VOLUME 64, NUMBER 2, APRIL 2020

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

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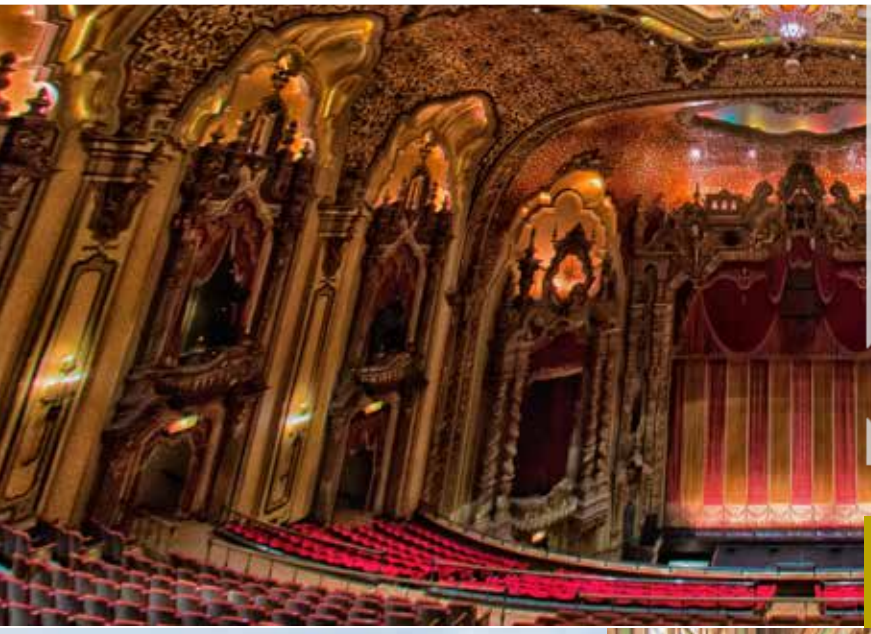

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THE TRACKER
VOLUME 64, NUMBER 2, APRIL 2020

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ON THE COVER

E. & G.G. Hook's 1854 organ restored by David E. Wallace & Company and installed in the Church of Our Lady and Saint Rochus, Boom, Belgium

ED McCALL | From the CEO

Sustainability takes forever . . .
And that's the point!

WITH CLIMATE CHANGE and environmental crises ever present in our collective consciousness, ideas of what it takes to sustain our planet abound. Sustenance, the enduring support and strength we all require to exist, has taken on significant relevance in public discourse. And it's this idea of sustenance that forms the central tenet of my thoughts regarding the Organ Historical Society.

For over 60 years, women and men of the Society have participated in its growth and development. Contributions of time, talent, and donations allowed for great strides, blossoming programs, and now a national office for which we can all be proud. But what are the specific programs and needs of the Organ Historical Society to ensure enduring sustainability? How can the current generation of OHS members provide for a Society that exists in perpetuity?

It would be an oversimplification to answer these questions with money, but the truth is that a national organization with multiple programs and a dedicated staff cannot exist on goodwill and volunteer spirit alone. Let us examine the work of the Organ Historical Society, and how we best can walk on a path toward sustainability.

The work of the OHS is to execute our mission to celebrate, preserve, and study the pipe organ in America in all its historic styles through research, education, advocacy, and music. Beyond the small team of myself, Marcia Sommers, Bynum Petty, Annette Lynn, our editor Rollin Smith, and Len Levasseur, lie a host of volunteers for whom we can all be most grateful. Their work is directly linked to the mission of the OHS.

First and foremost are those who serve as directors on the Board and those who serve on committees. The Investment Committee meets quarterly to review current investments, create an investment strategy, and see that the goals of this strategy are being met. The Finance Committee meets monthly to review the financial statements and to provide oversight on the daily operations of the organization. It reviews and recommends annual budgets to the board for its approval. The Publications Committee meets bimonthly, reviewing submissions of scholarly research, and making recommendations to the national office for future publications. The Biggs Scholars Committee meets as required to review and adjudicate the applications for both the incoming class of Scholars as well as the auditions of returning Scholars for a recital performance at the next convention. The Library and Archives Committee (re-

constituted this year) will meet quarterly to provide meaningful assistance and guidance regarding grants and other decisions regarding sustaining this precious collection. The newly established Youth Advisory Panel is a group of young OHS members whose dedication and energy are being harnessed to further our mission. Quietly and very much in the background are the volunteer editors who belong to the Pipe Organ Database Committee. They exhibit tremendous loyalty and devotion to maintenance and accessibility of this massive project.

No doubt, we are indebted to those who established these committees, past, present, and future members who volunteer their time. Together their efforts keep the OHS on track, on task, and on mission.

The financial operation of the OHS has been transformed into a modernized, updated, and more professional organization. We have hired an in-house part-time accountant/bookkeeper who generates monthly statements, assists with timely payment of invoices, and is supervised by our acting Treasurer, Patrick Summers, M.S. Streamlining costs and creating new streams of revenue, while maintaining membership benefits, is at the heart of our mission every day. To that end, here is a sampling of our work.

- Patrick Summers's diligent research and painstaking attention to detail have created a document for the Investment Committee that details each investment, its original purpose, and the proper balance in all funds. We now have further clarified the origin and purpose of all our funds to better communicate these in the future.
- OHS operating accounts are held in a local bank with over 100 years of solid reputable community-minded service. No longer is the OHS paying monthly exorbitant fees in order to do business.
- Convention registration is managed by OHS personnel not by a third-party vendor. This represents a tremendous cost savings.
- With an in-house bookkeeper, the OHS maintains control of the process, and reaps multiple reporting benefits while keeping those costs in check
- The re-opening of the OHS online store immediately created a stream of revenue that was shuttered for almost two years owing to the move from Richmond to Villanova.
- A thorough review of all third-party vendors, the quality of service, and the cost to the OHS has been conducted with significant changes made, all resulting in a net benefit to the OHS. Some long-term contracts have yet to reach maturity, and when they do those will also be re-examined.

Challenges remain and we are confident of our ability to meet them. The move to the Stoneleigh estate, while hailed at the time as a stroke of luck for the OHS, also came with significant costs. The Library and Archives collection, previously housed in Princeton and New Hampshire, did not completely fit in the rooms at Stoneleigh. Consequently, a storage facility in nearby Warminster, Pa., had to be rented to accommodate the overflow. Moreover, much of the transformation of Stoneleigh was financed through the generosity of the Wyncote Foundation. Most of those funds were granted from Wyncote and some loaned to the OHS, and thus, the OHS has an outstanding balance for which we are responsible.

As you are aware, the cost of just about everything continues to rise. The Tracker printing, the cost of USPS mailing, and just about everything else present ongoing trials. As members, we need to contemplate what our role is to ensure a long life for the OHS. Here are some tangible ways:

- Consider becoming **a sustaining member** with a steady monthly contribution at a level that is comfortable for you. A minimum $10 per month gift provides you with a full membership plus a charitable tax donation.
- Consider joining the **Legacy Society** by including the OHS in your estate planning. Contact us for more information.
- Continue to **donate** through the OHS giving programs for the Annual Fund, the OHS Library and Archives, the Biggs Scholars program, the Pipe Organ Database, and our General Reserve Fund.
- Attend our **Annual Convention**, this year in Columbus, Ohio. Your presence affirms a commitment to the mission established over 60 years ago.
- **Gift a membership** to a friend, relative or colleague. You never know whose life you will impact with this thoughtful gesture!

The arc of history has been generous to the Organ Historical Society. Let us work together to honor that generosity with grit, determination, and focus on the future. Surely, that is the path toward lasting sustenance.

Ed

POST SCRIPT: I encourage everyone to attend the 65th annual OHS Convention in Columbus, Ohio. Joseph McCabe and his team have prepared an outstanding program featuring an array of historic instruments. It promises to be an extraordinary event!

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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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ISSN: 0041-0330

OHS Research Grant

APPLICATION INFORMATION

THE GRANT. In support of its mission to celebrate, preserve, and study the pipe organ in America, the Organ Historical Society invites applications for its 2020 OHS Research Grant. An annual grant of up to $2,000 is authorized by the Society's Board of Directors and administered by the Publications Advisory Committee. The award supports research projects related to the pipe organ in America in all its aspects — the instrument's builders, construction, history, styles, reception, composers, repertories, performers, performing practices, and more. The grant may be used to cover travel, housing, and other research-related expenses.

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

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

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

Preference is given to projects which include the rich resources of the OHS Library and Archives (OHSLA) at Villanova, Pa. Applicants who intend to use OHSLA holdings should submit a list of these materials in the proposal. Depending on suitability, the recipient of the Grant will be encouraged to submit her or his work for publication in The Tracker or with the OHS Press, and/or to present aspects of the research in a public forum such as the annual convention of the Society.

SUBMISSIONS AND DEADLINES. Applicants should submit their materials electronically by November 1, 2020, and the Fellowship recipient will be announced on or by December 15, 2020. An OHS Research Fellow should expend the award within eighteen months of its receipt.

Send application materials or inquiries to:

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

info@organhistoricalsociety.org

THE EDITOR ACKNOWLEDGES WITH THANKS
THE ADVICE AND COUNSEL OF
NILS HALKER, BYNUM PETTY,
AND CHARLES N. EBERLINE.

PUBLICATION DEADLINES

EDITORIAL
THE EDITORIAL DEADLINE IS THE FIRST OF THE SECOND PRECEDING MONTH

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

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

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

Saint Dominic's Müller & Abel Organ

JAMES LEWIS

VISITORS to Saint Dominic's Roman Catholic Church in San Francisco were dazzled by the congregation's beautiful edifice, erected between 1883 and 1887 at the intersection of Bush and Steiner Streets. Architect Thomas J. Welsh's facade was inspired by the Parisian Church of Saint-Sulpice. Two widely separated towers, each 178 feet high and reminiscent of those at Saint-Sulpice, were topped by tapered domes supported by steel frames. The building was cruciform, and the interior was 50 feet wide by 133 feet long, with a seating capacity of nearly 2,000. The ceiling, supported by trusses, had an open span of 80 feet giving an unobstructed view of the altar from any point in the building.[1]

Unfortunately, Saint Dominic's first organ was unfit for the size and elegance of the church. It was a small harmonium, relocated from the congregation's original wood-frame building and disdained by certain church members as being entirely inadequate. At a meeting of the parish committee in 1897, the purchase of a new organ was discussed, and an organ fund was established. A report on the outcome of this meeting appeared in the local newspaper:

> On motion of the presiding officer, Thomas O'Brien was unanimously elected chairman of the organization to be known as the Saint Dominic's Church Organ Fund.
>
> The newly chosen chairman, having given thanks for the honor conferred upon him, drew attention to the great need the church had for improved musical facilities, saying: "Our present organ is but a miserable apology for one, and is discreditable alike to our church and our congregation. Visitors to the sacred edifice speak highly of its architecture, its imposing appearance and its great interior capacity, but when they hear the organ squeak, it chills the first favorable impressions.

The rector made a few appropriate remarks and was followed by Father J.S. Jones, the assistant rector, who gave the views of eastern organbuilders about the requirements of an organ suitable for a church of the handsome proportions of Saint Dominic's. He had consulted on designs and specifications, and from the data gathered, it was estimated that an organ that would meet the demands of the church could be procured for $10,000 to $12,000.[2]

After discussing proposals submitted by several firms, the committee decided to sign a contract with Müller & Abel of New York City. Oscar Müller (1852–1915) and George Abel (1847–1916) were born in Germany and arrived in America in 1881 and 1880, respectively. Abel worked with organbuilder E.F. Walcker & Cie. in Ludwigsburg, Germany, and then in New York with Hilborne Roosevelt. On arriving in America, Müller worked for Carl Barckhoff in Salem, Ohio, for two years before joining the Roosevelt firm. When the Roosevelt Company closed in 1893, Müller and Abel formed a partnership to build organs at 362 Second Avenue in New York. Their business lasted until 1903, during which time they built 62 organs.

George Abel travelled to San Francisco to discuss the terms of the contract and details of the design and contents of the proposed organ:

> The contract for the new organ for St. Dominic's Church has been placed with the big firm of Müller & Abel. George Abel, one of the firm, has been here for several days negotiating for the contract and is still at the Lick House. He received the order on Saturday and is now preparing to return east to start work on it.[3]

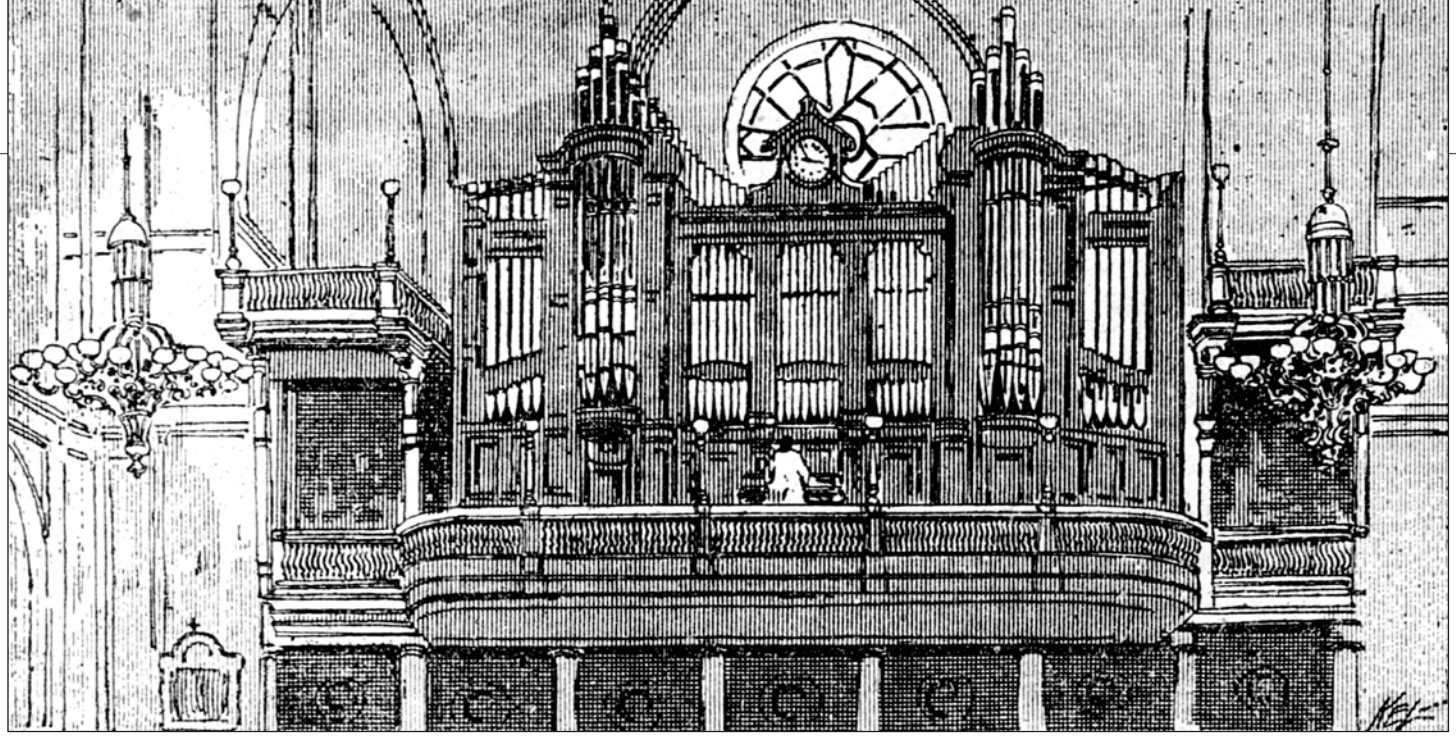
Anxious to inform San Francisco citizens about the new instrument, the *San Francisco Chronicle* published a detailed description of the organ, alas without the stoplist:

> St. Dominic's Church is to have a grand organ. It will be the second in point of size on the Pacific Coast and is expected to be the equal in tone of any similar instrument in San Francisco. The contract for its construction was signed on Monday by the Dominican fathers with Müller & Abel of New York, late with the Roosevelt Organ Works, and the organ is to be in position and voiced, ready for use by October 1st. It is to arrive here at least six weeks previous to that date, as two weeks will be required for setting it up and double that time for voicing the instrument. This latter is a most delicate operation and to perform it, there has been selected Mr. Engelfried, who voiced the great organ

1. *San Francisco Chronicle* (November 11, 1887): 14.

