north of Dallas, became a center of organ and musical studies after the appointment of Helen Hewitt as professor of music in 1942. Hewitt, a student of Lynnwood Farnam, Nadia Boulanger, and Charles-Marie Widor, graduated from Harvard in 1938 as the first female at Harvard to earn a PhD in musicology. Although a well-traveled concert organist, her career ultimately gravitated toward more scholarly pursuits as her writing, research, and publishing resulted in two authoritative editions of early music publisher Ottaviano dei Petrucci. She also edited and compiled *Doctoral Dissertations in Musicology* and translated Hermann Keller's *Die Orgelwerke Bachs*.²⁸ Retiring in 1969, Dr. Hewitt's labor resulted in the beginning of the organ department at what would become the University of North Texas.

Dora Poteet Barclay, a student of Bertha Cassidy, was hired by SMU to assist teaching organ the day after her graduation in 1925.²⁹ She performed at the 1936 American Guild of Organists convention in Pittsburgh, having gone "to the convention a comparative unknown, but indications are that she may shortly be invited for a whole program at the convention, so delighted did the convention officials seem with her playing. Among the organists who praised her work were E. Power Biggs and Arthur W. Poister, as well as Herbert C. Peabody, chairman of the convention."³⁰ She accrued years of teaching Dallas organists while managing a concert career that took her all over the nation. She earned Marcel Dupré's acclaim after studying with him in 1937, the master purportedly exclaiming, "My dear, I cannot help you. Your playing is perfect!"³¹ Barclay's career was cut short by a diagnosis of amyotrophic lateral sclerosis, which limited her playing during her final years. Music critic E. Clyde Whitlock considered her to be one of the state's prominent organists:

Probably no organist of the Southwest had as influential a career throughout as long a period of time as did Dora Poteet Barclay. She excelled as concert organist, church

21. "David E. Grove," Professional booklet, ca. 1915.

22. "Grove Recital to be Given Tonight," *Dallas Morning News* (April 12, 1921): 7.

23. "Atlanta Organist to Succeed David Grove," *Dallas Morning News* (May 29, 1921): 6.

24. "New Organist for Church is Named," *Fort Worth Star-Telegram* (October 4, 1922): 21.

25. "Lilla Jean Brown is Charter Member New Organist Guild," *Corsicana (Tex.) Semi-Weekly Light* (Apr. 18, 1944): 10; "Texas Music Teachers' Association Past Presidents," accessed July 1, 2018.

26. Unpublished research compiled from Episcopal Diocese of Dallas records by Fr. Ed Sholty.

27. "Carl Wiesemann," *The Diapason* (February 1951): 8.

28. "Handbook of Texas Online," Larry Wolz, "Hewitt, Helen [Margaret]," accessed August 4, 2018, <http://www.tshaonline.org/handbook/online/articles/fhe83>. See also "Services for Dr. Hewitt to be held Tuesday," *Denton Record-Chronicle* (March 20, 1977): 2.

29. Garland Cullum, "Local Organist Started on Musical Career at Early Age," *Dallas Morning News* (July 7, 1938): 2.

30. "S.M.U. Organist Plays on Program for Guild," *Dallas Morning News* (July 14, 1936): 10.

31. Henry Evans's interview with Howard "Buddy" Ross, March 20, 1995. Unpublished.



Dora Poteet Barclay teaches a student at SMU



Robert Anderson

organist, and teacher. . . Many organists professionally engaged throughout the country trace their standing to study with Mrs. Barclay during her thirty-year tenure at S.M.U. . . .³²

Barclay was a prominent church organist as well, serving Church of the Incarnation in Dallas and, in her later years, St Andrew's Episcopal Church in Fort Worth.³³

Robert Anderson, a student of Robert Baker and fresh from his studies with Helmut Walcha, was appointed to SMU in 1960 as an instructor of sacred music and theory—Barclay still officially held the post of organ professor. Anderson, a Chicago native, oversaw the transformation of SMU into a center of organ studies from which the whole city benefited. His arrival coincided with the revival in organ scholarship,

32. E. Clyde Whitlock. Obituary/jacket notes for the Dora Poteet Barclay Memorial Organ Recital Issue. Dallas/Fort Worth Chapters of the American Guild of Organists, 1962, LP record.

33. Ibid.

both in playing and building, and Anderson was keen to stay abreast of the latest trends.³⁴ Under his guidance, the organ department flourished throughout the 1960s, with two dozen registered organ majors per semester not unusual.³⁵ The organ program benefited from the appointment of Larry Palmer in 1971, already an established scholar and harpsichord editor of *The Diapason*. Palmer's expertise in church music as well as the burgeoning fields of historical performance practice and early music complemented Anderson's role as a performance teacher.³⁶ Guests of the SMU organ department, Maurice and

34. "Biographical Highlights," Robert T. Anderson Papers, Series 1, Box 1, Folder 1. The RTA papers held by SMU contain all of his official university and professional records.

35. This is a handwritten note found in the Robert T. Anderson Papers, Series 1, Box 1, Folder 13. During the peak years during the 1960s, it was not unusual to have 28 or 29 enrolled organ majors, both graduate and undergraduate.

36. Larry Palmer, *Letters from Salzburg: A Music Student in Europe, 1958–1959*. (Eau Claire: Skyline Publications, 2006), xv. For Palmer's official biography, see the faculty page at Meadows School of the Arts, accessed July 15, 2018.

Madeline Duruflé,³⁷ Marie-Claire Alain, and Fernando Tagliavini³⁸ were only a few of the European organists who became frequent visitors to the Dallas-Fort Worth “metroplex,” as the city and its surrounding suburbs were now called.³⁹

ORGANBUILDING AND REVIVAL

Mirroring national trends, Dallas’s organ scene was bleak from the late 1930s to the early 1960s. It is perhaps not an understatement to say that few significant instruments were installed during the post-war period, and none that remain are viable recital instruments.⁴⁰ But Texas organbuilders were restless to appropriate their own version of the nascent *Orgelbewegung*. In 1959, native Texan builder Otto Hofmann wrote of the organ landscape:

It was a strange coincidence that an editorial in *The Diapason* of June 1958 questioning America’s willingness and capacity to build a mechanical-action organ should appear when every square foot in our workrooms and erecting area at that time was full of new mechanical-action organs built entirely in Texas. . . . Almost all of our visitors expressed surprise and amazement that this was going on in America, and of all places, in Texas! Organbuilding in Texas is hardly more than 100 years old in contrast to a history of well over 300 years in the land to the north of us.⁴¹

Nonetheless, the organ revival manifested itself in a particular way. Robert Sipe began his organbuilding career at Baylor University, where he studied sacred music while helping to maintain the school’s organs. After an initial partnership with Rodney Yarbrough, Sipe established his own firm, ultimately building around 90 instruments and for many years, curating the organs at SMU.⁴² His 1962 instrument built in collaboration with Rodney Yarbrough for St. Stephen’s Methodist Church in the Dallas suburb of Mesquite, exemplified a return to a traditional tonal design with mechanical action,



Marie-Claire Alain teaching at SMU, early 1970s

the first real example of such in North Texas.⁴³ Roy Redman attended North Texas State University in Denton, where he studied organ with Dale Peters. He eventually moved to Dallas where he received a Master of Sacred Music from SMU, and where he learned basic organ design and maintenance, establishing his own shop in 1966.⁴⁴ Both Sipe and Redman designed according to the relatively-new *Orgelbewegung* principles, including sounds that were new to the ears of many locals and introducing mechanical action to organists for whom some form of electric action was all they knew.

Aeolian-Skinner had a slight presence in the city, its first organ having been built in 1936 for a mortuary. Its second was No. 1167, installed at SMU’s Perkins Chapel in 1951, with the adjacent Highland Park Methodist Church receiving the next Aeolian-Skinner a few years later. That firm installed seven more instruments between 1953 and 1970, by which time Robert Sipe had been appointed vice president.⁴⁵ Texan George Bozeman, an organ major of Helen Hewitt at NTSU, apprenticed with Otto Hoffman, from whom he learned historic organbuilding principles, and worked with Joseph Blanton in Albany, Texas, in classical organ design. Bozeman worked for Robert Sipe before establishing his own firm in Massachusetts.⁴⁶ While still under the aegis of Aeolian-Skinner, Robert Sipe built two similar mechanical-action organs for the Episcopal Church of the Transfiguration (1970) and Cox Chapel at Highland Park United Methodist Church (1973), both of which are extant.

37. “French Organist to Play at SMU Tuesday,” *Dallas Morning News* (October 25, 1966): 7. The Duruflés became close friends with Anderson after their Dallas debut at Caruth Auditorium.

38. “SMU Music Department Plans Summer Seminar,” *Dallas Morning News* (May 14, 1972): 4. Tagliavini, Alain, Anderson, and Palmer taught a week of masterclasses in Dallas after the 1972 AGO convention, and made multiple visits to SMU.

39. “History” of the North Texas Commission, accessed August 1, 2018. <https://web.archive.org/web/20131004215253/http://www.ntc-dfw.org/ntchistory.html>

40. Although a subjective assessment in some ways, a consultation of the OHS database will confirm that most of the instruments built during these decades were built by major firms and lasted only a short time before being replaced.

41. Otto Hofmann, “Tracker Organs Are Being Built in America,” *The Diapason*. (July, 1959): 8.

42. “About the Builder,” accessed July 15, 2018. <http://www.sipeorgan.com/p/about-builder.html>

43. “St. Stephen United Methodist—Mesquite,” accessed August 5, 2018. <http://www.sipeorgan.com/1970/06/1962-st-stephen-united-methodist.html>

44. Personal correspondence with Roy Redman, July 2018.

45. See www.pipeorgandatabase.com.

46. “Organ Recital to be in Albany,” *Abilene Reporter-News* (Oct. 22, 1976): 77.

The opening of Dallas-Fort Worth International Airport in 1973 bolstered the economy and, just as Dallas's geographic centrality was crucial to the railroads in previous decades, the airport portended continued growth as both coasts were within easy reach, and the major capitals of Europe were now only some ten hours away. Although the Episcopal Church of the Holy Cross installed a Rieger sometime in the 1950s, and SMU purchased two stock-model von Beckerath practice organs in 1966—the European builders could now ply their trade in the middle of the plains much more easily. Rudolph Jahnke built an organ for Christ Church in southern Dallas in 1973, but the 69-rank Alfred Kern, installed at University Park United Methodist Church in 1979, exemplified a fusion of Old World artistry and Alsatian tonal design in the service of modern American Protestant musical requirements—the first major large European instrument to be installed in the city. The year 1989 saw the completion of the I.M. Pei-designed Meyerson Symphony Center in the new arts district downtown, a new symphony hall that represented a return to traditional architectural designs (in this case, the “shoe box” pattern) and which required a grand organ to fill the cavernous space. Under the direction of Robert Anderson and Eugene Bonelli (formerly Dean of the Meadows School of the Arts at SMU but by then president of the Dallas Symphony Association), European builders, although considered, were ultimately rejected in favor of a large, mechanical-action C.B. Fisk.⁴⁷ Historically, the organ had played a crucial role in the concert hall both in Europe and the United States, and the latter half of the 20th century certainly saw its share of organs installed in concert halls (Detroit, Chicago, San Francisco, Avery Fisher in New York), none of these were mechanical action, and none matched the brilliance that the Fisk team seemed to be able to capture at the Meyerson.⁴⁸ Jonathan Ambrosino does not overstate the case when he observes, “In some sense, every concert organ built since has had to stand in Meyerson's shadow.”⁴⁹ The decades since the Fisk installation in Dallas have seen a rapid expansion in concert hall organs—most mechanical action, some not, many equally successful as the Meyerson, some not.

The region's economic success, coupled with the increasing sophistication of organists—often graduates of the two major organ departments in the area—resulted in situations where musicians were increasingly able to replace their mid-century bland and failing instruments with those more in ac-

cordance with their tastes. Just since 1980, new organs have been installed in Dallas or its contiguous suburbs by Juget-Sinclair, Pasi, Jaekel, Wilhelm, Casavant, Schoenstein, Dobson, Noack, Rosales, Schantz, Nichols & Simpson, Goulding & Wood, Létourneau, and Richards, Fowkes & Co., not to mention numerous organs by North Texas builders Marvin Judy, Roy Redman, Robert Sipe, Dan Garland, and Ross King.⁵⁰

Fort Worth considers itself a “Western” town, proudly exhibiting its rodeo and cowboys, its residents known to be congenial in their hospitality and gracious in their rural charm. Dallas, however, has seemed to yearn for the sophistication and history of the great East Coast cities. Indeed, only five years after the first pipe organ was installed and barely 30 years into Dallas's history, the Episcopal cathedral had a vested choir of men and boys, which this reviewer proudly extolled:

The music was all of the highest order, and rendered in a style that would have done credit to any church in Boston or New York. Indeed it was remarked by many after the services that they had attended Ascension Day services in the principal cities of the north, and that they had never heard any that surpassed in beauty and impressiveness the services that they had heard in this new little city in the west. A stranger dropping into St. Matthew's on yesterday [*sic*] would doubtless have experienced a change in his ideas of the civilization.⁵¹

Although the region lacks the antiquity of the East Coast, its heritage is inexorably bound and beholden to the centuries-long traditions of church music and organbuilding that were represented in those first generations of immigrants from the Old World to the New. The prairies simply represented a different type of “new world” where musical traditions were still highly valued, as primitive as their applications often had to be. Even with the complexities of contemporary cultural change, Dallas remains a region where many strands of organbuilding find unique and eminent expression.

