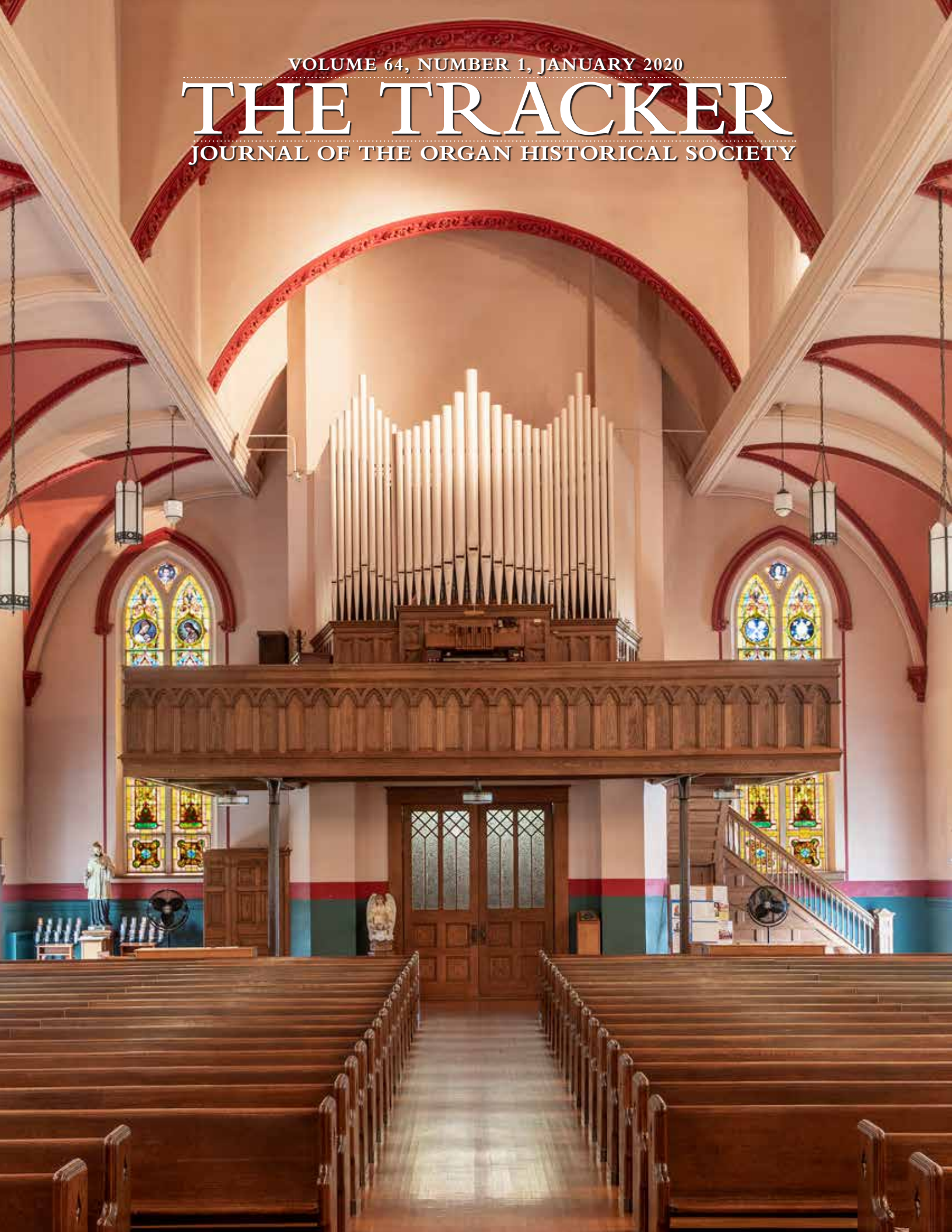


VOLUME 64, NUMBER 1, JANUARY 2020

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



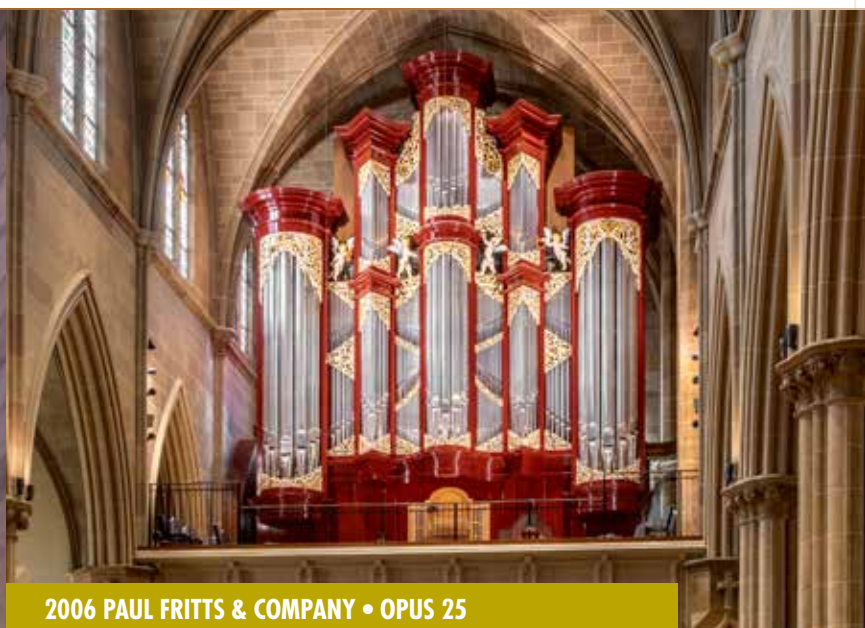


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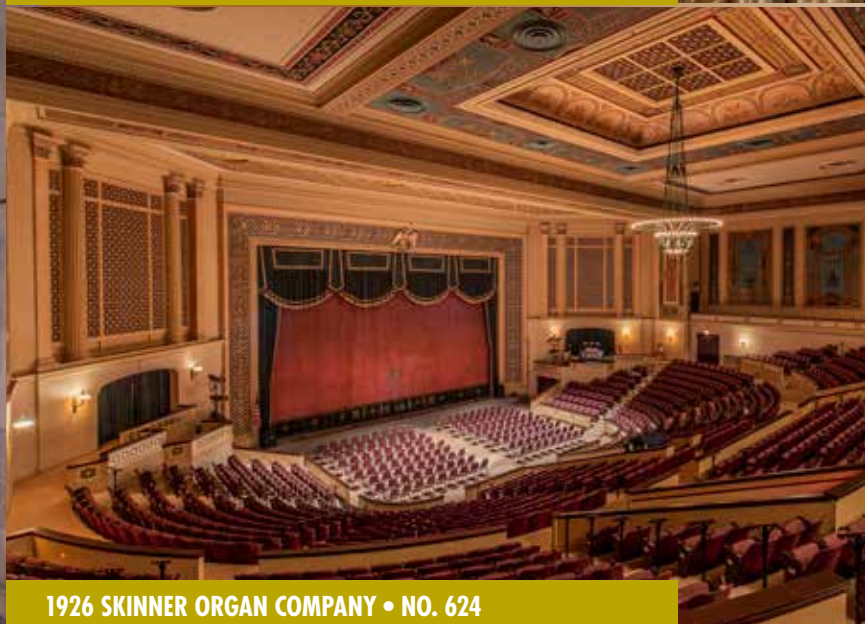
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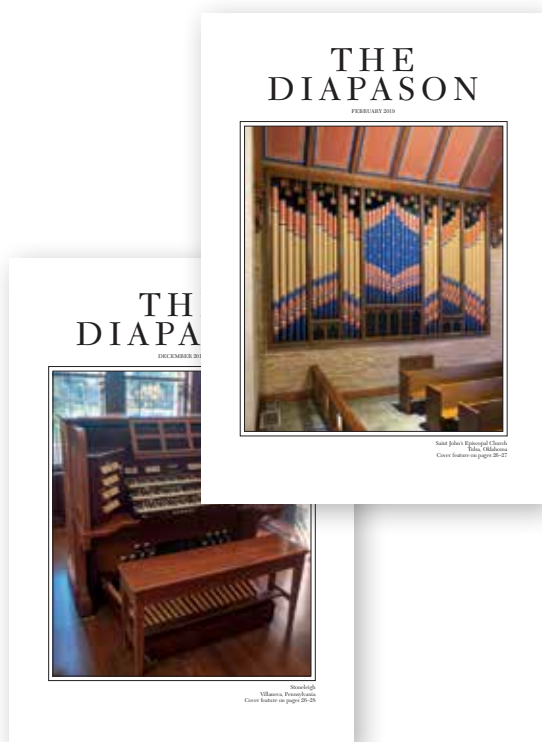
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# THE TRACKER

VOLUME 64, NUMBER 1, JANUARY 2020

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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

The two-manual 1908 A.B. Felgemaker, Op. 952 in Saint Rose of Lima R.C. Church, New Lexington, Ohio. This instrument will be featured during the OHS 2020 Convention.

PHOTO LEN LEVASSEUR

ED McCALL

## From the CEO

*Should auld acquaintance be forgot, And never brought to mind. . . .  
For auld lang syne, my dear, For auld lang syne.  
We'll take a cup o' kindness yet, For auld lang syne.*

AT THE END of Hogmanay in Scotland, at the end of New Year's Eve, this traditional song is sung with revelers holding hands in an unbroken circle. It is a time to reminisce about the past year and look forward with eager anticipation to the new one. As your family and friends complete holiday celebrations and make New Year's resolutions, the staff at the national headquarters of the Organ Historical Society sends you heartfelt wishes of joy, health, and happiness.



The past year has seen many developments in the life of our beloved Society. First and foremost is the growth of members. The year began with our membership numbers hovering around the 1,950 mark. By years end, the OHS can proudly boast of membership closing in on 2,100 and climbing.

In the late winter and early spring, the OHS online catalogue store re-opened its "doors" to our members and friends around the world after a lengthy closure. Slowly but surely, the word of this important resource spread, and we can now boast of a steady stream of customers accessing the site. March 15, 2019, was a seminal date as *OH!*, the new monthly newsletter, made its first transmission to members. As a vehicle to stay in touch with our members, *OH!* has provided timely information, pictures, and announcements that otherwise would not be shared.

The E. Power Biggs Scholars program expanded in 2019, inviting three alumni to return as recitalists in the Dallas Convention program. Masterclasses combined with a special forum about the organ world allowed both new and returning scholars to engage fully with veteran OHS members.

In July 2019, OHS members converged on Dallas, Texas, to enjoy the sights and sounds of instruments ranging from the 1762 Pascoal Caetano Oldovini to the 2009 Dobson, Op. 87. Benjamin Kolodziej's lecture on "Organs and Organists at SMU" delighted the audience with humor and history. We enjoyed a variety of performers whose care in selecting enlightening programming was evident throughout.

One of the more significant achievements of the Organ Historical Society during 2019 was undoubtedly the successful Symposium on the Symphonic Organ, specifically celebrating E.M. Skinner's work, held at the national headquarters in Villanova. Over 90 members attended the two-and-a-half-day event. One member wrote, "the Aeolian-Skinner symposium was a marvelous event; I found it inspiring and motivating. Every presentation was informative and intriguing. The setting was stunning; the hospitality of meals, transportation, and the OHS store, deeply appreciated . . . and we got to hear Nathan at Girard . . . Wow!" Rollin Smith's newest publication celebrating Aeolian-Skinner No. 878 was the proverbial icing on the cake at this thoroughly wonderful event.