2. *San Francisco Chronicle* (September 14, 1897): 8.

3. *San Francisco Chronicle* (April 11, 1898): 12.



Architect's drawing of the facade for Saint Dominic's organ

in the Chicago Auditorium[4] and that used at the World's Fair[5] in that city.

The Dominican organ will have three manuals with a compass of CC to C, 61 notes and pedals with a compass of CCC to F, 30 notes. There will be a Great organ, a Swell organ, a Choir organ and a Pedal organ, which can be used separately or all together. The Great organ will have 17 stops and 1,273 pipes, the Swell 17 stops and 1,221 pipes, the Choir 12 stops and 854 pipes, and the Pedal organ 8 stops and 240 pipes, a total of 3,588 pipes; in addition, there are to be 21 stops connected with the couplers, pedal movement and mechanical accessories, a total of 75 stops. In all there will be 23 combinations.

The keyboard or console is to be placed six feet from the organ, the organist facing the choir so that he may direct the singers. In the middle of the instrument are to be two large bellows, each having three feeders, operated by a two-horse-power electric motor. From these bellows, compressed air will be carried to two regulators to insure steadiness, and thence will be conveyed to the different parts of the organ, each being supplied by a separate wind trunk.

Tubular pneumatic wind chests will be a special feature of St. Dominic's organ, Rev. J.S. Jones, O.P., in whose charge the matter was placed, preferring this system to that of electric action. These wind chests afford a separate pallet for every pipe. They are not subject to thermometric or barometric variations and no matter how large the organ, they render the touch light and agreeable and above all, insure a degree of perfection in repetition equal to that of the most perfect pianoforte.

The Choir organ will be enclosed in a box of its own, a method that is productive of many charming effects of expression, in general only obtainable by the use of the Swell organ. All of the stops of the Great organ, except the first four, will be included in the Choir swell box, thereby enabling the organist to subdue at will those usually assertive stops and to utilize their tones in a far more extended field than is usually practicable. By these means the organ will be placed under absolute control as regards expression and it will be possible for the organist to vary the strength of the tone by very delicate gradations, or to make a decrescendo or diminuendo of particular intensity.

Quartered oak will be the material used for the organ case which will be built on designs prepared by T.J. Welsh, the architect of the Dominican church. Aluminum and gold bronze will be employed in the decoration of the pipes. The organ will be 38 feet long, 28 feet high at the extreme points, and 12 feet deep. It will occupy the entire space of the gallery proper, but the case will be so arranged as to preserve unobstructed the rose window at the west end of the church, which produces such a beautiful effect at early mass when the rising sun casts its rays on the sanctuary and officiating clergy. The organ is to be built at a cost of $12,000.[6]

With three manuals and 54 speaking stops, the organ was second in size only to the IV/76 1896 Farrand & Votey at Saint Ignatius R.C. Church, the only organ in San Francisco with both electropneumatic action and a full-length 32′ stop.

The Müller & Abel organ arrived in San Francisco on September 4, 1898, tightly packed into four large freight cars. George Abel traveled with the instrument to superintend its

4. Roosevelt organ No. 400 (1889).

5. *Since 700* (Detroit: Farrand & Votey Organ Company, 1893).

6. *San Francisco Chronicle* (April 13, 1898): 5.

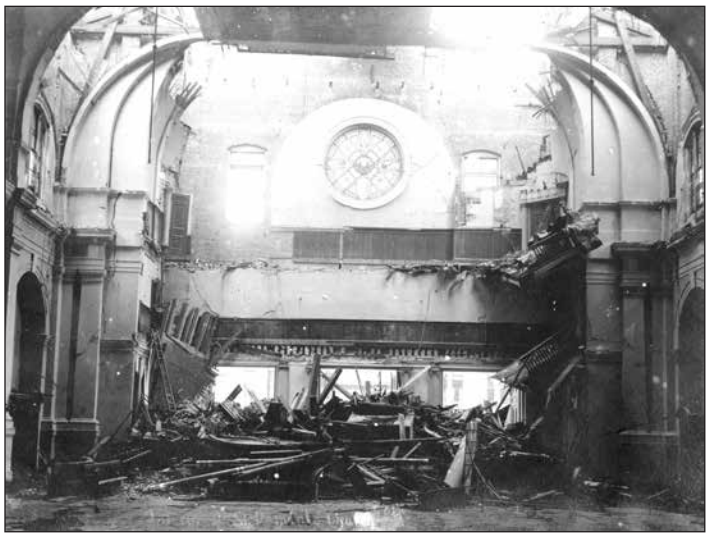
installation in the church.[7] Local organbuilder Felix Schoenstein's son, Leo, assisted in erecting the instrument, and the Schoenstein firm was later given a contract for maintenance of the organ.

Installation was completed at the end of October 1898, and on November 13, 1898, London-born organist and composer Humphrey J. Stewart (1856–1932) gave the opening recital to an overflow crowd. His concert was mentioned in the newspaper:

> Dr. H.J. Stewart gave an organ recital which excellently displayed the grand possibilities of the new instrument. Dubois' "In Paradisum" was rendered with a pleasing interpretation of its beautiful harmonies and sweet cadences. The "Grand Choeur Dialogue" by Eugène Gigout had the merit of giving the congregation a taste of something new, a little variety in church music to which congregations outside of France are scarcely familiar. Dr. Stewart also interpreted during the afternoon selections from Jules Grison, Bach, Corelli-Guilmant, Lemmens, Guilmant, Dubois and Eugène Gigout with masterful skill as well as artistic feeling.[8]

Instead of an electric motor to generate wind, the organ was equipped with two Ross water motors located in the basement of the church. In his book, *Memoirs of a San Francisco Organ Builder,* Louis Schoenstein recalled the problems associated with the motors:

> The Dominicans had their own water supply, which they pumped from an artesian well on their property, by means of a gas engine, to a large tank about eight feet in diameter, twelve feet deep, high up in the north tower. At times, the Brother in charge would forget to stop the engine and there would be a deluge of water from above when the tank overflowed—or again he would fail to see that sufficient water was pumped, and there would not be enough to play the organ at a funeral or some other service during the week.
>
> One of the first improvements we made, therefore, was to install a water gauge to indicate the quantity of water in the tank. The gauge was placed near the organ loft, where it could easily be seen by the organist and the Brother, who were thus kept informed of the supply of water in the tank. This was accomplished by placing a float on the water, to which was attached a rope going over a series of pulleys to a gauge at the organ loft level, marked to a half scale. Unfortunately, owing to the length of the rope and being made of cotton or hemp with considerable stretch to it, contracting and expanding with the weather, it often did not prove as accurate as it should have, with the result that some of the former complaints of uncertainty as to the quantity of water in the tank were again experienced.
>
> The organ was started by unwinding a hand screw on a threaded shaft about 10″ long, which released the valves controlling the water motors. As there were two units of motors, bellows and feeders, but both working simultaneously, and the control being complicated and not responsive enough, it was not quite satisfactory. At times they would not begin pumping soon enough, and at other times they would race and get beyond control, creating such commotion that one would think the church was falling down.
>
> By making each unit independent, we got the blowing plant working to a nicety, and it was a pleasure to watch it function.[9]



Saint Dominic's Müller & Abel organ after its destruction in the 1906 earthquake.

In 1901, a parish member who had been dismissed from Saint Dominic's choir for causing trouble among the singers sought revenge on the church by trying to destroy the organ. After soaking the door leading into the organ with a flammable liquid, he set it on fire. Fortunately, the sexton smelled the smoke and arrived in time to beat out the flames with his coat. Had the fire burned for a few more minutes, it would have spread into the bellows and framework supporting the windchests, eventually destroying the organ.[10]

The San Francisco earthquake succeeded in achieving what the intended conflagration had not. When it struck on the morning of April 18, 1906, the supports for the choir gallery containing the Müller & Abel organ were weakened and gave way. The entire instrument dropped to the main floor of the church and was completely destroyed.

7. *San Francisco Examiner* (September 5, 1898): 10.

8. *San Francisco Chronicle* (November 14, 1898): 10.

9. Louis Schoenstein, *Memoirs of a San Francisco Organ Builder* (San Francisco: Cue Publications, 1977), 263–264.

10. *San Francisco Call* (March 17, 1901): 23.

The *Orgelbewegung* in South Africa
An Overview of Noteworthy Organs

THEO VAN WYK

THE FIRST EFFORT to build an organ in colonial South Africa occurred in 1720, but the plan for a Dutch instrument to be installed in the Groote Kerk in Cape Town never came to fruition. Because of the impact of the Reformation in Europe, no organs were constructed in South Africa before 1735.[1] Evidence suggests that the first documented organbuilder in the country was Johann Jacob Posse (Poosen), who emigrated from Eisleben, Germany, and whose ship docked in Cape Town in 1735. His first project was a small organ thought to be between 10 and 20 registers built for the daughter of Governor Jan de la Fontaine (1684–1743). It is generally regarded as the first organ built in South Africa and it became the first church organ in the country when it was sold in 1737 to the Stellenbosch Church Council.[2]

The oldest extant functional organ in South Africa is the seven-rank, one-manual-and-pedal William Hill & Son in the Wesleyan Methodist Church in Grahamstown (Eastern Cape Province), built about 1832. The key and stop action are mechanical and the pipes sit on a slider chest. The manual has a 58-note compass, GG, AA–f^3, but only the principals extend the full compass; the Stopped Diapason is divided between treble and bass, while the 4′ Flute and Hautboy are short compass, the latter consisting of flue pipes rather than reeds. The stop names are given as they appear on the console.[3]

1. Douglas Busch and Richard Kassel, eds., *The Organ. An Encyclopedia* (New York: Routledge, 2006), 527.

2. Donald G. McIntyre, *Early Organs and Organists at the Cape* (Cape Town: Cape Guild of Organists, 1934), 11.

3. Albert Troskie, *The Pipe Organ Heritage of South Africa* (Port Elizabeth: A. Troskie, 2010), 53.

MANUAL

[8] Open Diapas. (58 pipes; the bottom 16 are stopped wood)
[8] Stop. Diapas. Treble. (30 stopped wood pipes)
[8] Stop. Diapas. Bass (42 stopped wood pipes)
[4] Princ. (58 open metal pipes)
4 Flute (54 stopped wood pipes, C–f^3)
[2] Cornet Sw (58 open metal pipes)
[8] Hautboy (30 open metal flue pipes, c^1–f^3)

PEDAL

Permanently coupled to the bottom 16 notes of the 8′ Open Diapason.

This is the oldest unaltered Hill organ in the world and was declared a national monument in 1960—the first movable object in South Africa to be so designated.[4] The facade pipes are decorated wooden dummies. The organ is enclosed, and the rudimentary swell mechanism is operated by a pedal connected with a rope to a sliding shutter movable over two open slots. It is the only example in the country of a nag's head Swell.

The largest church organ in South Africa is situated in the Groote Kerk in Cape Town. It was constructed by the Dutch firm Pels & Zoon from Alkmaar and was installed in the building in 1957 by R. Müller (Pty) Ltd. Richard Müller Sr. (1853–1937), the founder of the firm, served as the South Africa agent for various organ companies including Schlag, Walcker, Ladegast, Rieger, and Laukhuff. The Groote Kerk

4. Troskie, *Pipe Organ Heritage,* 22.

GROOTE KERK
CAPE TOWN, SOUTH AFRICA
PELS & ZOON, 1957

I. KOOR-ORREL (Choir)
16 Kwintadeen
8 Viool Prestant
8 Lieblich Gedek
8 Dulsiana
4 Prestant
4 Woudfluit
1⅓ Roer Nasard
2 Naghoorn
1 Oktavin
Ruispyp III
8 Klarinet
4 Skalmei
Tremolo

II. HOOFWERK-ORREL (Great)
16 Prestantbas
8 Groot Prestant
8 Prestant
8 Holfluit
8 Gedek
4 Prinsipaal
4 Harmoniese Fluit
2⅔ Kwint
2 Super-oktaaf
1 Cor de Nuit
Cornet V
Mikstuur V–VIII
Mikstuur III–IV
8 Trompet
4 Clarion

III. SWEL-ORREL (Swell enclosed)
16 Bourdon
8 Prestant
8 Roerfluit
8 Salisionaal
8 Vox Celeste
4 Prinsipaal
4 Fluit
2⅔ Nasard
2 Flageolet
Sesquialter II–III
Vulwerk VIII
16 Kontrafagot
8 Trompette
8 Vox Humana
8 Hobo
4 Clarion
Tremolo

IV. POSITIEF-ORREL (Positive)
8 Gedek
8 Kwintadeen
4 Prinsipaal
4 Roerfluit
2 Piccolo
1⅗ Terts
1⅓ Larigot
1 Siffluit
I Skerp III
8 Kromhoorn
4 Schalmei Regaal
Tremolo

PEDAAL
32 Kontrabas (Akoesties)
16 Prestantbas
16 Subbas
16 Bourdon
16 Kwintadeen
10⅔ Kwint
8 Oktaafbas
8 Prinsipaal
8 Basfluit
5⅓ Roerkwint
4 Koraalbas
4 Fluit
Mikstuur IV
2 Fluit
32 Bombarde
16 Trombone
16 Kontrafagot
8 Basuin
4 Clarion
2 Sink

COUPLERS
Great, Swell, Choir, and Positive to Pedal
Choir, Swell, and Positive to Great
Swell to Choir
Positive to Choir
Great to Positive
Swell 16, Unison Off, 4

organ, on electropneumatic action, has four manuals, 74 stops (the Pedal 32′ Bombarde is made of pure copper), and 5,426 pipes. The church's gallery was altered in 1973, necessitating the relocation of the Rugpositief in front of the Hoofwerk to function as a Kroonpositief.[5]

The largest organ built in the English Romantic tradition is found in Saint Mary's Anglican Cathedral in Johannesburg (Gauteng Province). The cathedral's first organ was an 1894 Brindley & Foster. In 1929, it was replaced with a larger Rushworth & Dreaper (the first organ in the country to use electropneumatic action), which is considered the firm's iconic instrument in South Africa and has been enlarged several times. John Connell (1891–1955), the famous city organist of Johannesburg, served as the consultant. In 1969, a fourth manual (Choir) and several ranks were added. The organ currently has 103 stops and 4,606 pipes.[6]

The Dutch Reformed Church in Summerstrand, Port Elizabeth (Eastern Cape Province), houses the largest tracker-action church organ in South Africa. It was built in 1988 by Zielman & De Bruyne and comprises three manuals and pedal, 52 registers, and 3,591 pipes. Its unique features include a Trompet en chamade, Simbelstêr, and Glockenspiel.[7]

The three-manual, 55-stop organ in the Z.K. Matthews Great Hall at the University of South Africa is the largest tracker-action concert organ in the country. Built in 1994 by Rieger Orgelbau, it is operated by electric action[8] and was the featured instrument at the First Unisa International Organ Competition in 1998.