PHOTO CREDITS

Marie-Claire Alain: Robert T. Anderson papers, Southern Methodist University Archives, DeGolyer Library, Southern Methodist University. Series 10, Box 36, folder 1.
Robert Anderson; Robert T. Anderson papers, Box 35, folder 3.
Charles Courboin: Program in Meadows School of the Arts Records, Southern Methodist University
David E. Grove: Publicity brochure, ca. 1915. Courtesy of Fr. Ed Sholty.

47. The complete record detailing the development of the Meyerson organ, which began during the early 1980s, can be found in the correspondence and articles in the Robert T. Anderson Papers, Series 4, Box 7, Folders 11–17.

48. Jonathan Ambrosino, “Concert Hall Organs: Some Thoughts,” *The Boston Musical Intelligencer* (March 25, 2015), accessed July 18, 2018. <https://www.classical-scene.com/2015/03/25/bso-skinner/>

49. Ibid.

50. A cursory exploration of www.pipeorgandatabase.com will bear out these builders and dates. The newest organs are mostly located in the northern suburbs of Richardson, Garland, Plano, McKinney, and Lewisville.

51. *Dallas Weekly Herald* (May 25, 1882): 6.

The Organ Historical Society at Stoneleigh Installs Aeolian-Skinner's First Residence Organ

ROLLIN SMITH

WHEN THE ORGAN HISTORICAL SOCIETY moved into its new headquarters at STONELEIGH, in Villanova, Pa., in the fall of 2017, an Aeolian-Skinner residence organ became available and it has been installed in the basement beneath the former living room of STONELEIGH. The organ dates from that critical period following the Great Depression when the organ industry declined more than sixty percent, and it was imperative for the country's two prestigious organ companies, Aeolian and Skinner, to join forces and form a new company, Aeolian-Skinner. This instrument, which began as Aeolian No. 1790 (the company's last residence organ), was assigned a Skinner work number—878, and the console has an Aeolian-Skinner nameplate. A remarkable example of a residence organ, it has survived in the mint condition as when it left the factory three-quarters of a century ago. It is now in an ideal setting in which to introduce new generations to the organ as well as to hear the hundreds of recordings made by the world's great organists in the early 20th century.

In October 1931, the Aeolian Company sold its last residence organ to the American chemical engineer Charles Walter Nichols (1875–1963). He had acquired 40 acres in West Orange, New Jersey, that he called PLEASANTDALE FARM. As his 22-bedroom Norman-style summer house was under construction, Nichols signed a \$24,775 contract on October 13, 1931, for a 32-rank Aeolian organ.

The instrument, which was designed and sold as Aeolian No. 1790, was installed by what, within less than three months, had become a new company. At that time, five Aeolian contracts were assigned Skinner work numbers and the sequence of Aeolian-Skinner numbers was continued from those of the Skinner Company, a decision indicative of the Skinner faction's intention to eradicate as quickly as possible all but the name of the Aeolian Company. At the begin-

ning of 1932, Skinner's work numbers totaled 872 organs,¹ Aeolian's 1,805. It would have been impressive for the new Aeolian-Skinner Company to have combined the production numbers of both companies and continued from a total of 2,677 organs, particularly since Austin was then in the 1,700s and M.P. Möller's Op. 5795 had just been dedicated in New York's Waldorf-Astoria Hotel on January 6.

The stoplist of the STONELEIGH organ is the traditional Aeolian "simplified" nomenclature, adopted in 1907 when the company began printing registration on its player rolls. To make the names of stops as simple as possible for the laymen who would be operating the player mechanism, identification was reduced to tone quality and the pitch was replaced with an adjective. Thus, a 16' Bourdon became a *Deep Flute*. If it were loud, *Deep Flute F*; if soft, *Deep Flute P*. A 4' Flute was a *High Flute*, a 2' Fifteenth, an *Acute Diapason*. The violinist's vibrato was more common than organist's Vox Celeste, so Aeolian called its undulating rank a *Vibrato String F* or *P*. With Aeolian-Skinner overseeing this instrument, *vibrato* was retained but *deep* and *high* designations were eliminated—although they appear in the contract and shop notations—and the foot length is engraved on each tablet.

Aeolian's first organ consoles had traditional drawknobs arranged in horizontal jambs at either side of the keyboards. In 1905, stop control was changed to what has become the company's most distinctive feature: horizontally arranged domino-shaped rocking tablets set in oblique vertical rows on either side of the keyboards. Aeolian changed their consoles in early 1924 to vertical tilting tablets set in vertical jambs at a 45-degree angle.

1. Ernest Skinner assigned his first organ No. 111. Therefore, subtracting this number from the 872 organs on the company's list at the end of 1931, we arrive at an actual total of 761.



The organ console in the performance area of STONELEIGH.

PHOTO Joseph Routon

Since the Nichols organ was equipped with an Aeolian Duo-Art player, the stoplist was written to include most of the ranks necessary for the playing of automatic rolls that reproduced the playing of live organists and controlled the registration and expression as well as all the notes. Thus, the Trumpet and Clarinet were on the Great, while the Swell had a second Trumpet (Cornopean), Oboe, and Vox Humana. The rolls did not specify either a 2' or a mixture on the Swell (stops present on this organ), but they did call for a three-rank Echo division, and a 16' Bassoon in the Pedal (the Echo was added five years later and a 32' Resultant took the place of a Bassoon).² A generous five-rank Solo division was also provided. Aeolian economized only with the 97-pipe unit stopped flute on the Swell—a Spanish Flute—more frequently encountered as a Flute Español. By July 1932, when the chests were laid out, the two soft Swell strings, Salicional and Vox Celeste, had been changed to a Flauto Dolce and a tenor-C Flute Celeste. This change is not reflected in the stop tablets, which still read Vibrato String P and String PP.

The five-rank Swell mixture is based on four-foot pitch and the pipes are string scale with narrow mouths. This differs from Aeolian's standard soft string mixture, originally called a Serafino, which was a Dolce Cornet with an 8' (that began at tenor C) and 4' added, and except for Quintadena basses, was composed of Aeoline or Viol d'Orchestre pipes. The composition of Stoneleigh's Mixture is:³

C	4	2	1½	1	¾
A#	8	4	2¾	2	1¾
c# ³	8	4	3½	2¾	2

2. In the extant jack box, the 16' Violone and Diapason were wired to come on together whenever the Bassoon was called for in the Aeolian Duo-Art rolls. The Violone came on alone when the Pedal String was called for. Information supplied by Chris Kehoe of Emery Brothers.

3. Thanks to OHS archivist Bynum Petty for the analysis and composition of the Swell mixture.

From the beginning, Charles Nichols's organ was something of a hybrid, apparently assembled from whatever was available as Aeolian-Skinner completed the unfinished installations of the two companies. The console and bench, "of Aeolian standard design," may have already been built. The chests are Skinner, but the reservoirs are Aeolian. The swell shades are Skinner, but their motors are Aeolian. The Harp and Chimes are Aeolian. Most of the pipework is Skinner, but the 97-pipe Swell 16' unit flute, Great String F, Solo Gamba Celeste, and Pedal 16' Violone, are Aeolian, as are the first two octaves of the wooden Pedal 16' Bourdon. Atypically, the Clarinet is not the usual free reed, as specified in the contract, but a regular beating-reed rank, and the customary quarter-length Aeolian Oboe is, instead, a full-length Skinner Oboe.

At PLEASANTDALE FARM, the organ was installed in two basement chambers that were separated by a two-story shaft, roughly eight-feet square. The 26-foot high tone shaft ran to the ceiling of the vestibule and at its right side was a 5½' hole in the living room wall covered by an elaborately-carved wooden grille through which the sound of the organ entered the room. The Great and Solo chambers were in a room to the right of the tone chute, and the Swell in a room at the left. The sound of the organ then rose to the house above and filtered into the living room. The potentially problematic placement of the Great division prompted Frank Taft, Aeolian's art director and general manager, to telegram the Aeolian-Skinner office, alerting the staff that the "Great must be voiced louder than Swell due to its location."⁴

After installation in the house, during the late summer of 1932, it immediately became apparent that Frank Taft's concern was realized and the Great division was too soft and "ineffective."

4. Telegram from Frank Taft to A. Perry Martin, July 14, 1932.

THE ORGAN HISTORICAL SOCIETY HEADQUARTERS STONELEIGH

VILLANOVA, PENNSYLVANIA
AEOLIAN-SKINNER ORGAN NO. 878

Aeolian contract signed: October 13, 1931, \$24,775
Aeolian-Skinner contract, four-rank Echo: July 7, 1937
Compass: Manuals, 61 notes, C–c⁴
Pedal, 32 notes, C–g¹
Wind pressure: Great and Swell 6", Solo 10"
Echo 3¾", Pedal 5"
All ranks are 73 pipes unless indicated

II. GREAT

- 8 First Diapason
- 8 Second Diapason
- 8 Flute F [*Harmonic Flute*]
- 8 String F [*Gamba*]
- 8 Flute P (open wood, 37–73 harmonic metal)
- 8 String P [*Dulciana Celeste*]
- 4 Octave
- 4 Flute [*Harmonic Flute*]
- 2 Piccolo (61 pipes, harmonic from t.c.)
- 8 Trumpet
- 8 Clarinet
- Tremolo
- Chimes (20 tubes, a–c²)
- 8 Harp (t.c., ext. Celesta)
- 4 Celesta (61 bars)

III. SWELL

- 16 Flute [*Bourdon*, 97 pipes]
- 8 Diapason
- 8 Spanish Flute (ext. 16')
- 8 String F [*Salicional*]
- 8 Vibrato String F [*Vox Celeste*]
- 8 String PP [*Flauto Dolce*]
- 8 Vibrato String P [*Flute Celeste*, t.c., 61 pipes]
- 4 Flute (ext.)
- 2 Flageolet (ext.)
- Mixture 5 ranks (305 pipes)
- 8 Cornopean
- 8 Oboe
- 8 Vox Humana
- Tremolo
- Chimes
- 8 Harp
- 4 Celesta

I. CHOIR (duplexed from Great)

- 8 [Second] Diapason
- 8 Flute F
- 8 String F
- 8 Flute P
- 8 String P
- 4 Flute
- 2 Piccolo
- 8 Trumpet
- 8 Clarinet
- Tremolo
- Chimes
- 8 Harp
- 4 Celesta

Aeolian-Skinner Organ Co
Boston Mass.

SOLO (playable on Great and Choir)

- 8 Flute [*Philomela*]
- 8 String F [*Gamba*]
- 8 Vibrato String F [*Cello Celeste*]
- 8 Tuba
- 8 French Horn
- Tremolo

ECHO (playable on Swell and Choir)

- 8 Diapason
- 8 Flute [*Gedeckt*]
- 8 String [*Salicional*]
- 8 Vox Humana
- Tremolo

PEDAL

- 32 Resultant (Flute F at 16' and 10⅔')
- 16 Diapason (Gt. First Diapason +12 pipes)
- 16 Violone (wood)
- 16 Flute F [*Bourdon*, 44 pipes]
- 16 Flute P (Sw.)
- 8 Flute F (ext. Flute F)
- 8 Flute P (ext. Sw.)
- Chimes

COUPLERS

Great 16, Unison Release, 4
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Solo to Great
Swell 16, Unison Release, 4
Echo and Swell
Echo Only
Choir 16, Unison Release, 4
Swell to Choir 16, 8, 4
Solo to Choir
Echo and Choir
Echo Only
Great to Pedal 8, 4
Swell to Pedal 8, 4
Choir to Pedal

ADJUSTABLE COMBINATION PISTONS

Great, Swell, Choir 1, 2, 3, 4, 5, 0
Solo 1, 2, 3, 4, 0
Pedal 1, 2, 3, 4, 0
General 1, 2, 3, 4, 0
All Off [General Cancel]
Combination setter piston

REVERSIBLE PISTONS (duplicated by toe pistons)

Great to Pedal
Swell to Pedal
Sforzando (with indicator light)
All Swells to Swell (with indicator light)

ACCESSORIES

Harp and Celesta **P** and **F**
Harp and Celesta with and without dampers
Chimes **P** and **F**

EXPRESSION PEDALS

Great-Choir
Swell
Solo

Crescendo Pedal (with indicator light)



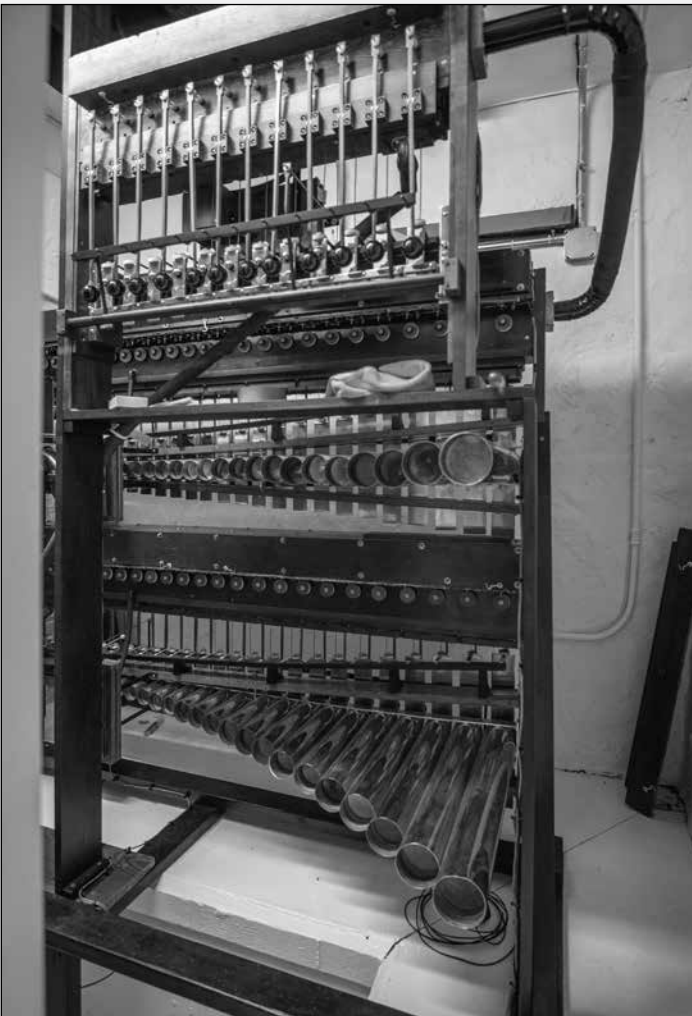
The mitered 16' Pedal Open Diapason basses with reinforcing springs to reduced pressure on the joints.

