VOLUME 64, NUMBER 3, JULY 2020

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

THE ORGAN HISTORICAL SOCIETY

IN COLLABORATION WITH

THE AMERICAN INSTITUTE OF ORGANBUILDERS

TORONTO July 11–16, 2021

JUST A FEW OF OVER 24 FEATURED INSTRUMENTS

Casavant Frères, Opus 1530 (1936)

R.S. Williams & Sons Co. Limited, (1898)

Karl Wilhelm Inc. (1982)

Roy Thomson Hall | Gabriel Kney, Pipe Organ Builders, Opus 95 (1981)

Hellmuth Wolff & Associés Ltée., Opus 33 (1991)

ALL VENUES SUBJECT TO CHANGE

A FESTIVAL OF PIPES

BUILDING BRIDGES, FORGING FRIENDSHIPS

COME TO TORONTO NEXT SUMMER AND ENJOY THE SIGHTS AND SOUNDS OF THIS MAGNIFICENT CITY ON THE SHORES OF LAKE ONTARIO!

THE CITY BOASTS INSTRUMENTS FROM THESE FINE BUILDERS

R.S. Williams & Sons Co. Limited (*ca.* 1898)

S.R. Warren & Son (1853)

Casavant Frères (1910+)

Wolff & Associés (1991)

Gabriel Kney, Pipe Organ Builders (1981)

G.F. Steinmeyer & Co. (1933)

Brunzema Organs Inc. (1982)

Orgues Létourneau (1990)

Karl Wilhelm Inc. (1982 & 1983)

Breckles & Matthews (1906)

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2021.ORGANHISTORICALSOCIETY.ORG

ON THE COVER

FIRST CHURCH OF CHRIST, SCIENTIST
CA. 1900

FARRAND & VOTEY.
DETROIT.
No. 748 1894.

PHOTO LEN LEVASSEUR

FIRST CHURCH OF CHRIST, SCIENTIST
BOSTON, MASSACHUSETTS
FARRAND & VOTEY NO. 748
1894

Compass: Manuals, 61 notes, C–c^4
Pedal, 30 notes, C–f^1
2,162 pipes

GREAT (enclosed with Choir)
16 Double Open Diapason†★
8 Open Diapason★
8 Dulciana
8 Viola di Gamba
8 Doppel Flöte
4 Hohl Flöte
4 Octave
2⅔ Octave Quint
2 Super Octave
8 Trumpet
★*unenclosed*
†*the bottom octave was stopped wooden pipes*

PEDAL
16 Open Diapason
16 Bourdon
16 Lieblich Gedeckt (Sw.)
8 Violoncello (wood)

SWELL (enclosed)
16 Bourdon
8 Open Diapason
8 Salicional
8 Æoline
8 Stopped Diapason
4 Gemshorn
4 Flute Harmonique
2 Flageolet
Cornet III (183 pipes)
8 Cornopean
8 Oboe
8 Vox Humana
Tremulant

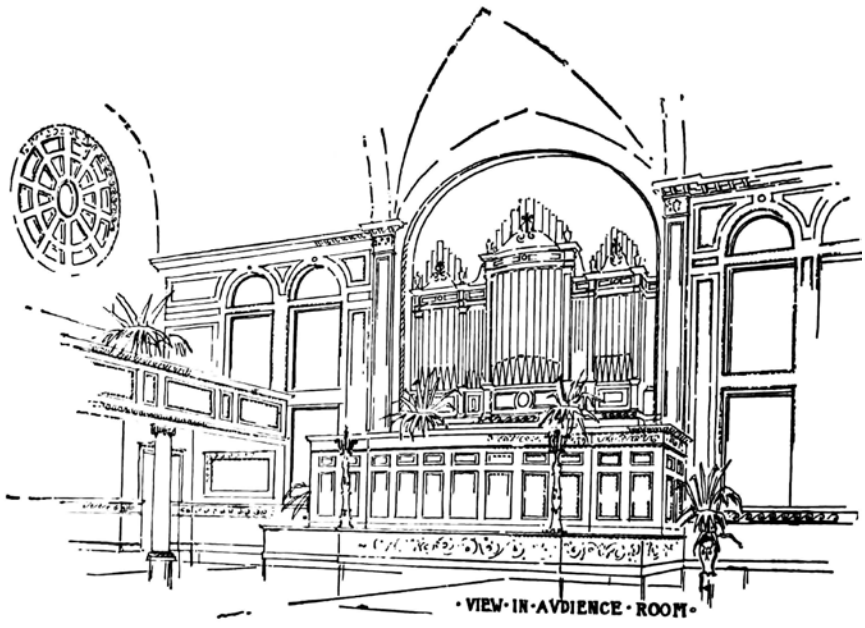
CHOIR (enclosed)
8 Geigen Principal
8 Dolce
8 Concert Flute
8 Quintadena
4 Fugara
4 Flute d'Amour
2 Piccolo Harmonique
8 Clarinet
Tremulant

COUPLERS
Swell to Pedal
Great to Pedal
Choir to Pedal
Swell to Great
Swell to Great Octaves
Swell to Great Sub-Octaves
Choir to Great
Choir to Great Sub-Octaves
Swell to Choir
Swell in Octaves

ACCESSORIES
Wind Indicator
Motor Starter
Stop Switch

PEDAL MOVEMENTS
Roosevelt Patent Automatic Adjustable Combination Pedals
Great and Pedal: 1, 2, 3
Swell and Pedal: 1, 2, 3
Choir and Pedal: 1, 2★
Great to Pedal Reversing Pedal
Crescendo Pedal
Full Organ Pedal
Balanced Expression Pedal
Great and Choir
Swell
★*not in contract*

SOURCES
Contract for Farrand & Votey Organ No. 748; Programme of the inaugural concert, March 21, 1895. Both documents kindly provided by Stephen L. Pinel.



THE TRACKER
VOLUME 64, NUMBER 3, JULY 2020

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ON THE COVER

The 1894 Farrand & Votey organ case of the First Church of Christ, Scientist, "The Mother Church," Boston., in celebration of the OHS Press new publication of the company's complete work list.

PHOTO LEN LEVASSEUR

EDWARD McCALL

From the CEO

LAST NOVEMBER, I began to prepare my CEO report for the January issue of THE TRACKER. How the world has changed in such a short time. We have come to recognize the true heroes of our communities, the people who think and act in ways that are bigger than themselves; the people who endure and persevere for the sake of others. Let us ensure that these heroes among us know, feel, and hear our collective gratitude for their selflessness!

Covid-19 has irreparably altered so much of what we considered normal. The Organ Historical Society has felt its wrath in both personal and corporate ways. I would like to share with you the worst and the best of our work since the call to "shelter-at-home" was enforced in the middle of March.

Our recently retired CEO, Jim Weaver, was afflicted with the deadly virus, passing away in mid-April, despite the herculean efforts of the medical team in Rochester. Jim was enjoying his "second" retirement life, attending recitals at Eastman, promoting concerts, visiting family, and encouraging younger organ students with his easy mentoring personality. Jim's obituary and a loving tribute from Nathan Laube can be found in this issue. On behalf of the board of directors and the management team, I offer our deepest condolences to Sam Baker and all of Jim's family members. His legacy at the OHS will be present for generations.

The pandemic has affected the way we interact with each other. Social distancing, the wearing of masks, and restrictions on large gatherings, puts immense pressure on planning meetings, conventions, ceremonies, and even family events. I was really in a quandary about the annual convention planned for Columbus, Ohio in July. If we had cancelled the event in March or early April, the OHS would have been forced into paying a hefty penalty to the hotel as per the contract. Fortunately, D. Jay Feldman, our hotel contractor, was able to negotiate an agreement that allowed the OHS to postpone (not cancel) the entire convention to July 2022 without incurring any financial penalty. We are grateful to all those involved in those negotiations and to Joe McCabe, convention chair, for his incredible work on this event.

I would like to thank the members of the OHS board of directors for their support during these challenging times. Together we contacted every person who registered for the convention, informing them of options available for the registration fee. Refunds have been issued, deferrals of fees noted, and thank you notes sent to those who were able to donate a portion or all their fee to help the OHS. All the E. Power Biggs Scholars (alumni recitalists and the new class) have been

contacted as well and invited to join us next summer in Toronto. We look forward with eager anticipation to a great event in July 2022 in Columbus. Please note that next year, in July 2021, the American Institute of Organbuilders and the Organ Historical Society will join forces for "A Festival of Pipes: Building Bridges and Forging Friendships" in Toronto, Ontario, Canada (July 11–16) You can read more about Toronto and the featured instruments in this issue. We look forward to welcoming you to such a special week.

I have read recently that *life is not about how you survive the storm, it's about how you dance in the rain*. With pride, let me share with you how the staff and other members of the OHS family are dancing in the rain.