5. Albert Troskie, *Pyporrels in Suid-Afrika* (Pretoria: J.L. van Schaik, 1992), 49–52.

6. Troskie, *Pyporrels in Suid-Afrika*, 25–26.

7. Troskie, *Pyporrels in Suid-Afrika*, 89–90.

8. Troskie, *Pyporrels in Suid-Afrika*, 149.

SAINT MARY'S CATHEDRAL
JOHANNESBURG, SOUTH AFRICA
RUSHWORTH & DREAPER, 1929

★*Additions to the original Rushworth & Dreaper*

I. CHOIR
8 Cantabile Diapason
8 Rohr Flute
8 Flute Ouverte
4 Gemshorn
4 Koppel Flute★
4 Principal★
2⅔ Nazard★
2 Fifteenth★
2 Piccolo★
Sharp Mixture III★
1⅗ Tierce★
1⅓ Larigot★
1 Sifflote★
8 Krummhorn★
8 Rohr Schalmei★
Tremulant
Swell to Choir
Solo to Choir

II. GREAT
16 Contra Geigen
8 Open Diapason No. 1
8 Open Diapason No. 2
8 Open Diapason No. 3
8 Harmonic Claribel
8 Salicional
8 Stopped Diapason
4 Principal
4 Harmonic Flute
4 Salicet★ (ext. 16′)
2⅔ Twelfth
2 Fifteenth
IV Mixture
Sharp Mixture III–IV★
16 Trombone★
8 Tromba★
4 Clarion★ (ext. 16′)
Swell to Great
Swell Octave to Great
Solo to Great
Choir to Great

III. SWELL (enclosed)
16 Lieblich Bourdon
8 Vox Angelica
8 Gamba
8 Cor de Nuit
8 Diapason
4 Lieblich Flute
4 Principal
2 Fifteenth
Dulciana Mixture V
Mixture III★
8 Oboe
8 Vox Humana★
16 Double Trumpet
8 Trumpet
4 Clarion
Tremulant
Solo to Swell
Swell Octave
Swell Unison Off
Swell Sub Octave

IV. SOLO (enclosed)
16 Contra Viole
8 Viol d'Orchestre
8 Viol Celeste
8 Concert Flute
4 Viol Octaviante
4 Orchestral Flute
2⅔ Nazard
2 Piccolo
1⅗ Tierce★
8 Orchestral Oboe
8 Clarinet
8 Cornopean
8 Tuba (unenclosed)
Tremulant
Solo Octave
Solo Unison Off
Solo Sub Octave

PEDAL
32 Contra Bourdon★ (ext. 16′)
32 Double Open Wood
16 Open Wood (ext. 32′)
16 Gross Geigen (Gt.)
16 Diapason★ (ext. 8′)
16 Violone
16 Contra Viole (Solo)
16 Sub Bass
16 Choir Bourdon★
16 Contra Salicional★ (ext. Gt.)
8 Octave (ext. 32′)
8 Principal★
8 Bass Flute (ext. 16′)
8 Violoncello (Solo)
5⅓ Twelfth (ext. 4′)
4 Fifteenth★ (ext. Mix. IV)
4 Choral Bass (ext. Gt.)
4 Dolce
Mixture IV★
32 Contra Ophicleide★ (ext. 16′)
16 Trombone★ (Gt.)
8 Trompette★ (Gt.)
4 Clarion★ (Gt)
Solo to Pedal
Swell to Pedal

The largest free-standing organ in South Africa in terms of structural design is found in the Feather Market Centre in Port Elizabeth. It is also the third-largest organ in the country. Commissioned by the City Council in 1996, it was built by Jan Pekelharing and completed in 1999. The core instrument of 36 registers is an 1892 Norman & Beard. Additional ranks are from an 1880 Forster & Andrews organ bought from the Central Methodist Church in Durban (KwaZulu-Natal Province). The consultant was Professor Albert Troskie. The organ has four manuals, 93 stops, and 5,508 pipes. It weighs 20 tons, and 39 cubic feet of oak had to be imported from the United States for the case.[9]

THE ORGELBEWEGUNG IN SOUTH ARICA

The Organ Reform Movement or *Orgelbewegung* (referred to in South Africa as the Neo-Baroque Movement),[10] commencing in the mid-1920s and continuing until the 1980s, held as its ideal the return to Baroque principles of organbuilding. From about 1806 until the 1950s most South African organs were built in the English Romantic style by prominent British firms such as Henry Bevington & Sons (from 1830), William Hill & Son (from 1832), J.W. Walker & Sons (from 1848), Brindley & Foster (from 1874), Henry Willis (from 1877), Forster & Andrews (from 1880), Norman & Beard (from 1893), and Rushworth & Dreaper (from 1919). Beginning around 1965, the *Orgelbewegung* had a significant influence on the organbuilding industry, which was evident in the specifications of new organs.

An early example of *Werkprinzip* the in South Africa is the organ of the Johannesburg East Dutch Reformed Church (III/P/35). It was built in 1972 by German-born Erwin Fehrle who was active between 1962 and 1977.[11]

During the 1960s, greater understanding of all aspects of the principles of organbuilding was becoming prevalent in South Africa and Baroque-inspired ideals permeated the entire industry, in pipe construction and voicing and in the use

9. Albert Troskie, "Ons konsertorrels—Die Veremarksentrum Port Elizabeth," Vir die Musiekleier, no. 26 (December 1999): 54–61.

10. Troskie, *Pyporrels in Suid-Afrika*, 6–25.

11. Albert Troskie, "Die pyporrel—Vir twee eeue draer van die Westerse musiekkultuur in Suid-Afrika," *Vir die Musiekleier*, no. 33 (December 2013): 83–91.

The Erwin Fehrle organ in the Johannesburg East Dutch Reformed Church

of low wind pressures. As a result, many South African organs during the 1970s and 1980s were characterized by fresh, natural, and unforced tone.[12]

However, the tonal features of this newly-found sound idiom were not appreciated in all circles and began eliciting various levels of criticism in the organ fraternity. Rebelling against the *Orgelbewegung*, some builders began distancing themselves from wind pressures and voicing techniques of the early neo-Baroque instruments; one is reminded of the statement in 1980 by Stanley Sadie, "The over-perfected and explosive speech of the neo-Baroque organ of the fifties has completely disappeared."[13]

In the 1960s, a number of South African organists were directly influenced by the Organ Reform Movement and subsequently went abroad to study, for instance in Frankfurt with Helmut Walcha (1907–1991). These included Chris Swanepoel, Reino Ottermann, and Jacobus (Kobie) Kloppers. Upon their return, some were sought after as consultants for new organs constructed on *Orgelbewegung* principles.

Three notable exponents of this style have built important organs in South Africa: Paul Ott, Marcussen & Søn, and Rudolf von Beckerath.

PAUL OTT

Paul Ott (1903–1991) was one of the European organbuilders to export organs to South Africa after World War II,[14] and his instruments form an essential part of the organ scene. Ott was a prolific proponent of the Organ Reform Movement and was instrumental in the revitalization of tracker-action organs in South Africa; he is specifically known for the implementation of slider chests with mechanical action. His firm's success made it highly competitive with regional builders.[15]

Between 1960 and 1980, Ott built 14 mechanical-action organs in South Africa, the largest being the 1973 three-man-

12. Troskie, *Pyporrels in Suid-Afrik*, 130.

13. Stanley Sadie, "Organ Revival, The Present," *The New Grove Dictionary of Music and Musicians,* 6th ed. (London: Macmillan, 1980), 13:778.

14. Uwe Pape, ed., *The Tracker Organ Revival in America* (Berlin: Pape Verlag, [1978]), 427.

15. Albert Troskie and Arie van Namen, *Waarom 'n pyporrel?* (Pretoria: SAOB, 1977), 5.

THE DUTCH REFORMED CHURCH STELLENBOSCH-WELGELEGEN

PAUL OTT, 1973

I. RÜCKPOSITIV
8 Metallgedackt
4 Prestant
4 Koppelflöte
2 Waldflöte
1 Oktave
Sesquialtera II
Scharf IV
8 Krummhorn
Tremulant

II. HAUPTWERK
16 Quintade
8 Prinzipal
8 Rohrflöte
4 Oktave
4 Gedackt
2⅔ Nasat
2 Oktave
Mixtur V-VI
8 Trompete

III. BRUSTWERK (enclosed)
8 Singend Gedackt
4 Blockflöte
2 Prinzipal
1⅓ Quinte
Zimbel III
16 Rankett
8 Trichterregal
Tremulant

PEDAL
16 Subbass
8 Oktave
8 Gemshorn
4 Oktave
2 Nachthorn
Mixtur IV
16 Posaune
4 Singend Cornett

HW/Pedal
RP/Pedal
BW/Pedal
RP/HW
BW/HW
BW/RP

ual instrument in the Dutch Reformed Church Stellenbosch-Welgelegen. A unique feature of this instrument is the additional manual built underneath the Rückpositiv for use in continuo playing.

Paul Ott built other significant organs in South Africa based on *Orgelbewegung* principles:[16]

Evangelisch-Lutherische Kirche St. Petri in Paarl (1962, II/P/10)
Deutsche Evangelisch-Lutherische Kirche in Kroondal (1964, II/P/14)
Deutsche Evangelisch-Lutherische Kirche in Mossel Bay (1971, II/P/17)
Deutsche Evangelisch-Lutherische Kirche in Pretoria (1973, II/P/21)

The Kroondal organ was donated to the congregation by Bayer, the German pharmaceutical company.[17] Ott also built a number of practice organs for the music departments of the University of Stellenbosch (two in 1967), the University of the Free State (two in 1970), and the University of Pretoria (one in 1970).[18]

MARCUSSEN & SØN

The internationally acclaimed Danish firm Marcussen & Søn was established in 1806 by Jürgen Marcussen (1781–1860). During the time his son, Jürgen Marcussen Jr. (1816–1900), was managing the firm, three organs were exported to South Africa, two of which are still in original condition. The first was built in 1883 for the Dutch Reformed Church in Bredasdorp (II/P/11). Now in the New Apostolic Church in Kensington, it is used extensively. The second organ (II/P/9), in the Moravian Mission Station Church in Mamre, was built in 1887.[19]

Upon the death of Jürgen Andreas in 1900, Johannes Lassen Zachariassen (1864–1922) took control of the Marcussen firm. After Johannes's death in 1922, his son Sybrand Zachariassen (1900–1960) became head of the firm and played a pivotal role in the *Orgelbewegung*.[20] As a direct result of Sybrand's vision for the firm, two large instruments were built in South Africa after his death. The first was the magnificent organ (III/P/40) in the Endler Hall of the University of Stellenbosch built in 1980. The consultant was Boudewijn Scholten and the organ was voiced by Albrecht Buchholtz.[21] The second organ, with three manuals and pedal, 31 speaking stops, and 2,300 pipes,[22] was built in 1986 for the Dutch Reformed Church Kovsiekampus (now the Kopanong Auditorium) of the University of the Free State in Bloemfontein. The three consultants were Chris Swanepoel, Erns Conradie, and Deon Lamprecht.

RUDOLF VON BECKERATH

The influential German organbuilder Rudolf von Beckerath (1907–1976) built one significant and pivotal organ in South Africa in 1977, the monumental concert organ of the Baxter Concert Hall in Cape Town with three manuals and pedal and 50 stops.[23] The consultants were Michael Brimer, former head of the College of Music of the University of Cape Town and organist Barry Smith. Beckerath sadly passed away just before the organ was due to be installed, and it was therefore the last instrument that he built.

South Africa has a rich pipe organ heritage that is inextricably linked to the international history of organbuilding and represents a myriad of organ styles that span almost 300 years. The *Orgelbewegung* in particular has had a formative and groundbreaking impact on the construction ideologies of numerous organbuilders since 1965 and its effect continues to be felt to this day.

Theo van Wyk was born in Kimberley, South Africa. In 1993, he enrolled for the four-year bachelor of music degree at the University of the Free State. During this time he received several awards and study bursaries. Van Wyk completed his BMus(Hons) and MMus degrees at the University of Pretoria in 1999 and 2001, respectively. All of these were conferred cum laude. He completed his doctorate in music in September 2005—the first person in South Africa to receive this degree, as well as the first person of color to achieve this milestone in the field of music studies in South Africa. Theo van Wyk has given performances locally and abroad in, inter alia, the Netherlands, the United Kingdom, the United States, Germany, and Sweden. From 2005 to 2015, he was the director of music and music center manager of the Performing Arts Centre at Saint Mary's Diocesan School for Girls (DSG) in Pretoria. He served as head of the Department of UP Arts from 2015 until 2018. He is currently an associate professor of music in the School of the Arts in the faculty of humanities at the University of Pretoria.

16. Troskie, *Pyporrels in Suid-Africa*, 39.

17. M.J. Ryan, "Ons kerkorrels—Die Evangelies-Lutherse Kerk, Kroondal," *Vir die Musiekleier,* no. 2 (December 1987): 57.

18. Troskie, *Pyporrels in Suid-Africa,* 38.

19. Troskie, *Pyporrels in Suid-Africa*, 30–31.

20. Niels Friis, *Marcussen & Son, 1806–1956* (Abenraa: Det Berlingske Bogtrykkeri, 1956), 110.

21. Troskie, *Pyporrels in Suid-Africa*, 148.

22. Erns Conradie, "Ons Kerkorrels—Die Ned. Geref. Gem. Kovsiekampus, Bloemfontein," *Marcussen & Son, 1806–1956*, no. 12 (December 1986): 90–91.

23. Albert Troskie, " Ons Konsertorrels—Die Baxter-konsertsaal, Universiteit van Kaapstad," *Vir die Musiekleie*, no. 5 (November 1982): 63–64.

Cleveland Welcomes a North German Voice

RUSSELL WEISMANN

Throughout the history of Western music, there have been times when retrospective movements in search of a more perfect and more enlightened ideology sought to establish a balance between cultural reaction and artistic imagination. During the early 20th century, the Organ Reform Movement in North America and the *Orgelbewegung* in Germany looked to the past in shaping the future of the pipe organ. By the mid-20th century, several pioneers of organ reform arose, among whom were the American Walter Holtkamp and the German Rudolf von Beckerath.