PHOTO Bynum Petty



The Echo division chamber is below the grand staircase. Tonal egress is through the side panels.

PHOTO Bynum Petty



Aeolian Harp

PHOTO Joseph Routon



The tubed-off 16' Pedal Violone lying horizontally; the Chimes hanging in front.

PHOTO Joseph Routon



STONELEIGH

PHOTO Bynum Petty

In its original placement, it is doubtful if twenty percent of the organ could be heard—and that at the remove of an entire floor level and a room—the tone had to make two right angles and rise 26' before exiting a hole in the wall. The situation was in no way optimum for the transference of musical sound. Now, at STONELEIGH, No. 878 is ideally situated in chambers designed by Curt Mangel directly under the room in which it is heard.

The installation was not without difficulties, however, and for the 8½'-high basement to accommodate the organ chamber it had to be excavated to a depth of 14½'. The underlying stone and granite had to be jackhammered and then the walls of the house reinforced. Each organ chamber is elegantly and spaciouly laid out so that personnel can move about comfortably and all pipes are within reach for tuning. Every piece of wood was refinished and shellacked, pipes are as shiny as when new. Since its acquisition, Emery Brothers, as well as other subcontractors did considerable restoration work to several of the organ's components when the OHS acquired the organ. In the original installation, the metal Pedal 16' Diapason stood upright in the left basement chamber, but at STONELEIGH the bottom octave had to be mitered by A.R. Schopp's Sons. Reinforcing springs were added

to reduce pressure on the joints. Schopp also mitered the wooden basses of the 16' Violone, which are now mounted horizontally.

A large library of Aeolian Duo-Art rolls was also acquired from Curt Mangel and the Duo-Art player has been meticulously restored by Chris Kehoe. The Concertola, the remote roll changer, is currently being restored by Kegg Pipe Organ Builders of Hartville, Ohio.

The organ is heard in the 24' by 36' living room through 4' by 6' bronze grilles in the floor at either side of the fireplace. The console sits on a movable platform between a bay window and doors to the terrace. Mangel also arranged for the clever installation of the Echo organ under the grand staircase in the hallways adjacent to the living room, which speaks through a grille in the side of the stairs.

The author wishes to thank those who assisted in the preparation of this article: Bynum Petty, OHS archivist, Adam Dieffenbach, Christopher Kehoe of Emery Brothers, project and site manager for the STONELEIGH organ installation, and Curt Mangel, designer of the installation.

Rollin Smith's monograph, *The Organ at STONELEIGH*, will be published in September.

STEP ONE

First Name _____ Last Name _____

Address _____ City _____ State _____ Zip _____

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STEP TWO

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Are you representing a religious/educational institution or other organization? please identify: _____

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STEP THREE

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STEP FOUR

REGISTRATION: Please select the registration that suits your plans:

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\$ 95 ADD – ON FORT WORTH DAY (Friday July 19) ☐

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Schedule at-a-glance

Sunday July 14

1994/2015 The Noack Organ Company, Op. 127 (IV/73) with Scott Dettra
1978 Alfred Kern et Fils (III/69) with Kimberly Marshall

Monday July 15

2002 The Noack Organ Co., Inc., Op. 141 (II/30) with Margaret Harper
2007 Schoenstein & Co., Op. 151 (IV/77) with Joshua Stafford
2014 Juget-Sinclair, Op. 42 (III/75) with Renée Anne Louprette
1973 Redman Organ Company, Op. 7 (II/36) with Henry Webb
1978/1987 Schudi Organ Company, Op. 6 (III/52) with Alcee Chriss

Tuesday July 16

1962 Sipe-Yarbrough, Op. 1 (II/18) with Susan Ferré
2005 Pasi Organ Builders, Inc., Op. 16 (II/20) with Marie Rubis Bauer
1977 Robert L. Sipe & Associates (III/55) with Tom Froelich
1992 C.B. Fisk Inc., Op. 100 (IV/84) at Meyerson Symphony Center with Bradley Hunter Welch
1871 Reuben Midmer/1902 Hook & Hastings/1982 Roy A. Redman, Op. 34 (II/37) with Christopher Berry
1992 C.B. Fisk Inc., Op. 100 (IV/84) at Meyerson Symphony Center with Jan Kraybill (HYMN FESTIVAL)

Wednesday July 17 Southern Methodist University Day!

2009 Dobson Pipe Organ Builders, Ltd., Op. 87 (IV/95) with Jonathan Gregoire
1788 Hendrik Hermanus Hess (I/6) with SMU students
1884 Louis Debeirre (I/5) with SMU students
1973 Aeolian-Skinner Organ Co., Inc., No. 1528 (II/31) with Biggs Scholars Alumni
1906 Hook & Hastings, Op. 2109 (II/13) with SMU students
ca. 1762 Pascoali Caetano Oldovini (I/7) with Jacob Fuhrman
1993 C.B. Fisk, Inc., Op. 101 (III/72) with Stefan Engels
1962 Aeolian-Skinner Organ Co., No. 1438 (III/69) with Andrew Unsworth

Thursday July 18 University of North Texas Day!

2008 Wolff & Associés Ltée Ardoin-Voertman Concert Organ (III/81) with Damin Spritzer
ca. 1780 anonymous Swiss or South German builder "The Raisin Organ" (I/6) with UNT students
1971 Rieger Orgelbau (II/14) with UNT students
1984/2003 Bedient Pipe Organ Company, Op. 21 (IV/56) with Davitt Moroney
1949 M.P. Möller, Inc., Op. 7676 (III/58) with Jesse Eschbach
1970 Aeolian-Skinner Organ Co., No. 1525 (II/18) with Joel Martinson
2010 Richards, Fowkes & Co., Op. 17 (III/67) with Douglas Cleveland

Fort Worth Day - Add/on \$95

Join us for an exciting day in the Fort Worth area. An air-conditioned coach bus will take us from our hotel to Bedford, TX and St. Vincent's Anglican Cathedral to hear the **Roy A. Redman (Organ Co.) Opus 66 (1994)**. A stop at the Fort Worth's Trinity Park will feature a 5-mile ride on the Fort Worth Miniature Railroad which is about as old as the OHS! The Woodshed Smokehouse is our next stop for a sumptuous lunch prepared by celebrity chef Tim Love. Afternoon activities include demonstration recitals at Broadway Baptist Church (**Casavant Frères - 5 manual**) and Holy Family Catholic Church (**Rubin S. Frels, Opus 17 - 1971**) as well as a shop stop at Roy Redman's facility. Dine at your own pace and pick up a last-minute souvenir at the Fort Worth Stockyards before returning to the Dallas convention hotel. A Fort Worth it day!

Your registration fee includes the following

- ✓ **Air-conditioned coach bus** transportation to all OHS convention recitals (see Schedule-at-a-glance)
- ✓ **Hymn Festival** with The Hymn Society at Morton H. Meyerson Symphony Center
- ✓ **Dinner** at the glamorous Meyerson Symphony Center
- ✓ **Plenary session** with delegates from The Hymn Society
- ✓ On campus days at Southern Methodist University and University of North Texas
- ✓ **Four dinners** including the awards banquet (Sunday, Tuesday, Wednesday, & Thursday)
- ✓ **Two lunches**
- ✓ **One breakfast** at the Annual General Meeting
- ✓ **Convention magazine** with recital programs, bus schedules, Biggs Scholar information and more

NOMINATIONS

Nominees for election to the OHS Board of Directors. Five candidates for two open positions. Balloting opens April 15, 2019 and closes May 31, 2019.

OHS members may cast their ballots online through the OHS website.

The five candidates were asked to supply responses to the following four questions:

1. What important challenges do you believe the OHS faces in the near future, and how can the OHS meet them?
2. How will your contributions to the Board of Directors benefit the OHS?
3. How will your professional/personal experience and capabilities benefit at least one existing or new OHS program or activity?
4. What is your capacity to participate actively as a member of the Board of Directors, including your commitment to follow through in a timely manner and contribute financially to the organization, as your personal circumstances permit?

NICHOLAS DANIELS



1. As a member of the OHS for the past 15 years, I have seen our membership age. The OHS needs to continue to reach out to and to recruit a younger generation of organists, builders, and enthusiasts to the organization.
2. As a doctor for 20 years and as an organ enthusiast or the past 20 years, I can bring a different perspective to OHS. I have a lot of experience working in academia, and on other Boards and organizations that have to make difficult decisions for the betterment of the Society. I have the experience, and intellectual capabilities to help OHS make rational and practical decisions.
3. My background in community outreach and developing community-based health programs will allow me to help OHS grow the membership pipeline with younger organists and other organ enthusiasts like myself. My involvement in the Board will also allow

me to assist with helping OHS to become more organized, to establish realistic timelines that are met and executed in timely fashion.

4. I have the capacity and time to participate fully in the OHS Board of Directors activities. One of my greatest attributes is staying on time and being punctual in my clinical practice and in completing assignments and tasks. I regularly make donations philanthropic causes, and I supported the concert of Christopher Houlihan played at Sage Chapel at Cornell University, my alma mater, during one of OHS Syracuse Conventions. My partner, who is also an active member and amateur organist, and I will continue to contribute to OHS in the future since we consider OHS and many of its members as family. I share the guiding principles of OHS and I am deeply committed to this great organization.

MICHAEL DIORIO



1. To my mind, I believe that one of the challenges that faces the OHS is the membership demographic. I believe that this organization, this important organization, has not been touted as widely and vociferously as have other professional organizations within the organist world.

I believe that this challenge originates in the organ departments of many of our important music institutions in the country. I don't recall being spoken with as an undergraduate organ student, or our department being spoken to, about the OHS.

It seems that many students are quickly ushered into the American Guild of Organists to put them in "the mix." Younger generations of organists are so focused on becoming integrated in the field and considering professional concerns that one of the greatest concerns, that of the preservation and care of the very instrument they are so diligently studying, is entirely overlooked.

I believe one way in which this can be addressed is by having a clear presence at other professional organizations' regional and national gatherings. Perhaps it would be wise to consider dovetailing and collaborating with regional offerings to promote awareness and engage in a lively campaign of recruitment.

Offering reduced membership rates, if not free membership for the first year, to undergraduate and graduate students engaged in study of the instrument, maybe even assigning mentors from the OHS for each major organ department in the country. I don't believe it would take much effort, and could be a way of checking in with students and promoting not only awareness but education for what is sometimes otherwise thought of as an organization to which "older people" belong.

I also think the Scholarship is an excellent resource and incentive for the younger demographic. Speaking as a former fellow I know that it afforded me an incredible opportunity to have an intimate glimpse into the Society, garnering a deeper understanding and make some lasting friendships.

2. I would hope that, having not served before, I would bring a unique optic garnered by thinking outside of the proverbial box. I think to serve on the board, and to truly be able to offer something meaningful, one has to have the ability to listen. One should listen with not the intention to respond but with the intention to actually hear what is being said.

To be able to stand back, consider the information presented, contemplate the ramifications of a decision, and offer a proposal for a course of action takes mental clarity, and often requires the removal of self from a situation.

I would hope that were I to be elected to the Board of Directors I would bring not only my professional musical experiences and my passion for the instrument, but also the administrative and fiduciary responsibility experience that I have acquired over the past ten years as a director of a large church music program.

Having served as organist and director of music at Church of the Redeemer has placed me in the position of not only the principal musician, but the principal steward of funds for the music program.

My responsibilities as steward of these funds have involved scholarship appeals and disbursements, fund allocation, establishing and/or repurposing specific line items, fundraising for international activities, and project development. None of this is achieved by sitting on the sidelines. Actively recruiting donors, writing proposals for funding, and making appeals are all part and parcel of my position. I would hope that this experience would bring an element of usefulness to discussions around the table of the Board of Directors as they pertain to not only musical matters but those of fiduciary concerns as well.

3. I have been a professional organist and church musician for nearly 20 years. I actively concertize abroad, record, produce, and engage in professional musical activities. I think that with each one of those facets of

NOMINATIONS

my musicianship comes an experience that is able to speak to different levels and focuses of need.

I also think my training at Westminster Choir College, Yale University, and Boston University, has given me a unique optic into the various types of organ programs offered and the often-varied focus apertures that the institutions have on the field.