**The New Year stands before us like a chapter in a book waiting to be written.**

Now we look to 2020 and how we can best serve the mission of our Society, which is to celebrate, preserve, and study the pipe organ in America in all its historic styles through research, education, advocacy, and music. We look forward to fulfilling this mission successfully by forging partnerships with our members through dues, generous donations, and volunteerism. Here are but a few of the initiatives we are pursuing for the New Year.

1. A Youth Advisory panel is now convened to provide volunteer work on behalf of the OHS to promote youth membership, scholarship, and engagement with the Society.
2. A Mastercraft workshop will be held in October to provide educational opportunities for emerging organbuilders about the history of organbuilding in America.
3. The Annual Convention in Columbus, Ohio, taking place July 26–31 promises to be a must-attend event with such a wide array of instruments whose historic relevance is unparalleled.
4. The Pipe Organ Database will unveil a new look sometime in the winter or early spring of 2020. While the accessible information remains intact, the interface will

have a fresh new look. This project is a result of thousands of hours of volunteer effort—the kind OHS relies on for continued good health.

5. The Publications Committee is promoting a research grant in the amount of \$2,000 for scholars to visit our Library and Archives during this academic year.
6. Bynum Petty continues to provide services to researchers and students around the globe who request materials, books, and other information. We are hoping to expand these services soon.

At the time of this writing, we are in the midst of the OHS Annual Fund campaign. Thank you to every single member who has made a thoughtful and generous donation. It is never too late to contribute to the cause. Every membership service, every publication, every event comes with a cost that is significantly higher than most people know. And as you are aware, membership dues cover only a small fraction of the cost of running a national organization.

Given the need, this seems like an opportune time to mention the OHS Legacy Society. The Legacy Society honors members who have included the OHS in their wills or other estate plans. A bequest of any kind is certainly welcome and will ensure the longevity of the OHS well into the future. Another timely and easy means of supporting the OHS is through a Sustaining Membership. This program gives you the flexibility to set a monthly dollar amount for a credit or debit card transaction.

Finally, I would like to share with you a special initiative for the New Year. It is a program we are calling **Twenty for 2020!** We are hoping to hold 20 fundraising events around the country to raise the profile of the Organ Historical Society by highlighting the work we do and encouraging new people to engage with our members. If you, or someone you know, would be interested in hosting an event (recital, reception, dinner, etc.), please contact us at 484.488.PIPE (7473).

Happy New Year from all of us at the Organ Historical Society!

*Ed*

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# ORGAN HISTORICAL SOCIETY

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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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## RECITAL REPERTOIRE

I MUCH ENJOYED Jim Lewis's article on the Bevington organ at Kaumakapili Church, Hawaii, in the latest issue of *THE TRACKER*. One thing that struck me about the article was the repertoire played at the recitals, some of which was unfamiliar to me. Some of it obviously consisted of transcriptions, though in certain cases I was unable to determine whether the piece was an organ piece or a transcription, however, I was able to come up with the following original organ pieces: *Marche des Templiers*, Op. 56, Julius Benedict, score available on [ismfp.org](http://ismfp.org); *Postlude in D*, W.G. Wond, probably a misprint for W.G. Wood (London: Novello); *Evening Prayer*, Henry Smart; *Fantasia in C major*, Berthold Tours; *Andante in C*, Edouard Silas; Flute Concerto, from *Practische Orgelschule*, Op. 55, Christian Heinrich Rinck (not Rink), score available on [ismfp.org](http://ismfp.org).

Incidentally, the mention of the pipes with special ribbed metal refers to the distinctive bed of Bevington's casting table, and many Bevington organs have this feature. The legend is that the casting table was covered with moleskin, but it seems likely that it was actually covered with something else.

JOHN SPELLER

## AMERICAN ORGANS ABROAD

STEPHEN HALL's Letter to the Editor, entitled "American Organs Abroad" in the October issue of *THE TRACKER*, is both interesting and thought provoking. Intrigued by what he said and having a personal interest in the Keokuk, Iowa area, I did some online research on the E.& G.G. Hook & Hastings No. 779 he mentions. And I have good news! He says it is listed as "available" on a German website. However, that appears to be outdated. I quote below from a very recent article in a local Illinois newspaper, just across the Mississippi River from Keokuk. The article by Alan Moberly, dated Sept. 3, 2019, in the *Hancock County Journal-Pilot* is entitled "An in-depth view of Sts. Peter and Paul Catholic Church in Nauvoo."

At the back of the church, in the balcony stands a pipe organ which has an interesting story.

Originally installed in 1874 in the Unitarian Church in Keokuk, Iowa, this E. and G.G. Hook organ had remained un-played for most of the decade leading up to 1981. It was then that Phillip Hoenig, an organ restorer from Fort Madison, Iowa, was called in to clean the organ and perform minor repairs. The organ then lay dormant until 1996, when Mr. Hoenig purchased it to ensure its preservation. A physician in Kentucky then purchased the organ for his mansion.

After the doctor moved into a smaller home, he wanted to find a new place for the organ and was inspired to give it to a church that needed it. He contacted Mr. Hoenig who was aware that Sts. Peter and Paul had no organ in its loft, so he asked the parish if it would accept the organ as a gift.

They did, and worshippers are grateful to have it.

DENNIS OPFERMAN

## OHS DISTINGUISHED SERVICE AWARD

### CALL FOR 2020 DSA NOMINATIONS

Nominations for the 2020 OHS Distinguished Service Award are now open. The DSA Committee hopes to receive *your* submission by the April 1, 2020 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:

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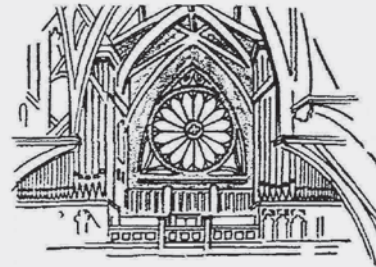
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# STRANGE AS IT SEEMS by JOHN HIX

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On March 26, 1928, the 20-year-old cartoonist John Hix began drawing the popular "Strange As It Seems" newspaper column. It differed from Ripley's "Believe It or Not" in that every published fact was verified by at least three sources. The organ was featured in few cartoons, three of which are included here. John Hix died in June 1944, but the column continued until 1970.

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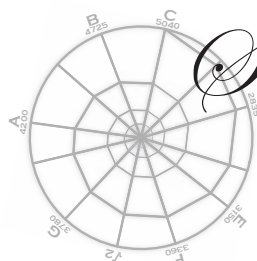
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# *Organ Historical Society Symposium*

## The Symphonic Organ at Stoneleigh

### An Aeolian-Skinner Celebration

SUNDAY, OCTOBER 13 THROUGH TUESDAY, OCTOBER 15, 2019

RICHARD SPOTTS



*Symposium participants*

THE PAST FEW YEARS have been critical ones for the Organ Historical Society. We celebrated the achievements of our former CEO, James Weaver, and welcomed our new CEO, Edward McCall. Then, of course, the archives and headquarters moved from Princeton and Richmond to Villanova outside Philadelphia. Through the generosity of the Wyncote Foundation, and in conjunction with the Natural Lands Trust, Stoneleigh has become the new home of the Organ Historical Society, and with this move, a promising new chapter has begun. A symbol of this new chapter is the Organ Historical Society's "new" Aeolian-Skinner instrument. Designed in 1931 as a residence organ, No. 878 has been given new life.

So much change called for a celebration and a reaffirmation of mission as the OHS looks to the future. Like all historical organizations, the Organ Historical Society gives voice to the si-

lent past to bring its wisdom forward into the present and bless the future. To that end, the Organ Historical Society hosted a symposium on one of the leading luminaries in organbuilding—Ernest Skinner. Taking place at Stoneleigh, the event centered on the newly installed Aeolian-Skinner and celebrated the living legacy of Skinner through his instruments and how he shaped organ repertoire.

The gathering included many of the nation's leading figures in organbuilding and restoration, noteworthy performers, and numerous Skinner enthusiasts. Entitled *The Symphonic Organ at Stoneleigh: An Aeolian-Skinner Celebration*, the symposium had a broader goal: to study and experience the sound of Skinner, to delve into the symphonic-orchestral nature of his instruments and the musical implications of those characteristics, and to explore how best to responsibly preserve these instruments. The event was sponsored



*Thomas Murray and Anne Laver*

by grants from the Joseph G. Bradley Charitable Foundation, the Mozingo Endowment of the Indianapolis Chapter of the American Guild of Organists, and Special Projects of the San Francisco AGO Chapter, as well as the generosity of the Bryn Mawr Trust and the Schantz Organ Company.

Three performers demonstrated music of the residence-organ tradition—Anne Laver, assistant professor of organ and university organist at





*Rollin Smith*

Syracuse University; Thomas Murray, professor emeritus at the Yale School of Music; and John Schwandt, professor of organ and director of the American Organ Institute at the University of Oklahoma. Stoneleigh's Aeolian-Skinner No. 878 is a rare surviving example of the organs that graced the mansions of America's wealthy families during the Gilded Age, and these performers took advantage of the opportunity. Their focus was on repertoire that ranged from transcriptions to songs from popular culture, and even to some idiomatic pieces that featured the instrument's distinctive orchestral



*Alan Morrison and his students Aaron Patterson and Adrian Binkley*

colors. The music is steeped in romantic sounds, variation, rubato and rhythmic flexibility, and wide-ranging yet smooth dynamic expression as opposed to classical paradigms that tend to be more self-conscious about expressing stoic dignity and rarefied clarity of musical form.

Rollin Smith, OHS director of publications, gave the opening lecture on Monday, "The Organ in the Home." His books *The Aeolian Pipe Organ and Its Music* (1998/2018), *Pipe Organs of the Rich and Famous* (2014), and *Organ Historical Society at Stoneleigh: Aeolian-Skinner No. 878* (2019), which was pub-

lished for this symposium to celebrate the dedication of the instrument, have become crucial works in understanding this genre of instrument and the culture and characters that created it. He examined the instruments and their lavish (and often unique) installation and visual designs and how they were used to entertain their owners. He also discussed the wealthy culture and the surprising insouciance with which they treated these costly treasures.

Jack Bethards, president and tonal director of Schoenstein & Co., presented "E.M. Skinner: An Organbuilder's Perspective," giving a thumbnail biography of Skinner and discussing his significance as one of the seminal figures in the vanguard of tonal and technological advances. He pointed out how his instruments—whether taken as a whole or through their individuated components—became paragons of organbuilding design for later generations and how these qualities set him apart as one of history's great organbuilders.

Next, Nicholas Thompson-Al-len and Joseph Dzeda, associate curators of organs at Yale University, presented a joint lecture, "E.M. Skinner: Preservation." Their first-hand experience with Skinner preservation—particularly with the 1928 Newberry



*Kurt Mangel and Fred Haas*



John Schwandt

Organ at Woolsey Hall—sets these gentlemen apart as leaders in the field. They stressed the use of original materials in the maintenance of chests and mechanisms because of how they shape the final outcome. There were nods of agreement and even audible groans from the attendees at the mention of Perflex, a synthetic alternative to leather that became the bane of organbuilders. They encouraged the use of the original console operating systems, including the combination action whenever possible, but they also acknowledged and understood the alternative perspec-

tive. They told of their experiences in organ restoration, and invariably, came to the conclusion that Skinner had formulated the best design solution to the problems at hand.