Twentieth-century organ reform began in Europe. At the core of the movement was interest in 16th- and 17th-century tonal philosophy. Albert Schweitzer, in his 1906 *Organ Building and Organ Playing in France and Germany*, brought this issue to the forefront by suggesting the association of tonal beauty with instruments of the past.

Schweitzer's writing labeled modern technological advances in organbuilding counterproductive and ultimately destructive to the organ's tonal objective. He stated that for some, "complexity" in organ design had become a "mania":

> Unless an organ console looks like the control installation of a large railroad station, it is worthless to them [modern organists]. They want half a dozen free combinations even if the controls must be mounted behind them, and the largest possible number of pistons for choruses, full organ, and combination buttons. Such complicated organs sound no better than others I have heard, and yet are claimed to be satisfactory only in proportion to the number of their controls.[1]

Continuing, "The only good measure of an organ is Bach's organ music," Schweitzer commended the organs of Bach's age and promoted the use of mechanical action, low wind pressures, and clear voicing that would produce a generous tone.[2] He condemned modern advances in organbuilding: "The past 40 years of innovation in organbuilding have not been the years of great artistic advance that many of us believe them to have been. They betray not merely a conflict of commercialism with art, but a victory of commercialism over art."[3]

Following Schweitzer's remarks, early organ reform in Europe was realized by the construction of the "Praetorius Organ," built by E.F. Walcker in 1921 at the University of Freiburg, which was based on two early Baroque writings of Michael Praetorius that highlighted the Groningen Court chapel organ built by David Beck in 1596. It was from the Beck instrument that the 1921 Freiburg instrument's specification originated:[4]

UNIVERSITY OF FREIBURG
"PRAETORIUS ORGAN"
E.F. WALCKER, 1921

★*Ranks not part of Praetorius's design.*

OBERWERK
8 Principal
8 Grob Gedackt
8 Rohrflöit
4 Octava
4 Nachthorn
4 Gemshorn★
2 Octav
1⅓ Quint
1 Schwiegelpfeiff
Mixture IV
16 Rancket

BRUSTWERK
8 Klein lieblich
2 Gedacktflöt
8 Baerpfeiff
4 Geigend Regal

RÜCKPOSITIV
8 Quintadeena
4 Blockflöit
4 Spitzfloöit
2 Gemsshörnlein
Zimbel II
8 Krumbhorn

PEDAL
16 Untersatz
8 Dolzianbass★
16 Posaunenbaß
2 Singend Cornet

Although the Praetorius organ showcased a historically informed specification and a return of the Rückpositiv division, it did not perfectly reflect knowledge of historically informed

1. Albert Schweitzer, Organ Building and Organ Playing in France and Germany, trans. William D. Turner (Braintree, Mass.: The Organ Literature Foundation, 1984), 7 (originally published as *Deutsche und französische Orgelbaukunst und Orgelkunst* [Leipzig: Breitkopf & Härtel, 1906]).

2. Ibid., 8.

3. Ibid., 11.

4. "1945 Freiburg Praetoriusorgel," Walcker-Orgelbau, accessed September 14, 2017, http://www.walcker.com/opus/1000_1999/1945-freiburg-praetoriusorgel.html.

methods in organbuilding. As a result, Walcker was not capable of demonstrating totally the perceptions of organ reform and disregarded some of the original 16th- and 17th-century concepts by using electropneumatic action, un-encased pipework, and "other modern features," aspects in opposition to Praetorius's original treatise.[5]

In North America, Walter Holtkamp was staying abreast of the *Orgelbewegung*. At the time of the Praetorius organ's construction, Holtkamp was in his late 20s, and was working with his father Henry in the family's organbuilding business. Able to read German, he began to acquire a comprehensive library of German and other European books on organbuilding.[6] Holtkamp and his father had also made friends with a young German engineer and organ enthusiast in Berlin, Rudolph Barkow. The three engaged in a letter exchange of organbuilding trends between Europe and North America, including discussion of the Praetorius organ and its components.[7]

Walter Holtkamp's training ended in 1931 when his father died. Inspired by the Classic revival in Europe, he steered the Holtkamp company's philosophy toward prototypes of organ reform featuring bright mixtures and mutations, unenclosed Positive divisions, and Baroque-inspired reeds.

In 1933, Holtkamp built the first North American Rückpositiv at the Cleveland Museum of Art, an installation that placed him in the vanguard of North American organ reform.[8] The nine-stop Rückpositiv, joined to a 1922 Skinner organ, was representative of the fading symphonic era, complete with plentiful orchestral voices, borrowing, extensions, and unison registers.

8 Bourdon
4 Prestant
4 Flute
2⅔ Nazard
2 Doublette
1⅗ Tierce (37 pipes)
1⅓ Larigot (24 pipes)
1 Piccolo
Mixture III

Like the Praetorius organ, Holtkamp's Rückpositiv had an electropneumatic wind chest, not a mechanical one. In defending his approach, Holtkamp stated:

> I have never looked upon my work as archaeological. The Cleveland Museum of Art Rückpositiv departed in many respects from the average of its prototypes. Primarily we were not creating a Rückpositiv, that is making a revival, but creating a tonal apparatus to thin out an existing and all-too-heavy ensemble. We applied a corrective treatment, so to speak. The value of a Positiv, located as a Rückpositiv, has really been made clear to me since then.[9]

Unlike his European counterparts, Holtkamp remained unconvinced of mechanical action. However, he did experiment with it during the 1930s when he built several small portative organs using slider chests. A company description of this instrument reads: "The builders of the Holtkamp Portative feel that a direct physical control of the tone-generating agency is essential in any small intimate musical instrument, regardless of whether that instrument be a violin or an organ, and that adherence to this principle is especially desirable if an instrument is to be played in ensemble with other instruments or voices."[10] Because of the slow Depression-era economy, Holtkamp did not pursue this avenue of organbuilding any further.

By 1950, Holtkamp had settled on what can be described as his mature style, characteristic of certain architectural and dispositional elements of the early phases of the European organ reform, especially electric action and exposed pipework. Although he traveled several times to Europe to observe historic European examples of organbuilding, his instruments were not much affected by these experiences; Dirk Flentrop commenting, "Holtkamp didn't like to be influenced at all."[11]

By the 1950s, more and more American students were traveling to European countries, including Germany, with the aid of programs like the Fulbright scholarship. This increased the influence of the European organ reform movement in North America, about which Holtkamp remained skeptical. While he affirmed his belief that early 20th-century organs in America were "a sin against good taste," he also deflected the increasing European influence by saying:

> We Americans must get back to first principles, forget our fancy solo stops and develop an American organ to suit our own conditions. Europe can be used as a storehouse for information. Europe can help in our organ education just as she helps in the education of our doctors, architects, painters, etc., but she cannot be our model.[12]

5. Harry Haskell, *The Early Music Revival: A History* (New York: Dover Publications, 1996), 57.

6. John Allen Ferguson, *Walter Holtkamp: American Organ Builder* (Kent: Kent State University Press, 1979), 22.

7. Ibid., 20.

8. Allen Kinzey, "Cleveland, Ohio: Cleveland Museum of Art," Organ Historical Society, accessed October 24, 2017, https://organhistoricalsociety.net/aeolianskinner/Specs/Op00333a.html.

9. Charles Callahan, *The American Classic Organ: A History in Letters* (Richmond: Organ Historical Society, 1990), 161.

10. Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975), 411.

11. John Fesperman, *Flentrop in America* (Raleigh, N.C.: The Sunbury Press, 1982), 48.

12. Ferguson, 86.

Despite Holtkamp's stance, American organists increasingly desired instruments more in keeping with the European trend, especially ones built with mechanical key action, which no American organbuilder was using at the time. In 1947, Robert Noehren, University of Michigan professor of organ, traveled to Europe. Noehren was among a group of Americans still not convinced that Americans could build instruments worthy of the reform movement. Of his travels, Noehren wrote that upon discovery of the historic instruments in Germany, his "world had turned around" and that he was beginning to believe that "good instruments and mechanical action were synonymous."[13] While in Germany, he played recitals on many instruments, both old and new, and met Rudolf von Beckerath, of whom he wrote: "I met a fascinating gentleman-builder-musician of Hamburg, Rudolf von Beckerath, who had grown up in the land of Schnitger and who had restored the Schnitger organs of Steinkirchen and Neuenfelde. Through him and my experiences I soon became aware of the importance of mechanical action and its responsiveness."[14]

Upon returning to America, Noehren spread the word of his European adventures and discoveries. He grew increasingly fond of the work of Beckerath, who he claimed had captured the "spirit of Schnitger," but whose instruments also reflected international traits, being able to play music outside the German Baroque spectrum.[15]

Rudolf von Beckerath was born in Munich in 1907. His family moved to Hamburg during the same year so his father, a visual artist, could take a teaching position at the city's School of Applied Arts. In 1925, Beckerath attended a recital by Günther Ramin, organist of Saint Thomas Church in Leipzig, on the 1693 Schnitger organ at Saint Jacobi Church in Hamburg. That recital was a moment of great awakening for Beckerath. His sister later claimed that he was so affected by the music and the organ that he "hardly spoke for a week."[16] After the concert, Beckerath met the organ enthusiast and reformer Hans Henny Jahnn, who would further mentor him in organbuilding and who steered Beckerath's early studies from engineering to woodworking.

The Saint Jacobi Schnitger greatly influenced the young Beckerath. In 1926, one year after Ramin's recital, Beckerath built a small house organ. As his first pipe organ, this was an instrument that Beckerath loved and enjoyed, often referring to it as his "mistress."[17] It was a small mechanical-action organ using slider windchests and incorporating seven ranks characteristic of the Classic tonal influence of the Saint Jacobi organ.[18]

MANUAL I	MANUAL II	PEDAL
8 Gedackt	8 Krummhorn	16 Dulzian
4 Principal	4 Rohrflöte	
2⅔ Quinte	2 Kleinflöte	

After the success of his house organ, Beckerath sought to become an apprentice organbuilder. On the advice of Louis Vierne (with whom contact was made through a family friend studying with Vierne in Paris), Beckerath moved to Paris in 1928 to study organbuilding under Victor Gonzalez.[19] The Spanish-born Gonzalez had received his training under Aristide Cavaillé-Coll, and was one of the few European builders knowledgeable about mechanical action and slider windchests.

The early days of working with Gonzalez were fruitful for Beckerath in acquiring the knowledge of pipe voicing that later became his trademark skill. In a letter, Beckerath spoke of his initial thoughts on Gonzalez's work, "The other day I heard a Gonzalez organ for the first time. Remarkably better than Cavaillé-Coll, but cursed with the same defect like all other organs: too narrow scales for the basic stops."[20]

In time, Beckerath admitted to learning from Gonzalez and confessed a persuasion to "give up some of the prejudices from [his] childhood influence."[21] This conversion marked a pivotal moment in his work because it imprinted an ambition to build organs that were not representative of just one national tonal identity. Compared with Holtkamp, who designated Bach's music as the test of an organ's success, Beckerath often referred to music outside the German oeuvre, and mentioned works by French Classic and Italian and Spanish Baroque composers to demonstrate the tonal variety incorporated into his instruments.

In January 1931, amid growing frustrations working for Gonzalez, Beckerath moved to Copenhagen to work for the Danish organbuilder, Frobenius. With him, Beckerath hoped to gain more experience in working with historic instruments, but unfortunately, after just eleven months, an economic depression hit Denmark, and Beckerath was given notice of termination of his employment. Frobenius had hoped that Beckerath would rejoin the company once the depression was over, but Beckerath was accepted back in Paris by Gonzalez, where his request for greater responsibility was met with

13. Robert Noehren, *An Organist's Reader: Essays* (Warren, Mich.: Harmonie Park Press, 1999), 204.

14. Ibid., xii.

15. Ibid.

16. Doris Predöhl, interview by Arthur Carkeek, undated.

17. Rudolf von Beckerath, letter to his sister, May 25, 1930. All quoted correspondence is in the "Cleveland" file in the Beckerath shop in Hamburg.

18. Rudolf von Beckerath, letter to his mother, August 18, 1931.

19. Arthur Carkeek, "Rudolf von Beckerath: Part I," *The American Organist* 25, no. 9 (September 1995): 59.

20. Rudolf von Beckerath, letter to his family, February 21, 1929.

21. Rudolf von Beckerath, letter to his family, March 5, 1929.

promotion to being an independent voicer on several prominent projects.[22]

Beckerath stayed with Gonzalez until 1936, when increasing political tensions caused him to return to Germany. Because Beckerath did not apprentice in his home country, he was unable to apply for a master builder's license and was therefore forbidden to open his own company. He circumvented this by teaming up with other organbuilders, such as the Sauer firm of Frankfurt.

With Sauer, Beckerath built a three-manual, mechanical-action instrument in 1936 for Christ Church, Altona-Othmarschen, outside Hamburg.[23]

CHRIST CHURCH
ALTONA-OTHMARSCHEN

HAUPTWERK		RÜCKPOSITIV	
16	Gedacktpommer	8	Quintadena
8	Prinzipal	4	Rohrflöte
8	Gedackt	2	Italien Oktave
4	Oktave		Sesquialtera II
2	Oktave		Scharff V
	Mixtur V	8	Krummhorn

OBERWERK		PEDAL	
8	Rohrflöte	16	Subbaß
4	Gemshorn	8	Prinzipal
2⅔	Nachthornnasat	8	Oktave
2	Blockflöte	2	Nachthorn
	Terzian II		Mixtur V–VII
16	Dulzian	16	Posaune
8	Bärpfeife		

Compared with Walcker's Praetorius organ, built 15 years earlier, the Altona-Othmarschen Beckerath showcased a similar *Orgelbewegung*-inspired specification including a Rückpositiv division, but advanced beyond the Praetorius model by incorporating mechanical action and slider windchests. However, striking omissions from the design are a reed rank in the Hauptwerk to complete its ensemble and a proper encasement for the pipes. These advances and omissions illustrate the continued path of progress in European organ reform.

Beckerath wrote only one public document describing his view of organbuilding. In this article, he promoted a departure from "old and comfortable traditions" and argued for exploration and innovation in organbuilding while staying grounded in the time-honored strengths of mechanical action, slider chests, and variable pipe-scaling measurements.[24] Beckerath was keen on implementing electric stop and combination action, as he did in the Altona-Othmarschen organ. He considered modern electric technology valuable in alleviating heavy stop actions and enabling quick registration changes, but he did not approve of electrical key action:

> The old tracker action, which has to turn corners and go in all sorts of odd directions to make its connections, permits the player to vary the initial tone by means of the speed of putting the note down. The control of the initial tone, articulation and phrasing are, with the tracker action, the means which allow the organist to give his playing the quality of vitality. For the organist, playing is controlled in general by the sense of touch and in particular by the high degree of muscular sensitivity. . . . If tracker action is replaced by the insensibility of pneumatic or electric action, no time need be wasted on discussion as to what this signifies musically speaking. . . . The player should be able to control the sound production. If he cannot do this, then the instrument is as lifeless as an electronium.[25]

After his success in 1936, Beckerath restored the 1642 Tobias Brunner organ in Saint Martin's Church in Tellingstedt. He learned much from his work on this instrument and credited its influences on him in a letter to his father:

> I learned much again and came upon many tricks that the old builders used. One is never finished learning, and I have had again to revise my opinions significantly. My next organs will benefit from these experiences. That is the most beautiful thing about this art—that one must always renew, must change, in order to stay active and alive, and because of that I see a huge distance ahead of me until I come nearer my goal."[26]

During World War II, Beckerath was drafted into service, captured, and held in an American prisoner-of-war camp until 1946. Upon his release, he was hired by the Protestant Church in Hannover to survey the surviving historic organs in its province. Included in the work were critical pipe measurements of the instruments, many of which were by Schnitger.