I think having a good relationship with our organ professors and garnering performance opportunities for their students across the country at our conventions and events could elevate our presence and provide for a broader exposure over a wider demographic.

I believe my experience, as a former Biggs Fellow can aid in articulating to future Scholars the privilege of membership in such a Society as the OHS. Cultivating younger members should be a priority. Again, recruiting should be an ongoing process. One should never be 100 percent satisfied with numbers or the status quo, as this feeling of false satisfaction often numbs us to the actual state of complacency.

Recruitment is hard work, but if we can establish connections with organ departments across the country, and initiate a new invigorated campaign for membership that could be an exciting time!

4. If it's one thing I pride myself on it is timeliness and the accomplishment of tasks at hand.

In considering a place on the Board of Directors for the OHS, I have taken into consideration such factors as distance from my home, distance from my work, and my current workload and life responsibilities.

At present, my full-time job is less than two miles away from the OHS headquarters. My residence is only a 45-minute drive away from that location. Attendance at meetings would not be a problem.

I am afforded ample time for continuing education and the funding of those pursuits that also include professional development. Being available for and present at annual conventions is also not a problem.

When it comes to contributing financially to the OHS, I believe it is the responsibility of all members to make themselves aware of the funding possibilities and opportunities available to them. When it comes to board members participating financially, I completely understand that this is a prerequisite and ongoing responsibility of each member of the Board of Directors.

Were I to be elected to the board, I would be an active contributor to not only the annual fund, but also to the Biggs fellowship, of which I am an avid advocate. I also understand that there may be other OHS initiatives for which my financial support would be appreciated. As my circumstances dictate, I would be very amenable to participating in those as well.

LYNN DOBSON



1. With the acquisition of the new headquarters and archives facilities, it appears that the OHS is maturing into a more professional organization that is commanding a wider respect among the professional organizations and those people who make up the "organ community" at large. It will be important to maintain the qualities that were the spirit of the original founders but also meet the expectations of a growing professional group.
2. I would hope to help bring experience and perspective from the organbuilding community's challenges in this to this group as they chart their course for the future.
3. Having been a member of OHS for 40 years but with a somewhat detached involvement, I would need to find out more about the specific activities that exist or may exist in the future to know how I might be most productive to the organization.
4. While I will remain active in my business, in the next year or so I will be stepping back from many of my duties so I should have more time to devote to organizations like OHS. I would look forward to keeping in touch with the many friends and associates through this work.

CAROLE TERRY



1. The OHS needs to have more outreach to young organists and organ-builders in universities and colleges as well as the general public. This can be accomplished with programming at Stoneleigh and increased visibility through social media and YouTube.
2. I have had a 40-year history in Academia and have had students who have been active in OHS as well as the American Guild of Organists and several of

the University of Washington doctoral students were awarded Biggs Fellowships. At UW, I teach on various organs in the Seattle area. At our playing classes, the students study aspects of registration, voicing, scaling and construction of instruments built by Flentrop, Fritts, Pasi, and Fisk. The students have often visited organ building shops of Fritts and Pasi. In addition, the class has taken trips to France and Germany.

3. As a university professor, I have mentored many masters and doctoral students in preparation for their exams and dissertations. Stoneleigh can provide a wealth of possible topics on organ-building for those students wishing to specialize in this field. Grants should be developed for students to come to Stoneleigh to pursue their research.
4. I will be able to participate actively as a member of the Board of Directors and perform given tasks to the best of my ability. I will also be able to contribute financially to the Organ Historical Society.

MAXINE THEVENOT



1. The pace of life and peoples' expectations of communication are very different now than they were in 1956, when the OHS was founded. I believe that, as with any organization, embracing the 21st-century tools now available to us all will bring current members closer together and bring new members into the OHS. Creating healthy online forums for discussion may encourage current members to be more active and also attract new, younger members.
2. I hope to be especially helpful in increasing membership within the organization.
3. As a frequent performer for other similar organizations, I can offer perhaps a unique perspective in that regard. As a seasoned, dual-citizen, professional musician, who has the opportunity to play many different organs in North America, the UK and Europe, and to interact with organists, clergy and organ enthusiasts alike, I would suggest that we consider expanding our membership scope to include Canada and Mexico as we look to the future of the OHS.
4. I believe that I can fully participate in all tele/video conferencing meetings. Schedule permitting, I hope to be able to attend any face to face meetings that are called. Also, as personal circumstances permit, I will be happy to contribute financial resources to further the purpose of the OHS.

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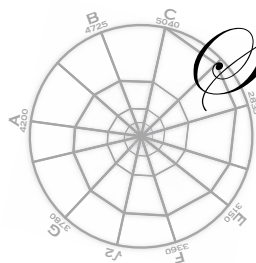
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MATTERS OF LIFE AND DEATH



The Strange Tragedy of the Church Organ Loft

AGNES ARMSTRONG

It was not I who killed him. It was the big church organ, the cadences that interpret even a cantata into that mesmerism which strips the last shred of reserve from a susceptible woman's soul. I could not share him with all these women, and I wanted to die with him and take him where temptations would never come between us.

MARY ALICE KREISER



OF ALL THE STOPS ON A PIPE ORGAN, which one is the most dangerous?

In the hands of a master player . . . the humano [*sic*] stop (producing a most sensuous imitation of the human voice) on a great church organ can be made to sing the death knell of almost any woman's modesty. Of all the music made by man, that of the church organ is the most sensuous, the most certain to lead to his undoing. . . . The tempting of St. Anthony was a travesty on human passion in comparison with pitfalls which beset the organist of a fashionable church. . . . The young girl's defenses crumble into evanescent dust when the moods of "Tristan and Isolde" are translated on the organ stops, and the woman of the world, to whom her church is just a safety valve for her conscience, becomes a primal Circe.

So claimed "The Strange Tragedy of the Organ Loft," an article in the *Musical Courier* of May 2, 1917, citing an interview first published in the *New York American*. This was the opinion of a woman telling how her husband's virtuosic organ playing had disturbed the emotions of numbers of the "fair sex." The

woman was Mary Alice Kreiser, wife of a well-known organist, who now stood accused of his murder.

But the incident, which took place at 3009 East Sixth Street in Kansas City, Mo., on the night of Saturday, March 3, 1917, was no light matter. The *Kansas City Globe's* front page headline of March 4 read:

ORGANIST KREISER SLAIN
BY HIS WIFE
ATTENTION TO OTHER
WOMEN ENDS A NOTABLE
MUSICAL CAREER

The organist was Edward Franklin Kreiser, born September 21, 1869, in Lawrence, Kans. Considered somewhat a child prodigy, he took organ lessons from Frederic Archer in

Above - The Church: The "Millionaires' Church" in Kansas City, Where the Murdered Musician Played the Organ.

The Woman: Mrs. Edward Kreiser, Who Killed Her Husband Because He Could Not Resist His Music-Mad Temptresses

The Man: Edward Kreiser, the Murdered Organist



Above: The sanctuary of Independence Boulevard Christian Church with the case of Austin Op. 291

Chicago, and in 1897 went to Paris to study with Alexandre Guilmant. He was well-known as a recitalist, having played more than 200 recitals in Kansas City alone, as well as recitals at the 1904 St. Louis World's Fair and the 1907 Jamestown Exposition in Virginia. He had been organist and choirmaster at the Grand Avenue Methodist Temple and the First Congregational Church, before going to the Independence Boulevard Christian Church in 1910.¹ In addition, he was organist of Temple B'Nai Jehudah and conductor of the Apollo Club.

Kreiser was married three times, first in 1895 to Mary Madge Young, a young Chicago singer, who returned to her parents' home shortly after the marriage failed. She obtained a divorce in 1901 on grounds of indignities and non-support. His second marriage was in 1902 to another singer, May Huffsmith, a soprano soloist in the Grand Avenue church choir. In the summer of 1903 they traveled to Paris, where she studied voice with Jacques Bouhy and Madame Auguez de Montalant, while he took lessons from Guilmant and Moritz Moszkowski. She died just one year later, shortly after their return to Kansas City. He married again in 1906, this time to Mary Alice Henderson, of Kearney, Mo. She had come to Kansas City to study vocal music and met him at the church where she taught Sunday School. Their son, John Franklin, was born in 1908. Acquaintances said that Mrs. Kreiser was in love with her husband, took a strong interest in his music, and accompanied him to all his recitals.

As for the claim about the seductive power of her husband's organplaying, perhaps Mary Alice spoke from her own personal experience. Indeed, she nearly admitted as much in her statement to police. According to numerous reports, Edward had a roving eye for the ladies. His wife told of his frequent affairs with other women, all of whom were his pupils. The couple quarreled quite often about the situation, she confessed. While refusing to name names, she told of one woman who had tried twice to poison her, and another who had attempted suicide over her love for the organist. She claimed her husband had been untrue to her throughout their marriage, continually boasting about his unfaithfulness and flaunting his relations with other women in front of her, and gave this account of the tragedy for the official police report:

My husband has been untrue to me the last ten years and has caused me continuous grief and unhappiness.

Last Monday night he was guilty of infidelity and he and I have been quarreling all week over his conduct. Yesterday I went to Bunting's (Bunting Hardware Company), and bought a revolver, which is the first revolver I have ever owned. At the time I shot my husband there was no one in the house except my husband, my little boy and myself. My little boy was in bed in the next room. He had not gotten up yet.

My husband and I had quarreled practically all night and this morning we resumed. I was standing at one side of my husband when the shooting happened.

1. The church had just installed a four-manual, 53-rank Austin, Op. 291.

He did not know that I had a gun in the house. He had admitted his guilt to me, I was frantic when I shot my husband. After I fired the shot I called the doctor.

The bullet went through Edward's right shoulder and into his heart, killing him instantly. Mary Alice immediately ran to her next door neighbor, Mrs. Groves, and telephoned her cousin, Dr. Ralph Major, who came to the house right away. There he found Edward's lifeless body lying on its left side. The police were summoned and arrested Mrs. Kreiser, charging her with first degree murder. She was escorted to the county jail, where her bail was set at \$25,000.

The funeral was held on Tuesday. Dressed in mourning clothes and a heavy veil, Mary Alice was escorted from the jail to the undertaker's chapel by her brother and the county marshal. She was said to be distraught, and cried out, "Eddie!" several times. The sermon was preached by the pastor of the Independence Boulevard church, where Edward had been organist and choirmaster, and the choir took part in the service. In accordance with the widow's wishes, the body was placed in a vault in Elmwood Cemetery, while she was led away to be locked in her cell.

Mary Alice was released one week later, the *Topeka Daily Capital* reported, "after she waived a hearing before a justice of the peace and after nine men out of a dozen who offered had qualified to act as her surety for any amount up to their total wealth of more than \$500,000. Five men were at first to be permitted to sign the bond, but four others, residents of Clay county, from where Mrs. Kreiser came here more than eleven years ago as musical student, asked permission to have their names placed on it, as they 'wished that honor,' one of them said." Such was the mounting moral outrage of the time following reports of the base behavior of her

unprincipled husband, who appeared respectable in public but was licentious in his private life.

Time dragged on. In May, a lawsuit brought against Mary Alice by Edward's mother, Mary Kreiser, for possession of his body was dismissed. Edward Franklin Kreiser was buried in the family plot at Oak Grove Cemetery, next to the graves of his father and his second wife, May, who had

died at the young age of twenty.

The first trial date had been set for May 21, but a series of postponements pushed it into April 1918, more than a year after the shooting had occurred. It was postponed again until the first Monday in May. Mary Alice protested, wanting the long ordeal to be over as soon as possible, but the prosecuting attorneys, Hunt C. Moore and Ilus M. Lee, stated that they could not go to trial because a state

witness, one T.V. Wisely, was away serving in the army in France. They contended that Wisely had sold a revolver to Mrs. Kreiser on March 2, the day before she killed her husband, and that his testimony was necessary to establish a charge of premeditation, combating the defense attorney's claims that she was insane at the time of the shooting and had also acted in self-defense. Moore also claimed that Mrs. Kreiser had purchased the pistol using the name "Mary Stone" for the records; without Wisely's confirmation, there would not be sufficient proof that she was the one who had actually bought the weapon. There were no eyewitnesses to the shooting. The couple's young son had been in another room. He told police that although he heard his parents quarreling, he didn't know what they were arguing about. He heard his mother scream, and then his father shouting, "No, no!" then more screams from his mother and the sound of a shot.

Finally, on December 23, while Mary Alice Kreiser appeared in court accompanied by her mother and son, Judge E.E. Porterfield dismissed the murder charge on the grounds that the state had already taken seven continuances, more than the four allowed by statute. She left court free of all charges.

In this case—and perhaps in others—the sounds of the pipe organ had proved more dangerous than anyone had ever imagined. At the close of the *Musical Courier* article cited above, the editor had concluded, with tongue firmly planted in cheek, no doubt, that "All this is very dreadful and should be looked into at once. Personally, we always had looked upon organists as the most staid and respectable branch of the musical profession. If what Mrs. Kreiser says is true, however, the men of pipes and pedals must at once be enjoined from using the 'humano' stop hereafter."



Mary Alice Henderson Kreiser



Edward Franklin Kreiser

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Joseph E. Blanton's *The Organ in Church Design* The “Bible” of the American Tracker Revival

GEORGE BOZEMAN

PART I THE BOOK

IN 1957, from a small town in West Texas, a heavy 493-page tome appeared that was instrumental in fueling the American tracker revival. It was such a powerful impetus that some of the enthusiastic supporters of the movement waggishly called it the “Blanton Bible.”