Thomas Murray and John Schwandt then led a master class in front of the gathering for two students of Alan Morrison from the Curtis Institute of Music, Adrian Binkley and Aaron Patterson, who played beautifully for the intently listening audience. Both Murray and Schwandt stressed romantic playing with an emphasis on fluid, non-metronomic line and suggested ways to exploit the expressive qualities that are part and parcel of Skinner instruments.

Tuesday began with a joint lecture by Thomas Murray and Anne Laver entitled “Aeolian-Skinner: A Performer/Educator Approach to Programming,” which dealt with choosing repertoire featuring the qualities of Skinner instruments.

The day continued with a unique event, “a recital of rolls,” led by Rollin Smith with the assistance of Chris Kehoe of Emery Brothers (the firm that facilitated the organ’s move to Stoneleigh). The gathering heard performances by eminent historic organists recorded for posterity on player rolls that provided a fascinating window

into organ performance practice from the late 19th and early 20th centuries. Notably, the audience had the opportunity to hear the virtuosity employed by these performers, including wide variances in tempi and nonliteral rhythmic interpretation that provoked numerous chuckles from the audience.

The concluding afternoon event was a panel discussion, “The Legacy of E.M. Skinner.” Led by some of the most highly respected experts in the field—Jeffrey Dexter, Anne Laver, Rollin Smith, Andy Nehrbas, John Schwandt, Thomas Murray, Jack Bethards, Nicholas Thompson-Allen, and Joseph Dzeda—the discussion largely centered on the nebulous terms *symphonic* and *orchestral* organs. There was agreement regarding the symphonic nature of the instrument that developed during the 19th century and culminated in Skinner. Clearly, the organ, along with its repertoire, had moved beyond other keyboard instruments and the suite formula of the 17th and 18th centuries both in substance and scope. Yet, while it was agreed that the word *symphony* represented a musical form and the organ had developed an epic symphonic quality, the word *orchestral* was a bit vague. Indeed, an organ cannot literally re-create an orchestra; however, the convincing mimetic orchestral stops and subtlety of expression of Skinner instruments shaped performance practice. As a result of Skinner’s innovations, organists were encouraged to explore an orchestral approach, interweaving soloists with choruses as though the organ were a multi-instrument ensemble. All concurred that Skinner instruments, in an intriguing way, blurred the line between the *symphonic* and *orchestral*—and that was part of his genius.

The symposium ended with a gala recital by Nathan Laube at Girard College. Located in North Philadelphia, Girard College was established as a preparatory boarding school for the benefit of children and youths of single-



Adam Dieffenbach and Chris Kehoe



parent, low-income family situations. It was permanently endowed from the estate of the shipping and banking magnate Stephen Girard after his death in 1831 and continues to serve the youth of Philadelphia. Begun in early 1931 and completed in 1933, the Girard College Chapel organ (No. 872) is the final instrument personally designed and finished by Ernest Skinner. It is located in an enormous chamber and speaks through a vast triangular aperture in the ceiling into a majestic and generously resonant neoclassical room designed by the Thomas & Martin architectural firm and built in the depths of the Great Depression. By a quirk of history, the instrument remained largely untouched by the Organ Reform Movement, and although it awaits restoration, it still speaks with indisputable grandeur.

Laube adroitly demonstrated the instrument's symphonic and orchestral qualities discussed earlier in the day. His program included the overture to *Tannhäuser* by Richard Wagner, tran-

scribed by Samuel P. Warren, Edwin H. Lemare, and Laube himself; the *Prélude, adagio et choral varié sur le thème du "Veni Creator"* by Maurice Duruflé; and the *Fantasie und Fuge über den Choral "Ad nos ad salutarem undam"* by Franz Liszt. His playing simply was beyond reproach. Interestingly, Nicholas Thompson-Allen and Joseph Dzeda's remarks concerning the preservation of original consoles were in a way vindicated as Laube offered an intimidating program on this four-manual instrument with a mere half-dozen general pistons. His artistic prowess wedded with Skinner's masterpiece—both taking place in a grand architectural setting at an institution dedicated to the betterment of society and located in one of the many economically challenged communities in the country—made the event one of those evenings where one felt transformed in a way that seems to be disappearing in today's culture. It was a reminder that such is the power of music. The call to beauty that evening was a call to make our very lives a work of



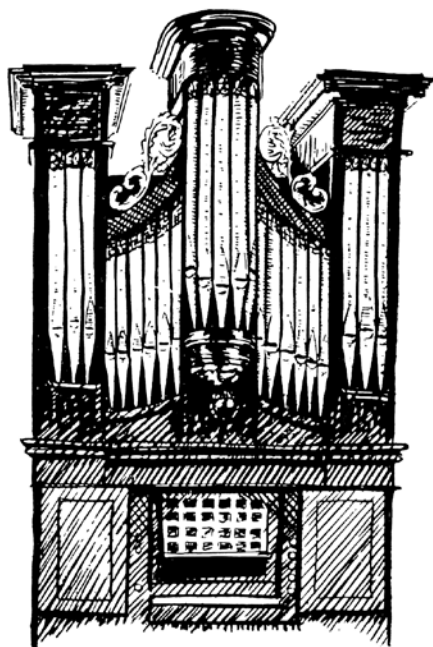
Manuel Rosales and Chris Kehoe

art, and this is ultimately why this legacy must be preserved.

The Organ Historical Society has begun a new chapter as it continues to reaffirm its mission. This symposium on the legacy of Ernest Skinner was both a celebration and a recommitment to keep the organ a living, beautiful monument in peoples' lives.



Anne Laver, Annette Lynn, Marcia Sommers, Nathaniel Powell, and Ed McCall



## In THE TRACKER *50 Years Ago*

SCOT L. HUNTINGTON

VOL. 14, NO. 1, FALL 1969

THE COVER STORY in this issue was the saga of the intentional vandalism and destruction of the last three-manual instrument built by the esteemed Philadelphia building family, John Standbridge and his successors, the Standbridge Brothers. The III/33-stop organ was built in 1876 for the Old Pine Street Church (today known as Third Scots and Mariners Presbyterian Church) in Philadelphia. Standbridge instruments were known for well-appointed dispositions, excellent tone that was sweet rather than powerful, case-work that was simple rather than elaborate, and, perhaps the crux of their lack of longevity, construction quality that was less sophisticated than the musical portions of the instrument.

The article by Editor Albert Robinson makes no attempt to be unbiased in the accounting of the organ's tragic loss, and his disgust drips from the page. The organ had been allowed to fall into disrepair by the early 1960s. An enthusiastic young organist made repairs in 1964 that returned it to usable service. His tenure was unfortunately short, and in 1969, another teen-aged organist who was tragically misguided (the author suggests he was either in the employ of an electronic dealer or received commissions on sales he influenced) convinced the church the organ was a hopeless relic and needed to be replaced with an imitation. Shortly before Easter, mysteriously and literally under the cover of darkness, a wrecking crew began removing the organ at 11 p.m. and by morning it had been taken to the city dump "with orders to run over it with a bulldozer." Only the case was left standing, but the elaborately carved music desk made its way to the American Organ Archives.

Those interested in learning more about the history of this organbuilder are encouraged to read the definitive history of the Standbridge firm by Barbara Owen in the anthology collection of essays published by the OHS in conjunction with the Philadelphia 2016 convention.<sup>1</sup>

A description of a very interesting one-manual German organ in the San Salvatore Evangelical Lutheran Church of Venedy, Ill., is cited in a newspaper article from 1963 with a fanciful story that the organ was brought over from Germany in 1839 and installed at Trinity Lutheran Church, St. Louis, Missouri. Another account had the organ imported but lost at sea. The OHS database has the most reliable account: built ca. 1865 by J.G. Pfeffer (a date some historians now consider too late); refurbished by Kilgen ca. 1904, and restored by Martin Ott in 1975. This historic congregation is still active, and cites the 1975 organ restoration in its online history.

John Schantz of the Schantz Organ Co. provided a detailed contract of terms for the construction of a 1903 tracker still in regular use (Second Reformed Church in Butler, Pa., now St. Paul UCC), along with two other early Schantz trackers then known to be extant: Second United Methodist, Tiffin, Ohio (1903), and the United Methodist Church in Byesville, Ohio (1908). The Butler organ was a II/14 with mechanical key action and tubular-pneumatic Pedal, spotted metal pipework, and terraced stop jambs at a 20-degree angle

1. Barbara Owen, "John C.B. Standbridge: A Giant in the Shadows," *Organ Historical Society Philadelphia 2016 Diamond Jubilee Commemorative Anthology* (Richmond: OHS Press, 2016), 55–84. Available at the OHS store.



to the keyboards; it was stipulated the interior woodwork was to be shellacked throughout, including the trackers! The organ was hand pumped.

The serialized reprint of *Olden-Time Music* (an 1888 compilation by Henry Brooks of old news stories from the 18th century), continued with another chapter on the organs of Salem, Mass. Members had been reading excerpts of old texts in *THE TRACKER* for almost a decade at this point. Much of what we know today can still be traced to these early accounts. The first organ in Salem was purchased in 1743 but taken in trade in 1754 when the parish purchased a second instrument from Thomas Johnston (builder of the original organ in the Old North Church in Boston). In Colonial days, organs were generally installed only in Church of England (later Episcopal) buildings—the Baptist and Congregationalists who descended from the Puritans were anti-organ well into the 19th century.

A random news item taken out of an old Boston journal (dated August 1871) noted this substantial tidbit: “The pitch of the Great Organ at Music Hall has been raised from the French Standard [A435] to the one in common use in this country and England [A450]. It is much to be regretted that the attempt to introduce the French pitch has thus proved fruitless. The Great Organ Concerts at Music Hall will be revived July 8, and continue on Wednesdays and Saturdays at noon. Summer tourists will be glad to hear this.” There is surely a *TRACKER* article here. The saga to introduce French pitch to Boston was a controversial one, and dragged on until the 1880s, involving the founder of the New England Conservatory, Eben Tourjée who was its greatest proponent, and who was eventually discredited over the affair. It was the raising of the Walcker’s pitch that doomed it more than anything: when the Boston Symphony later adopted A440 as its standard pitch, the Music Hall organ was then too high. Repitching the large organ again to undo the damage, would require all new low-C pipes and repitching and trimming all the rest and would have been prohibitively expensive. Only 25-years old, the organ was already a victim of winter heating, several major roof leaks, and severely neglected maintenance. The orchestra coveted the already cramped floor space the organ occupied (but they could have easily extended the stage apron to gain additional orchestral seating). Once the Walcker was gone, the hall installed a large one-manual Geo. S. Hutchings electric-action instrument in a side gallery that was anything



*Old Pine Street Church, Philadelphia: Standbridge Brothers III/33, 1876*

but a crowd pleaser. Less than 20 years later, the Music Hall itself went the way of its famous organ when the fancy new Boston Symphony Hall was opened with its large Hutchings-Votey instrument and the orchestra moved to the new world-class hall.

The business of the Society was flourishing in Fall 1969. The upcoming OHS convention in the Northern Adirondack region of New York State was announced for the last week of June 1970. Chaired by the state’s most prolific organ historian, Tom Finch, it was to be headquartered in the university town of Canton. After several years work, the Historic Organs Committee chaired by Barbara Owen had completed its structuring proposal for what we now know as Historic Organ Citations. Former president and Cornell university organist Donald R.M Paterson had just been named the new committee chair, announcing the committee was compiling a list of the first candidates, and soliciting further nominations from the membership. There were 39 new members for the quarter making a total membership of 499.