The work of the OHS continues apace with membership renewals, answering phone calls, responding to correspondence, and stewardship of financial resources. Our online store (catalog) is a busy and thriving operation, with orders placed daily. People from around the globe are discovering the wonderful items we offer and are requesting new items as well. Marcia Sommers has been a stalwart throughout this period ensuring orders are processed timely, responding to member inquiries, and managing the office from home. Annette Lynn worked tirelessly and fast with much needed financial reporting to help the OHS during this critical time. Bynum Petty's Library and Archives book sale was a tremendous success, and while research requests are down, he is busy preparing grant proposals for future Library and Archives projects.

The Youth Advisory panel has launched a significant survey sent to all former E. Power Biggs recipients. If you are a former Biggs Scholar, please take the time to complete the survey. Most significantly, the Pipe Organ Database has undergone a complete transformation in scope, size, and sustainability. Our thanks go to John Roper for his gift of time and talent overseeing and managing this important resource, which receives over a million hits every year. The database continues to evolve and is a legacy of which we can all be proud.

Of course, Rollin Smith and Len Levasseur forge ahead with the production of our wonderful journal, The Tracker. Preparing this issue (which was supposed to be the Columbus convention feature), is a labor of love and I believe the results speak for themselves. Thank you to all our advertisers who believe in our mission and support our cause. We look forward eagerly to the 2021 Pipe Organ Calendar, featuring organs in and around the Toronto area.

Despite these trying times, I am working to promote the Organ Historical Society's development needs. Specifically, we are honing our message to a wide variety of foundations that might provide the organization with much-needed grants for specific projects and events. We welcome any suggestions or advice you can share in directing our efforts.

In summation, the mission of the Organ Historical Society to celebrate, preserve, and study the pipe organ continues. Know that our Historic Organ Award program is undergoing robust review and improvement. Know that the database is restored and functional. Know that we are planning events for Toronto, Villanova, Columbus, and beyond. Know that the Publications Committee is reviewing several scholarly manuscripts for publication. Know that exciting new initiatives are in the "pipeline" and will be of great interest to all.

We trust that you and your family members are staying safe and healthy.

May you *dance in the rain and* may we all be together again soon to celebrate.

Sincerely,

Ed

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TORONTO, ONTARIO, CANADA • JULY 11–16, 2021

COLUMBUS, OHIO • July 17–22, 2022
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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.*

THE TRACKER (*a quarterly*) is published by the Organ Historical Society, a non-profit, educational organization. 330 North Spring Mill Road, Villanova, PA 19085-1737. 484.488.7473. www.organhistoricalsociety.org

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ISSN: 0041-0330

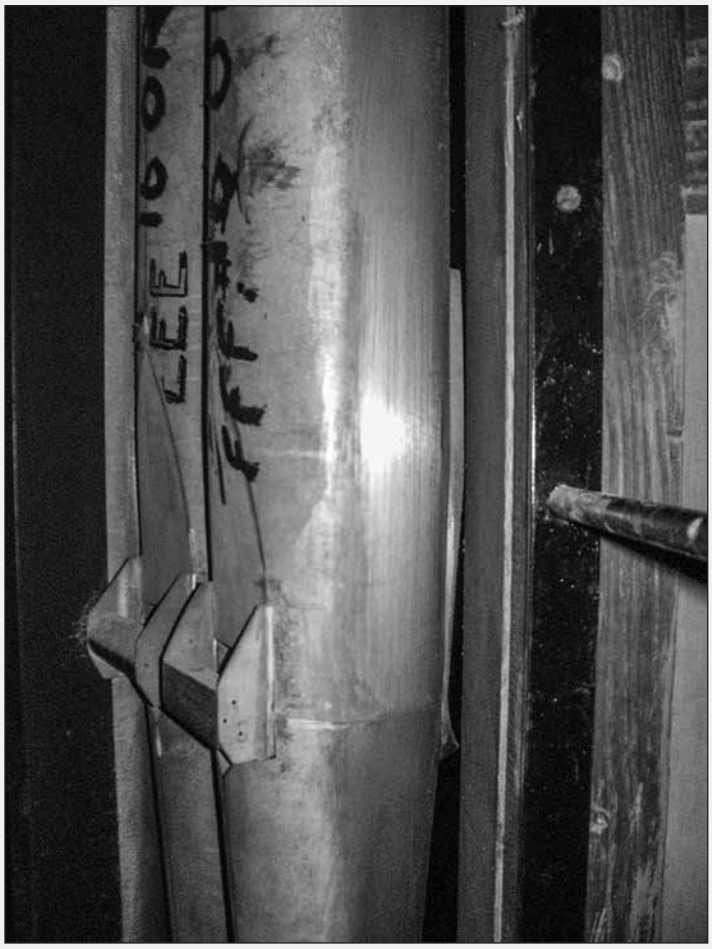
Letter | TO THE EDITOR

It is good to see Carl Bassett remembered in the April 2020 issue of The Tracker, and his efforts alongside Ernest Skinner in the final phase of the latter's career.

Most of these recollections ring true, but in conflating several details, this statement is questionable: "in the early 1930s, [Bassett] 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 Saint John the Divine, Brick Presbyterian Church, and Saint Thomas Church, all in New York City, and Oberlin College."

Perhaps Mr. Bassett worked briefly at Dorchester, Massachusetts—and the Skinner Organ Company, soon-to-be Aeolian-Skinner—and after a few years transferred to Methuen, Massachusetts to work for Ernest M. Skinner & Son. There was no foreman position at the Skinner or Aeolian-Skinner companies; each department had foremen, while the factory had a superintendent. Veteran Aeolian-Skinner employee Allen Kinzey, who joined the firm in 1952, does not recall hearing Bassett's name mentioned.

What is more likely is that Carl Bassett went directly from Laws to Methuen to work for Ernest's son, Richmond, prior to 1936 and the establishment of Ernest M. Skinner & Son. Among the Methuen firm's smaller forces, Bassett would indeed have quickly risen to foreman. And certainly that shop's magnum opus was No. 510 for Washington National Cathedral, completed in 1938. The facade pipes in which Bassett took such pride (32 speaking 16′ Diapason pipes, 44 speaking 16′ Violone pipes) are famous for having false mouths, with the real ones on the backs of the pipes *(see photo)*.



However, Aeolian-Skinner built none of the New York organs listed above. The Cathedral of Saint John the Divine and Saint Thomas Church were built by the Ernest M. Skinner Company in 1911 and 1913 respectively; Brick Presbyterian was completed by the re-christened and re-organized Skinner Organ Company in 1919. Oberlin College received several Skinner, but not Aeolian-Skinner organs.

The germ of truth here is that in the later 1930s into the 1940s, Ernest M. Skinner & Son did substantial work at Saint John the Divine (temporary relocation, then re-installation, while the east end was remodeled from Romanesque to Gothic), Brick Church (moving the existing organ to a new building), and Saint Thomas (tonal work, which M.P. Möller ended up completing in 1949). In all these efforts, Carl Bassett would have been centrally involved.

Second, this statement "another frequent feature of the Bassett organ was a Gemshorn unit playing at 16′ and 8′ on both the Pedal and the Great" is certainly true, and continues an idea Skinner himself introduced from the mid-1930s forward: a rank that seems to draw everyplace, in a precursor to Schlicker's ambassadorial Quintadenas. Indeed, one often finds this Gemshorn optimistically included in the Pedal at 5⅓′, usually without any 4′ to give it shield.

Jonathan Ambrosino
Arlington, Mass.

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info@organhistoricalsociety.org

THE EDITOR ACKNOWLEDGES WITH THANKS
THE ADVICE AND COUNSEL OF
NILS HALKER AND BYNUM PETTY.

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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

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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

A Festival of Pipes

Building Bridges, Forging Friendships

EDWARD McCALL
with contributions from
GORDON MANSELL AND WILLIAM O'MEARA

IS IT NOT REMARKABLE that two prominent US-based organizations associated with the pipe organ look to an international city as the site for a collaborative convention? Toronto, Ontario, Canada certainly fits the bill as a global center for festivals of music and the arts. You are invited to take a sneak peek into what promises to be a cultural and educational extravaganza.

Bloomberg News cited Toronto as being one of *the top places to go,* and cellist YoYo Ma has described the city as representing the world. Indeed, the cosmopolitan and multicultural makeup of the city's citizens, businesses, restaurants, and pipe organs is a sight to behold. Cradled on the north shore of Lake Ontario, Toronto has been called Canada's downtown. Its two airports, grand train station, and system of multilane highways (80 miles from Buffalo, N.Y.) make getting to Toronto a breeze. The downtown core is safely navigated via a vast array of connected underground walkways (PATH), wide and friendly sidewalks, and a network of subway, streetcar, and bus lines.