Author Joseph E. Blanton explains in Part I what an organ consists of, with a requisite body of knowledge for designing one. Key actions—mechanical, electrical, pneumatic, and electropneumatic, are explained. A clear chart shows the relationship of pitches to the lengths of open pipes endowed architects with the tools necessary to dream up architectural arrangements, the basic currency of good organ case design. The divisions of the organ are explained, opening still another venue of creation for architects and organ designers.

Visual concerns are not the only topics in this introductory part of the book. The sound of organs—their tonal qualities—are discussed, introducing concepts of interest to organbuilders and organists. More charts diagram mixtures of various types. The idea that lower wind pressures, classical voicing techniques, and ideal metal alloys will provide a more natural, musical sound is brought forth. Of course, as is made clear, it is necessary to place the pipes in a favorable acoustic environment.

In this introductory section, various opinions become evident. The ideal music for the organ is polyphonic in structure, therefore the ideal organ produces sounds that reveal the strands of polyphony in perfect clarity. It is better to have a few beautifully voiced pipes in an ideal location than huge numbers of pipes stuffed into chambers and blown by high pressures in order to get what is necessarily a forced sound out into the listening area. In other words, the typical American organs built in the first half of the 20th century were wrong.

A clarion call for the reform of the organ was sounded. The revival of the tracker organ, a counter-revolution against the post-Romantic, orchestral organs was under way, and practically the only guide to follow was Blanton's book.

The topics in the book's introduction had been touched on, separately, in a number of places, many of which were available only to a few because of language barriers, or simple ignorance of their existence. There was already a tracker revival going on in Europe, especially in Germany, the Netherlands, and Scandinavia, but to know about or learn from it you had to tackle those tongues. Paul-Gerhard Andersen's *Orgelbogen* appeared in 1956 and would have provided much the same material as Blanton's book, as revealed to us in Joanne Kornutt's excellent translation in 1969. A comparison of the tables of contents in each book would suggest Blanton had seen Andersen's volume. Blanton's bibliography does list an article co-authored by Andersen, Finn Viderø, and Sygbrand Zachariassen in 1955, but not the *Orgelbogen*.

A few examples of European tracker-revival organbuilding had been imported to our shores—a one-manual Flenstrup in San Antonio and several ingeniously designed Riegers from Austria, among others. In America, except for a small number of instruments by Otto Hofmann, Walter Holtkamp, and Charles McManis, the revival of Classic organ styles was pretty much limited to tonal matters. Both G. Donald Harrison of Aeolian-Skinner and Walter Holtkamp routinely provided tonal designs strongly influenced by historical frameworks, with fully developed principal choruses topped by mixtures, and voicing aiming for clarity and balance. But there was no interest in anything but electropneumatic key actions.

Suddenly a whole new opportunity for visual design of organs was opened by the Blanton book. To be sure, there were already some efforts in America to make the visible part

of organs more than a simple row of pipes. The brilliant designs of Walter Holtkamp Sr. were already exciting viewers as they listened to his marvelous instruments.

In Part II, "The Organ and Church Architecture," Blanton gets right into the main thrust of his work. An architect himself (he kept his Texas architecture license renewed until his death) he knew that it was vital that designers of churches recognize the importance of providing proper spaces for organs and ideal acoustic environments. A book of architectural standards of the time gave little guidance, and that marred by an assumption that all of the organ except the console would be hidden from view in whatever cubbyholes or closets could be cobbled into the design.

A preliminary survey provides a wealth of pictures of organs, old and new, magnificent and hideous, inspired and humdrum, large and small. Next, the question of location is explored, again with a wealth of pictures. He makes it clear that there is no denominational standard for the organ's placement. Centered in front, in a rear gallery, or on the side wall of the nave—all are found in Roman Catholic, Episcopal, and Protestant churches. But the prime rule of organ placement is strongly stated. It must be in the room in which it is to be heard. That one would not place an orchestra in an adjacent room is obvious to all, the same should hold true for organs.

The consideration of location leads into the importance of acoustics. Here Blanton provides useful charts for factors that affect the acoustics of a space. He points out the vicious circle that we still find in churches where acoustically absorbent materials cover the inner surfaces of the space, which in turn makes it necessary to employ microphones and speakers to enable the congregation to hear the spoken word while having to suffer the deadening of the music. Organists and organbuilders of the time were all too aware of the importance of good acoustics, but few had the tools to prove it. Blanton's book provided a reference to which the architect could be pointed.

The next topic was a discussion of the elements of case design. The importance of a wooden case to house the pipes is emphasized because of the effects of blending and projection of the tone. Although very beautiful arrangements of completely exposed pipes, such as in the examples by Walter Holtkamp, are a great improvement over hiding the pipes in an organ chamber, Blanton rightly asserts that a well-designed wooden case gives superior tonal results. He then provides names for the various architectural elements of case design, such as *impost*, *flats*, *towers*, etc. Drawings of an old organ in Oosthuizen reveal how "form follows function" in good organ cases.

Architectural scale is a concept that is sometimes overlooked in case design. All freshman architectural design students learn that it is directly related to the stature of the human being. It may seem strange that a layman can feel something

is wrong when a 16'-long pipe seems like a 4' or vice versa. Yet, as Blanton demonstrates with pairs of facades, it is true. Generally one can posit that relatively shorter feet are for longer pipes and relatively longer ones for shorter pipes. To ignore this is to run the risk of destroying the architectural scale of a case.

The Rückpositiv is taken up next. Often called "Chair" in English organ parlance, the placing of a smaller division in front of the base of the main organ case, often on the rail of a balcony, was extremely rare in America in 1957. It had become fairly common, particularly in Aeolian-Skinner organs, to have a division of entirely exposed pipes, usually called a "Positive," placed in front of the grill of an otherwise chambered organ. In time, some began derisively to call these "asparagus patches." But the "Chair" division became another tool for the designer to use. In some cases placing a section of the organ on the gallery rail freed up space needed for singers.

The chapter on "Spanish Trumpets" was an especially exciting one in 1957. Almost the only functioning examples in America then were in the Aeolian-Skinner organs in First Presbyterian Church, Kilgore, Texas, and the Cathedral of Saint John the Divine in New York City. They immediately became popular, on the front of encased divisions, or as a solitary rank in the back of the church. Needless to say some were inserted for their dramatic excitement at the expense of normal trumpets of greater utility.

"The Fate of Old Organs" is a cautionary tale. It is pointed out that there is no obligation for a church to provide a new organ for each generation of listeners, or each fickle swing of style. A side benefit of this chapter is the opportunity to show still more examples of case designs, many of which were far too handsome to merit their destruction. Blanton also shows how cases have been altered, sometimes for the better, but usually for the worse.

The book now turns to a study of the various regional styles in succeeding eras, beginning with "Gothic Cases." The simple yet sophisticated designs these old masters produced are, to my mind, often of a beauty and perfect proportion never exceeded. Modern cases inspired by Gothic designs, such as that of the Andover organ in Mount Calvary Episcopal Church in Baltimore, are among the most beautiful modern cases in America.



George Bozeman and
Otto Hofmann

Blanton illustrates the cases of the Gothic-Renaissance Transition before taking up the regional styles of the Renaissance. Then, in turn, he treats those of Italy, Iberia, France, Northern Europe, and England. Interestingly it is these cases of Northern Europe, particularly the Schnitgers of North Germany and the Netherlands, that are the inspiration for the “historically informed” work of such builders as Richards, Fowkes & Co. or Paul Fritts today.

Blanton isn't a great fan of the Baroque, as he demonstrates in “The Architectural Decadence of the Baroque.” Most laymen don't detect a difference between the highly decorated yet disciplined balance of Renaissance and the wild fantasies of the Baroque. Equally the author scorns “The Period of Confused Eclecticism.” But things start looking up again in “Pre-Reform Links with Tradition” with examples mostly in England and France.

For the sake of completion, a following chapter is devoted to “Unencased Organs,” dealing mostly with the amazing Jardine organ in Saint George's Church, Stuyvesant Square, in New York. The following chapter, “Contemporary Unencased Organs,” depicts instruments in Europe and America. But the most beautiful are the striking designs of Walter Holtkamp.

“Contemporary Case Design” wraps up the survey of cases through the ages with pictures of organs mostly still new in 1957. The majority are by builders in Germany, Denmark, and The Netherlands. The way these instruments follow the verities of traditional organ design while expressing modern modalities was an immense inspiration to young tracker-backer organists and organbuilders. In 1957, the pages of *The Diapason* and *The American Organist* devoted to new organs seldom showed more than a console, because it was rare that there was more worth showing. What a contrast is found in today's issues—full color pages of beautiful new organs. When they look that beautiful they are more likely to have a beautiful sound too.

The research process for the book was prodigious. Blanton could be obsessive when he had a clear goal to pursue. Just the list of libraries he worked in is amazing: the Rijksmuseum in Amsterdam, the Bibliothèque nationale in Paris, the Victoria and Albert Museum in London, the Biblioteca Nacional España in Madrid, the National Buildings Record in London, the Alinari National Museum of Photography in Rome, the Library of Congress in Washington, four libraries at the University of Texas in Austin, the libraries of Southern Methodist University in Dallas, North Texas State College in Denton, Hardin-Simmons University and McMurry College in Abilene, and the public libraries of New York, Dallas, Fort Worth, and Abilene.

In 1965, Blanton published a second book, *The Revival of the Organ Case*. It featured some photographs of organs that were the work of American designers inspired by his first book

although most are of organs built by German, Scandinavian, and Dutch builders. He touches on many aspects of case design and illustrates his comments with the 100 plus pictures of new organs. In many instances he doesn't hesitate to point out features of some case designs he considered poorly conceived. A quick read of this little book would make a good refresher course for today's designers and fans of organ cases.

The physical production of these two books was an interesting challenge. Photolithography was not yet a workable choice for what Blanton wanted to accomplish. He wanted the highest quality possible for the myriad photographs of organ cases, and also the elegance of a beautiful type font on appropriate paper. Thus the book was entirely letterpress, or as is said today, “hot type.” In order to make the photographs as clear as possible, a 100-pound dull enamel stock was used. The page size was 9 x 12 inches and the type was twelve-point Intertype Garamond Bold, leaded four points. He wisely chose bold because normal Garamond needs a softer paper to avoid looking spidery. The smaller 1965 book was printed by letterpress for the text and photolithography for the pictures. The type was eight- and ten-point Janson.

In 1971 and 1972, Blanton published eight issues of *Art of the Organ*, co-edited by Thomas McBeth and myself. Unfortunately the publication never garnered enough subscribers or advertisers to cover expenses. Contributors included Donald Willing, James Wyly, Donald R.M. Paterson, John Ogasapian, Finn Viderø, Edward W. Flint, Susi Jeans, and Robert N. Cavarra, among others.

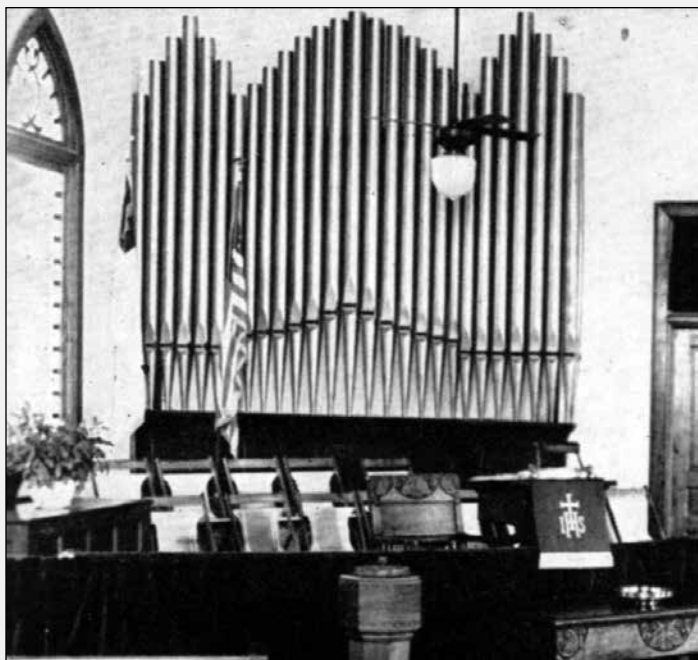
PART II

JOE, A PERSONAL REMEMBRANCE

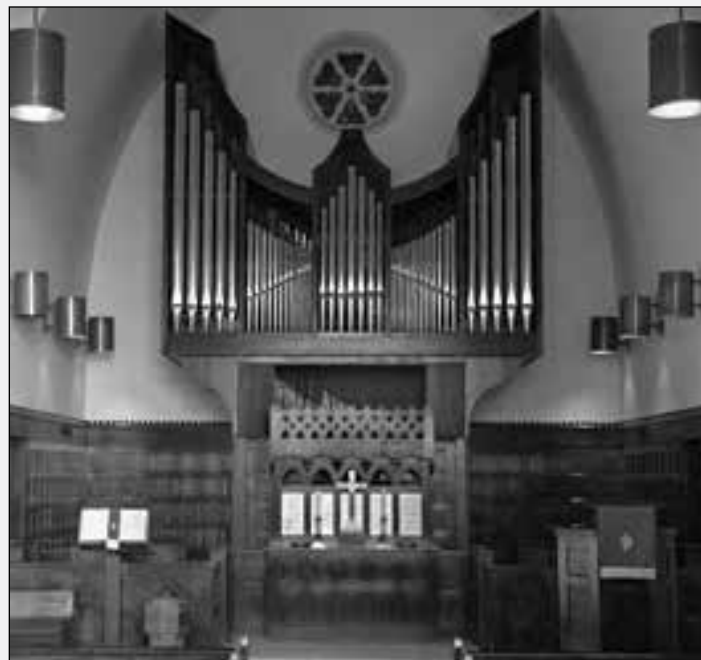
Who was this Joseph Edwin Blanton, and how did he come to write this book?