This experience led fortuitously to a contract, signed in 1947, to restore the 1687 Schnitger organ in Steinkirchen. This instrument influenced the identity of Beckerath's early instruments and the success of its completed restoration offered Beckerath approval for his masters license in organbuilding, allowing him to open his own shop.

By the time Robert Noehren met him, Beckerath had already built a number of instruments throughout Germany. These varied in size and scope, representing the intimacy

22. Arthur Carkeek, "Rudolf von Beckerath: Part II," *The American Organist* 25, no. 12 (December 1995): 54

23. Ibid.

24. Rudolf von Beckerath, "The Art of Organbuilding: A European View," *Music: The AGO and RCCO Magazine* 11, no. 4 (April 1977): 50.

25. Ibid., 52.

26. Rudolf von Beckerath, a letter to his father, December 30, 1937.

Trinity Evangelical Lutheran Church, Cleveland PHOTO William T. van Pelt

of the Steinkirchen Schnitger as well as the grandeur of the French school of organbuilding. When one of Noehren's students, Ralph Schultz, was looking for a new organ for his Trinity Evangelical Lutheran Church in Cleveland, Noehren offered three options that inexplicably contain no mention of Holtkamp, whose shop was less than two miles from Trinity's doorstep:

1) That the church engage Rudolf von Beckerath of Hamburg, Germany, whom I consider the outstanding European organ builder today and a man of high artistic integrity, to design and build an organ for your church. Such an instrument should consist of some 35 to 40 stops with three manuals and pedals and would be built with mechanical action.
2) I should propose to design and build the organ myself and, if the church so desires, submit plans for such a project.
3) If the church desires to consider one of the large organ builders in this country with a long-standing reputation, I could recommend that an organ be built by the Aeolian-Skinner Organ Company of Boston, Masssachusetts, a builder whom I believe represents very high standards of workmanship. [27]

At the end of his proposal, Noehren added: "If the responsibility of making the decision were placed on my shoulders, I should consider an organ built by the German builder Rudolf von Beckerath the most beautiful instrument I could find anywhere in the world today. Such organ [*sic*] would undoubtedly soon become famous throughout the United States for its unusual quality of tone, and possibly set a new standard of quality in this country."[28]

Noehren also excluded Holtkamp from another of his consulting jobs, that for Saint Paul R.C. Cathedral in Pittsburgh. Coincidentally, Paul Koch, the cathedral's organist at the time, wrote to Holtkamp asking for a proposal, but Holtkamp wrote back that he would submit one only if the cathedral paid him a $5,000 retainer fee, ($37,518 dollars in today's currency).[29] The fee would be applied to the cost of a new organ, but if the church decided not to sign a contract with Holtkamp, he would keep the fee.[30]

The Cleveland Beckerath was a landmark in North American organ reform. A four-manual, mechanical-action, encased organ, representing the tonal influence of Arp Schnitger had now made its first appearance in North America. The installation was a remarkable success; Schultz reported 2,400 visitors to the organ during the three years after its dedication.[31] Numerous other Beckerath organs sprouted from this installation, and several North American builders began building mechanical-action organs.

Because of this success, the Cleveland Beckerath redirected the North American organ reform paradigm toward the European model. Lawrence Phelps wrote:

> If there had been just one old instrument of this type somewhere in America and if it had survived until the be-

27. Uwe Pape, *The Tracker Organ Revival in America: Die Orgelbewegung in Amerika* (Berlin: Pape Verlag, [1978]), 20–21.

28. Ibid., 21.

29. Walter Holtkamp, letter to Rt. Rev. Msgr. Andrew Pauley, October 30, 1957.

30. The Cleveland Beckerath in 1956 was $23,569. That would equal $203,958 in today's currency—quite a steal for a large, new mechanical-action organ. The German postwar exchange rate was favorable to Americans and proved to be a further incentive for customers to choose Beckerath.

31. Ralph Schultz, letter to Rudolf von Beckerath, September 20, 1960.

> ginning of the reform movement so that more musicians could have known it, the trend of the reform might have taken quite a different pattern right from the beginning. As it was, the selection as to what was right for America was made in the early stages of our reform by a very small group of experts who arbitrarily rejected the concept so well—but so belatedly—represented by the Beckerath instrument. Without older instruments to serve as a guide, there was little else to do but go along with the experts, at least for a while.[32]

During the installation of the organ in Cleveland, a unique friendship developed between Holtkamp and Beckerath. Holtkamp often allowed Beckerath access to his shop for tools and resources and even held a picnic for the Beckerath employees working on the installation.

Despite the comaraderie, the two were still at odds, with Holtkamp warning Beckerath that one would now have to wait and see whether his mechanical-action organs would prove to be playable and survive in North America.[33] This statement led Beckerath to believe that Holtkamp doubted his work, which troubled him greatly. Nonetheless, their friendship continued to grow. When news reached Beckerath that Holtkamp had passed away, he took time off from voicing his organ in Pittsburgh to attend Holtkamp's funeral and offered the following tribute to Holtkamp: "[Holtkamp's death] is a great loss to American organbuilding; he was such a driving force behind the many things currently going on in organbuilding."[34]

Holtkamp and Beckerath were two giants whose perceptions of organbuilding were equally aligned, but whose conceptions of the craft were drastically opposed. While their respective instruments share a common goal of reconnecting the organ to the burgeoning popularity of 16th- and 17th-century music, they manifest stark contrasts in how a pipe organ should look, sound, and operate. The dramatic underlying differences between Holtkamp's style of organbuilding and Beckerath's raise several questions:

- What influence did their individual upbringings have on their careers? Beckerath grew up with an intimate relationship to 16th and 17th-century organs, while Holtkamp's knowledge was limited to books and recordings, and he later confessed that he was never much interested in allowing them to influence his work.
- How did their roles within their respective companies influence the outcome of their instruments? Beckerath was the head voicer of his instruments, while Holtkamp was not, instead taking more the role of artistic oversight.
- To what degree did their artistic evolution advance or impede their output of organs? Once Holtkamp reached a certain amount of success in his work, he no longer was interested in further developing his methods. Most of his instruments during the 1950s embody similar visual and tonal identities. Beckerath, on the other hand, constantly sought to evolve. The Cleveland organ is an anomaly in his work because it has mechanical stop action, which Beckerath spoke out against. Also appearing in his later instruments are tonal elements representing Classic influence from other European countries such as Spain, France, and Italy. However, one consequence of Beckerath's constant evolution is that in hindsight, some of the intimacy in his early pipe voicing is lost in his later instruments.

The two builders were metaphorically worlds apart but shared a common concern for the organ and its future. Neither was interested in building copies of older instruments; rather, they wanted to modernize the 16th- and 17th-century organ for use in the 20th century. Holtkamp, a pioneer of the North American Organ Reform Movement, earned esteem in his career. His instruments are entrenched in the traditions of his German heritage, but full of modern and visionary architectural and mechanical elements. Beckerath, a maverick of the European reform movement who adhered to no tonal philosophy but his own, attained distinction both at home and abroad through his visionary synthesis of Classic tonal and mechanical elements. The Cleveland Beckerath stands today as a monument in North American organ culture, as does the Holtkamp in Setnor Auditorium at Syracuse University, both achieved equal success through remarkably different approaches.

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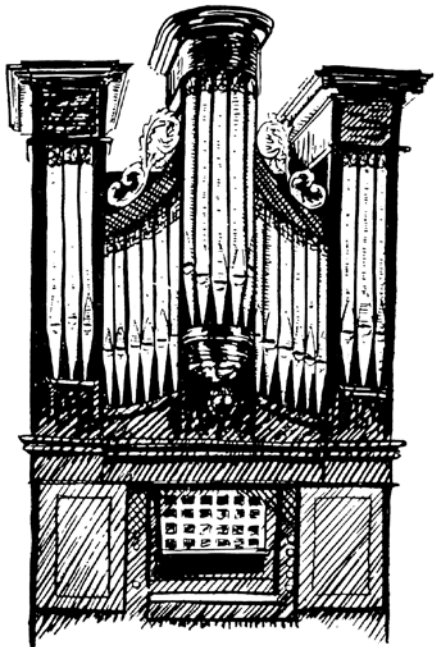
32. Lawrence Phelps, "A Short History of the Organ Revival," Lawrence Phelps & Associates, A Corporation for Organbuilding. Accessed November 2, 2017. https://www.lawrencephelps.com/Documents/Articles/Phelps/ashorthistory.shtml.

33. Christophe Linde, "Rudolf von Beckerath." Lecture, August 1999.

34. Ibid.



In The Tracker
50 Years Ago

SCOT L. HUNTINGTON

Back issues of The Tracker are available at
http://TheTracker.OrganHistoricalSociety.org

VOLUME 14, NO. 2, WINTER 1970

Writers are always glad to know that someone actually reads what they write. In this case, a reader came forward to state the facts and correct the record regarding the fate of the John Standbridge organ in the Old Pine Street Church, Philadelphia, which then editor Albert F. Robinson described in the Fall 1969 issue of The Tracker. It is obvious that he had been a victim of what now would be termed "fake news." The publication of this story on the front page of the journal brought it national attention that has persisted as part of OHS folk lore. OHS member Thom Thomas was a witness to the drama—as the high-school student who attempted to get the organ playing and was the organist when the instrument was removed. I am indebted to him for contacting me to set the record straight, and for giving permission to print the story. Perhaps now, the spurious legends about this organ will finally be put to rest.

First, the organ was not removed in the middle of the night, nor were any orders given to "run it over with a bulldozer." Second, although the organ had been brought to minimal playability before its removal, only part of it remained intact. All the reeds, except part of the Choir Clarinet, were missing as was all the Swell and Choir pipework. After the Pedal action had been repaired enough to function, a builder who entered the organ to fix another issue walked through the Pedal trackers, disabling that division for a second time. The organ was indeed choked with dust, and the only remaining parts of the Standbridge were the windchests (the Great chest had a center swayback sag so extreme that its integrity was compromised), the Great and Pedal fluework, and a badly leaky windsystem. At the time, the church, which had fallen on hard times because of the extreme decline of the neighborhood, was using an Estey two-manual reed organ.

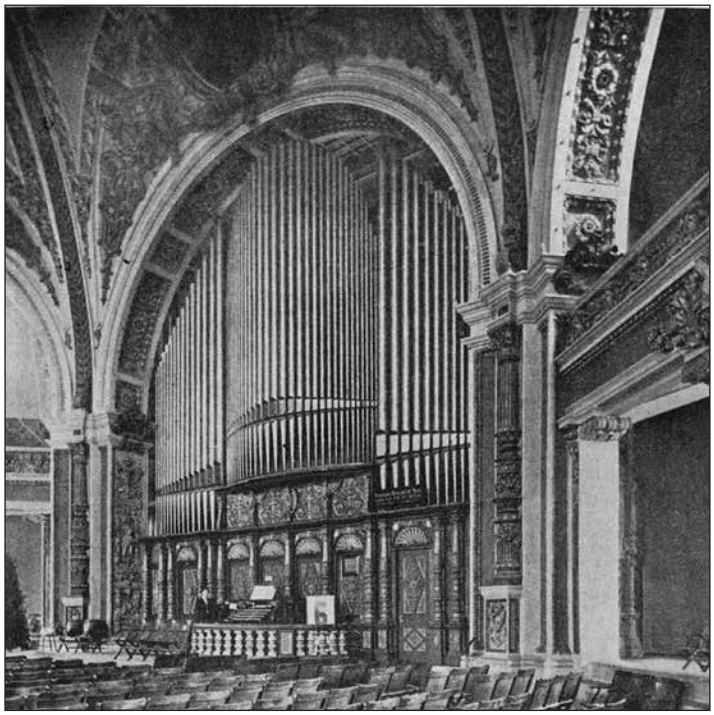
Expert advice was sought. Organbuilders Allan Van Zoeren and Jack Steinkampf both stated that the organ was unsalvageable; the local Steinway dealer recommended that the church buy an electronic; a New England organ company was asked to examine the instrument to render an opinion but declined; and Alexander McCurdy, head of the organ department at the Curtis Institute and one of the most revered musicians in Philadelphia, advised that the church throw the organ and buy a new custom-built Möller. Lacking money and facing a less-than-bright future, the church session voted to purchase a small electronic imitation. The interior components of the Standbridge were acquired by Bernard Blum, who made a specialty of salvaging old organ parts for re-sale. The Spitzflute and Flute Traverso which were especially beautiful, were salvaged by Thom Thomas and given to his organ teacher; their whereabouts is unknown. Some of the Standbridge material undoubtedly found its way into other instruments, but no records were kept of such transactions.

The cover article was an autobiography by Louis J. Schoenstein (1884–1980), recalling his early life and introduction to organbuilding. In 1970, Schoenstein had for some time been the Western representative of the Aeolian-Skinner organ company. No longer under direct control of the family, the Schoenstein firm continues as one of the preeminent builders of electric-action organs in the country.

OHS member Chester Berry wrote a biography of Müller & Abel, successors to the Roosevelt Company. The two men formed a business partnership at Roosevelt's closing and its absorption by Farrand & Votey in 1893. By the time Müller & Abel closed only ten years later, it had built 62 organs. In 1970, ten instruments were extant in various altered conditions. The oldest, No. 7, was built for St. Luke's Evangelical Lutheran in Brooklyn, which closed in 2015 and has been replaced with condominiums. The fate of the organ is unknown. All the M&A instruments had tubular-pneumatic action with an inefficiently designed pneumatic valve that was forbidding to repair or replace, and was surely the reason for the demise of every one of the firm's instruments.

Kenneth Simmons published a well-researched account of the 1901 Emmons Howard tubular-pneumatic magnum opus in the Temple of Music at the Pan-American Exposition in Buffalo. This organ will live in infamy as the organ William Gomph was playing at the moment President McKinley was assassinated by the young anarchist Leon Czolgosz, who soon became the first person executed in the electric bed—subsequently redesigned as a chair. The organ was sold and installed nearby at the Elmwood Music Hall where it remained until the hall was superseded by the architecturally significant Kleinhans Music Hall.

In business news, the Brooklyn convention had been a success but had lost $700, continuing a trend that had yet to be reversed. For unknown reasons, no recordings of this landmark convention were released and the whereabouts of the master tapes is unknown.