Settled first by Huron tribes, the site became a French trading post, later a British settlement called York, and finally the city of Toronto in 1834. Since the end of the World War II, Toronto has continuously welcomed immigrants from across the globe, creating a diverse and captivating city.

As the capital city of the province of Ontario, Toronto is also the center of what is known as the Golden Horseshoe region. By looking at a map one can easily see the ring of the horseshoe from Niagara Falls Ontario to around Oshawa. Here resides fully one-quarter of the population of Canada. Throughout the region one can find massive tourist investment (Niagara Falls), steel and automotive industries (Hamilton and Oakville), world-class wineries and vineyards (Niagara region), and the hub of banking, finance, and retail (center city). Despite all of these businesses, Toronto and its environs are welcoming, friendly, and engaging places for a festive holiday.

A Festival of Pipes: Building Bridges, Forging Friendships encompasses all the best feelings and experiences of past con-

ventions: the late-night banter, meeting old friends, getting to know new colleagues, the festive feeling of a shared recital experience, and the joy of learning something new about an instrument, a performer, or a composition.

As the planning committee met, we focused on how to meld the wonderful aspects of an OHS convention with the needs and requirements of the AIO. Together we have fashioned a schedule of events to please and entice builders, performers, historians, enthusiasts, scholars, technicians, and impresarios. Not only will attendees have some choices each day, but also most of the recital venues are within a 15-minute walk of the convention hotel. Other venues are accessible by subway. Your registration fee will include a multi-day subway pass that can also include round-trip train service from Toronto International Airport to the downtown city center. Special bus service will be available as an add-on for those who desire it.

Most special will be the final full day of the convention. AIO and OHS members will be join with our friends from the Royal Canadian College of Organists, whose annual event is taking place about 40 miles away in Hamilton, Ontario. An entire day of recitals, meals, and a closing orchestral concert conducted by Boris Brott with Nathan Laube at the organ, is sure to bring joy to all who attend. Plan to enjoy the sights and sounds of a 1910 Casavant and a 1933 Steinmeyer, to name only two.

Here is just a taste of what is likely to be on the menu for next summer. Plan to arrive early and stay late as we offer enticing Prelude and Postlude days that include the Kitchener-Waterloo area and a voyage to the Niagara Falls region.

Composer Healey Willan arrived at St. Mary Magdalene in 1921, where his influence on sacred choral and organ music is everlasting. Here you will find a rebuild of a circa 1906 Breckels & Matthews organ in a building with a generous acoustic even when it is filled. A table or portative organ, with four octaves of flute pipes at eight-foot pitch, built by Karl Wilhelm, stands at the side of the church. We are hoping to open the festival with an Evensong service there.

S.R. Warren's 1884 installation at St. Andrew's Presbyterian was removed in 1982 and replaced by Karl Wilhelm's Opus 57. Some of the original pipes, however, remain and are still in use. Portions of the casework trim are displayed as well. We will enjoy Sunday evening's recital in this historic church, modeled after the Church of Scotland heritage.

Just over five minutes' walk from the Chelsea Hotel, the convention headquarters, is the Toronto Eaton Centre, a massive multi-level complex with shops, restaurants, a food court, and plenty of fountains. The nearby church that cares for the homeless has given a home to one of the most spectacular tracker organs in Toronto. Casavant Opus 3095 (1970), voiced in 1970 by Casavant tonal director Lawrence Phelps, was donated to Deer Park United Church by Charles C. Rathgeb in memory of his wife, Eileen Elizabeth. However, because of the closing of the church in 2008, finding a suitable home for the large instrument became a priority, particularly as the clock ticked towards the date for vacating the premises. The three-manual, mechanical-action organ was eventually and successfully relocated to Holy Trinity Anglican Church. With mere inches of space on both sides, top, and bottom of the case, the organ fits snugly into the north transept, but the move to Holy Trinity has not been detrimental to its tonal character. The organ has 3,557 pipes, 48 stops, and 74 ranks.

Hellmuth Wolff & Associés Ltee., Opus 33, (1991), Knox College Chapel

Knox College Chapel, on the campus of the University of Toronto, is home to a unique instrument, Opus 33, (1991) of Hellmuth Wolff & Associés Ltée. This wonder of modern organbuilding takes its inspiration from ages past. The three-manual, mechanical-action instrument sits in a modern Gothic building. The hard-surfaced room creates a superb acoustical environment. The organ sits on a concrete platform custom designed to accommodate its footprint. The gallery rail is unified in design with the same two-tone green color palette of the organ. However, the similarities do not extend

Casavant at the Basilica Cathedral of Saint Michael

beyond the visual appearance. The wholly mechanical-action organ is more akin to a Baroque instrument in every other way. The stoplist closely follows that of the 1726 Cahman organ in Leufsta Bruk, Sweden. Hauptwerk and Positiv are 54 notes, (C–f^3); Brustwerk, 47 notes (C,D,E,F,G,A–d^3); Pedal, 30 notes (C–f^1). The mixture compositions are based on Cahman's, and the pipework of the Hauptwerk, Pedal, and Positiv are scaled after his work, while the Brustwerk follows Huss and Schnitger. The tuning is a modified mean-tone, devised by Herwin Troje, following 17th-century Swedish theorists.

Another evening recital features the newest and freshest installation by Casavant at the Basilica Cathedral of Saint Michael. When renovations and restorations began at the cathedral in 2014, one of the first decisions was to plan for a new pipe organ to replace the 1880 Warren organ that had been mechanically unreliable throughout the 1970s and 1980s and unusable since 1993. The Warren organ, the largest and best preserved in Canada, was carefully dismantled and put into storage to await future restoration and rebuilding.

Casavant Opus 2805 (1965) is in Our Lady of Sorrows R.C. Church

Casavant's Opus 3907 comprises 56 stops (76 ranks) with slider chests and electric action, controlled by a three-manual gallery console connected through a MIDI musical interface to a chancel console. Two of the three manual divisions, Swell and Choir, are enclosed to achieve maximum dynamic range. The 256-level electronic combination system allows preparation and saving of registrations for the over 400 liturgies with music that take place in the cathedral during the year.

Casavant Opus 2805 (1965) is in Our Lady of Sorrows R.C. Church in Toronto's West End. This special organ is known throughout the world because British organist Peter Hurford selected it to record Bach and pre-Bach repertoire for the Argo and Decca record labels. With 25 stops, it is not large, but every sound is beautifully balanced. This is the first modern example of the *Orgelbewegung* in Ontario, with mechanical key action, each division separately encased, and open toe, un-nicked, low-pressure pipes in classical form. This was the 14th mechanical-action instrument from the second generation of Casavant tracker organs and the first to be built with a Rückpositiv. Because of limited space in the gallery, the largest pipes of the Pedal 16′ Untersatz lie horizontally below the main Pedal chest. The mahogany case, with its polished 75% tin pipes, was designed by Karl Wilhelm and Helmuth Wolff, who also supervised the building of the instrument in the workshop. Lawrence Phelps and Victor Togni, provided exquisite tonal finishing that ultimately

Roy Thomson Hall, Gabriel Kney, Opus 95 (1981)

led to its status as a suitable instrument for the performance of Baroque repertoire.

All this excitement will be supplemented with visits to many of the gems of Canadian organbuilding, each residing in an architecturally interesting space. We will visit the Anglican Cathedral Church of Saint James, the first house of worship to be built (in 1805) in the Town of York, later to become Toronto. The city suffered many fires during its early days, and the first structure burned to the ground. The present cathedral was completed in 1846, but the spire was not completed until 1873. At 306 feet, it is second in height only to New York's Saint Patrick's Cathedral. The Saint James organ is an unusual blend of work by builders over many decades, including S.R. Warren (1853–1889), followed by Casavant Opus 1530 (1936, 1966–67) and J.W. Walker, who built the present console in 1979. The four-manual, 89-rank organ totals 5,103 pipes. We will also visit Metropolitan United Church and its Casavant Frères Opus 1367 (1930, 1998). With five manuals, seven divisions, 131 ranks, and 8,092 pipes, it is Canada's largest pipe organ.

The Toronto region also includes organs by Létourneau, Gabriel Kney, Hellmuth Wolff, Karl Wilhelm, Schoenstein, Möller, S.R.Warren, Breckels & Matthews, R.S. Williams & Sons, Halbert Gober, and Guilbault-Thérien. During our convention, we will visit many of these and appreciate the diversity of architecture and the different styles of instruments Toronto has to offer.