He was born March 8, 1908, in Albany, Texas, a small town about 30 miles east of Abilene. His mother was a member of a prominent family of ranching pioneers in the area. His maternal grandmother, Sallie Reynolds Matthews, wrote a book called *Interwoven*, tracing how five marriages linked the Reynolds and Matthews families. Her grandson, Joseph Blanton, aided her in preparing the book for a private printing for her family, but it rapidly became a classic of Texana and has received several luxurious editions.

His father, Thomas L. Blanton, served in the U.S. House of Representatives from March 4, 1917, when Joe was about nine years old, until March 3, 1929, so Joe got most of his primary education in Washington, D.C. public schools. He was proud of the fact that John Phillip Sousa had written *High School Cadets* for his high school. He studied architecture along with fellow student James Stewart at Princeton, graduating in 1929. José Ferrer and Joe's uncle, Watt Matthews, were also classmates.



Matthews Memorial, Albany, Texas. 1928 Kimball



Matthews Memorial, Albany, Texas. Hofmann organ

It was probably in the Princeton Chapel that he first heard great organ music, with British organist Ralph Downes playing the E.M. Skinner. In his files he kept programs of organ recitals such as Arthur Poister at the Aeolian organ in Procter Hall of the Graduate College at Princeton in 1931, Ernest White at First Congregational Church in Washington, D.C. in 1935, Ralph Downes at Princeton Chapel in 1929, Fernando Germani also at the Chapel in 1930, and Arthur W. Quinby on the E.M. Skinner in the Cleveland Museum of Art in 1930. Walter Holtkamp made some changes to this organ in 1933 and added a Rückpositiv, a great rarity for the time.

Joe served in the Navy during World War II from March 1943 to March 1946, achieving the same rank held by Sousa—Lieutenant Commander. A year was spent on the Mexican border. I remember him telling of a woman intercepted in El Paso who was suspected of being an enemy spy from Eastern Europe. She was strip-searched by a matron who reported that the woman's derrière was covered with mysterious symbols. Photographs were made and sent to cryptologists in Washington who responded immediately that the woman had simply lined a toilet seat with a Bulgarian newspaper and the printing had offset on her!

Joe also spent 18 months in the Mediterranean area. I believe he mentioned spending some of this time authenticating and tracing works of art stolen by the Nazis.

I know that Joe was on the faculty of the University of Texas School of Architecture after the war, but have been unable to learn the dates or title of his position. A story in the *Austin Statesman* newspaper in May 1948 listed Joe and

two others as faculty members of the school. Two of his students were Hal Box and James Pratt who went on to form the distinguished architectural firm, Pratt, Box, & Henderson. They were the architects for Saint Stephen United Methodist Church in Mesquite, Texas, where the Sipe-Yarbrough instrument was the first harbinger of the North Texas rebirth of the tracker organ. Box went on to be dean of the School of Architecture at Austin.

A seminal project turned up after Joe returned to his home town of Albany, Texas. Matthews Memorial Presbyterian Church, built in 1898 and named in memory of Joe's great grandfather, Joseph Beck Matthews, had served its congregation well, but in 1954, under the leadership of Joe's uncle, Watt Matthews, the interior was remodeled. The original Akron plan had the pulpit and organ in the northeast corner, and three sections of radiating pews sloped down to them. Folding doors on the east side could be opened to double the seating space. Joe redesigned the space so that it now has a flat floor of stone, a divided chancel in the east, and a central aisle. Joe told me that when the interior space was emptied out down to the dirt a passerby took a look and remarked, "This church has sung its last tune!"

The church had a small 1928 Kimball pipe organ but Joe felt a new organ was needed. Joe and Otto Hofmann met in 1953 when work on the Austin Presbyterian Seminary organ was in progress. Joe was impressed with Otto's work and with Otto. He liked the idea of having a local craftsman build a new organ for his church in Albany but Otto was reluctant. He told Joe that he would have to be allowed to design the

organ according to his convictions rather than like the typical commercial instruments Joe had been considering. And, it had to be a tracker.

"What's a tracker?" Joe asked. Otto explained the term and then recommended Joe study the writings of Albert Schweitzer. Joe quickly did just that, and determined that what Otto had in mind was indeed what should be done. The study Otto recommended Joe undertake in 1953 resulted, four years later, in *The Organ in Church Design*. After more persuasion Otto finally agreed to take on the project and finished it in 1956. It was the first modern tracker organ in a contemporary case in America. Joe, of course, was the designer of the beautiful case.

The dedication of the organ was played twice by Donald Willing on November 10, 1956. It was my 20th birthday, and I count it as one of the major milestones of my life. A group of organ students from North Texas State College and our professor, Helen Hewitt, attended the first performance in the afternoon, enjoyed a barbecue at the Lambshead Ranch as guests of rancher Watt Matthews, and then came back in town to hear the recital again.

Watt Matthews was an enthusiastic supporter of the organ project although he was hardly an expert about the instrument. Otto Hofmann happened to remark once in Watt's hearing that the Albany organ didn't have a single wooden pipe in it. "Thank God for that!" Watt vehemently exclaimed.

I first met Joseph Blanton on one of his research trips to the North Texas library. He had met Dr. Hewitt and she invited him to a gathering of the organ students at her house. He must have told us about the organ being built for his church in Albany, Texas. We had already become interested in tracker organs. One of the older students, Hugh Thompson, was from Beaumont, Texas, where he owned a store selling high fidelity audio equipment. He assembled a high quality record playing system for Dr. Hewitt's home and we soon were listening intently to Helmut Walcha's complete recordings of the organ

works of Bach. Walcha actually made two recordings, the first in monaural at the end of the 78 rpm era. In 1956, he began the second version, in stereo, played on many different instruments. We students spent hours with each other at the Möller organ in the Main Auditorium, trying to match the sounds we heard on Walcha's recordings. It was with great anticipation we traveled as a group to Albany for the November 10, 1956, dedication of the Hofmann organ.



Robert L. Sipe

Since Albany was only a slight detour on the road between North Texas in Denton and my home in Tulia, in the Texas Panhandle, I usually took that path and got to spend a little time visiting with Joe and playing on the Hofmann organ. After finishing four years at North Texas, Rodney Yarbrough and I, after setting up a partnership we named Jahrmann Organs, decided we needed to learn more about organs and went to Austin, Texas, to undertake an apprenticeship with Otto Hofmann. Albany was also on the route from Austin to Tulia, so I had more opportunities to visit Joe and play the organ. Eventually, Joe and I hatched the idea of building a model organ of modest size for small churches, chapels, and homes. I left Austin and moved to Albany. Joe and I managed to produce an instrument that appeared to be complete, but the only pipes were in the facade and I don't think there was any key action or wind system. Joe had reserved showroom space at the 1960 AGO Convention in Detroit, and he, Rodney Yarbrough, and I drove the mute organ to Michigan.

Nearby was another showroom featuring a prototype of a three-manual Baldwin electronic that was being watched over by John Brombaugh. John's electronic engineering expertise played a part in the development of that instrument. Indeed he even had some patents on key elements of the design. But his attention was already seized by tracker organs and he spent most of his time in our room talking about real organs.

It was at this convention, during a panel discussion, that Joseph Whiteford, president of Aeolian-Skinner, was asked what he thought of mechanical-action organs. "They are as wooden as the people who play them!" he exclaimed. Of course, everyone knew the main organist he meant was E. Power Biggs who long before had been a fan of Aeolian-Skinners, but by now was the proud owner of a Flentrop in the Busch-Reisinger Museum at Harvard University in Cambridge.

Another historic moment during this convention was a visit to the harpsichord workshop of John Challis. E. Power Biggs was playing up a storm on a two-manual Challis that was sitting atop a set of pedal strings. For this trial model, Challis had borrowed a 25-note Hammond pedalboard instead of building a new one. Biggs soon had his own Challis pedal harpsichord and made the famous recording of Scott Joplin on it. Wooden playing indeed!

After the convention, John and his younger brother Mark, then a teenager, joined Joe, Rodney, and me on a trip to nearby London, Ontario, to inspect organs by Kney and Bright. They were voiced on exceedingly low wind pressures—as low as ½"!

It was also in the 1960s that Joe, his sister Anne, and I made a fascinating trip to Mexico. A member of one of the branches of Joe's family took part in the Mier Expedition of 1842. The young Republic of Texas continued to squabble with Mexico over their mutual boundary, and a hot-headed

group of Texans decided to teach Mexico a lesson. They crossed the Rio Grande to the Mexican town of Ciudad Mier and were promptly captured, and marched into the interior of Mexico. Joe wanted to follow the path of this episode. Obviously, we weren't on an organ crawl although we did look at the two magnificent instruments in the Mexico City Cathedral. After completing the Mier trail that ended in a prison at Perote, Vera Cruz, we spent a day or so in Puebla, seeing some empty organ cases and a naked Austin organ in the cathedral there, and then drove to Oaxaca. We were astonished by the organ in the Cathedral of Our Lady of the Assumption in Oaxaca, which, in our innocence, we thought was possibly a Schnitger because of similarities in case design. In nearby Yanhuítlán, we were astounded by the magnificent building and the beautiful organ case. Of course those Oaxacan organs have been restored now, but in the 1960s they were still a tantalizing story waiting to be told.

It was also in the 1960s that Joe Blanton and I made a trip across the southern states, up to New England as far as Boston and Cambridge, over to Montreal, and down to Cleveland. It's hard to imagine now, but we saw almost every new tracker organ in America on that trip.

Joe and I managed to complete a second small organ, this one featuring divided stops on a single manual, and employing Otto Hofmann's "sliderless slider chest" design. Meanwhile, Rodney Yarbrough stayed at Otto's shop for a time and then returned to his hometown of Celina, north of Dallas. He and Robert Sipe, who had spent some time with Robert Markham, working on organs at Baylor University in Waco, formed a partnership. Roy Redman, a classmate of mine at North Texas, was getting a divinity degree at Southern Methodist University and had a job with a new congregation called St. Stephen's United Methodist Church in Mesquite, just east of Dallas. They had engaged the architectural firm of Pratt, Box & Henderson, and Roy, anxious to have a building appropriate for a good organ, recalls:

We formed an organ committee. We were fearful at the initial meeting because of stories about how architects hate organs. When we began the conversation, James Pratt stopped us and said "if this will be an encased mechanical-action organ we will be happy." When we asked where they had heard *that*, we learned that Pratt and Box had both been students of Joseph Blanton at the University of Texas in Austin!

When the Sipe-Yarbrough organ was ready for tonal finishing, I was at pretty loose ends in Albany and Bob Sipe invited me to help him complete the organ. I also worked on some other things with them when Rodney had a disastrous auto accident that left him permanently paralyzed from the neck down. I became a full time member of the firm, which eventually was changed to Robert L. Sipe & Company.



Roy Redman and Joe Blanton

While working with Bob Sipe I applied for a Fulbright grant to study in Austria. Joe was probably instrumental in my successful application because he had known Martin Kermacy on the faculty of the School of Architecture at the University of Texas. Kermacy was cultural attaché in Vienna and on the committee approving Fulbright applications to Austria at the time I applied.

After my Fulbright year 1967–68, I returned to work for Fritz Noack in Massachusetts until starting my own firm in 1971. I saw less of Joe during this period, but we did get together for several trips to Europe at Congresses of the International Society of Organbuilders. We stayed in close touch and co-edited *The Art of the Organ* in 1971 and 1972.

Joe turned to other interests, particularly researching and writing accounts of his family's history. He also wrote and illustrated a book for children. Unfortunately, he had to fight a long and painful battle with pancreatitis. After regaining some degree of good health he then developed cancer and fought a valiant fight against that before succumbing in 1995.

Joe told me on several occasions that he considered himself a dilettante. It is true that his architectural career was not very extensive, nor was his organbuilding career. But the influence that he had is still very much with us. Christopher Wren's epitaph on his grave in St Paul's Cathedral in London translates as:

Reader, if you seek his monument, look around you.

If you seek monuments to Joseph Edwin Blanton, take a look at the photographs of new tracker organs in almost every current issue of our organ journals.

George Bozeman is an organist and retired organbuilder in Deerfield, New Hampshire. He is director of music at the First Congregational Church in Pembroke, N.H.