Organ in the Temple of Music, 1901 Emmons Howard

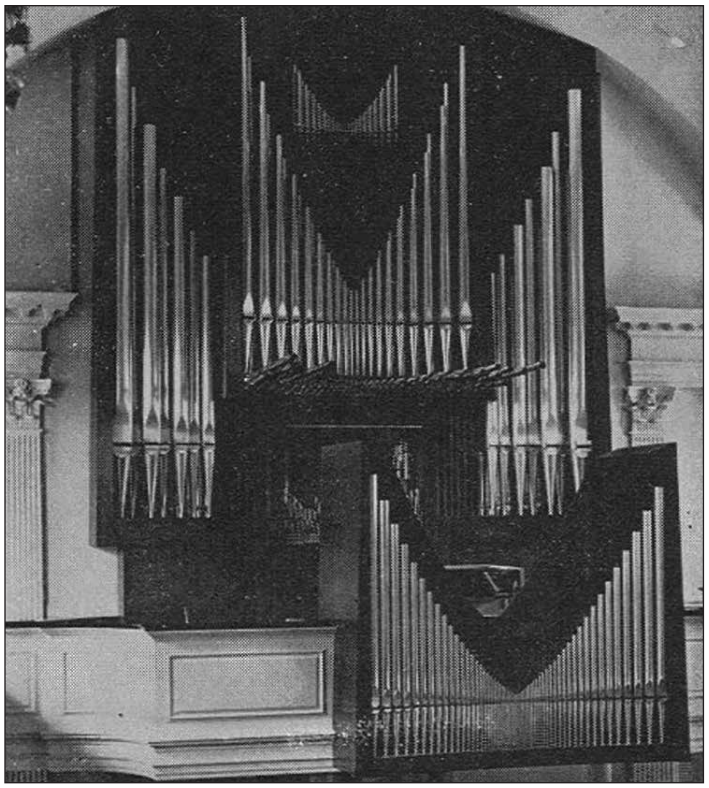
VOLUME 14, NO. 3, SPRING 1970

With The Tracker now regularly at 24 pages, the information was dense and varied. The cover article was the teaser for the "Great 15th" convention in Canton, New York, chaired by Tom Finch and his wife, Fran. Tom's passion was researching New York State's organ culture north and west of Albany. His overview article in the *Bicentennial Tracker* covering the breadth of this region's 19th-century builders remains the only in-depth study of the subject. A sidebar article documented the rare and largely original 1869 George N. Andrews in Canton's Unitarian Universalist Church (where Tom was once organist), a featured instrument at the convention). The organ was restored by the Syracuse builder Kerner & Merchant in 2004.

Kim Kasling took a tracker organ tour through Detroit. The fascinating organs he documented are largely still extant, and several were featured during OHS conventions in 1977 and 1995. A photo of the Barker machine retrofitted by Hook & Hastings in 1891 onto E. & G.G. Hook's No. 300 (1861) in Marine City is the only surviving documentation of this device, removed in a 1976 restoration that also replaced a rather homely 1891 case with an elegant and sympathetic re-creation of a period 1861 facade.

The first edition of the Vermont extant organ list was published. Comparison with an updated list in the 2013 Vermont convention atlas reveals the disheartening toll on the state's historic instruments during the intervening 43 years. The 1761 Johann Snetzler chamber organ once owned by Dr. Samuel Bard, George Washington's personal physician, one of five instruments this legendary builder exported to the colonies, had been acquired by the National Museum of American History. It received an intensive and strict landmark conservation by Scott Odell following the accepted museum protocols of the time. The organ was regularly featured in musical programs, but sadly, was removed to storage while the museum reconfigured its exhibit spaces almost a decade ago. The offsite warehouse was subsequently found to be contaminated with asbestos and is now sealed and off limits to everyone. The government still has no plans to remedy the situation. A second Snetzler (1761) exists in slightly altered condition in the Congregational Church in South Dennis, Massachusetts. Visited during the 1966 convention on Cape Cod, it is the oldest pipe organ still in continuous use in the United States and was recently sympathetically conserved by the Andover Organ Company.

The new-organ section noted the installation of several landmark instruments: the four-manual Rieger tracker at All Souls Unitarian Church and the large two manual Beckerath at Christ Lutheran Church, both in in Washington D.C., and the four-manual, 53-stop Gilbert F. Adams organ for the rear gallery of St. Thomas Church, New York City. The Adams



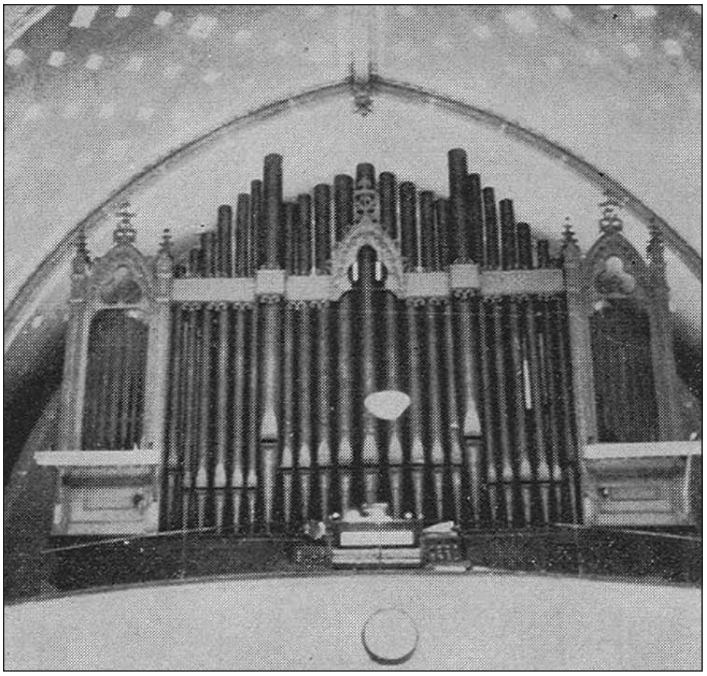
Rieger Organ, All Souls Unitarian Church Washington, D.C.

was the first truly French Classic organ built in the United States. Adams crafted shallot and block molds to make authentic Clicquot-style shallots based on the drawings in treatises by Dom Bedos and Clicquot. Enlarged from three manuals to four during construction, the organ was compromised in both action and layout, proved to be mechanically unreliable, and was allowed to fall into disrepair. In a mammoth effort, the Organ Clearing House removed it to storage in advance of the installation of a stunning 1996 two-manual Taylor & Boody (enlarged to three-manuals in 2015), commissioned in honor of the church's legendary organist Gerre Hancock. The facility's owners vandalized the Adams when, without anyone's knowledge, they moved it to another location, crushing pipes and damaging chests and mechanism with abandon. The organ was irreparably damaged and was consequently discarded.

The same article noted other significant new instruments in what was to be a banner year for new organs in the District of Columbia: the Aeolian-Skinner's large four-manual in First Presbyterian, one of the company's last important new instruments; and a large four-manual Gress-Miles in Saint John's Lafayette Square (replaced by Lively-Fulcher in 2009). Aeolian-Skinner also signed an engineering contract with National City Christian for a four-manual organ (No. 1518, rebuilding 1930 Skinner No. 824), but the company closed before the church could fully fund the new instrument. This became a prestigious commission for M.P. Möller in 1975–85 as Op. R-941, Op. 11536, and Op. M-3456, as the company positioned itself as the successor to Aeolian-Skinner, with tonal director Donald Gillette assuming a similar position in Hagerstown. Möller historians consider this organ representative of a turning point in the company's tonal evolution, more fully embracing articulate voicing.

It was reported that the landmark three-manual Schlicker tracker installed at Texas Lutheran College in Seguin, cited in the new-organ section just one year earlier, had been destroyed in a fire over the 1969 Christmas holidays. Schlicker shortly delivered a replica, which was recently conserved by the Buzard Organ Company of Champaign-Urbana, Illinois. Other than organs by Casavant in Canada, this organ was the first major three-manual mechanical-action organ built by an American factory firm following closely the tenets of the Organ Reform Movement and adhering to a standard equal to that of America's boutique tracker builders and the European instruments continually being imported to this country.

Those old enough today to remember such things will recall the reviews of E. Power Biggs's landmark recordings of European organs. This issue reviewed Biggs's Italy recording—a revelation for anyone who heard it. The release of the eighth edition of William Barnes's landmark *Contemporary American Organ* was announced, as well as plans for the release of *Two Hundred Years of American Organbuilding* (issued as *Two Centuries of American Organ Building,* a noble but error-riddled reflection on our rich organ history). OHS membership had risen to 472 members and there was $970 in the bank—nearly a record.



E. & G.G. Hook organ, Holy Cross R.C. Church, Marine City, Michigan

Carl Bassett

Carl gordon bassett (1908–1978) began working at the Laws Organ Company around 1921 at age 13. In the early 1930s, he went to work for Ernest Skinner. He rapidly advanced to the position of shop foreman and worked on many of the organs built during Skinner's tenure at Aeolian-Skinner, including those at the Cathedral of Saint John the Divine, Brick Presbyterian Church, and Saint Thomas Church, all in New York City, and Oberlin College. He considered the building and installation of the organ at the Washington National Cathedral the high-point of his career with Skinner—he personally hand-burnished the massive pipework in the chancel area. Bassett worked closely with several organists of the day, including Clarence Dickinson, T. Tertius Noble, and Virgil Fox, working out details during installation.

At the beginning of World War II, after an unsuccessful attempt to enlist in the army (he was rejected because of injuries from a motorcycle accident), he briefly left Skinner to serve at the Boston Naval Shipyard, supervising the fabrication of heavy battle cruisers. After the war, he rejoined Skinner's firm in Reading, and when it became apparent that the company would soon be bankrupt because of poor financial management, Bassett offered to buy the rights to the Skinner name and incorporate it so the business and its traditions could continue. His offer was accepted by Ernest Skinner, and he assumed Skinner's company debts and resumed the business as Ernest M. Skinner, Inc. He acquired an old multipurpose building in Reading, Massachusetts, called Lyceum Hall. The hall had once been the home of the White Organ Company, but Frederick White's firm had last been listed in 1932, more than 20 years before Bassett purchased the building, so Basset did not purchase the White Company, as is sometimes claimed. In the late 1950s, to accommodate his rapidly growing business, Basset bought a larger building on Lowell Street in Reading.

Bassett and Skinner had a close personal relationship in the improvement of electropneumatic action and pitman windchests, as well as the development and voicing of such stops as the Erzähler and many specialized reeds. Skinner was often a dinner guest at the Bassett home, after which the two men would continue discussing organ matters far into the night. After Bassett purchased the company, Skinner often went to the factory and voiced for his former employee.

In 1959, Bassett moved the company and staff to Oakland, Florida, a rural community west of Orlando. There he built a home for his family and a modern factory especially designed for organbuilding. The move was prompted by two factors: taxes and proximity to customers. The tax structure in Massachusetts was unfriendly to small companies, while Florida was encouraging new businesses. Much of the firm's work in the late 1950s seemed to be coming from the Southeast, where many churches were replacing theater-style organs, or old mechanical-action instruments with new larger organs in the American Classic style. Whether they had an inadequate organ or none at all, these churches desired a traditional church instrument, fitted with combination action and warm, clear voicing.

Bassett continued working at the Oakland factory into the 1970s. At the age of 68, he sold the company name to John Bolten, who moved the new Ernest M. Skinner Company back to its original home in Boston. In the few remaining years of his life, Bassett continued to service around 35 organs he had built in Florida and Georgia, and to construct windchests for smaller builders. In 1978, Carl Bassett died of pancreatic cancer at the age of 70 in Leesburg, Florida.

Little has been published on Carl Bassett; unlike Ernest M. Skinner, Bassett kept a low profile and was seldom in the news. This article is essentially a brief memoir based on a series of emails between his son, the Reverend Carl Bassett, a retired Lutheran pastor, and the author. Pastor Bassett was an organist and, in addition to helping his father around the shop, served as a demonstrator of his father's instruments to prospective purchasers.

While Bassett did not make radical alterations in the design of the Skinner organ, he did make gradual changes to keep up with the times. Certainly, Skinner never built a Positive division, but Bassett built at least two: one at All Saints' Episcopal Church in Lakeland, Florida, and one at Trinity Lutheran Church in Orlando. He also imported German reeds: the Trinity organ features a Krummhorn on the Positive, while the one in Lakeland has a Rohrschalmei. Although the latter organ lacks an open 16′ stop, another frequent feature of the Bassett organ was a Gemshorn unit playing at 16′ and 8′ on both the Pedal and the Great. This appeared on several of his two-manual designs that would otherwise have lacked an open 16′ stop in the Pedal.

Francis Silvey Moore

AGNES ARMSTRONG

Heav'n has no Rage, like Love to Hatred turn'd,
Nor Hell a Fury, like a Woman scorn'd.

These lines from English poet and playwright William Congreve's drama *The Mourning Bride* (1697) convey the anger and shame of a jilted woman. In 1902, one Luella Grace Jerrems had such fury at being scorned that she hired an attorney to file a breach-of-promise suit against a former beau who was honeymooning with his new wife.

The accused was Mr. Francis Silvey Moore, organist and choirmaster of the prominent First Presbyterian Church of Chicago, who had married Miss Laura S. Price of Galesburg, Illinois, on April 2 at her sister's home in a fashionable South Side neighborhood. Because Easter had just been celebrated the previous Sunday, the house was decorated with seasonal white lilies and potted palms. The bride wore a gown of white net over white silk and carried a bouquet of lilies of the valley. The Reverend Willliam J. Chichester officiated at the ceremony. Society columns announced that Mr. and Mrs. Moore would be at home after May 15 at 400 Thirty-Sixth Place.

The lawsuit soon became public knowledge. The *Chicago Tribune* of May 3 reported, "Discord mars the harmony of an organist's honeymoon, and with the words of the minister still echoing in his ears he is called on to defend a suit for damages in which breach of promise is alleged. Francis S. Moore, organist at the First Presbyterian Church, is he to whom this false note picked on the lyre of love has come to annoy at an unpropitious moment. Of this musician $15,000 is asked to recompense the blighted hopes of one who until recently, she says, looked forward to the time when she would be Mrs. Moore."

The next day, the *Sunday Tribune* stated that "the $15,000 damage suit for alleged breach of promise in which organist Francis S. Moore of the First Presbyterian Church is made defendant, and which interrupted the happiness of his honeymoon, has caused the musician to regard womankind generally as heartless creatures."

Newspapers as far away as New York and Colorado picked up the story. The *New York World* of May 5 provided these details:

> Miss Luella Grace Jerrems, of Minneapolis, is the plaintiff and she alleges that Moore, after postponing their marriage several times, finally married Miss Laura Price.
>
> "With all my love, I am your own boy, Frank," are the words with which, she alleges, the tuneful lover closed one of his letters to her.
>
> "I think it's better to do some thinking now than later," was a sentence said to have appeared in another letter in which the organist sought a second postponement of the wedding.
>
> Then it appears, according to the papers in the case, that Mr. Moore turned to sociological fields, for in still another letter to Miss Jerrems she says this statement found place:
>
> "It would be far nobler for us to buckle down to real solid work to relieve the suffering around us than ever to marry."
>
> This was accepted by Miss Jerrems as notice that the thrice postponed nuptials had received their final blow. And next, she heard he had married another. This information so affected Miss Jerrems that she became ill. When she recovered she sued.