Consider joining the Prelude, day during which visits to a 1971 Gabriel Kney, an instrument built by Brunzema, and an 1890/1947 three-manual tracker are planned. Our Postlude day takes us to the Niagara region. One evening is devoted to celebrating and meeting new friends as we gather at the Steam Whistle Brewery, home to the Toronto Railway Museum and the original roundhouse of the Canadian National Railway.

Join our pipe organ community in Toronto next July. *A Festival of Pipes: Building Bridges, Forging Friendships* is certain to delight, inspire, and rejuvenate all who attend. Come to Canada next summer!

2021
E. POWER BIGGS SCHOLARSHIP

HONORING A NOTABLE ADVOCATE FOR examining and understanding the pipe organ, the following E. Power Biggs Scholars will attend the OHS 65th Convention in Toronto, Ontario, July 11–16, 2021, with headquarters in Toronto. Originally chosen for the 2020 Columbus convention, these Scholars will now enjoy what Toronto has to offer.

Arianna Corbin, Zachary Duell, William Endicott, Luciana Lemes
Daniel Minnick, Peter Morey, Paul Oftedahl, Quinn Reichard

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

♦ Travel ♦ Meals ♦ Hotel ♦ Registration

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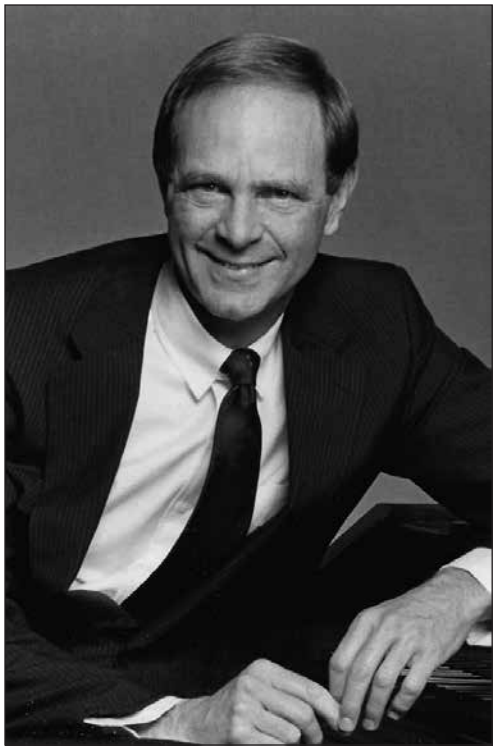


A Tribute to James Weaver

NATHAN LAUBE

ONE WONDERS whether a so-called end of an era, one likely to yield seismic shifts in culture, communication, politics, and socio-economic structures, has ever been so self-consciously observed in real time. We view a disparate collage of the smoldering embers of a cathedral, empty pews, a shut swell-box, and the menacing outline of a capricious virus, ushered in with the eerie remoteness of a surrealist painting. The rest is not noise but a tense silence, accompanied by a large serving of loss. We have found ourselves only a few pages into the machinations of a silent, deadly ricercar whose scope, number of subjects and voices, and thorny contrapuntal devices will fully reveal themselves only as we move inexorably toward an unknown cadence. On April 16, COVID-19 claimed an extraordinary man who represented all that it is not. James Weaver relished the noisy symphony of social proximity, the indelible experience of live performance shared communally, the exquisite touch of a keyboard, the sounding breath from an organ's bellows, and the warm embrace of friendship.

"Non senza fatiga si giunge al fine" (It is not without fatigue that one reaches the end) so inscribed Frescobaldi mischievously in his 1637 Toccata Nona, a work that dispatches its musical gestures as a perfectly crystallized and encyclopedic expression of its time. Jim was the incarnation of the word *indefatigable*. His life and career, likewise, were an all-encompassing lexicon and a perfect expression of the spirit of opportunity and reinvention in post-World War II America. It took the second major global pandemic of his lifetime to pry him away from the people and projects that animated him *con forza al fine*. Luckily, Jim's Toccata Ultima, his transformational tenure as CEO of the OHS from 2010 to 2018, was one that has touched all of us, steering us through challenges that trivialize Frescobaldi's daunting layers of *passaggio* and trills. What could have been more nightmarish in the final moments of a long-awaited fulfillment of the dream of Stoneleigh than the threat of property seizure by eminent domain of the whole enterprise?

Jim was a pioneering leader and a passionate advocate for a healthier OHS, an agent of unifying momentum, and the chief architect of the dynamic, and surer future that he helped shepherd (admittedly, *non senza fatiga*). The vision of Jim wearing a construction worker's hard hat and dusty blue jeans, piloting us through every nook and cranny of the construction site that would later become a polished Stoneleigh, will forever be part of the fabric of that place for many of us. I never imagined that Jim could be so demonstrably excited about excavation work, but I was not surprised that he was already postulating the possibilities of garden concerts and on-site scholars to work with the contents of the Library and Archives. With an ear perhaps more naturally inclined to a Praestant than a Stentorphone, he pointed giddily to the tonal grilles that would soon allow the gentle eight-foot sounds to emanate into the living-room-turned-concert-salon. We shared a moment of deep satisfaction in visiting the gorgeous new state-of-the-art library and archives—a prong of this voluminous project that was very meaningful to him. Since we had visited Bynum Petty in Princeton just as things were about to be packed up, to see it now consolidated in one place and presented so immaculately and accessibly was an emotional moment. As Jim weaved through the stacks, we could not help but seize the moment to mull over a few first-edition beauties.

Our brief tryst with Dom Bédos not withstanding, Jim had the pulse of the digital age, and big plans for development

to catapult the OHS into the future. Already in Chicago in 2012, he had collaborated with Kevin Grose to produce some of the first live webcasts of organ recitals—an indication that the OHS could be a force of preservation and innovation and could cast its net wider than ever before. Eight years later, it is hard to imagine any large-scale organ event without online offerings, not to mention our current (though problematic) Zoom reality they almost foretold. Capped by a major grant from the National Endowment for the Humanities that promised, among other things, the digitization, greater accessibility, and development of the contents of the Library and Archives, these accomplishments represent a small sampling of his work as author of the first pages of an exciting new chapter for the OHS.

It is impossible to separate Jim's unique human qualities from his life's work as musician, leader, and pioneer. A truly collaborative spirit, he was content to undergird the many forces at play as a confident and sensitive continuo player, encouraging, reveling in, and responding to the chemistry taking place around him. He was possessed of an astonishing eclecticism, open-mindedness, and curiosity, an un-nostalgic love of history, and a fixed gaze toward the challenges and opportunities of the future. These qualities coalesced into that magic elixir that fueled a formidable creative engine as a practicing musician and artistic director. During his impressive career at the Smithsonian, and later at the OHS, he remained true to his name: the weaver of a cross-continental tapestry of diverse cultural and artistic projects, interlacing every imaginable cultural enterprise from music to visual arts, dance and theater, poetry and academia, film and landscape architecture, pottery and design. He found meaning in all corners of the human experience, as illustrated by the diverse projects he supported or produced, encouraging especially those that cross-pollinated audiences: music and dance in the age of Thomas Jefferson; music of Civil War America; Bernice Johnson Reagon's Program in Black American Culture; and the Smithsonian Jazz Masterworks Orchestra. The list of notable artists with whom he worked reads like a who's who of the world of classical music. Eager to share with the American audience a taste of what so moved him in the Netherlands, surrounded by the likes of his intrepid friends Gustav Leonhardt, Frans Brüggen, Anner Bylsma, and comrade Alan Curtis, he made the Smithsonian an epicenter for the Historically Informed Performance Practice movement. And without a doubt, all who played there were, or soon became, his lifelong friends—how could they not? His earnest, disarming manner, and that ground bass of Midwestern values, along with his refinement and quiet erudition, were the common threads that knit his tapestry together.

Many readers of The Tracker have probably known Jim for much longer than I. Perhaps you even heard him in a live performance at the harpsichord or organ. James Weaver, the pioneering harpsichordist, was one Jim whom I never experienced live before we met in 2011, although as I type, I am listening to his masterful 1978 recording of Bach's *Partitas* on one of the notable instruments in the Smithsonian's collection, a J.D. Dulcken harpsichord of 1745. I cherish the quality time I was able to share with the Jims I did know—the supportive colleague, deep thinker, friend, and faithful confidant—during his remarkable *stretto al fine* at the OHS and retirement.

Jim at the console of the organ at Stoneleigh

For many of us, knowing Jim was to gradually assemble an increasingly Technicolor mosaic of experiences from the little fragments he periodically revealed in passing anecdotes and tangential reminiscences. Only he could obliquely reference an entertaining conversation he once had with Nancy Sinatra without the faintest smack of name-dropping. For many, he was a jovial, cherished friend and the catalyst, matchmaker, and instigator behind countless artistic collaborations, personal relationships, and often, a combination of the two. But reading his unabridged obituary last week illuminated the staggering scope of the life of an artist so fully lived. In addition to the OHS and the Smithsonian, his music and leadership are also woven into the narratives of the Westfield Center for Historical Keyboard Studies, the Oberlin Baroque Performance Institute, American University, the Aston Magna Academy, and Cornell University, to name only a few.