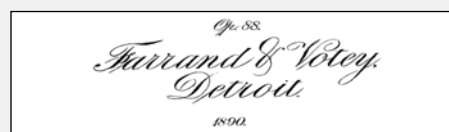
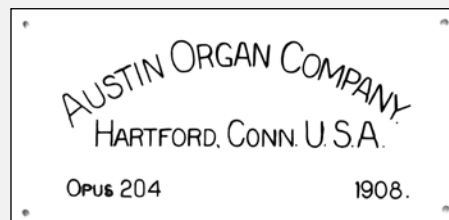
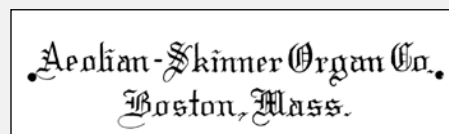
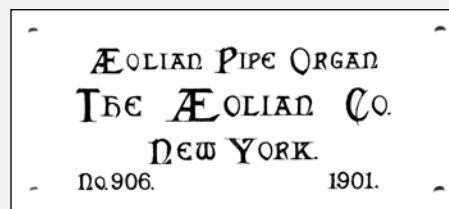
To Opus, or Not to Opus, That Is the Question

TRUST that the Prince of Denmark and the Bard of Avon will posthumously forgive me for butchering the Prince's words, and for the literary license to make a noun a verb, the word at hand being opus. Or is it Opus? Is it only a noun, or is it also a proper noun? These questions and others raised in this column reflect the gravity with which pipe organ historians have argued, fought, and defended the use of this straight-forward, simple four-letter word, so much so that for some it is indeed a "four-letter" word.

Cassell's Latin Dictionary defines the word as "n. a work, labor." In the dozen or so historical examples of use in the dictionary, the noun is never capitalized unless it is the first word of a sentence. The earliest known use of the word comes from the pen of Tullius Cicero, who died in 43 B.C. Centuries later, the word became associated with musical works, and in this connotation, the *Harvard Dictionary of Music* further defines the word as "Opus [Lat. pl. *opera*; Fr. *oeuvre*; Ger. *Opus*; It. *opera*, pl. *opere*; Sp. *opus*]. Work; often abbreviated op. (pl. opp)." In this context, the earliest use of the word to number musical compositions appeared about 1600 in the publications of Lodovico Viadana, Adriano Banchieri, and Biagio Marini. The title page of Viadana's *Per sonar nell'organo li cento concerti ecclesiastici* (1602) bears the inscription, "opera duodécima," the twelfth work.

J. Hamelle, publisher of Camille Saint-Saëns's *Piano Quintet in A Minor*, identifies the work as "OP. 14." But isn't "oeuvre" more appropriate? Saint-Saëns's German publisher correctly numbers the work "Op. 14." Leuckart Verlag got this one right as Germans capitalize all nouns, not just proper nouns. Closer to home, Horatio Parker studied with Josef Rheinberger in Mu-

nich during the 1880s. Therefore, one might expect Parker's American publisher to use the German spelling of opus. Instead, *A Star Song: Lyric Rhapsody for Solo Quartet, Chorus, and Orchestra* is catalogued as "OP. 554." The Boston organist, composer, and writer Everett Truette studied with Carl August Haupt in Berlin, and published much of his own music in his periodical, *The Organ*, during the early 1890s. His *Offertoire* is published as "Op. 19," the proper German abbreviation of, in this case, Opus.



The earliest known use of opus in the English language appeared about 1809. Later in the century, the word made its way to the United States where it was first applied by music publishers in printed scores. By mid-century, William Johnson was using the word to identify pipe organs of his manufacture.

To the organ historian, documenting an organ is serious business, and observing an organbuilder's practice of spelling and numbering is essential to good scholarship. The organ historian also knows that organbuilders can be remarkably inconsistent, further confusing research. Is it Hook & Hastings or is it Hook-Hastings? Is it Aeolian-Skinner or is it Aeolian-Skinner? Is it Op. 1, or op. 1, or job no. 1, or KPO 1, or is irrelevant altogether? Hardly. No writer—save perhaps an undergraduate student in a music appreciation class—would ever identify Mozart's penultimate symphony as Op. 550. "Never?" "No, never." "What, never?" "Well, hardly ever." Gilbert and Sullivan knew better.

Sorting all this out might seem a daunting task were it not for the magnificent resources held by the OHS Library and Archives: primary source material of organbuilders' published lists, letterheads, contracts, and nameplates; and secondary material assembled solely by OHS members over more than six decades, a tradition of devotion to documenting the history of the American organ that continues today. Opus is a widely used word today in American organbuilding, but in the 19th and early 20th centuries, its use was an exception to the prevailing paradigm. Builders, too, were casual about the use. William A. Johnson commonly put an opus number and date on his nameplates, yet his published lists of organs make no use of the word. Similarly, Farrand

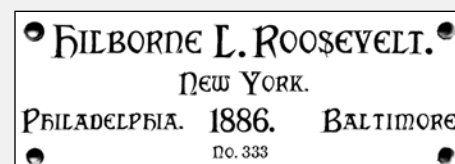
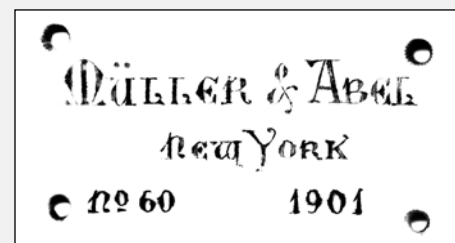
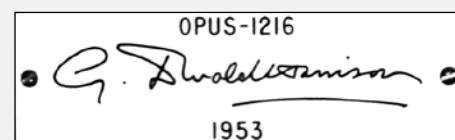
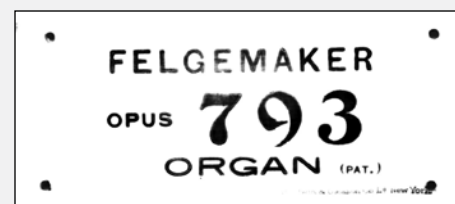
& Votey published a list of organ numbers, places, and dates, but early nameplate bore an opus number. Felgemaker, Ryder, Möller, and Austin placed an opus number on nameplates, while Roosevelt (both Hilborne and Frank), Aeolian, and Casavant used “No.” on theirs, yet the most recent Casavant list of organs in the OHS catalogue identifies each organ with an opus number. Casavant also put an opus number on some of its nameplates. Ernest M. Skinner,

who with a not unexpected burst of ego, began his numbering system with “No. 111,” but with no opus in sight. From 1903 to the last organ produced by Aeolian-Skinner, the use of “organ number” prevailed in contracts and company internal memos. Only on nameplates with a G. Donald Harrison signature is the word “opus” found.

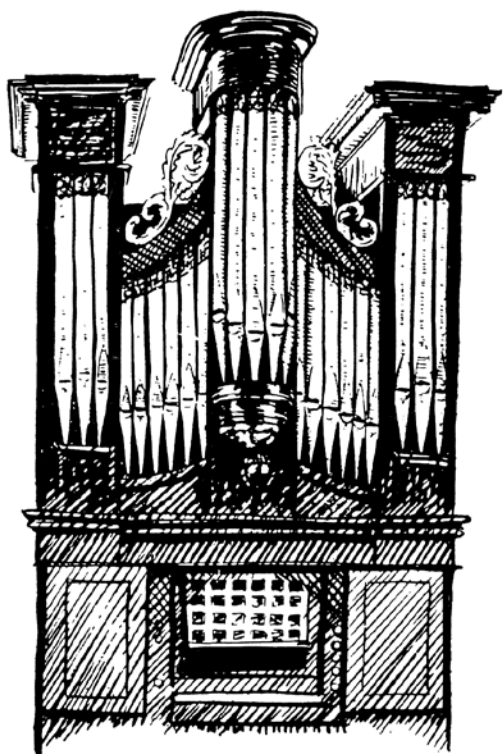
Which is it? Opus no. or organ no.? If some organbuilders were casual and inconsistent about the use of opus, is

the organ historian free to do the same? These are issues that may never be resolved, but accuracy in research can never be over emphasized. Rarely can one dispute primary source material to settle the matter, and the OHS Library and Archives has an abundance of these documents available for study. A representative—yet far from complete—table of organbuilders’ practices taken from primary sources documents the confusing perils awaiting the historian.

ORGAN COMPANY	ORGAN IDENTIFIERS USED			
	OPUS NO.	JOB NO.	ORGAN NO.	ORDER NO.
Aeolian			•	
Aeolian-Skinner	[•]		•	
Austin	•			
Casavant	•		•	
Estey				•
Farrand & Votey	•		•	
Felgemaker	•			
Holtkamp		•		
E. & G.G. Hook			•	
E. & G.G. Hook & Hastings			•	
Hook-Hastings			•	
Hillgreen, Lane			•	
Johnson	•		•	
Kilgen		•		
Kimball (K.P.O. No.)			•	
Möller	•			
Morey			•	
Müller & Abel	•			
Odell			•	
Pilcher		•		
Roosevelt			•	
Ryder	•			
Skinner			•	
Votey			•	



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In THE TRACKER

50 Years Ago

SCOT L. HUNTINGTON

VOL. 13, NO. 2, WINTER 1969

Past issues of THE TRACKER are available at
<http://TheTracker.OrganHistoricalSociety.org>

THE COVER STORY boldly announced, “New Department: New Tracker Organs.” The idea had been proposed by E. Power Biggs in a letter to the editor almost two years previously as something the tracker-friendly organization needed to keep track of for the benefit of like-minded members. The first two organs showcased were both milestone instruments for their respective makers, and both espoused the tenets of the neo-Baroque Organ Reform Movement: mechanical action, *Werkprinzip* tonal structure based on the octave relationship between the divisional foundation principal stops, variable scaling, low wind pressure, enclosure in shallow reflective casework, and gentle singing voicing.

The first was the new three-manual Schlicker installed in the rear gallery of Texas Lutheran University’s Chapel of the Abiding Presence in Seguin, Texas. Dedicated in September 1968 by Raymond Boese, Flor Peeters played the second of the three inaugural recitals the following November. This was a hugely significant organ for Schlicker. While Schlicker was considered state-of-the-art among the factory builders like Casavant and Holtkamp, the latter was often the builder of choice for collegiate concert halls while Lawrence Phelps Casavants were considered the industry standard of modern tracker organs. The Seguin organ was a text-book example of the “ideal” modern Baroque disposition—cone tuned (Schlicker being the only factory builder to do so), and fully encased including a separate *Rückpositiv* on the gallery rail with an elegant polished copper facade. With this instrument, Schlicker became the second American firm capable of building a European-quality mechanical-action instrument.

The organ was unfortunately short lived, seriously damaged in a fire on Christmas Eve 1969. While the fire was at the other end of the building, the heat was hot enough to melt the tin pipework in the Great with the metal flowing into the windchest. Well covered by insurance, Schlicker installed a duplicate instrument in 1971. It was restored by Buzard Pipe Organ Builders in 2003, and being one of the few remaining unaltered instruments of its pioneering creator, should receive an OHS Citation of Historic Merit without delay.

The second new tracker featured was for Peabody & Stearns American Renaissance Edith Memorial Chapel at the prestigious Lawrenceville School (New Jersey)—a landmark for the Andover Organ Company—its magnum opus built to that date. It, too, was fully encased with each division based on a foundation Principal of the appropriate pitch. Placed front and center in this large collegiate chapel, the imposing instrument showcased a polished tin facade, glass swell shades that allowed the swell pipework to function visually whether the shades were open or closed, a horizontal Trompette-en-chamade, and a *Rückpositiv* disguised as an altar table. The luxurious 52-stop disposition was more American eclectic than the Schlicker and including the Pedal stops, featured eight 16-foot stops. Former OHS councilor A. Grahame Down was instrumental in the instrument’s design and selection while a teacher and housemaster at the school, and again shortly before his death, oversaw its faithful 2010 restoration by Orgues Létourneau. The first organ in the 1899 chapel was a two-manual, tubular-pneumatic Farrand & Votey, rebuilt and enlarged by M.P. Möller in 1910

and replaced with a sizeable three-manual electropneumatic J.W. Steere in 1919. Another important American landmark of organbuilding worthy of a historic citation as it celebrates 50 years.

Chester Berry provided a detailed description of the 1874 J.H. & C.S. Odell, No. 134 installed in the Episcopal Church of the Redeemer in the Astoria section of Queens (N.Y.). The 17-rank two-manual organ is extant today, in original condition except for the unfortunate loss of its original Trumpet in its 1962 renovation. The organ is a unique survivor in having intact and functional its "Patent Pneumatic Compositions." Unlike the typical organs of the day with mechanical stop action and a few fixed-combination pedals, the Odell system used pneumatic motors to move the sliders and the stop controls. Eight thumb pistons controlled the fixed compositions (only affecting the Great), and were ordered by musical functions: two controlling "chorus" combinations, three controlled "Choir" combinations of quiet 8' and 4' registrations, and three provided individual "Solo" stops (Clarinet Flute, Dulce [*sic*] and 4' Waldflute). The Pedal has a lone 16' Diapason, but the Swell curiously has an unenclosed twelve-note 16' Bourdon Bass, with no treble counterpart. As a clue to how this might have been envisioned as a Pedal stop, the Swell 8' Open Diapason and 2' Piccolo were full compass, but the Oboe, Stopt Diapason, and 8' and 4' strings were tenor-C over a lone 8' Stopt Bass.

George Taylor (Taylor & Boody Organbuilders) wrote a detailed article about the 1872 Erben installed in the chapel of his alma mater Washington and Lee University, Lexington, Va. The college's esteemed late president, General Robert E. Lee (d. October 12, 1870), had long envisioned an organ as a suitable adornment for the school's chapel. A subscription for the purpose was announced the following February and the one-manual instrument was ordered in November, being installed in March 1872. The instrument was a modest stock model: 8 8 8 8 4 2, Ped. 16. In 1962, the organ was meticulously restored by Lawrence Walker of Richmond, Va., and can still be heard to advantage today.