The issue’s editorial, former *TRACKER* publisher and now newly-elected President Thomas Cunningham’s first, chided the membership for the \$500 deficit incurred by the New York City convention. The convention committee based their budget on 100 attendees—20 percent of the membership—a reasonable expectation. The attendance fell short by 25. In those days, the convention was not seen as the income vehicle it has been for the past generation, and the society’s expenses were much lower (annual budget of about \$4,000). This was before the days of convention handbook advertising to defray the cost of the booklet, NYC busing was expensive, and a number of non-attendees complained—“too far from home,” or afraid of the big city, or “too costly.” The editorial noted the last profitable convention had been in 1960 and it was time to turn that trend around.

## Good Neighbors

SO HERE WE ARE—the OHS Library and Archives—in a new home provided by the Haas family in Villanova, located a short train ride from center-city Philadelphia. One of the first “locals” to welcome us was the Archives Committee of the Philadelphia Chapter of the AGO. It is to our mutual benefit—no, rather to the benefit of all those who practice the art of the pipe organ and church music, and to those who simply love our musical medium—that we cooperate, share ideas, preserve and document our history, and lend a neighborly helping hand.

With this issue of *THE TRACKER*, I ask that you welcome the intrepid members of the Philly AGO Archives Committee into our new neighborhood. Jeff’s enlightening comments to follow should make us all be proud to be neighbors.



IN 2015, word was circulating that the Organ Historical Society library, archives, and headquarters would be moving into Philadelphia AGO Chapter territory. Having retired that year from a full-time large church music position (IV/87) and taking on a small gig in retirement (II/22), I was asked by the chapter that year to assume the position of archivist. This was not the Philadelphia chapter’s first attempt at establishing an archives, just the most recent, and given the OHS move to Villanova, the best chance for success.

An archives kick-off dinner, complete with ulterior motives, was held March 6, 2016, at Christ Church, Ithan, in Villanova (my retirement gig) when dreams of a relationship with the OHS were but a pipe dream. The catered event honored former chapter deans. Seasoned chapter members with institutional knowledge and potential archives were also invited. Thoughts were shared at the dinner about how the new archives project might take shape. Jim Weaver, then CEO of the OHS, was the keynote speaker. Attendees were asked to check their basements and attics for possible chapter archives to contribute (the ulterior motive). Word later went out via the chapter’s newsletter, *Crescendo*, regarding the new archives and its relationship with OHS along with the call for all to contribute whatever goodies they might have. Ironically,

some of the chapter collections are still out there waiting for us to find them.

Soon after our March 2016 event, an archives committee of six was formed and began holding semi-monthly meetings. After being granted workspace on the third floor of the Organ Historical Society’s new home at Stoneleigh, these meetings became monthly. The chapter’s archives has been defined as being anything “organ” within the geography of the current Philadelphia chapter:

The collection includes but is not limited to archives containing relevant programs, brochures, flyers and posters, diaries and memoirs, letters, meeting minutes, books, recordings, biographies, music, newsletters, newspaper and magazine articles, advertisements concerning the organ and its associated professions and practitioners; organists and their associated organizations; composers and their associated music; organbuilders and their associated organs.

The archives is not bound by time and not restricted to the American Guild of Organists. It includes the work of other organist associations as they pertain to Philadelphia such as the National Association of Organists (1907–1935), the American Organ Players Club (Philadelphia based from 1890 to about 1986), and (probably less so), the American Theater Organ Society (still thriving today).

After more than three years of meetings, the committee thrives as a collegial group. Our intent is to establish a structure that will be sustained by future generations. Today’s archives committee includes former convention coordinators, deans, and librarians. Members are Rae Ann Anderson, Dennis Elwell, Jeff Fowler, Ethel Geist, John Van Sant, and Karen Whitney.

### QUEST FOR THE PAST

Initially, a database was designed using MS Access. Primary to the design was the inclusion of one field of undesignated length (“memo”) for a description of each archival item. The 639 Executive Committee meeting minutes in our possession were scanned and underwent Optical Character Recognition. They were read and annotated into the “memo field” when they contained any information of historical significance.



Both the scanned records and the database are fully searchable. Thus far, sixty computer folders have been created storing over a thousand newspaper articles and clippings about sixty noteworthy Philadelphia organists of the past.

Once the committee began meeting at the new home of the Organ Historical Society, archivist Bynum Petty very kindly instructed the committee in the procedures for creating an archives. Holdings of the first two aspects of the collection, conventions and executive committee minutes, have been formally archived. We are fortunate and so grateful to be guided by Bynum's expertise.

Early on we came across an informative book concerning the musical life and culture of Philadelphia from its colonial beginnings to 1940. The book, *Music in Philadelphia*, written by Philadelphia organist Robert Gerson (1904–1995), in partial fulfillment of his PhD at the University of Pennsylvania, includes accounts of Philadelphia organists and their profession told from an historic perspective eighty years in the past. Gerson's work brought the significance of celebrated Philadelphia organist, teacher, director, and composer David Duffel Wood (1838–1910) to our attention.

Born in the Pittsburgh area, Wood completely lost his eyesight as a child through disease and by accident. Thinking not of themselves, but of the life ahead of their five-year-old son, David's parents heroically put him on a canal boat in the care of a merchant for the five-day journey across Pennsylvania. On October 21, 1843, he was registered as a student at the Pennsylvania Institute for the Instruction of the Blind in Philadelphia. There he was found to have a natural gift for music and math. Wood went on to become one of the celebrated organists of his day both in Philadelphia and across the country. He was organist and choir director at St. Stephen's on Tenth Street below Market from 1864 until his death in 1910. From 1885 to 1909, he was also organist and director of music at the Baptist Temple on North Broad Street, the church from which Temple University was born. He was founder and president of the American Organ Players Club in 1890, and six years later was a founder of another organization established on nearly identical principals, the American Guild of Organists. From age 16 until his death, he taught at the Pennsylvania School for the Instruction of the Blind. Many of his students there would go on to be significant musicians in their own right. Wood was on the faculty of the Philadelphia Musical Academy from its founding in 1870 until 1910 and played hundreds of organ recitals and dedications. He was the first to possess a set of Bach organ scores and first in Philadelphia to play and champion the works of Bach. His influence was said to extend to a majority of Philadelphia organists, either as their teacher or their teacher's teacher. After his death, sculptures of his likeness were fashioned in high relief and can still be seen today at the Overbrook School for the Blind and at



*Philadelphia Chapter AGO Archives Committee from left to right: Jeffrey Fowler, Ethel Geist, Karen Whitney, John Van Sant, Dennis Elwell, and Rae Ann Anderson.*

St Stephen's Church. Concerts and events in Wood's memory were given for years, including one in 1938 in celebration of the centennial of his birth. This was no ordinary Philadelphia figure. Knowledge of David Wood, the implications of his life and career and its contribution to the musical life of the Quaker City diminished in the generations that followed the Second World War. Bringing Wood's legacy back to light seemed an all too obvious task for the new Philadelphia Archives.

Dr. Wood was a composer as well as a performer and church musician. When he was born, Felix Mendelssohn was at work reviving the works of Bach. Johannes Brahms was his contemporary. His work at St. Stephen's Episcopal Church began in March 1864. On December 23, 1864, he played the dedicatory recital of the church's new W.B.D. Simmons pipe organ along with well-known organists George E. Whiting, Arthur A. Messiter, and Henry Gordon Thunder Sr., the news of which was overshadowed in the papers by Sherman's March to the Sea, which ended in triumph just two days ear-



*David D. Wood at the 1864 W.B.D. Simmons organ of Saint Stephen's Church, Philadelphia, 1894*

lier. *The Wounded Soldier*, a Civil War ballad by Wood, was published in 1863.

*The Davenport Democrat and Leader* of January 17, 1939, had news of a concert in Rock Island, Ill., of the works of David D. Wood arranged by a Mrs. Richard Von Maur. Some gene-

alogy research proved her to be the daughter of David Wood and his second wife and that what might remain of his legacy could be in Davenport, Iowa. I was able to locate her children, David's grandchildren, who are in their late eighties. In the summer of 2018, I wrote them letters and talked to all three by phone. We discussed the significance of their grandfather's legacy. Eventually, I was in touch with a great-granddaughter, the individual in possession of the old and frail music and papers of David D. Wood. Aware of their significance, she and her family came to the realization that their ancestor's legacy might best be served if these treasured heirlooms were properly archived in Philadelphia. St. Stephen's Episcopal Church, the Overbrook School for the Blind, the OHS, and the Philadelphia Chapter Archives were possibilities. After visiting the three options in late August 2019, it became apparent to this great-granddaughter that the Philadelphia Archives and the Organ Historical Society were well equipped to archive her ancestor's legacy and preserve it for posterity.

The story of celebrated organist David D. Wood continues to unfold. Its telling may provide inspiration to young musicians with similar challenges. It is one of many Philadelphia Archives committee projects. Other histories wait to be told, and others are yet to come to the surface. The past informs the future. It will further reveal itself if we persist. We have only begun. It is our hope that we are creating a process and a place where coming generations will continue to chronicle our story.

JEFFREY FOWLER,  
Archivist, the Philadelphia AGO Chapter



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THE ORGAN CLEARING HOUSE was founded by Alan Laufman in 1961 and the company's early activity focused on instruments in church buildings that were slated for destruction because of the wide swaths being carved through the nation's cities for highway construction, or simply for urban renewal, the efficient method of converting graceful church buildings into parking garages. This was exactly the fate of St. Alphonsus' Church in New York, home of one of E. & G.G. Hook's largest organs, No. 576 (1871), now in St. Mary's Church in New Haven, Conn.

Through the 1960s, '70s, and '80s, 19th-century American organs of all sizes and shapes were snapped up by local churches, part of the resurgence of interest in mechanical-action organs. It's important to note that during those years, hundreds of wonderful early 20th-century electropneumatic organs were sacrificed to make space for both new and relocated mechanical-action instruments. A sign of changing times came when the OCH first listed a two-manual instrument by the Skinner Organ Company, recognizing its historic importance. Today, most of the organs we sell have electropneumatic action, pistons, and at least two expression chambers.

The cause of the availability of vintage organs gradually shifted to churches whose congregations collapsed, or those whose contemporary styles of worship eschewed pipe organs, and the number of available organs has grown from dozens to hundreds. Meanwhile, the percentage of available organs that are placed in new homes has diminished drastically. As I began my work with the Organ Clearing House in 2000 during Alan Laufman's final illness, it was apparent that the accomplished, well-educated young American organist was becoming more interested in playing on three-manual (or more) organs with electropneumatic ac-

tion, at least two expression enclosures, and plenty of pistons supported by ever more levels of memory. The stately 19th-century American tracker action, once the bread-and-butter of the OCH, became difficult, if not nearly impossible, to place.

Ironically, the zealous protection of 19th-century mechanical-action instruments by historians and preservationists has contributed to that difficulty. If a church and its musicians would be interested in acquiring a grand organ by Hook, Hutchings, Erben, or Jardine, but also wished to have the convenience of modern registration aids, the risk of being labeled a pariah would steer them in a different direction. Accordingly, many spectacular examples of the art of the 19th-century American organbuilder are sitting in barns (climate-controlled storage is typically inaccessible), decaying from the effects of moisture and creatures with wings or legs.