Like all of you, Jim and I shared the primordial bond of being head over heels in love with organ sound in a way that transcends questions of period and style. He could be as enthusiastic about a well-played Wurlitzer as about a van Covelens. Perhaps we also felt a strong sense of kinship in the way we were shaped by our transformative period of study in Europe. So many of his (often unbelievable) stories recalling those meals, conversations, long car rides with Leonhardt, or barreling through the countryside to seek out the most beautiful

Holpijp in Holland conjured relatable analogues from my sojourn in France and Germany. During a few precious days in May 2017, Jim gave me the gift of experiencing "his Amsterdam" through his eyes. His trip to Amsterdam perfectly coincided with one of my performances at St. Bavo in Haarlem, so we took a few days before rehearsals began to traverse the city by foot, morning until evening. Breathing the damp Amsterdam air transformed Jim back into a 21-year-old wide-eyed young man from Illinois, offering an entertaining, historical, clearly emotional history of a city that seemed both unchanged and unrecognizable. Even though I love to walk and do not easily tire, Jim nearly wore me out. Eventually it was I who had to convince him that our stroll by the Nieuwe Kerk would just have to wait until the next morning. At 9 P.M., it was time for some *Rijsttafel*, a well-deserved beer, and more stories.

Both Jim and I began our musical journeys in the Land of Lincoln—Jim hailing from Danville, Illinois, in 1937; I from Waukegan in 1988, a half century later. By way of Europe and busy East Coast existences, we became neighbors in Rochester, New York, in 2018, having just made it through the 2018 OHS convention in Rochester together, feted his retirement from a transformative eight-year tenure with the OHS, and celebrated our 80th and 30th birthdays. All settled into their new home, Jim and Sam immediately became active presences in the musical life of Rochester. Jim took up the directorship of the Third Thursday Concerts with Eastman's Italian Baroque organ at the Memorial Art Gallery—a retirement extension in miniature of his Smithsonian work. A "more Jim" concert than his inaugural interdisciplinary trifecta is hard to imagine: his longtime friends Lisa Goode Crawford at the harpsichord, choreographer Catherine Turocy lecturing and dancing, Alexis Silver from the New York Baroque Dance Company, and new neighbor and friend Stephen Kennedy at the organ in an evening of the sights, sounds, and stories of the French Baroque.

I last saw Jim and Sam on February 21 at Michel Bouvard's poignant concert at Christ Church in Rochester. As garlands of counterpoint of Racquet, Couperin, de Grigny, and Bach danced in the air above us, it was just the sort of evening that Jim lived for: the communal experience of the sublime, in the company of friends, music aficionados, the uninitiated, and the next generation of aspiring young organists. Yet Michel's deeply moving performance ended not with the typical unleashing of fireworks, but rather on an introspective tone.

In Jim's final column in the July 2018 issue of THE TRACKER, he wrote: "In the Spring 2011 issue of THE TRACKER, I wrote "Getting to know the many projects and programs of the OHS is like learning to play a well-crafted five-voice fugue—perhaps with a double pedal part!"

Explaining his atypical but prescient choice to the assembled audience as a personal reflection on the unsettled state of the world, Michel Bouvard concluded his February program with Bach's intimidating "Out of the Depths I Cry to Thee," BWV 686, from the third part of the *Clavier-Übung*—the daunting five-voice fugue with its added sixth voice for the cantus firmus in double pedal. Jim's TRACKER column continued: "I didn't quite master that fugue! But I am so grateful for the opportunity to help shape some of the good moments of the OHS—and hope that the best will be long lasting. And for the projects that got away—and there are quite a few—I can only say that I wish I were stronger on all fronts. The Organ Historical Society deserves the very best!"

Although the rigors of his leadership roles may have prevented him from practicing daily at the keyboard, he remained a true performing artist until the very end: slightly unsure, never quite fully satisfied with how things went, all too aware of the occasional split-note here or there, and not always sure whether to trust the applause. But we also learn over time that one must wait for a few weeks before listening to the recording of a performance to allow the emotional memory of the event to melt away so that one can listen more objectively from the vantage point of an appreciative and knowledgeable audience member. But are not the best performances imperfect? Nobly, compellingly, and heartwrenchingly imperfect? And as for those projects "that got away," Jim, your modesty and self-awareness should be an example to all leaders. Rest assured that we will do our best, *senza fatiga,* to fulfill the vision you helped articulate for a better OHS.

The known and unknown challenges of that six-part "Aus tiefer Not" somehow perfectly summarizes our current situation, and it is still unclear out of what depth we are crying. We all hold his beloved partner and spouse, Sam Baker, close to our hearts, especially in these unusual and cruel circumstances. We also express our gratitude for his involvement in and contributions to the development of the E. Power Biggs Scholars initiative that was central to both Sam's and Jim's vision for the future of the OHS.

Yes, it is probably the end of an era. The recent and all-too-rapid loss of a generation of pioneers like Jim, David Boe, Charles Krigbaum, Kenneth Gilbert, Alan Curtis, Odile Pierre, Michel Chapuis, and Jean Guillou, among others, is not without historical precedent. Between 1935 and 1940, musical France saw the guiding lights of its profession all but disappear: Widor, Vierne, Pierné, Ravel, Dukas, Tournemire, Alain. But April showers come with the promise of May flowers, and just as Dupré, Messiaen, Duruflé, Demessieux, and Falcinelli built on the work of their predecessors, we are now charged with mastering a fugue of unprecedented intricacy. When we gather at the next OHS Convention in 2021, we can be sure one thing: Jim will be there with us all, like the wind of the spirit—*le vent de l'esprit*—as we raise our voices and embrace once again.

Retrospective
Walter Holtkamp Sr.

JOSEPH McCABE

THE PUBLICATION OF "Cleveland Welcomes a North German Voice" by Russell Weismann in the April 2020 issue of The Tracker[1] prompts further consideration. The Organ Reform Movement in the United States, with its multifaceted adoption of the *Orgelbewegung,* was more erratic than its European counterparts, less taken to the extremes of romantic organbuilding. Advances of 19th-century technology, such as tubular-pneumatic action and cone-valve chests, failed to take hold in North America,[2] but the early 20th century invention of electric action rapidly revolutionized—some might even say "ravaged"—every aspect of the American organ scene so that a return to centuries-old techniques would have been almost unthinkable.

Arthur W. Quimby following his appointment to the Cleveland Museum's Department of Musical Arts in 1922.

Although Walter Holtkamp Sr. may have followed the building of the "Praetorius organ," it was a long way from the 1933 Rückpositiv division Votteler-Holtkamp-Sparling added to the three-manual 1922 Skinner organ at the Cleveland Museum of Art. Holtkamp had noted that the work was an outgrowth of the firm's 1933 "Expressive Positiv," itself influenced "by the modern German organ movement, the writings of Albert Schweitzer, and the playing of Günther Ramin." Speculative conclusions could be drawn based on the relationship of Walter Holtkamp and Albert Schweitzer (whom he would not meet at the Museum until near the end of his career) or correspondence with organ enthusiast Rudolph Barkow,[3] as well as other influential organ people, events, and instruments that preceded the construction of the museum's Rückpositiv.[4]

At least partial credit can be given to the programming of Arthur W. Quimby, curator of music and organist of the Cleveland Museum of Art, as having some influence on Holtkamp's earliest work. As head of the Music Department at Flora Stone Mather College, Western Reserve University (now Case Western Reserve University), and other institutions, Quimby sought to educate and, only secondarily "to arouse popular interest with his organ recitals."[5] He was likely more of a pioneer and impetus for the Rückpositiv than Ferguson[6] and other writers credit him with being. Quimby's influence on the evolution of the museum organ and its accompanying musical programming ran as deep and as plush as the P.J. McMyler Musical Endowment Fund would allow. It might be mentioned that a 1935 recital at the Cleveland Museum of Art by Virgil Fox set the record for the largest single museum attendance of the decade. The *Orgelbewegung* in Cleveland was led by a minority bucking the mainstream American trends of the day.

1. Russell Weismann, "Cleveland Welcomes a North German Voice," *The Tracker* 64 (April 2020): 22.

2. Barabara Owen, "Technology and the Organ in the Nineteenth Century," *The Organ as a Mirror of Its Time: North European Reflections, 1610–2000,* Kerala J. Snyder, ed. (New York: Oxford University Press, 2002), 227.