At the December 1968 National Council meeting, little of import transpired. With five councilors present and eight absent, one wonders how business was conducted without a quorum. There appeared to be more of the unending debate on the slide/tape presentation saga (surely no one under 50 even knows what a film strip was). One interesting piece of information in the quest to find the Noehren tapes of the famous 1871 St. Alphonsus (Manhattan) E. & G.G. Hook & Hastings, as it was given to the person in charge of the convention recordings with the instruction to make a duplicate tape to send to Noehren for his approval. The 1968 Worcester convention ended with a deficit of \$191.67 and following the dues renewal in the fall, ended the year with a bank balance of close to \$4,500.

A concise article by Paul Simmons outlined the detrimental effects of acoustical treatments and what improvements can be made with modest effort towards improving acoustics for organ tone and music. General news noted the move of the Organ Literature Foundation from Nashua, N.H., to Braintree, Mass., where it remained until the death of its founder Henry Karl Baker in September 2003. The OHS eventually took over much of his unsold stock and, through the generosity of benefactors, the American Organ Archives was the recipient of the rarest items from his private collection, including the irreplaceable Aeolian drawings and contracts. An original copy of Audsley's *The Art of Organbuilding* was listed in the classifieds for \$50—the price of a convention registration in those days. The two-volume set would now fetch in excess of ten times that amount. The upcoming three-day convention in New York City was advertised for the final week of June, with full details due in the Spring 1969 issue. Also upcoming is the long-awaited report of the Historic Organ Committee, charged with developing a way to designate certain instruments of historic significance. The current leaders of the OHS are encouraged to pay close attention to this original charter in hopes the current incarnation of the program can be put back on track.



Lawrenceville School, Andover Organ Co., 1968

BOARD OF DIRECTORS

NOVEMBER 20, 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 EST by teleconference on November 20, 2018.

ROLL CALL AND APPROVAL OF MINUTES

A quorum was established. Members in attendance were:

Craig Cramer, Secretary; Gregory Crowell, Member of the board; William Czelusniak, Vice Chair; Anne Laver, Member of the board; W. Edward McCall, CEO of the Organ Historical Society; Michael Quimby, Chair; Patrick Summers, Treasurer

Without objection, the minutes of the October 16, 2018 meeting were approved.

The board recognized Patrick Summers, the new treasurer as of August 1, 2018. The Board likewise welcomed W. Edward McCall, the new OHS CEO, as of August 1, 2018.

FINANCE COMMITTEE REPORT

Anne Laver reported on the work of the Finance Committee. Members of the committee are actively addressing cash-flow issues that have cropped up from time to time.

TREASURER'S REPORT

Patrick Summers noted some problems with the way the budget has been reported, and he clarified those points for the Board. Overall the budget will clarify when the new software management system is in place. System-generated reports are more reliable than the kind of manual systems that have been in place to this point.

Patrick is cleaning up areas of the budget that have shown up of late; he expects this project to take about six months. A new bookkeeper will help to keep track of the Society's finances on a twice-weekly basis.

CEO Ed McCall commented on restricted funds, grants, and gifts. Ed is counting on the new software to handle and oversee every line item in the budget. Patrick and Anne noted that Will Bridegum will help with the budget as a member of the Finance Committee. Will's history with the Society and his vast knowledge of the finances over many years have proven to be invaluable to members of the Finance Committee, the CEO, and the Treasurer.

REPORTS OF OFFICERS

The TIAA retirement plan was approved by the National Council in 1997. Ed is now the admin-

istrator of this plan; he plans as soon as possible to roll these funds over into 401 (K) plans. The administrative costs and time involved in overseeing the TIAA funds are considerable.

Insurance and Workman's Compensation bills were overdue, and the plans have been paid up and put back on a good footing. The staff and related office functions and people are covered; the organ, and a nearby storage unit in New Jersey are not covered at this moment. Ed will continue to oversee these policies and bring everything up to date.

Ed has been trying to reduce monthly bills. He has talked with various companies to reduce the phone bill. However, we are locked into a three-year contract with Comstar, so this issue will be re-visited in the future.

The Blackbaud system is complex, but the investment of time will be worth it when the new system is up and fully functional.

The eShoppe is up and running on the OHS website. This store will start out with a few items and will hope to pick up from there over the next year or so.

Ed noted that there is a budget deficit, and he is working hard to reconcile budgets, bank accounts, endowment funds, and various miscellaneous funds. He is getting a handle on the finances and outstanding invoices. Ed is moving toward a balanced budget, but it will take time to bring the Society's finances into line.

The proposed budget for 2019 was considered line-by-line. The members of the board deferred approval until the December meeting in order to re-visit the budget one more time so that necessary and pressing adjustments can be made.

Ed reported on some details of the Dallas convention in 2019. The schedule is taking shape, and the artists have all been contracted.

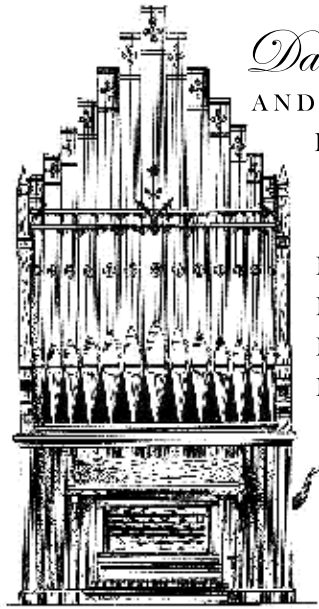
NEXT MEETING

The next meeting of the Board of Directors will take place by teleconference on Tuesday, December 18, 2018 at 8:00 p.m. EST.

ADJOURNMENT

The meeting was adjourned at 9:11 p.m.

Respectfully submitted,
Craig Cramer
Secretary



David E. Wallace
AND COMPANY, L.L.C.

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I am not ashamed of sentiment, without which no one, I think, can really love music with his whole heart. Cleverness in musical form and development may make a certain appeal, but one who is devoid of sentiment or sympathy can never get to the heart of music.

Alfred Hollins

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Call for 2019 DSA Nominations

Nominations for the 2019 OHS **DISTINGUISHED SERVICE AWARD** are still open! The DSA committee will gladly accept submissions until the end of April 2019 (one month beyond the usual deadline). 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>.

GUIDELINES

DISTINGUISHED SERVICE AWARD

DSA nominations may be made by any OHS member or by a non-member organization (church, school, historical society, etc.). Nominations should include a summary of each nominee's qualifications, including information such as:

- National-level offices or positions held (e.g. Board, committees, etc.) including specific years of service.
- OHS projects such as conventions, outreach, documentation, membership, research, publishing, etc.
- Work in any area of organ history, including writing, scholarship, preservation, advocacy, fund raising, organ playing, organ restoration/maintenance, teaching, promotion, membership recruitment, etc. that directly benefits the OHS.
- Chapter-level involvement, offices held, projects, etc.
- Nominees must be members of the Organ Historical Society.
- Past recipients of the DSA are not eligible to receive the award again.
- Current DSA Committee members are not eligible to be nominated for the award.
- Paid employees or independent contractors working for the OHS are ineligible to receive the award based on work compensated by the OHS (e.g.

paid coordinators, consultants, executive directors, recording engineers, etc.). This does not apply to people who receive one-time or occasional stipends for service as convention recitalists or lecturers, as committee chairs, or research grants, or other similar non-pecuniary payments. OHS employees, contractors or paid coordinators are eligible for nomination based on volunteer work occurring before or after the term of paid service.

- Nominees who are not selected for the award may be nominated in future years but will not be automatically reconsidered.
- Members of the DSA Committee may make nominations.
- Nominations will remain confidential.

SCOT HUNTINGTON

RECIPIENT OF THE 2017 DISTINGUISHED SERVICE AWARD

Scot is a former OHS president, vice president, national council member, member of the historic citations and publication committees, chaired 2½ conventions, plus other activities, tasks and duties too numerous to mention here. Scot held positions in OHS governance over a period of 16 years, a remarkable tenure.

The OHS has long been characterized by the extraordinary devotion of many people working to fulfill its goals and purposes. Unquestionably devoted in his love for the organ, Scot has given much to the OHS, including his intelligent and creative leadership skills, attention to organizational details, his vision and long-range planning capabilities. This is not to mention his literary skills, as well as hands-on work for various projects utilizing his knowledge of the instrument's mechanics and artistic use.

Scot thought big and acted boldly in pursuit of his vision for the future



Dan Clayton, Scot Huntington, Mike Quimby

of the OHS. In 2012, he recognized the need for a strategic reorganization of the society as we were progressing through our sixth decade. The resulting Santa Fe conference was a turning point for the OHS, and brought us to the point where we are today: a reorganized governance structure, freshly moved to our first consolidated headquarters at Stoneleigh, a new CEO at the helm, strong fund raising, publications, and of course the world-class OHS Library and Archives.

Scot whole-heartedly believes (and lives) the mission of the OHS—and continues to do so after having passed on the torch of leadership to others. We would not be at this exciting time and place had it not been for the courage, conviction, and leadership of Scot Huntington.

The 2017 award was presented at the 2018 Rochester convention.

FOR THE DSA COMMITTEE

Dan Clayton, Chair;
Barbara Owen and Randy Wagner,
past DSA recipients (and OHS
founding members);
Jeffrey Dexter and Cherie Wescott,
members at large

THE SCHOLARSHIP. In support of its mission to celebrate, preserve, and study the pipe organ in America, the Organ Historical Society invites applications for its 2019 OHS Research Scholarship. An annual Scholarship of up to \$1,000 is authorized by the Society's Board of Directors and administered by the Publications Advisory Committee. The award supports research projects related to the pipe organ in America in all its aspects — the instrument's builders, construction, history, styles, reception, composers, repertoires, performers, performing practices, and more. The grant may be used to cover travel, housing, and other research-related expenses.

ELIGIBILITY. There are no restrictions on eligibility. The Society encourages all interested persons to apply.

APPLICATION REQUIREMENTS. There is no application form. Applications must be in English and should include:

- ▶ a cover letter;
- ▶ a curriculum vitae;

- ▶ a proposal not to exceed 2,000 words containing a description of the proposed project, including a statement of objectives, a plan for conducting the research, a description of phases of the research already completed or in progress, and an estimate of the time required to complete the project;
- ▶ a budget showing anticipated expenses associated with the project, including those to be funded by the Scholarship;
- ▶ a list of other granting agencies to which the applicant has applied or expects to apply to fund the research, and amounts awarded or requested;
- ▶ two letters of recommendation sent directly (under separate cover) to the OHS Publications Advisory Subcommittee, addressing the merits of the proposed project, the suitability of the applicant to carry it out, and the likelihood of its successful completion.

Preference is given to projects which include the rich resources of the

OHS Library and Archives (OHS LA) housed primarily at STONELEIGH in Villanova, Pa. Applicants who intend to use OHS LA holdings should submit a list of these materials in the proposal. Depending on suitability, the recipient of the Scholarship will be encouraged to submit her or his work for publication in *The Tracker* or with the OHS Press, and/or to present aspects of the research in a public forum such as the annual convention of the Society.

SUBMISSIONS AND DEADLINES. Applicants should submit their materials electronically by October 1, 2019, and the Scholarship recipient will be announced on or by November 15. An OHS Research Scholar should expend the award within 18 months of its receipt.

SEND APPLICATION MATERIALS OR INQUIRIES TO:

Christopher Anderson
Chair, OHS Publications Advisory Committee
csander@smu.edu
214-768-3160

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On account of the tremendous success of his first appearance in Chicago, this distinguished French Organist will return to give another recital, before his departure for Paris, in

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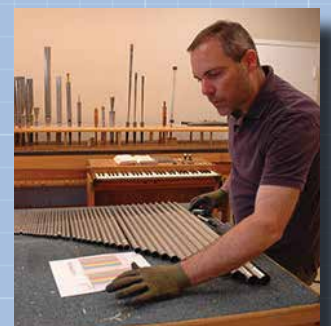
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THE DIAPASON

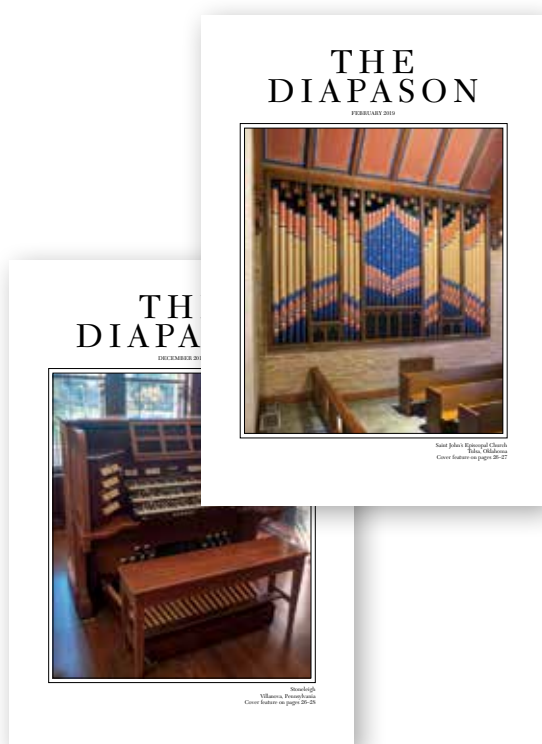
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IT HAS NOW BEEN 20 YEARS since *The Aeolian Pipe Organ and Its Music* was published by the Organ Historical Society. This landmark volume has been out of print for so long that copies now sell for more than \$500. A second edition, revised and greatly 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 Humpardinck, 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.

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