The October 2019 issue of *THE TRACKER* included a letter to the editor decrying the practice of exporting historic American organs to other countries, suggesting that pieces of our nation's heritage were being lost. In particular, the writer cited E. & G.G. Hook No. 553 (1870), now located in Berlin, Germany; Hook's No. 173 (1854, not Hook & Hastings), now located in Boom, Belgium; and Steer & Turner Op. 14 (1869), now in Cologne, Germany.

I quote the opening of the letter:

In 2003, E. & G.G. Hook No. 553 (III/39, 1870) left the Unitarian-Universalist Church in Woburn, Massachusetts, its home for over 130 years, to cross the Atlantic and be reinstalled in the Kirche zum Heiligen Kreuz.

I'll add a few thoughts to that sentence. The Unitarian Universalist Church in Woburn, Mass., was closed, and the Hook organ was on the mar-

ket for many years before it was sold to the church in Berlin. Its availability was widely advertised, but no American church or musician expressed serious interest. I celebrate the fact that this wonderful example of American organbuilding is on display and in use in Berlin. It happens that Felix Mendelssohn is buried in the cemetery across the street from the church. To my knowledge Mendelssohn never played a Hook organ, but his music sure sounds good on them.

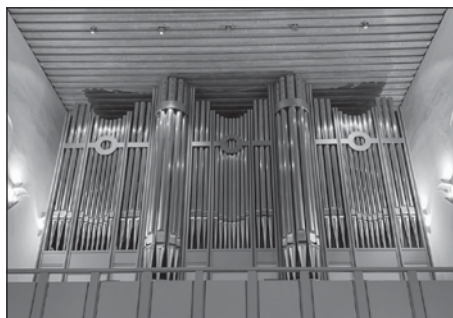
Incidentally, the proceeds from the sale of Hook No. 553 were preserved in a fund overseen by former parishioner Charlie Smith. When the Unitarian Universalist church in nearby Stoneham closed, and its building was converted to a day-care center, its Hook organ, No. 466 (1868) was acquired by the Follen Community Church of Lexington, Mass., and restored and relocated by the Bishop Organ Company with help from volunteers from the church. Charlie presented the Woburn Hook Fund to the Follen Church to support the maintenance of the "Stoneham Organ" and a concert series. Charlie didn't live to hear the "Stoneham Organ" in its new home in Lexington, but his widow attended the dedication concert.



In September 2019, I had the opportunity to see, hear, and play a four-manual instrument built in 1930 by the Skinner Organ Company (No. 823), one of those classic beauties with English Horn, French Horn, and Tuba Mirabilis in the Solo and five reeds in the Swell including a 16' Waldhorn. It was built for the First Presbyterian Church in Passaic, N.J., but I had to go to Ingelheim am Rhein in Germany to find it. The OCH arranged the sale of the organ to the Evangelische Saalkirche in Ingelheim in 2008 after the organ was on the market for five years. It was ren-



*Skinner No. 823 in Passaic, New Jersey*



*Skinner No. 823 in Ingelheim, new case and facade pipes by Klais*

ovated and adapted by Klais Orgelbau of Bonn with guidance and advice from American experts on Skinner organs, Nelson Barden and Sean O'Donnell.

Is exporting such a distinctive organ a loss of heritage? Perhaps, but there was not one other serious inquiry about the organ in five years. Not only was the organ rescued and preserved by shipping it overseas, but it now serves a new community of worshipers, and is presented in regular concerts. Carsten Lenz, organist of the Saalkirche and spearhead of the relocation project, told me that German audiences are especially delighted by the organ when American organists come to play, American organists who understand that the su-

per-coupler is for the Erzähler and not the mixtures, and who can conjure up the magic of the American Symphonic organ. I believe expanded international exposure is good for the heritage of the American pipe organ.

The Organ Clearing House has exported organs to Brazil, Bolivia, New Zealand, Germany, Australia, and China. My colleague Amory Atkins and I installed Hook & Hastings No. 2369 in the church of Tranovato Faravohitra, in Antananarivo, Madagascar in 2008, the same year as the sale of Skinner No. 823 to the Evangelische Saalkirche. You can read about our Malagash adventures in my column, *In the Wind...*, in the July 2017 issue of *The Diapason*.

Casavant Frères No. 700 was built in 1917 for Emmanuel Church in Boston under the supervision of the church's organist, Lynnwood Farnam, who specified myriad innovative controls for the console to assist his singular style of playing. Shortly after the installation was complete, the church's rector insisted that the voicers be called back to soften the organ and Farnam resigned in disgust. Nonetheless, the organ held a revered spot in the church's music until the leathered pneumatic actions reached the end of usefulness, and the organ decayed into unplayable condition. Now wouldn't you think that an American university or church would jump at the chance to restore Lynnwood Farnam's symphonic organ?

The massive double organ with Gallery and Chancel installations and more than 140 ranks presented a conundrum to Emmanuel Church, home of "Emmanuel Music," which presents Bach cantatas with orchestra every Sunday of the season. It was not possible for the church to consider the expense of renovating the immense symphonic organ—a huge hundred-year-old Casavant makes a poor continuo organ—so the Casavant was put up for sale. Again, the organ was

on the market for nearly ten years, until it was purchased by an organbuilder in Australia acting as agent for a Chinese entrepreneur who planned to create a museum of the pipe organ on Gulangyu Island in Xiamen, China.

The organ was renovated by Rieger Orgelbau and installed in a hall designed expressly for the organ. Thomas Murray and Olivier Latry are among the musicians who have presented concerts on the instruments in its new home, sharing the tradition of the North American pipe organ with a previously unimagined audience. You can read more about this exciting organ and see its specifications at <https://pipeorgandatabase.org/OrganDetails.php?OrganID=44327>. There you'll find photos of the new installation showing the relative placement of the Chancel and Gallery organs, complete with original casework.



I'm excited to be able to share these stories, and each one has been an adventure. Each of these impressive organs was offered to American churches, each stayed on the market for years, and each seemed doomed to obscurity or destruction. I grew up in the Boston area where I was fortunate to know many spectacular 19th-century organs. While in high school, I assisted George Bozeman with the organ playing at the First Congregational Church in Woburn, home of E. & G.G. Hook's No. 283 (1860), just across the town square from No. 553. In my work as an organbuilder and since 2000, as director of the Organ Clearing House, I've been dedicated to the preservation and advocacy of the American pipe organ. Each organ sent overseas is another one preserved, and each organ sent overseas serves as an ambassador, sharing American artistic expressions and innovations with new audiences. May there be many more.





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- “The World’s Largest Organs” (Michał Szostak), *The Organ* 96, no. 382 (Nov. 2017–Jan. 2018): 12–28.

## Announcement



Sigfried E. Gruenstein

THE DIAPASON is pleased to announce the creation of The Gruenstein Award to honor Sigfried E. Gruenstein, founder and first editor of THE DIAPASON, which commenced publication in December 1909. For the journal’s 110th anniversary, THE DIAPASON is establishing the Gruenstein Award to recognize the scholarly work of a young author who has not reached his or her 35th birthday as of January 31, 2020.

Submissions of article-length essays will be accepted until January 31, 2020, and the winning article will be published in the May 2020 issue. Submissions must be original research and essays by the author, must not have been previously published by any other journal, and may not be under consideration for publication by another journal. The topic(s) should be related to the organ, church music, harpsichord,

and/or carillon. Strict word count will not be enforced, as some articles will need numerous illustrations and may require less text, or vice versa. It is suggested that essays be between 2,500 and 10,000 words. Quality is preferred over quantity. All accompanying illustrations must be submitted in jpeg, tiff, and/or pdf formats with text and must be of sufficient quality to print (300 dpi or better), with any necessary permission to print secured in advance on behalf of THE DIAPASON. The winning essay, upon publication, becomes the copyrighted property of THE DIAPASON and Scranton Gillette Communications, Inc.

To submit materials, or to direct questions, contact Stephen Schnurr, editorial director and publisher: [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com). For further information: [www.thediapason.com](http://www.thediapason.com).

# Meant to Be

## *The Charmed Life of Bergstrom & Sons Opus 66*

JACK BETHARDS

OPUS 66 is the sole remaining unaltered work of John Bergstrom & Sons. It is also the only remaining complete example of 19th-century work by any California organbuilder. John Eric Bergstrom (1826–1907) was born in Gothenburg, Sweden. He apprenticed in organbuilding there and continued that work in Boston before moving to San Francisco in 1854 where he first worked as a carpenter and cabinet maker. He established his organ factory in 1875 and was later joined by his sons. Aside from a short-lived attempt to move his business to Minneapolis from 1891 to 1893, the firm concentrated on building modest sized instruments in Northern California and Hawaii.

Opus 66 was built in 1897 for the First Congregational Church of Sonoma, Calif. Surrounding one of the historic California missions, Sonoma was a typical small farming town. It has now blossomed into one of the major centers of the California wine country. The First Congregational Church was established in 1871 and the original building has been retained to this day.

For its first 80 years, the organ received very little maintenance since it was small, had no reed stops, and was in the hospitable Northern California climate. What attention it did receive came probably from handy church members and perhaps local piano tuners. In its corner location at the front of the church, the organ was extremely difficult to access for service so the only injuries it incurred were from some amateurish attempts to create better access, which were easily reversed. I first remember the organ from my high school days in nearby Santa Rosa. I occasionally helped the local merchant and protector of the organ, Dan Ruggles. In those days even little farming towns had music stores and Dan was the protector and promoter of things musical in Sonoma. He considered the organ a local point of pride and had a full color postcard made of its case, which was distributed around shops on the town square for tourists to send home.

In 1977, Schoenstein & Co. was asked to take over maintenance. Up to that time, little had been done to the organ. A Kinetic electric blower was added in 1910. In 1950, the pitch was raised to A440 by local technician G. Franklin Morris.

The front pipes were re-painted in their original pattern by local artist June Townsend in 1960. With just occasional tuning and minor adjustments, the organ continued to serve faithfully, including playing a feature role in the 1988 OHS Convention, an event well timed since in 1989 the huge wind reservoir failed. Schoenstein restored the complete system—double rise reservoir and two feeders—and replaced the large blower with a compact Laukhuff unit.

By 2017, because of the need to provide space for a larger congregation and a different music program, it was decided to remove the organ. Realizing the historical importance of the instrument, church leadership was intent on finding it a suitable new home. Helen Rowntree, a member of the congregation, took charge and went right to work, determined to save the instrument. With all the nice 19th-century organs looking for homes around the country, this was a tough assignment but made even tougher because of her determination to keep it in Sonoma! Of course, she tried all the local churches. Knowing the wine country was a tremendous tourist attraction and that many of the better wineries offered musical events (one in the Napa Valley even had a theater pipe organ), she started talking with some of the smaller boutique wineries, but none had the right setting. Then she got up the courage to approach one of California's premier vintners, Jacuzzi Family Vineyards owned by Fred and Nancy Cline. The Clines are great supporters of the Sonoma Valley and Nancy Cline has a special interest in the preservation of California history. The Cline winery property, for example, includes an educational museum with models of all 21 California missions originally made for the 1939 World's Fair.

In 1991, Fred and Nancy built an extensive and opulent visitors' center at the Jacuzzi Family Vineyards. It includes tasting rooms, a large patio, and gardens, all in the style of an Italian villa. The main feature is the Barrel Room, a space in Roman basilica style complete with apse and accommodating 250. Since the room was designed for many uses including large meetings, presentations, and banquets, the apse could be the setting for a concert or a wedding ceremony.