3. Barkow was an enthusiast and industrial engineer specializing in gas turbines and compressors

4. *Organ Historical Society Organ 2009 Atlas* (Richmond: Organ Historical Society Press, 2009), 32–41.

5. "The McMyler Memorial Recitals," *The American Organist* 17, no. 3 (March 1934): 118–20.

6. John Allen Ferguson, *Walter Holtkamp: American Organ Builder* (Kent: Kent State University Press, 1979), 25–30.

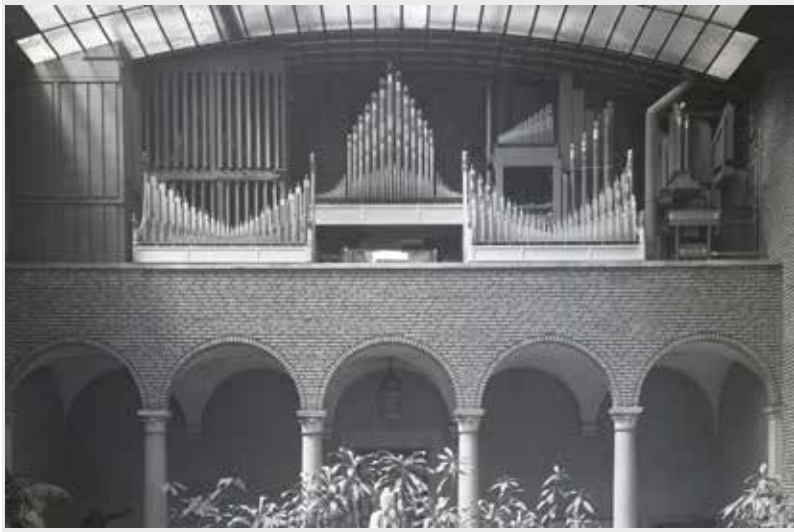
Before Holtkamp's arrival on the scene, Quimby had already seen to the 1923/1924 rebuild of the Skinner and had moved it out of the Rotunda dome and into the Garden Court. Quimby surely had been influenced by a roster of blockbuster organists, most of whom were invited to visit and play at the museum while they were in Cleveland, including Charles Courboin, Marcel Dupré, Joseph Bonnet, Albert Riemenschneider, Louis Vierne, Fernando Germani, and Nadia Boulanger, as well as several visits from André Marchal, who had already laid the groundwork for early music at the museum in 1930 with his ten all-Bach recitals. Albert Riemenschneider played similar Bach cycles at Baldwin-Wallace Conservatory, in nearby Berea. These complemented the 1933–34 season presentation by Quimby and his Harvard classmate Melville Smith of the entire organ works of J.S. Bach, celebrating the addition of the Rückpositiv to the McMyler organ. Smith had moved to Cleveland in 1931 at Quimby's suggestion and joined him in teaching at Western Reserve University until he left on sabbatical in 1938. Smith's travel abroad aligned with an interest in exploring "the methods of organ building as practiced during Bach's time."[7]

The organ soon became a local experimental toolbox of materials and visual art form for Walter Holtkamp. He acknowledged that the location of the Rückpositiv was, in part, necessary because of the already packed chambers "One of [the Rückpositiv's] chief functions was to establish a leading voice for the main organ, which unfortunately has rather cramped quarters and hence a drag in its tone." It should be noted that although Holtkamp's Rückpositiv had nine stops, four ranks were only partial compass: the 4′ Flute and 1′ Tierce had 37 pipes (c^1 to c^4), and the 1⅓′ Larigot and 1′ Piccolo had 24 pipes (C to b). Holtkamp himself called Positiv divisions "corrective treatment" and even advertised "Positivs and Rückpositivs with slider chest as separate units—complete and ready to be attached to your present organ of any size." The use of copper for both the full compass 4′ Prestant and the 4′ Flute (the latter harmonic) may be a first in a 20th-century American organ, and whether for visual appeal, tonal appeal, or sheer frugality because of material scarcity, comparable experimentation with metals can be found in other work of Votteler-Holtkamp-Sparling of the same period.[8]

It remains a mystery how much of the initial tonal concept of the Rückpostiv can be attributed to the influence of Quimby, Smith, or even Marchal. Although Albert Schweitzer wrote to congratulate Holtkamp on the Rückpostiv in 1934 (without having seen it), by the time he visited the

7. Michael Saffle, *Perspectives on American Music, 1900–1950* (New York: Routledge, 2012), 269.

8. The three-manual 1936–38 Votteler-Holtkamp-Sparling Organ Co. (Job Nos. 1596 & 1602) at St. James' Anglican Catholic Church in Cleveland has a Positiv with a 4′ Principal of tin and a Cymbal IV using a combination of tin ranks with ¼ mouths and ranks of linen metal with ⅔ mouth.



1945 PEDAL VORSATZ DIVISION

VOTTELER-HOLTKAMP-SPARLING ORGAN CO.
JOB NO. 1624

All independent stops, 32 pipes each, except the Mixture of 96 pipes:

8	Gedackt
5⅓	Quinte
4	Choralbass
4	Nachthorn
2	Piccolo
	Mixture III
8	Schalmey

SOURCE: *Holtkamp factory file "The Holtkamp Organ by The Votteler-Holtkamp-Sparling Organ Company," January 24, 1945, signed by Walter Holtkamp, Director William Milliken, and approved by Walter Blodgett.*

Handwritten notes by Roy F Kehl indicate that the mixture was a 19-22-26 composition.

The 1933 Rückpositiv (Job No. 1580) under construction at the Votteler-Holtkamp-Sparling Organ Co.

museum in July 1949, the partial-compass Larigot and Piccolo had been removed to complete the compass of the Flute and Tierce,[9] and Walter Blodgett, who had succeeded Quimby, was equally involved in the progressive Holtkamp ideology of the day. He became organist and choirmaster of the Anglican Catholic Church of Saint James in Cleveland in 1936 and oversaw a series of improvements by Holtkamp that resulted in the church's three-manual Votteler-Holtkamp-Sparling organ. William H. Barnes credits Blodgett, Quimby, and Smith to a great degree: "Mr. Holtkamp has been influenced in his thinking about organ design and the location of organs very largely by three men, who were all of them, at one time, located in Cleveland. . . . [They] have exerted all the persuasive powers at their command to induce Mr. Holtkamp to build the type of organs that are illustrated."[10] From 1945–1946, Blodgett and Holtkamp oversaw the renovation of the McMyler organ: an artistically reorganized and exposed Great division placed high in the center of the room; a reorganized Positiv; and the introduction of the Rück-positioned "Vorsatz" division, as important a tonal concept as the 1933 Rückpositiv. Although the Rückpositiv windchest had electropneumatic key action, it had slider stop action; the 1946 Great and Vorsatz also used slider chests.

The gap that exists in Weismann's construct from Holtkamp's 1930s work to the installation of the three-manual 1956 Rudolf von Beckerath organ at Trinity Evangelical Lutheran Church, Cleveland, is only partly addressed. It is untrue that "because of the slow Depression-era economy, Holtkamp did not pursue this avenue of organbuilding any further." Weismann disregards the vast number of Votteler-Holtkamp-Sparling organs completed after 1933, and despite the war, Holtkamp continued to experiment with organbuilding technology, albeit without a return to simultaneous implementation of all the core mechanical-action organbuilding principles. The 1932 three-manual Votteler-Holtkamp-Sparling at Cleveland's Saint Vitus Church, an immediate predecessor, tips its hat toward things to come: an unenclosed Great of four independent stops, placed on 3⅛″ wind pressure, with a three-rank diapason chorus at 8′, 4′, and 2′, and a Swell two-rank Doublette and "Treble Mutations III" mixture. The previously mentioned Saint James organ of 1936 and the 1936 three-manual Votteler-Holtkamp-Sparling at Saint Philom-

9. 1941, Votteler-Holtkamp-Sparling Organ Co., Job No. 1580-A.

10. William Harrison Barnes, *The Contemporary American Organ: Its Evolution, Design and Construction*, 9th ed. (Glen Rock, N.J.: J. Fischer, 1971), 261.