The *Durango Wage Earner* of May 8 added:

> The young woman alleges to have been the musician's former fiancée, and that the date for their marriage had been set on several occasions, but was put off by Mr. Moore on various technicalities. She has engaged Gerald Turnbull as her attorney and declares that she has an assortment of evidence that will afford "food" for the society gossips and more than overbalance any explanation that Moore might put forth.
>
> The details as unfolded by Miss Jerrems are extremely interesting, though pathetic in many respects.

In another passage from *The Mourning Bride,* Congreve claimed that "Musick has Charms to soothe a savage Breast, To soften Rocks, or bend a knotted Oak," but music alone was apparently not enough to calm the fury of Luella Grace, who refused to be dissuaded from her quest for satisfaction. Francis Moore countered, "It may be that Miss Jerrems thinks she has some grounds for damages as a balm for blighted affections, but I know positively that she has no claims in any way or form. She understands as well as myself that we broke the engagement in 1900."

It is unclear just how long Francis and Luella had been involved with each other, or how and when they had met.

But because he had spent a good deal of the year 1900 in Paris, where he had studied organ with Alexandre Guilmant, one might imagine that he considered the engagement broken once and for all when he left the country.

Francis Silvey Moore was born December 22, 1879. He was brought up in a rich musical atmosphere at the First Presbyterian Church, where his mother was a choir singer and Clarence Eddy was the organist. He studied organ with Eddy and, upon Eddy's departure from the post in 1896, was appointed organist of the church at the age of seventeen. He continued the long-running series of free organ recitals there, conducted the church choir and choral society, and became a highly regarded musician and a member of the Western Chapter of the American Guild of Organists. His second European tour in 1903 lasted four months. In 1921 the church announced the purchase of a new $25,000 four-manual organ, with an echo organ to be installed in the south tower, honoring Moore's 25th year as organist of the church.

According to the Federal Census Bureau, Francis and his wife, Laura Price Moore (1876–1964), moved to New Trier, Illinois, as early as 1930. One imagines that they enjoyed a long and happy life together. Francis died in Chicago on November 28, 1963, and Laura less than a year later.

And what of Miss Luella Grace Jerrems and her notorious lawsuit? The *Chicago Tribune* of January 13, 1903, concludes this tale with a succinct entry under "News of the Courts, Superior and Circuit Court Judgements":

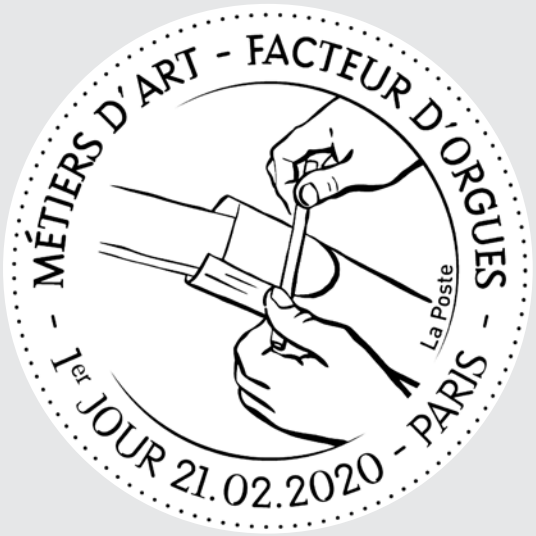
> Judge Gibbons—227490—Luella G. Jerrems vs. Francis S. Moore on findg., $100; satisfied.

NEW ORGANBUILDING STAMP

OHS member and avid stamp collector Mark Jameson has alerted us to the French postal system's release of a stamp celebrating for the first time the craft of organbuilding. It was issued on February 24, 2020. Value is €1.40. A description is on the website Phil-Quest: https://www.phil-ouest.com/Timbre.php? Nom_timbre=Facteur_-Orgues_2020.

Graphic design was by Frédérique Vernillet incorporating the Michel Jurine organ at the church of Saint-Didier-au-Mont-d'Or. Engraving was by Line Filhon and the first day cancellation was designed by Marion Favreau.

PHOTO Thomas Ospital



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"Une Brève Histoire de l'orgue à Genève" (Vincent Thévenaz), *Le Tribune de l'Orgue* (Dec. 2019): 27–31.

"The Duchess of Leicester Square: The Aristocrat of Theatre Organs" (Donald MacKenzie), *Organists' Review* (Dec. 2019): 8–14.

"Iconic Organ in Memory of Walt Disney" (Bruce Duncan), *Organ Australia,* no. 3 (2019): 38–43.

"Konstrukteur Kosmopolit—Klang-Künstler: Arp Schnitger (1648–1719)" (Harald Vogel), *Organ—Journal für die Orgel,* no. 3 (2019): 40–46.

"Le Nouvel Orgue Thomas de la Musikhochschule de Hanovre: Un Grand "Orgue Bach" (Emmanuel Le Divellec), *Le Tribune de l'Orgue* (Dec. 2019): 32–35.

"One Town, One Organ, Two Churches" (John Tennant), *The Organ* (Nov. 2019/Jan. 2020): 14–17.

"Orgelgebruik in de protestantse kerkdienst tussen 1886 en 1938, deel 5: De positie van de organist" (Jan Smelik), *Het Orgel* (Nov. 2019): 3–7.

"Redundant Organs: Not Just a Contemporary Phenomenon" (John Maidment), *Organ Australia,* no. 3 (2019): 13–19.

"Renovating and Completing Shrewsbury Abbey's 1911 Hill Organ" (Nigel Pursey; Gary Owens), *Organists' Review* (Dec. 2019): 31–35.

"Die Überlieferung der Schnitger-Orgeln. Kurze Beschreibung der erhaltenen Instrumente" (Harald Vogel), *Ars Organi* (Dec. 2019): 215–20.

"Vierne's Organ" (Rollin Smith), *The American Organist* (Jan. 2020): 26–29.

News

LEUPOLD EDITIONS WILL PUBLISH A definitive biography of more than 400 pages covering the entire life, and performing and teaching careers of Mildred Andrews Boggess (1915–1987), authored by Stephanie Ann Barth.

Boggess earned a bachelor of fine arts in piano (1937) and graduate degree in piano performance (1940) from the University of Oklahoma. During her sophomore year (1936), she began to play at Saint John's Episcopal Church, where she was organist and choirmaster until 1962. She was instructor in organ for the Evergreen Episcopal Music Conference in Evergreen, Colo. (1938–1962). Boggess became an instructor of piano and organ at the University of Oklahoma School of Music in 1938 and later professor of music until her retirement in 1976.

In addition to her excellence in sacred music and organ pedagogy, Boggess was particularly known for her dedication to the arts at the University of Oklahoma. Many of her students were winners at national and regional competitions. She became one of the first female organists to play at the Washington National Cathedral in Washington, D.C. Boggess was inducted into the Oklahoma Hall of Fame in 1971.

This important publication provides significant insights into the 20th-century American organ world, and makes for reading as fascinating and entertaining as it is informative.

Prepublication subscriptions are now invited. Your name will be included in the book and one complimentary copy will be mailed to you after publication—June 15, 2021. For more information call 336-996-8653 or 1-800-765-3196.

Minutes | ORGAN HISTORICAL SOCIETY

BOARD OF DIRECTORS

JANUARY 21, 2020

CALL TO ORDER
Called to Order by Michael Quimby, 8:02 pm

ROLL CALL
Greg Crowell, Lynn Dobson, Michael Quimby, Patrick Summers, Carole Terry, Ed McCall (CEO), Marcia Sommers (scribe); Anne Laver not in attendance

APPROVAL OF MINUTES from 17 December - Approved as read

FINANCE COMMITTEE/ TREASURER'S REPORT
Patrick Summers, Ed McCall
-Reviewed Profit/Loss statement for Dec, and for all of 2019
-December profit; overall for 2019 shows a loss
-20 for 2020 Campaign to raise profile of OHS, and help raise support money
-Special membership drive planned for March 2020, **PIPE UP**
-Store (operational since April), has been bringing in a net revenue of $2000 monthly. Kudos to Marcia, Richard Spotts and Annette Lynn
-October Symposium was profitable
-working to pay down our debts

MOTION TO APPROVE strategy and direction for 2020; Carole moved; Lynn seconded. Motion carried unanimously

MOTION TO APPROVE funds to help pay back part of the Wyncote Recoverable Grant: Greg Crowell moved; Carole seconded. Motion carried unanimously.

Patrick is planning to come to Stoneleigh on February 10 to finish out 2019 with Annette. They are working on Fund Accounting, clarifying revenue and expenses associated with the Restricted Funds.

CEO REPORT
-Goal review for 2019, list of goals for 2020
-Results of fall Election for the Nominating Committee: Dan Clayton, Dan Schwandt, Rosalind Mohnsen

DATABASE
-Moving forward with Version 2
-anticipate the new interface to be operational in late winter early spring

FRIENDS OF THE LIBRARY AND ARCHIVES
-Friends as a distinct entity is not functioning, has caused confusion with members
-looking for assistance as we absorb the ATOS archives

MOTION: to dissolve the Friends of the OHS Library and Archives; moved by Greg Crowell; seconded by Carole; approved unanimously.

2021 Convention in Toronto - Festival of Pipes: Building Bridges, Forging Friendships

2020 Biggs – we have solid funding to be able to offer the 2019 Biggs Scholars a Convention registration fee to return to Columbus (not housing or meals)

REPORTS BY OTHER MEMBERS
- None

NEW BUSINESS
- None

Next Regular Meeting will take place on Tuesday, 18 February, 2020, 8:00 PM (EST)
ADJOURNMENT 9:01 PM

DISTINGUISHED SERVICE AWARD | DSA

The deadline to submit OHS Distinguished Service Award nominations for 2020 is fast approaching! The DSA Committee will gladly accept submissions until the end of April 2020. Submissions can be made online or via a downloadable mail-in form. Complete information about the award, nomination requirements, and guidelines can be found on the DSA page of the OHS web site below. Or contact the DSA Committee directly at dsa@organhistoricalsociety.org.

We realize collecting information and preparing a DSA submission might seem like a daunting task. But it really isn't all that difficult.

IT TAKES TWO STEPS:

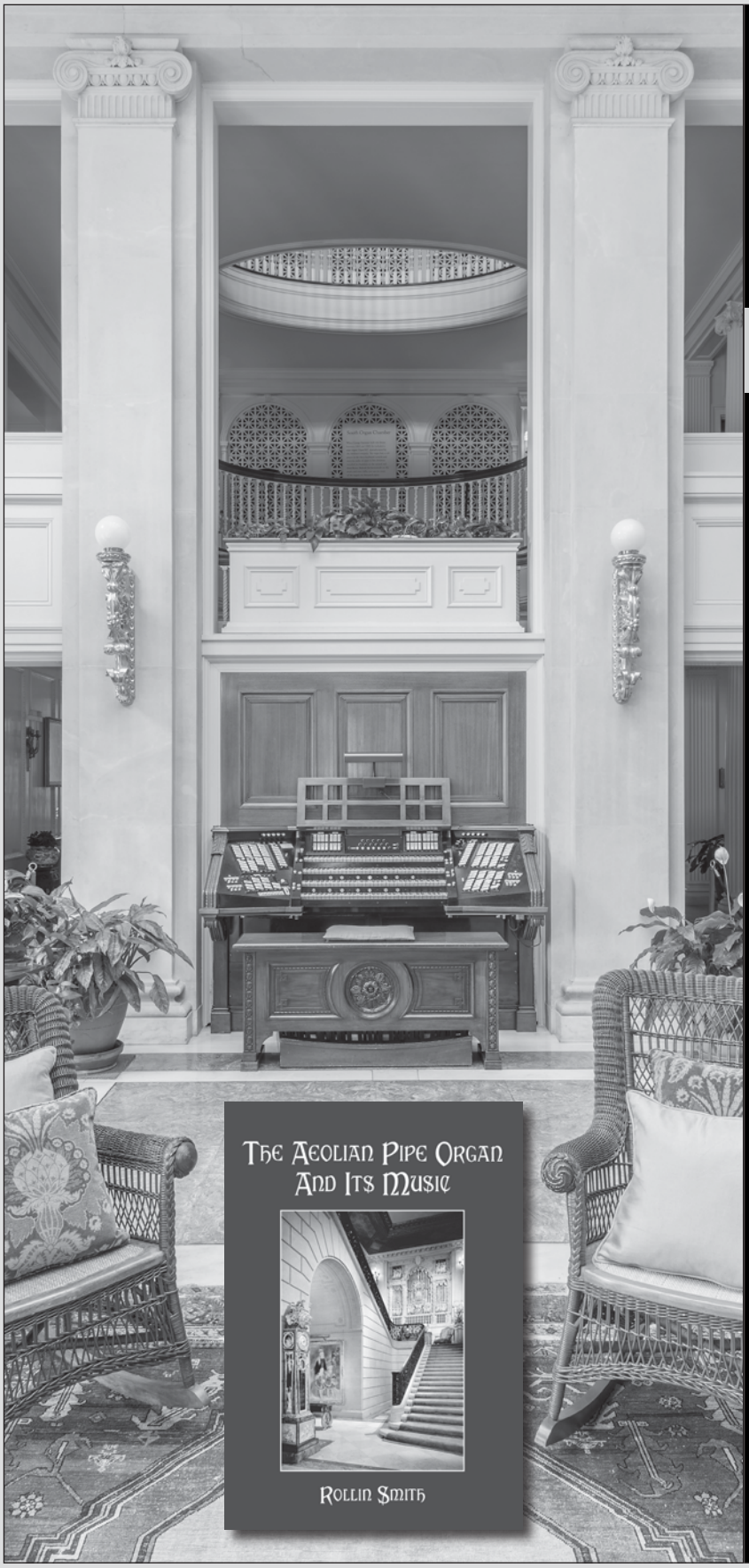
1. Personal factual information such as your name and the name of the nominee
2. The Nominee's Qualifications with specific references to that person's work in the field of pipe organs and the OHS

The DSA Committee awaits *nominations* of worthy and deserving OHS members who have supported the Society. Through the years the OHS has prospered with an ongoing stream of financial gifts, but these would not always be put to good use without the dedicated stewardship of individuals who invest themselves directly and tangibly in our many special programs.

Remember, the deadline for receipt of DSA submissions has been extended to the end of April 2020.

FOR THE DSA COMMITTEE:
Dan Clayton, Chair
Barbara Owen and Randy Wagner, past DSA recipients and OHS founding members
Jeffrey Dexter and Cherie Wescott, members at large

DSA.ORGANHISTORICALSOCIETY.ORG



The Aeolian Pipe Organ And Its Music

Rollin Smith

NEWLY REVISED AND EXPANDED EDITION
AVAILABLE FOR PURCHASE NOW!

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

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

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

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

WWW.ORGANHISTORICALSOCIETY.ORG

Obituaries

Lisa (Elizabeth Ayers) Compton Bellocchio, 65, died peacefully on August 30 following a brief illness. She was born in Greenfield, Mass., grew up in Exeter, N.H., and during high school at Concord Academy, studied organ with Richard Bennet, the school organist. In 1970, she helped to relocate a historic 1872 E. & G.G. Hook & Hastings, No. 676 (now at the Smithsonian) to the academy chapel.

In 1975, Compton earned a degree in music and art history from Smith College, where she studied organ with Vernon Gotwals and was the college carillonneur. Her first church position was as organist of the First Baptist Church in Northampton, Mass.