Fortunately for Opus 66, when Nancy Cline found out that the organ would fit easily and not dominate the apse, she became fascinated with the idea of preserving this important part of Sonoma history and commissioned us to remove the organ from the church and prepare it for later installation. The organ was completely disassembled and cleaned. The metal pipework was of special interest. Cleaning revealed meticulously made and voiced pipes of the highest caliber. We believe they were made in the Bergstrom San Francisco shop as they were obviously signed in the flat “John Bergstrom & Sons.” Comparing this instrument with the remnants of other Bergstroms in the area, we are convinced that everything, with the possible exception of zinc pipes, keyboards, and small hardware, was made in the shop as well. Since the organ would no longer be in a corner and was also intended as an educational exhibit, we moved half of the right case to the left, making the interior workings of the organ visible from both sides while making the case appear complete from the front. We reversed all the unfortunate minor changes that had been made over the years, re-instating the flexible wind conductor between the reservoir top and the windchest. Perishable leather parts were replaced, broken or weak trackers replaced, and other repairs made. The pitch was restored to the original A435. Voicing was left as is with only minor corrections for uniformity.

The tone is an excellent and refined example of late 19th-century American organbuilding. The Great Open Diapason is full and bright. The Dulciana is a mild echo of the Diapason. The Melodia is surprisingly bright and colorful. The Swell Violin Diapason is a real Diapason but with more edge than the Great. The Salicional is a string, not a mild diapason. The Stopped Diapason is in moderate scale and rather bright. The Flute Harmonic is a clear spritely stop. There is no hint of heaviness or dullness about this instrument. It has a very pleasing and brilliant tone.

The organ was installed at the Jacuzzi Family Vineyards Barrel Room in 2019. The instrument was dedicated on June 2, 2019, in a recital program played by John Karl Hirten. Over 250 invited guests filled the Barrel Room and enjoyed a brief concert of works appropriate to the instrument and witnessed a most unusual organ dedication with the Rev. Fr. Alvin Villaruel of St. Francis Solano Roman Catholic Church and the Rev. Dr. Curran Reichert of First Congregational Church officiating together. Because of the enthusiastic response at the dedication, the Clines plan to have more events featuring or including the organ.

When the organ was finished, with all front pipes in place, we were amazed at the fit of instrument and room. The acoustic is magnificent—clear and reverberant even with the room filled to capacity. The proportions of the instrument in the room are ideal. It looks as though it was designed for the space. Even the color scheme of the pipe decoration is in

perfect harmony. When Fred and Nancy Cline designed this building, they had no idea it would ever house an organ. Yet they created the perfect eventual home for this historic treasure of Sonoma. Was this just a lucky accident? It certainly couldn't have been destined . . . or could it?



PHOTO LOUIS PATTERSON

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**OPUS 66, 1897**

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Pedal, 27 notes, C–d<sup>1</sup>

Mechanical action, 8 ranks

**GREAT**

- 8 Open Diapason
- 8 Dulciana (49 pipes)
- 8 Melodia

**SWELL** (expressive)

- 8 Violin Diapason (49 pipes)
- 8 Salicional (49 pipes)
- 8 Stopped Diapason
- 4 Flute Harmonic
- Tremulant

**PEDAL** (27 notes)

- 16 Bourdon

**COUPLERS**

- Swell to Pedal
- Great to Pedal
- Swell to Great
- Swell to Great Octave

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*This organ was built for the First Congregational Church, Sonoma, California. It was removed in 2016 for renovation and installation at the Cline Cellars.*

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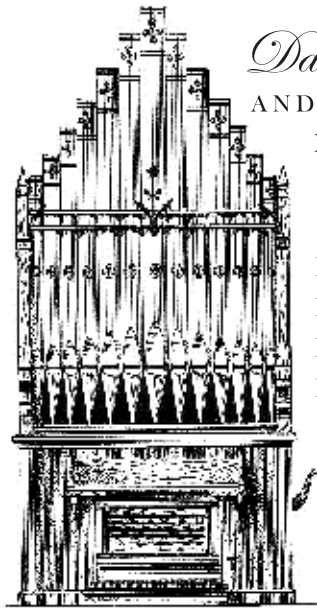
Leaving aside everything that Walter Damrosch has done for our country and the French musicians, I wish to pay my tribute to the extremely expressive interpretation at the concerts he has given lately at the Opera. Whether it is classical, romantic, or modern music, Damrosch first of all endeavors to set off and illustrate what we call the "melos," the element of expression, the voice that must rise above all the other voices of the orchestra. He knows how to distribute the agogic action, the dynamic power, and he is not afraid—even in Beethoven's works and in spite of the surprise this caused to our public—to accelerate or slacken the movement when the necessities of expression demand it.

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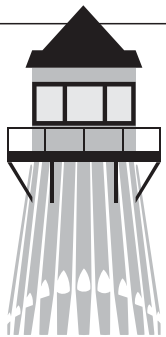
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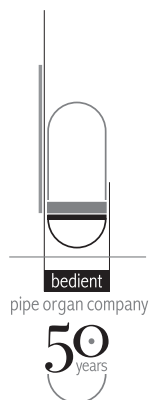
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## July 26–31

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JULY 26–31, 2020  
**COLUMBUS** ★  
ORGAN HISTORICAL SOCIETY

*COLUMBUS, OHIO, could not be a more appropriate location for the Organ Historical Society's 65th annual convention. The 14th-largest city in the United States is a dynamic cosmopolitan center spanning three counties and transcending the boundaries of settlement neighborhoods established at the confluence of the Scioto and Olentangy Rivers. The city has always had a provocative youthfulness that has never been afraid of progress, comparison, contrast, conflict, and contradiction; its hunger for thoughtful change remains. Converging themes of differentiation, comparison, distinction and even trend, set an ideological stage for the OHS 2020 Convention. Columbus has many fine pipe organs of interest, including excellent examples of groundbreaking iconicism and ones that have proved timelessly reliable and musically satisfying. The pipe organs of the Capital City and the surrounding area constitute a broad cross section of the past and present.*

**M**ATTHIAS SCHWAB immigrated to the United States and established an organ factory in Cincinnati by 1831. Being both German and Catholic in mid-19th-century Cincinnati proved advantageous for an organbuilder. Although **Saint Patrick's R.C. Church, Junction City**, was rooted in the great flow of Irish immigration, Pennsylvania Germans had settled in Junction City decades earlier. These influences likely led in 1854 to placement of the one-manual **Matthias Schwab** organ in the 1844 church. Schwab's organs are often described as "sweet" and "delicate, but powerful"—the same adjectives used to describe organs in Schwab's homeland. His instruments were second to none and the equal of those of Johann Gottlob Klemm, David Tannenberg, and Philip Bachmann. Saint Patrick's is thought to be the oldest intact playable organ by Schwab, and despite its small size, it satisfies the musical needs of the small rural parish.

The proudest moment of any teacher is when the student exceeds the master, perhaps the case when, upon the retirement of Matthias Schwab, Johann Heinrich Koehnken took over the workshop in 1860. Koehnken joined the Schwab organ works in 1839 as a 20-year-old apprentice cabinetmaker from Altenbuhlstedt, Germany. While the three-manual 1866 Koehnken & Co. instrument at the Isaac M. Wise-Plum Street Temple in Cincinnati is larger and older, the **circa 1870 Koehnken & Co.** organ at the **Seventh-Day Adventist Church in Delaware, Ohio** (formerly Saint John's English Lutheran Church), is equally important. William Winder,

Church Organ Builder, installed the organ for the Lutherans in 1901. It is surmised that Winder arranged for the corner installation in the new church, and added the two case wings—the outermost flats consisting of half-round wood dummy pipe profiles—faux-grained to match the main central neo-Gothic facade.

Carl Barckhoff was a builder of conservative, solid, well-crafted pipe organs. After years of serious financial difficulties, he withdrew as superintendent of the Carl Barckhoff Church Organ Co., Salem, Ohio, and established a new company in Mendelssohn, Pennsylvania. The two-manual **1895 Carl Barckhoff at First Baptist Church, Delaware**, is one of the first instruments built by the new shop.

After a major fire in 1897 that destroyed the factory (later ruled incendiary but of undetermined cause), Carl Barckhoff was sued and divorced by his wife following a great love scandal involving an employee. He moved his Barckhoff Church Organ Company to Latrobe, Pennsylvania, and then in 1900 to Pomeroy, Ohio.

**Saint Francis of Assisi R.C. Church in Columbus** is located in the heart of historic Victorian Village. The current Northern Italian Romanesque building was completed in 1896. Its two-manual **1900 and 1913 Barckhoff** (rebuilt 2001 by Peebles-Herzog, Inc.) is an interesting example of early Pomeroy production but also one of the last organs re-worked by the firm.

Carl Barckhoff was just one of the many organbuilders who blossomed in the wake of the Second Industrial





*Frank Roosevelt's No. 478 at Covenant Presbyterian Church in Springboro*

Revolution, when the regional market was ripe for mass imports of pipe organs from Roosevelt, Pilcher, Steere, Schuelke, Möller, and Felgemaker, among others. **Covenant Presbyterian Church, Springboro**, houses a two-manual **Frank Roosevelt, No. 478**, that exemplifies the New York builder's approach to a moderate-sized pipe organ. Originally installed in 1890 in the First Presbyterian Church, Franklin, it barely survived a 1919 fire and was relocated to Covenant Presbyterian in 1983 by the Toledo Pipe Organ Co.

John Hughes Brown is a poorly documented organbuilder of 19th- and early 20th-century American organs, and although he produced a substantial number of organs, few remain today. A native of England, he immigrated to New York in 1881, worked for Hilborne L. Roosevelt, and by 1885 established the Brown Organ Co. of Wilmington, Delaware. The two-manual **John Brown** organ of the **First Congregational United Church of Christ, Marysville**, has remained unaltered since its dedication in 1895.

Another builder of well-crafted instruments was the Englishman Henry Pilcher. The **Church of the Sacred Hearts**



*The 1908 A.B. Felgemaker in Saint Rose of Lima R.C. Church, New Lexington*

**of Jesus and Mary in Cardington** is a splendid new home for its two-manual **Henry Pilcher's Sons** organ. Built in 1897 for the Church of Saint Sebastian in Bismarck, Ohio, it was sensitively rebuilt in 1988 by John G.P. Leek of Oberlin. When the church faced demolition in 2018, Fr. Thomas Buffer arranged for the preservation of the Pilcher.

Perry County slowly blossomed after the War of 1812 as German migrants arrived from Pennsylvania. The continued expansion of the railroads and the seeming availability of jobs in the coal mines had great appeal. Now part of the Perry County Consortium of Catholic Parishes, the building of **Saint Rose of Lima R.C. Church, New Lexington**, was completed in 1880; however, the two-manual **A.B. Felgemaker, Op. 952**, was not installed until 1908, when the entire church was renovated and expanded after a 1902 fire.