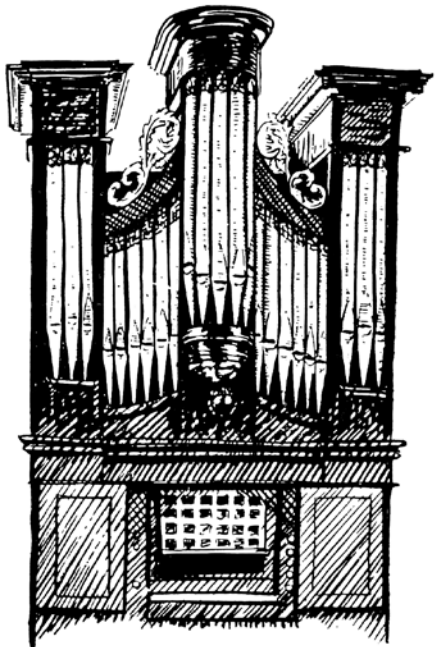
ena R.C. Church in East Cleveland also represent forays into Positiv divisions, the latter also being "Rück"-positioned. An argument can even be made that slider-chest construction was never completely abandoned, since the 1913 two-manual Votteler-Hettche organ at Saint Procop Church in Cleveland and the 1916 two-manual Votteler-Holtkamp-Sparling at Lakewood Masonic Temple are just two of several extant organs built by the same firm (though under different names) to have "Celestial" stops, a note-to-note "tunable" mechanism that when selected, engages traditional sliders under secondary toe boards in order to "starve" the wind of unison stops to create a celeste.

Weismann ponders whether Holtkamp was influenced by more than books and recordings. Holtkamp had tonal oversight and made choices about materials, mixture compositions, manual compasses, partial-compass stops, and other matters, but, perhaps because he had not studied organ playing, he was easily persuaded to experiment by paying customers. What did not sell beyond the test sample was simply not produced. Holtkamp advanced tonal and technical experiments well into the 1950s, again though, with the willing participation of his clients. Walter Blodgett, having become organist of Saint Paul's Episcopal Church, Cleveland Heights, in 1950, drew up specifications with Holtkamp for the 1952 three-manual organ. In that instrument the quest for new methods resulted in the novel Compton 32′ Polyphone and two different Pedal cornets, one at 16′ and one at 32′. Blodgett visited London twice to discuss these matters while Holtkamp continued correspondence with John Compton regarding pricing and dimensions for importing and including the "Compton Cube," as well as several iterations of the complex pitch specifications necessary for the 200-pipe Pedal Cornet. Holtkamp organs throughout the 1940s and 1950s used a combination of slider chests and ventil or pitman actions depending on artistic merit and intended design. The Saint's Paul's Church organ, being no different, has an electric slider chest for the Great division but employs pitman chests elsewhere. Holtkamp's approach was always one of collegial collaboration, even to the end of his career. In what he acknowledged as "the favorite organ," we find Holtkamp as master planner, with revised specifications by Blodgett, details by John Compton, chassis, winding, and some chests and portions of pipework executed by Holtkamp's own craftsman, selected high-quality flue pipework from National Organ Supply, A.R. Schopp's, and Meyer, and imported reeds built by Giesecke.

With Holtkamp contemplating inclusion of a single pipe playing a dozen notes, pondering unit designs to get ten-pitches-per-note Pedal mixtures, and shopping the resources of international workshops to find the best necessary ingredients for an ideal "organ soup," Robert Noehren's recommendation of Rudolf von Beckerath to build the organ for

The Rückpositiv of the 3-manual 1936 Votteler-Holtkamp-Sparling Organ Co., Job No. 1599, St. Philomena Church, East Cleveland, Ohio.

Cleveland's Trinity Evangelical Church might not have been all that outlandish. Beckerath was the antithesis of Holtkamp: conservatively refocusing inward to produce a purer organ, when possible from his own workshop. Greater consideration should be given to Noehren's apparent willingness to recommend himself or Aeolian-Skinner, neither of whom had yet built a mechanical-action organ. Like a good student, however, Ralph Schultz, then Trinity's organist, obviously took his teacher's first recommendation to heart. The Cleveland Beckerath was not the first imported European tracker: Rieger organs preceded it, and Otto Hofman's pioneering trackers in Texas garnered attention by 1954. Add the ever-popular E. Power Biggs, the 1958 Flentrop for Harvard's Busch-Reisinger Museum, and Joseph Blanton's influence through his numerous books, and we begin to see a picture of the organ as an image of its time. Many of the organs built by Holtkamp are at least as important as his organ in Setnor Auditorium at Syracuse University, mentioned briefly at the end of Weismann's article. Much of the work of Walter Holtkamp Sr. has been celebrated like that of contemporaries Herman Schlicker and G. Donald Harrison. The three were guiding forces, albeit often in completely different ways, and their contributions are part of our American story and elevation of the art of the pipe organ to new levels.



In The Tracker
50 Years Ago

SCOT L. HUNTINGTON

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

VOLUME 14, NO. 4, SUMMER 1970

THE FEATURE ARTICLE was a review of the "Gt. Fifteenth" OHS convention, held the last week in June and centered in Canton, near New York's border with Canada, a region flat as a Kansas wheat field, but with the mighty peaks of the Adirondacks visible on the southern horizon. The convention was chaired by Thomas Finch, the society's most prolific researcher on the organbuilders of New York State, who, with his wife Fran, was a fixture at OHS conventions until Tom's untimely death from pancreatic cancer in 2003. There were two keynote organs: the 1868 George N. Andrews II/17 in the Unitarian Universalist Church where Tom was organist and the 1861 Levi Stuart in Saint Mary's R.C. Church—Stuart's largest extant instrument. Both organs have recently been restored: the Andrews by Kerner & Merchant of Syracuse, and the Stuart by A. Richard Strauss of Ithaca, the latter work largely sponsored by the Finches. The Stuart had been neglected for several years, and on short notice, two experienced members, A. Richard Strauss and Robert Whiting, donated their time to get the instrument into presentable condition. Thus began a long tradition of members spending countless grimy hours, gratis, getting undeservedly neglected instruments into workable condition for a convention presentation and often exciting a congregation that had ignored the mute instrument in its midst to a renewed appreciation of its forgotten treasure that eventually resulted in repairs or restoration.

The closing concert was played by the renowned Canadian virtuoso Bernard Lagacé on S.S. Hamill's largest extant instrument (II/19, 1891) at Notre Dame R.C. Church in Ogdensburg, N.Y. This darkly noble organ is now barely playable; the blown-out reservoir has been swathed in a makeshift bag by an enterprising sexton, allowing enough wind capacity for the organist to use one or two stops at a time. The conventioneers stayed at a newly-constructed fraternity house on the grounds of St. Lawrence University, a private liberal arts college in Canton. Such accommodations would be unthinkable today, but that was once a common form of OHS lodging, along with local yellow school buses for transportation. The university's chapel organ (IV/40, Estey Op. 2422, 1926) is well known to organ aficionados as having the last operating "cash-register" console (stop control by illuminated push-buttons that get so hot the bulbs burn out). The organ was not officially featured at the convention, but some open-minded members sought it out. The original console has since been replaced with a modern drawknob one.

The agenda of the Annual Meeting included several significant items. William Harrison Barnes was elected to receive honorary membership. Barnes is still a well-known name in American organ culture as the indefatigable self-styled authority whose *Contemporary American Organ* was a window on organbuilding of its time, and went through a seemingly limitless number of print editions between 1930 and 1970. Convention proposals were accepted from Baltimore (1971) and central Vermont (1972). The latter is still remembered by those who attended as one of the best conventions of all time. Those who attended both the Woodstock (1972) and northern Vermont (2013) conventions wistfully noticed that Vermont in 2013 was a generation and a world away from the Vermont

of 1972. Today's Vermont struggles to retain its unhurried pace and existence away from the bustle of modern life while valiantly trying to keep Walmart out. The Vermont of 1972 had more in common with life in 1952 than with the present and proved to be an eagerly awaited convention.

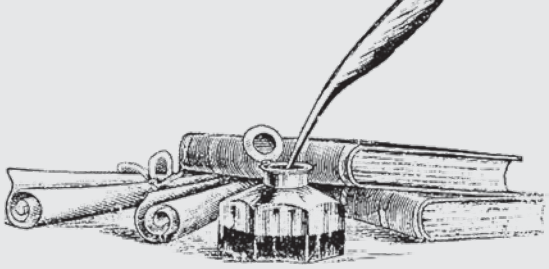
A charter was granted to the Hilbus Chapter (Baltimore-Washington D.C.), the third chapter organized. This chapter is today the largest and most active in the OHS. It holds regular organ crawls, has hosted three conventions, and may one day host another. Continuing a still unbroken trend, the 1969 convention lost $700, a staggering amount for an organization whose annual non-profit income and expenses zeroed each other out at $3,000. It was announced that for the second time in as many years, the size of THE TRACKER would increase from 20 to 24 pages.