Lisa Compton worked as a tuner's assistant and installer at the Berkshire Organ Company in West Springfield, Mass., and later moved to New York City to become the company's service representative. She was one of the first women to pass the examination and earn a colleague certificate from the American Institute of Organbuilders, at the 1979 Boston AIO convention, where she met her future husband, Matthew Bellocchio. They were married in 1985.

In Taunton, Lisa Bellocchio was an interim organist at St. Thomas Episcopal Church and later music director and organist at St. John's Episcopal Church and Pilgrim Congregational Church. From 2000, she was director of music at the First Presbyterian Church and parish administrator at Trinity Episcopal Church in Seneca Falls, N.Y. In 2005, she was a member of the planning committee for the OHS Southeastern Massachusetts Convention and editor of the convention handbook.

From 2010, she was a part-time librarian at Graves Music Library at Phillips Academy in Andover and administrator at the Universalist Unitarian Church of Haverhill (2011–17).

Lisa Compton Bellocchio is survived by her husband Matthew, their daughter Holly Bellocchio Durso, brother Karl Compton, sister Carol Compton, and many cousins.

David A. Gross, 67, died on December 5, 2019, having suffered from cancer and its complications for most of his last year. Born on February 25, 1952, Gross graduated from Daniel Boone High School, and from Lebanon Valley College in 1975, majoring in music with a concentration in organ as a student of Pierce Getz. While in high school he was organist of various Berks County churches, finally as organist and director of music at First Reformed UCC in Reading. He later studied with Gail Archer and Daniel Pinkham.

During his last twelve years, Gross was spiritual director, director of music, and manager of the bookstore at the Jesuit Center for Spiritual Growth, Wernersville.

He was predeceased by his brother, Charles W. Gross Jr., and is survived by a nephew, Christopher Gross; a niece, Charlene Powell; a sister-in-law, Eleanor Gross; and many cousins and friends.

Richard S. Hedgebeth, 75, passed away on November 3, having succumbed to cancer. The son of a United Church of Christ pastor, he was born in Avon, Fla., and grew up in Bismarck, N.D., and Medfield, Mass. He attended Elon College (N.C.) as a physics major

before transferring to the New England Conservatory of Music as an organ performance major. During his college years he apprenticed with and worked for several pipe organ builders before founding his own companies, the Stuart Organ Company and Westminster Organ Works. He was a highly respected organbuilder and technician, having worked with several prominent companies, including Foley-Baker, Andover, and Guilbault-Therien. He moved to Binghamton, N.Y., eleven years ago and had been tuning and servicing pipe organs in area churches; he worked on a major renovation of the Aeolian-Skinner organ at First Congregational Church. He also serviced the theater organ at the Broome County Forum. He was a licensed agent for Hauptwerk, a digital organ software company, and recently completed the installation of a four-manual Hauptwerk organ in a church in San Diego. At the time of his passing, he was working on a major four-manual Hauptwerk installation for a new concert hall being built at Indian Hill Music School in Groton, Mass. For many years, he serviced, built, or rebuilt hundreds of pipe organs throughout the Northeast. He was a member of the OHS, and a member, sub-dean, and webmaster for the Binghamton AGO Chapter.

PHOTO Daniel Lemieux

Richard W. Hill, 81, passed away peacefully, surrounded by friends and family, on February 2, 2020. A graduate of Taunton High School Class of 1956, he earned both a bachelor's and master's degree in education at Bridgewater State College. He served in the Army National Guard of Massachusetts from 1956 to 1959.

For 38 years, Hill was an elementary and high school teacher for the Town of Easton Public Schools.

He studied organ privately with John Fesperman at the New England Conservatory. Hill was a member of the Southeastern Massachusetts AGO Chapter and performed in many churches throughout Massachusetts and the greater New England area. Barbara Owen remembered him as "an excellent organist, with a penchant for hunting up unusual music, which he often incorporated into recitals."

For many years, Richard Hill was organist of Unity Church in North Easton, Mass., where he oversaw the maintenance and restoration of Hook & Hastings No. 2605 (1933), which was a rebuild of Hook & Hastings No. 786 (1875). He was also a dual member of the Boston AGO Chapter, in which he served as longtime chair of that chapter's Organ Advisory Committee, which met on request with church committees needing sensible advice on restoration, rebuilding, repair and maintenance of organs.

Hill was also a member of the Organ Historical Society, the Easton Lions Club, and the Easton Historical Society and a life member of the Taunton Historical Society.

Richard Hill is survived by his loving wife of 55 years, Sandra M. (Taylor) Hill, children Timothy W. Hill, Paula E. Hill, and Kristen A. Parrella; brothers Roger Hill and David Hill; grandchildren Jake, Steven, Miranda, Lillian, and Katherine, and several nieces and nephews.

Organs Abroad

DAVID E. WALLACE & COMPANY

David e. wallace & company was founded in 1982 as a Maine-based pipe organ service company. Over time, the firm undertook major repair and restoration projects, primarily of 19th-century mechanical-action instruments, and built new mechanical-action organs to suit the needs of our expanding base of clients.

We approach each project with one goal in mind: to provide a top-quality instrument that is well suited to its surroundings. During a restoration project, we take great care to document an instrument so we can retain, or recreate, as much of the organ's original character as possible. Designing and building new organs based on the established principles of those we restore is a natural continuation of the work we do in our shop. Although we often try to relocate an existing organ, it is usually better to build a new organ that will fit the space physically and tonally.

The following projects illustrate the restoration, relocation, and new construction work that we find most enjoyable.

CHURCH OF OUR LADY AND SAINT ROCHUS, BOOM, BELGIUM

E. & G.G. HOOK NO. 173, 1854

In 2009, Wallace & Co. restored the 1854 E. & G.G. Hook No. 173 and installed it in the Church of Our Lady and Saint Rochus in Boom, Belgium. The three-manual tracker was built for the State Street Congregational Church in Portland, Maine, and was probably well known to 19th-century Portland organists such as Hermann Kotzschmar and John Knowles Paine. The organ served the State Street Church until 1893 when it was moved to the Westbrook, Maine, United Methodist Church. After it was removed from that church in 2005, it remained in storage until 2009, when Belgian organbuilder Gerard Pels expressed interest in it for a church in Belgium.

As one of our earliest projects, Wallace & Co. completed restoration of the windchests, large pipes, and worn mechanical-action parts in 1984. In 2009, additional work included restoration of the reservoir to double rise with working feeder bellows, extension of the case sides and structural framework to allow the organ to be erected on a flat floor, and work on the facade to eliminate changes that had been made over the years, including the restoration of missing details and finials. The Pedal was expanded from 20 to 27 notes, and replica parts for the keydesk and key action were constructed to ensure that the historic nature of the original parts was not compromised.

The original pipework of No. 173 remains tonally unaltered. A restored 8′ Cremona replaces the Cremona that had been missing for many years, possibly discarded during the move of the organ from Portland to Westbrook. The replacement Cremona from the 1850s had been set aside for many years, with the intent that one day it could be restored and added to the Choir division of another organ. Hook prepared a slider and toeboard for a second 8′ Open Diapason on the Great but never installed it. At the request of the Belgium church, a long-abandoned 8′ Open Diapason of appropriate scale from E. & G.G. Hook No. 266 was added to complete the Great specification. Like the original pedalboard and backfall, the original second Diapason rackboard is stored safely in the organ.

Although the Hook is small relative to the large space of Our Lady and Saint Rochus, the acoustics allow the sound of the organ to blossom as it never did in Westbrook. The organ was carefully regulated for proper speech and tonal cohesion but no serious re-voicing was necessary. The sound of the organ, particularly the reed stops, in the live acoustics of Saint Rochus might give us insight into the acoustics of the organ's original, smaller State Street home.

No. 173 is in an excellent setting and is used regularly for services. Each year the church sponsors musical events that include the organ. The organ has also been played by many visiting organists and was included in the 2014 Historic Organ Study Tour led by Bruce Stevens and William Van Pelt and the 2018 Pipedreams Organ Tour produced by Michael Barone. It is now protected under European Union antiquities rules and is well maintained in its new home.

ANCASTER CANADIAN REFORMED CHURCH, ANCASTER, ONTARIO, CANADA

DAVID E. WALLACE & CO. OPUS 78, 2018

The congregation of Ancaster Church asked Wallace & Co. several years ago to locate an existing instrument that might fit its setting. We ultimately suggested the construction of a new organ that would physically fit the limited available space and provide the tonal resources to support 300 to 500 enthusiastic participants in its services.

Visually, structurally, and mechanically our Opus 78 draws inspiration from organs built in New England in the early and mid-19th century. Our experience with restoring

Console of the E. & G.G. Hook No. 173

Console of the David E. Wallace & Co. No. 78

and documenting many fine organs by Hook, Hutchings, and Stevens allows us to use some of the best techniques from the past 150 years while comfortably building in an informed style unique to our shop. Opus 78 is thus a historically informed 21st-century tracker organ designed with the demands of the modern organist in mind.

The solid white-oak case supports the interior components as a cohesive unit and facilitates a straightforward internal layout in which all parts are easily accessible for tuning and maintenance. All interior and exterior elements were constructed in the classic manner, with traditional mortise-and-tenon and hand-cut dovetail joinery.

The simple key action employs techniques that have stood the test of time to provide a light and articulate touch. Both the Swell and Great key actions use a single backfall (first-class lever) that transfers the action toward the center of the instrument where the trackers lead directly to the windchests. The two unified ranks of the Pedal division stand on mechanical unit slider chests. Unification of these stops by means of a second pallet and a channel divider ensures that the pipes speak consistently whether they are played from the 16′ or the 8′ stop, and that wind does not bleed from one octave to the next.

With ten stops, the Great offers a tonal spectrum from colorful flutes, with their foundation in a 16′ Bourdon, to a robust principal chorus. The Swell chorus is based on a large-scale 8′ Violin Diapason that gives the division its own source of power and color while maintaining its ability to complement or contrast with the Great. The Pedal 16′ Double Open Diapason is scaled to provide a strong but articulate diapason sound, suitable underpinning both full organ and lighter registrations. The Pedal division delivers the combination of gravity and clarity necessary to support a full congregation of inspired singers.

The installation of Wallace & Co. Opus 78 was completed in August 2018 and the organ has provided Ancaster Canadian Reformed Church with exciting musical support for its services.

The work of David E. Wallace & Company since its founding has been directly influenced by the programs fostered by the Organ Historical Society to preserve the American pipe organ heritage. David Wallace's connections to the OHS from the early 1960s have inspired our firm's diligent work to preserve historic organs and to draw on influences from the past to create modern mechanical-action instruments. In our work we choose the best techniques that have been perfected over the centuries as guidelines for completeing work in our shop. It is rewarding to have been able to provide instruments to churches, academic institutions, and private individuals throughout the United States, Canada, and Europe.

CHURCH OF OUR LADY AND SAINT ROCHUS,
Boom, Belgium
E. & G.G. HOOK NO. 173, 1854
Restoration 1984 and 2009
Relocation 2009

Compass: Manuals, 56 notes, C–g^3
Pedal, 27 notes, C–d^1
Mechanical key action
Mechanical stop action

GREAT
8 Open Diapason
8 2nd Open Diapason
8 Melodia Treble (t.f.)
8 St. Diapason Bass(1–17)
4 Principal
2⅔ Twelfth
2 Fifteenth
Sesquialtera III
8 Trumpet Treble (t.c.)
8 Trumpet Bass (notes 1–12)

SWELL (enclosed, notes 1–12 permanently coupled to Choir)
16 Bourdon (t.c.)
8 Open Diapason (t.c.)
8 Viol di Gamba (t.c.)
8 St. Diapason (t.c.)
4 Principal (t.c.)
Cornet II (t.c.)
8 Trumpet (t.c.)
8 Hautbois (t.c.)
Tremulant

CHOIR
8 St. Diapn Treble
8 St. Diapn Bass
8 Dulciana
8 Viol d'Amour
4 Principal
4 Wald Flute
8 Cremona (t.f.)

PEDAL
16 Dble. Op. Diapason
16 Bourdon

COUPLERS
Swell to Great
Swell to Choir
Choir to Great Sub 8vs
Great to Pedal
Choir to Pedal

Bellows Signal

ANCASTER CANADIAN REFORMED CHURCH
Ancaster, Ontario, Canada
DAVID E. WALLACE & CO. OPUS 78, 2018

Compass: Manuals, 58 notes, C–a^3
Pedal, 32 notes, C-g^1

GREAT
16 Bourdon
8 Open Diapason
8 Viola da Gamba
8 Melodia
4 Octave
4 Flute d'Amour
2 Fifteenth
2 Mixture III
4 Cornet IV
8 Trumpet

SWELL (enclosed)
8 Violin Diapason
8 Diapason Celeste
8 Stopped Diapason
4 Principal
4 Flute Harmonique
2⅔ Nazard
2 Flageolet
1⅗ Tierce
8 Oboe
Tremulant

COUPLERS
Swell to Great
Swell to Pedal
Great to Pedal

PEDAL
16 Double Open Diapason
16 Bourdon (Gt.)
8 Clarabella (ext.)
4 Choral Bass
16 Trombone
8 Trumpet (ext.)

Strongly built and exquisitely carved, the console displays all the fine decorative qualities which are demanded by the owner of a splendid organ who realized that, as Madison Cawein put it, "This is the place where loveliness keeps house." Knowing this, he knows the exterior must needs be lovely too.

Sydney de Brie

The Baldwin Console

IN 1915, when Joseph C. Baldwin Jr. enlarged his house at Mount Kisco, New York, he added a 38-by-72-foot music room to be the setting for an 81-rank Aeolian pipe organ. It was designed by Archer Gibson, the "millionaire's maestro," who frequently played privately for the family. The organ's 81 ranks were disposed in six divisions. The main organ—Great, Swell, Solo, and Pedal—was behind an apsidal niche at one end of the room; an Echo division was in a chamber above a musicians' gallery opposite; and an eleven-rank "submarine" Antiphonal division was in a basement chamber beneath the floor, speaking into the room through grilles under ancient choir stalls that lined the walls. Also under the floor, lying horizontally, were the bottom twelve pipes of a full-length wood 32′ Double Open Diapason.

Aeolian usually left the design and fabrication of the console up to the architect or interior designer of the residence so that all elements of the furnishings harmonized. In this instance, the walnut console's Italian Renaissance decorations in gold leaf on a red background, were carved by John H. Hutaff, who was also responsible for all the carving and necessary modeling in the music room. In the February 1919 issue of Country Life, Sydney de Brie described the console as a "splendid example of the beauty that is to be had in organ cases, fine carving after the fashion of the Renaissance, with the dais of those times adapted admirably to the need of so heavy an instrument for a base on which to rest with seeming ease, making it a thing of high artistic merit. But besides all this it was designed especially for the room in which it is placed and is therefore but one note of beauty in all that swelling harmony." The console stood in front of the door to the garden terrace.

The house changed hands several times, and although the pipes remain in the house, the console was removed and preserved in pristine condition, by Baldwin's grandson. One of the great artifacts of American organbuilding, this museum-quality console is currently being offered free of charge to a not-for-profit organization.

A.R.SCHOPP'S SONS, INC.

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