The 1868 German Gothic **Church of Saint Mary of the Assumption in Columbus**, constructed under architects Blackburn and Koehler, is representative of the finest high-church design practices of the period, with elaborately stenciled ceilings and walls and with pulpit and furnishings



*The 1929 Skinner organ in the Dayton Art Institute*

of exquisite white walnut. In 1875, a “grand pipe organ purchased from a local builder [was] pronounced the best in the city.”<sup>1</sup> The organ was built by Albert C. Gemünder (Gemünter), who had apprenticed with Walcker Orgelbau in Germany. He opened an organ shop in 1846 in Springfield, Massachusetts, and relocated to Columbus in late 1866. Although the details of the Saint Mary organ are vague, the Gemünder instrument was likely unreliable and was replaced in 1902 by a large two-manual instrument by the Milwaukee builder **William Schuelke**—a natural choice, given the German Catholic affiliation of the builder. Sadly, it was Schuelke’s last work, for he died at the train station after the completion of its installation. With Schuelke-patented membranes and tubular-pneumatic design, the instrument was mechanically complex and proved unreliable and difficult to service; it was electrified in 1941, and the mechanism was further compromised in 1974. In 2000, the Muller Pipe Organ Company, Croton, Ohio, embarked on a tonally sensitive rebuild and provided new chests and a new wind system. The result is a new bottle containing fine aged wine: a vintage Germanic sound of heroic but refined scale, underpinned by a healthy Pedal, including a 16’ Trombone of massive proportions, and enhanced by extensive renovation of the church interior, completed in early 2019.

1. Rev. Dennis A. Clarke, Chapter 42, “Catholic,” *History of the City of Columbus, Capital of Ohio* (Columbus: W.W. Munsell & Co., 1892), II:647.

The Stevens Organ & Piano Co. of Marietta, Ohio,<sup>2</sup> is a largely forgotten builder, but it was important in Ohio’s musical life. After junior partner Orin C. Klock retired, sometime before 1896, Collins R. Stevens took over the Stevens & Klock Organ Co. and continued retail and manufacturing operations under the firm’s new name until 1919. **First Hope United Methodist Church (formerly First Methodist Episcopal Church) in Crooksville** houses a two-manual circa 1911 Stevens Organ & Piano Co. instrument worthy of further documentation. Aside from Stevens’s mass-produced and highly movable reed-pipe combination instruments, fewer than half a dozen Stevens installations are known to have existed, and the Crooksville instrument is likely the only such organ now extant. Case details, console profiles, dimensions, general construction, facade design, stop-control arrangement, millwork profiles, and other features of Stevens organs are nearly identical to those of instruments built by the Votteler-Hettche Organ Co. of Cleveland.

Abraham J. Tschantz established a business building reed organs in Kidron, Ohio, in 1873. His interest in building pipe organs is said to have arisen around 1867 when he observed the installation of the one-manual Gottlieb F. Votteler organ at Zion Evangelical and Reformed Church in Winesburg, Ohio. Indications also point to a possible apprenticeship at the nearby Barckhoff Organ Co. in Salem. It is believed that A.J. Tschantz began building pipe organs when demand for reed organs became larger than he could supply. He built a new shop in Orville, Ohio, in 1875. The firm name became A.J. Schantz, Sons & Co. when Edison F. and Oliver A. Schantz joined the firm in 1892.

The **Railway Chapel**, now known as the **First Presbyterian Church of Dennison**, was completed in 1871 in connection with the Pittsburgh, Cincinnati & St. Louis Railway. The building’s furnishings are of black walnut, and the pews are uncommon “reversible back” pews, constructed by the Dennison Car Shops. The two-manual 1925 **A.J. Schantz, Sons & Co., PW 97** organ is a well-preserved and fully operational example of the firm’s tubular-pneumatic work during the first quarter of the 20th century, indicative of the knowledge of Edison, Oliver, and Victor Abraham Schantz, who, in his youth, apprenticed for about 18 months with the Rudolph Wurlitzer Company in order to expand his knowledge of pneumatic actions.

Skinner commissions in Cleveland, Toledo, and Cincinnati vastly outnumbered the sprinkling of his installations in central Ohio. The only remaining Skinner in the Capital City is the 1929 three-manual **No. 773** at “**Old**” **First Presbyterian Church, Columbus**. Although it is not a large

2. “Established April 7th, 1888.” Stevens “conducted a very successful retail business on Putnam Street until August 11, 1892, when it was incorporated for the purpose of manufacturing a combination reed-pipe organ in piano cases.” *Marietta Daily Leader* (July 4, 1900): 6.



organ, it is very well suited to its 1906 surroundings, designed by Columbus's premier architects, Joseph Warren Yost and Frank L. Packard. Having a Skinner would have been in line with its fashionable neighborhood (then known as the Silk Stocking District), where homes reflected the prosperity and opulence of its affluent inhabitants. Nearby residents included artist Alice Schille, the Lazarus family of retailers, author James Thurber, painter George W. Bellows, NFL founder Joe Carr, and architect Yost. Since 2012 many of the reservoirs, tremolos, and swell engines have been restored, and the Swell reeds have been cleaned and repaired. The blower, the Pedal Open Diapason chests, the Swell Oboe, and various offset chests are being renewed in preparation for this OHS convention.

In Dayton, a short 60 miles west of Columbus, we find two conceptually different Skinner organs. The **Schiewetz Auditorium, Dayton Masonic Center**, features the four-manual **Skinner No. 624 (1926)**, while the **Mimi and Stuart Rose Auditorium in the Dayton Art Institute** is home to **Skinner No. 749 (1929)**.

The Masonic Center was designed by Herman & Brown in Grecian Ionic style at a staggering cost of over \$2.5 million (\$37 million in 2020 currency) and was finished in 1928. The Masons were proud that they exceeded the initial estimate by a mere \$115 at completion by failing to account for toilet-paper holders in the budget. The complex is the most active large facility of its type left in Ohio, with a multitude of rooms in a variety of exotic architectural styles—and another six pipe organs. The smaller lodge rooms have two-manual Pilchers, ranging from 16 to 37 stops. In the 1,800-seat main auditorium, a 59-rank Skinner was installed in chambers at the side and front of the room. It speaks through open plaster grilles and is far from timid. The Great, Choir, and Swell are voiced on 7½" wind pressure. Great reeds are on 10", and a Solo division on 10" is crowned by a magnificent 16', 8', and 4' Tuba Mirabilis chorus on 15" of wind. The organ is undergoing restoration by Hunt-Krewson Pipe Organ Service of Dayton and is largely complete.

Founded as the Dayton Museum of Art in 1919, with prominent patrons including Orville Wright and the Patterson Brothers (of National Cash Register fame), the Dayton Art Institute outgrew its first adapted mansion home when it received a nearly \$2 million endowment. Designed by prominent museum architect Edward B. Green (who also designed the Toledo Museum of Art), the building was modeled after the Villa d'Este near Rome and the Villa Farnese at Caprarola and completed in 1930.

While the Masonic Center organ is large, it does not differ from other Skinner instruments of the day. The Art Institute's Skinner is a basic duplexed organ of 29 ranks with an automatic player mechanism. The pipes are placed on the stage in a pair of divided chambers, with the diapason chorus,

strings, Flute Celeste, and Harp in one expression box and the larger solo-type strings, Flute, and a variety of solo and color reeds in the other expression box. In 2017, all wind chests were rebuilt by Hunt-Krewson Pipe Organ Service of Dayton, and the double primary actions were rebuilt by Columbia Organ Works, Inc., Columbia, Pennsylvania.

More comparisons await in Delaware, Ohio. The Rexford Keller Memorial Organ, a four-manual **Klais, Op. 1557**, built in 1980 and subsequently rebuilt in 2013 as Op. 1557-B, at **Ohio Wesleyan University's Gray Chapel, University Hall**, is the company's largest mechanical-action organ in the United States. Although its comprehensive Hauptwerk, an Oberwerk based on 4' pitch, and a highly colorful and mutation-rich Brustwerk were designed to play Baroque repertoire, the organ is outfitted with an ample Pedal division, French Classic-inspired mounted cornets, color reeds, including a Cromorne and a Vox Humana, and a Schwellwerk with French-style chorus reeds. The unenclosed Blanchard



*The 1895 all-original John Brown organ of the First Congregational United Church of Christ, Marysville*

Memorial Bombarde Division is a pair of commanding 16' and 8' hooded trumpets, added during the 2013 renovation.

Ohio Wesleyan University is familiar to organ aficionados for its prominent faculty, which included Rowland Dunham, Horace Whitehouse, Rexford Keller, Robert Griffith, James Hildreth, and language professor Homer D. Blanchard (a founding member of the OHS and its first archivist). Graduates of the organ program have included not only organists but also organbuilders Patrick J. Murphy and Duane Prill.

In 2003, Philipp Klais, the fourth-generation organbuilder who assumed control of the firm in 1995, was invited by **Asbury United Methodist Church, Delaware, Ohio**, to submit a proposal for a new organ to replace the congregation's electrified, tonally changed, and much rebuilt 1890 Wm. Johnson & Son, Op. 741. Klais and artist Ebb Haycock designed a sculptural case that makes a bold but subtle statement of independence from the frilly Victorian surroundings. A rich variety of foundation stops, two enclosed divisions, and a complex tracker mechanism enable optimal placement of the detached console.

New mechanical-action organs continue to grace the Ohio landscape. The most recent is the two-manual **2018 C.B. Fisk, Op. 148**, in **Centennial Chapel of Christ Church Cathedral, Cincinnati**. The intimate 100-seat chapel was erected in 1917 to the neo-Gothic design of architects Garber & Woodward. The chapel's lofty coffered ceiling, masonry floor, and limestone walls create a resonant acoustic that is ideal for music. The organ is influenced by Italian models of the late 16th century by Graziadio and Costanzo Antegnati and those of the 18th and 19th century by the Serassi family.

The main nave of Christ Church Cathedral was built in 1957. Many colleagues recall that Gerre Hancock (1934–2012) was organist and choirmaster there. Poised for a new chapter in a rich history is the anticipated new three-manual organ by **Richards, Fowkes & Co., Op. 24**. Commissioned in 2013 and presently under construction, it will be the largest organ built by the company to date. The case is being crafted to reflect elements of Art Deco skyscrapers, emphasizing streamline lightness and verticality. The organ is not a historic copy of any one style and will have three celestes, principal choruses on each division, flutes at a variety of pitches throughout, a massive 18-stop enclosed Positive division (14 ranks at 4' pitch or lower) and a 32' Posaune and Subbaß.

Upon the death of Henry Holtkamp in 1931, Walter Holtkamp assumed the key decision-making role in the Votteler-Holtkamp-Sparling shop and changed the tonal course of the company. A prime example is the three-manual **1938 Votteler-Holtkamp-Sparling, No. 1575**, at **Saint John's United Church of Christ in Dover**, which contains pipes of the 1888 Gottlieb F. Votteler organ and was renovated in 2018



SAINT JOHN'S UNITED CHURCH OF CHRIST, DOVER, OHIO  
**VOTTELER-HOLTKAMP-SPARLING ORGAN CO.**  
NO. 1575 (1938)

Compass: Manuals, 61 notes, C–c<sup>4</sup>

Pedal, 32 notes, C–g<sup>1</sup>

All ranks are 61 pipes unless indicated

**GREAT**

16 Quintadena  
8 Principal  
8 Gedackt  
5½ Grosse Quinte  
4 Flute  
4 Great Coupler

**POSITIV**

8 Quintaton  
4 Prestant  
2½ Nachthorn  
2 Octave  
1 Cymbal III (183 pipes)

**PEDAL**

16 Contra Bass\*  
16 Subbass  
16 Quintadena (Gt.)  
8 Octave (ext. 16' Contra bass)  
8 Quintadena (Gt.)  
4 Choral bass  
8 Posaune

\*CC–DD are quinted (two pipes to each note), 47 pipes

**SWELL**

8 Geigen (73 pipes)  
8 Salicional (73 pipes)  
8 Flute (73 pipes)  
8 Bourdon (added in 1945)  
4 Fugara  
4 Ludwigtone (110 pipes)  
2 Flautino  
1½ Tierce  
2 Mixture II–V (204 pipes)  
4 Clarion  
Tremulant  
16 Swell Coupler

**COUPLERS**

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

by Schantz as its Op. 2333. It shares much with the builder's contemporary three-manual at Cleveland's Anglican Catholic Church of Saint James. These instruments may still be misunderstood today, and few exist in an unaltered state. They had atypical specifications, as is apparent from the stoplist. The rationale becomes apparent after studying the practicality and provision of sub and super couplers.

The three-manual **1866 Koehnken** at the **Isaac M. Wise-Plum Street Temple in Cincinnati** fared well for a variety of reasons, including continued maintenance by the original builder's employees in the first few decades after the organ's completion, construction of a new primary facility in 1902 because of changing demographics (without disposal or change of the old campus with a degree of financial prudence regarding what had become a secondary facility), and the fact that by the time major work was required to ensure the organ's playability, it had already achieved a degree of recognition. The organ was pristinely restored in 2004 as the Noack Organ Company's Op. 147 and continues to serve K.K. B'nai Yeshurun when the building is used for special services. It is not only Koehnken's largest extant work, but also one of the oldest and most historic organs still in use in an American synagogue.

Much as talkies killed the theater organ, so did multiplex screen presentations and television kill the elaborate motion-picture cathedrals. The vast destruction of movie palaces meant that thousands of organs were removed and destroyed. The lavishly exotic **Ohio Theatre in Columbus** and its four-manual **1928 Robert Morton, No. 2366**, barely escaped a date with the wrecker's ball in 1969 (long-tenured organist Roger Garrett had already played a farewell recital) when a media-driven citizen-led campaign formed a non-profit that secured a \$1.75 million mortgage (\$12.2 million in 2019 terms) on the property. The organ is bold and colorful and reflects the work of head voicer Herbert E. Kinsley and pipe makers Roger Eaton, Ralph Tinker, and Archie D. March, the last previously with the Rudolph Wurlitzer Co. The Ohio Theatre Morton is one of four identical large-scale four-manual pipe organs built for Loew's theaters located in Kansas City, Missouri, Pittsburgh, and Providence, Rhode Island, and is the only one of the four still in its original home.

The **First Congregational Church, United Church of Christ in Columbus**, founded in 1852 by Presbyterian abolitionists, was later known nationally for the 38-year tenure of its pastor, the Reverend Washington Gladden, a leading figure in the social gospel movement. The current neo-Gothic edifice was built in Gladden's memory in 1931 to the designs of John Russell Pope and Columbus architect Howard Dwight Smith. The Martin-MacNevin Memorial Organ, a four-manual **W.W. Kimball, KPO 7066**, was designed by Glenn Grabill and Robert Pier Elliot. Elliot had grown up in Columbus and had been a choirboy at First Church during Gladden's ministry. Kimball craftsmanship was evident in the exquisitely made pipes, the exceptional voicing, and the battleship construction techniques. The distinguished "Kimball sound" comes from rich principal choruses, fiery reed ensembles, and distinctive orchestral colors. The pipes are in the large west chamber above the chancel, entirely under expression. Not reserved by any means, the thrilling sound

is guaranteed to captivate those unfamiliar with this instrument's power. The Echo Organ is on the west wall of the gallery behind another elaborate wood screen.

With age, water damage, and lack of a needed overhaul, the Kimball slowly sank into decline. It remained unchanged and abandoned, and had it not been for the elaborate carved wood screen behind which the organ was placed—and the significant cost to remove the instrument—it would have been sold decades ago when the Beckerath arrived. In 2001, with the resurgence of interest in electropneumatic organs, the church commissioned Peebles-Herzog, Inc., of Columbus to complete a multiphase restoration of the organ, leaving it in its original state

In 1972, **Rudolf von Beckerath** installed a three-manual mechanical-action organ in the rear gallery of the **First Congregational Church**. Tonally, the organ is more supple than the Beckerath installed a quarter century earlier at Trinity Evangelical Lutheran Church, Cleveland. The Columbus organ features broader manual flutes, two unison stops on the Positiv, a Cromorne in place of a chorus of German Baroque reeds, a larger Swell including a 16' Bordun, flutes from 8' to 2', a more satisfying Pedal replete with a wooden 10 $\frac{3}{4}$ ' Quint, and a pair of Spanish Trumpets en chamade. Much of the pipework is of high tin content; wooden pipes are mahogany. The case is fashioned from oak, while the machine-like console offers simple contrasts in its use of grenadilla, pear, and ebony. Before the organ was installed, the church underwent massive acoustical renovations, a move that proved beneficial



*The 1972 Beckerath in the First Congregational Church, United Church of Christ in Columbus*





*The 2003 Beckerath organ in St. Turibius Chapel, Columbus*

decades later when the congregation's Kimball returned to service.

Moving forward another quarter century, we find a stylistically different, but equally musical three-manual **2003 Beckerath**, now relocated to **St. Turibius Chapel, the Pontifical College Josephinum in Columbus**. The campus was designed in Gothic Renaissance style by Frank A. Ludewig and Co. and was completed in 1931. A revision to the chapel followed a public critical assessment by celebrated American architect Ralph Adams Cram. Despite all of the chapel's architectural drama and grandeur, no organ of significance existed before the 2008 arrival of the Beckerath. The 45-rank instrument was originally commissioned in 2002 for the new music hall added to Edgewood, a historic home in Washington, Connecticut, by homeowner Stephen J. Ketterer, an organist and president of HIV Research, a worldwide pharmaceutical market research and consulting firm. The organ's French nomenclature does not hide its wide-ranging character, for Ketterer intended it to be the ideal vehicle for everything from Mendelssohn to Billy Strayhorn. Ketterer tailored the Beckerath's specifications to his own taste: "This is, after all, an instrument I designed, in a room I designed, and when I perform, it is almost always for friends." At its core, it is a modest two-manual organ with the luxury of a third manual, a six-stop Solo division. The organ contains some notable and uncommon features for its size: a Principal Celeste, two manual Trompette stops of differing timbre, ten contrasting and colorful flutes, adjustable tremolos, a Great Cornet

décomposé that mirrors the five-rank Solo Cornet, and a 16' English Horn—the second such stop built by Beckerath. The instrument was relocated without alteration by the Bedient Pipe Organ Company and was tonally refinished in 2019 by Beckerath Orgelbau for its present chapel home.

The four-manual 1922 Skinner at **Saint Joseph R.C. Cathedral in Columbus** was replaced by a three-manual Wicks in 1978, which in turn was replaced in 2006 by a three-manual organ by **Paul Fritts**, his Op. 25. Artistic liberty allowed Fritts to build his largest and undoubtedly most successful organ. Highly influenced by the work of Arp Schnitger, the organ is not "pure" but rather purposefully eclectic. The Great has complete choruses with two 16' flues, a mounted five-rank Cornet, an eight-rank Mixture with optional Tierce, Schnitger-style trumpets at 16', 8', and 4', a colorful Baarpfeife, and the organ's brilliant solo Trompetas, modeled on historic Iberian examples. The Positive has five unison stops, including a pair of strings, and a celeste can be mated with the Principal. Baroque color reeds are provided at 16' and 8', and an 8' Trompet developed in Paul Fritts's own German style allows solo and chorus use. The Swell division has an abundance of foundation tone, including strings, a Cavaille-Coll-style Hautbois, and a Vox Humana modeled after Gabler. The Pedal is largely independent except for the 32' Subbaß, which, though unified, is scaled after a similar stop in the 1938 Ernest M. Skinner & Son organ in Washington National Cathedral. The wooden Violon further expands registration possibilities, while the independent unmitered 32' and 16' Posaunes add sheer power. The temperament is Kellner, suitable for music in many styles. Six stacked bellows provide copious amounts of wind and can be pumped by hand or raised by electric blowers. The organ is housed in a gorgeous case with hand-burnished tin pipes inspired by the 1735–1738 Christian Müller organ of the Bavokerk in Haarlem, and with elaborate carved basswood pipe shades designed by Jude Fritts.



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*Ca. 1911 Stevens Organ & Piano Co.*



*Orgelbau Klais, Op. 1557 (1980) and Op. 1557-B (2013)*



*1902 Wm. Schuelke Organ Co.*



*1866 Koehnken & Co. Organ Builders*



*1929 Skinner Organ Co., No. 749*





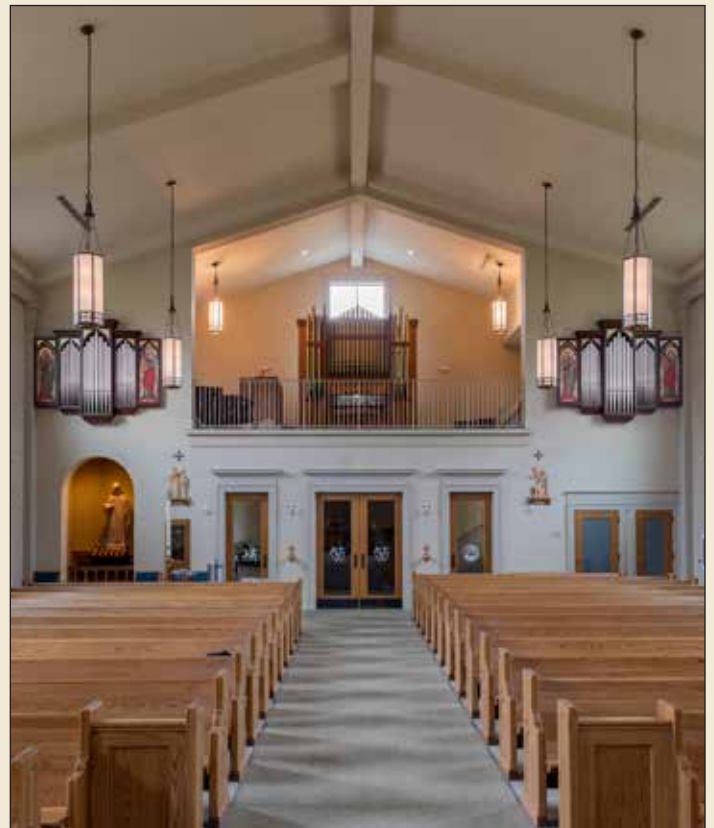
1926 Skinner Organ Company, No. 624



1895 John Brown Organ Co.



1938 Votteler-Holtkamp-Sparling, No. 1575



1897 Henry Pilcher's Sons



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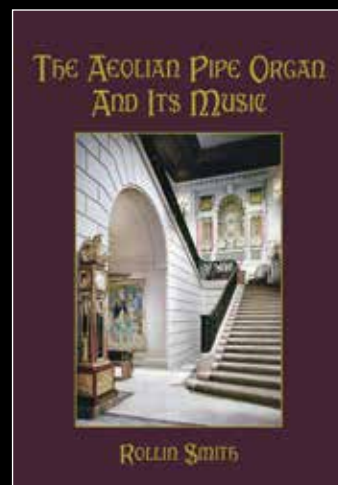
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