Peter Cameron (see his obituary in this issue) began a serialized review of the business records of Hall, Labagh & Co., which succeeded the (Thomas) Hall & (John) Labagh partnership (1846–68). The English-born Thomas Hall (ca. 1794–1874) was one of America's earliest and most influential organbuilders, having installed America's first 32-foot stop in the organ in Baltimore's Cathedral of the Blessed Virgin Mary (III/35, 1824), the largest organ in the country at the time. He became the master, brother-in-law, and eventual business partner of Henry Erben. Hall, Labagh & Co. became famous with its organ in New York City's Temple Emanu-El, at the time the largest in the United States (IV/63, 1868–69), the first with a functionally exposed pipe display, and the first native-built American organ with a 32-foot reed (a free-reed Contra Bombard). Few business records of 19th-century organbuilders survive, so these records shed light on the day-to-day operations of a company that had a thriving service business in addition to its building activities.

The issue contained a pictorial survey of historic tracker organs in Kentucky by Durward Center, and the first installment by past-president and Cornell University organist Donald R.M. Paterson of a biographical survey of Watkins Glen, New York, organbuilder William King. Watkins Glen was once a resort community at the foot of Seneca Lake, the longest and deepest of the Finger Lakes, and in my youth still had a thriving salt mining business. King was Irish born and likely learned the trade as an employee of Henry Erben and Thomas Robjohn. While he was in the latter's employ, King installed a large instrument in nearby Elmira in 1862. Obviously recognizing a large, potentially virgin territory in New York's Southern Tier, he established his own firm in Watkins Glen in 1865 and eventually took his son as partner in 1889. King's voicing was refined for its time, likely responding to the country gentry's preference for more classical voicing. His organs were well made from high-quality materials, if without the interior polish of an Erben or a Hook. His territory was primarily New York's western section into Pennsylvania, and it is regrettable that almost none of his fine work survives. This article documented the last of King's five instruments in the Glen, a modest one-manual organ in the Baptist Church (I/5, 1899), complete with scale data. Paterson's research on William King, the result of a life's work, is still the last word on the subject 50 years later. There is clearly more research to be done.

The "New Tracker" section highlighted five new instruments that created quite a bit of notice at the time and are still respected today as good examples of their kind. The II/24 Schlicker at First Lutheran Church in Lyons, N.Y., was an important mechanical-action instrument for the firm, and a favorite of Hermann Schlicker. Its proximity to the Eastman School in Rochester made it an ideal teaching organ for David Craighead because it was the only modern tracker in the area. The large three-manual Casavant in Wheaton College's Cole Memorial Chapel (Norton, Mass.) was designed by Lawrence Phelps. The III/39 was a luxuriously complete, textbook example of a modern *Werkprinzip* organ and has recently been restored by the builder. Two early Holtkamp two-manual trackers (Montvale and Summit, N.J.) and a Beckerath for Grace Episcopal Church in New York's wealthy lower Hudson Valley village of Millbrook also received notice.

Organ by Levi U. Stuart, 1861, in St. Mary's Church, Canton, N.Y.



The Organist of Ponikła

HENRYK SIENKIEWICZ

HENRYK SIENKIEWICZ (1846–1916) was a Polish journalist and novelist, internationally known for his 1896 novel, *Quo Vadis,* which became so famous that it was translated into at least 40 different languages. In 1905, he won the Nobel Prize in Literature for his "outstanding merits as an epic writer." *The Organist of Ponikła* appeared in his collection of short stories, *Hania and Other Stories,* published in 1897. The following version is based on four different English translations from the Polish (by M. Tyrand, Edgar Saltus, Jeremiah Curtin, and Savoie-Carignan Comte de Soissons), emended by the editor, and copy edited by Charles N. Eberline.

The snow was densely packed and crunched under foot, but it was not very deep. Klen, with his long legs, walked briskly down the road from Zagrab to Ponikła. He walked even quicker because it was getting colder and he was scantily dressed in a short coat, a still shorter sheepskin coat over it, black summer trousers, not quite reaching his ankles, and thin, patched boots. In his hand he carried an oboe, on his head an unlined cap, in his stomach a few glasses of arrack, in his heart delight, and in his soul great cause for happiness, for that morning he had signed a contract with Father Krajewski to be organist of the church of Ponikła.

Until then, he had roamed about like a sad gypsy, from inn to inn, from wedding to wedding, from country fair to country fair, from one church to another, trying hard to earn whatever he could by playing his oboe or the organ, on which he was more proficient than any of the local musicians. At last he could settle down and live under his own roof. A house, a garden, 150 rubles a year, not counting the extras, and above all the dignity of his new position—a profession devoted to the glory of God! He had never expected so much in his wildest dreams. Who would not respect such a station in life? Not long ago anyone with a few acres looked on Klen as a nobody, a drifter; now people would have to treat him as a gentleman. The organist of such a large parish was no small bale of hay!

For a long time Klen had coveted the position but with no hope of getting it while old Mielnitski lived. The old man's fingers were stiff, and he played badly; but the good priest would not have replaced him for anything, for they had worked together for 20 years. But when Mielnitski was kicked by the priest's mule, Lysa, and died three days later, Klen did not hesitate to ask for the position and the pastor, well acquainted with his ability, did not hesitate to give it to him.

Just where Klen's talent for playing various instruments came from was difficult to say. He did not inherit it from his father, who had been a soldier most of his life, had turned rope maker in his old age, and who played no other wind instrument than a tobacco-pipe that seldom left the corner of his mouth.

Nevertheless, Klen had been fond of music from earliest childhood. As a boy, he often went to Ponikła to pump the bellows for old Mielnitski, who, having noticed the lad's fondness for music, gave him lessons. After three years, the pupil played better than his teacher. But later, when a band of strolling players came to Zagrab, Klen went off with them and wandered about for several years, playing wherever he had a chance—at country fairs, weddings, and church socials. Then, gradually, the troop broke up, one dying, some scattering, and another disappearing without a trace. Klen returned to Zagrab as poor and thin as a church mouse, and lived as the birds in the trees, on what he could pick up.


IT SEEMED TO HIM THAT ORGANS PLAYED THEMSELVES

So far, he had just made do by playing for a pittance, but often just for the love of God. People commented on his irregular habits and lack of success but unanimously praised his talent: "Klen is Klen. He's incorrigible; you can't change him; but as soon as he begins to play, even the Lord God is pleased and everyone is enraptured." But that did not prevent them from adding with concern, "He must be possessed by an evil spirit."

And indeed, there was something strange about that thin unfortunate with the long legs, for at times he had the look of a sorcerer, particularly when he replaced old Mielnitski on feast days and while seated at the organ lost himself in dreamy reverie. In the middle of Mass, when the congregation prayed and the perfume of incense pervaded the nave, and all hearts were singing, Klen was filled with inspiration. The Holy Sacrifice of the Mass, the tolling of the great bells and the tinkling of the smaller ones, together with the odor of myrrh, ambergris, and fragrant herbs, the flickering of the candles, and the glitter of the monstrance, all combined to uplift the souls of the people so they felt the nearness of the Great Divine. The good old priest, raising, and lowering the Host, closed his eyes in ecstasy, and Klen did the same in the organ loft; and it seemed to him that the organ played itself; that voices of the metal pipes were rising like waves, flowing like rivers, thundering like cataracts, pattering like rain; it seemed as if they were flooding the church, as if they were flowing under the vaults and before the altar, in the clouds of incense, in the sunshine, and in the souls of his hearers; one voice threatening and majestic, like a thunderbolt, others like human voices, still others like the tender notes of the nightingale.

And after Mass, Klen came down from the loft dazed, staring, with unsteady step; but being a simple man he used to think that he was merely tired. In the sacristy, the pastor put some money in his hand, and some praise in his ear. When he joined the people gathered outside the church, they bowed respectfully and raised their hats to the vagrant whom, at that moment, they admired beyond measure.

But Klen did not loiter in front of the church to hear compliments—"Ah! There goes Klen"— he went to see her who was dearer to him than all else in the whole world—after music, of course. That was Olka, the daughter of a bricklayer in Zagrab. She had bewitched his heart with her fair face, her big blue eyes, the color of the sky, her hair the color of gold, and lips red as cherries; and he felt a sharp pain in his heart as though stabbed by a knife. Klen knew perfectly well that the bricklayer would not give her to a vagabond, and that he had better think no more of the young girl. This was easily said, but the knife had penetrated so deeply that the strongest pincers could not have withdrawn it. For her sake he had ceased traveling; for her he lived. When he played the organ, the thought that she was listening spurred him to sublime efforts.

Olka at first had loved Klen's music; she then loved him for himself; that penniless fellow—with the swarthy complexion, wild eyes, ill-fitting clothes always too tight and too short, with long slender legs like those of a stork—had at last become dear to her.

But her father, the bricklayer, though he, too, had little enough money, did not intend to give Olka to Klen. "My daughter will not have trouble finding better," he said. "Doesn't everyone admire her beauty? Why should such a fellow as Klen claim her future?" And he rarely allowed Klen to call on her, and sometimes the suitor was denied admittance.

But the death of Mielnitski changed everything.

As soon as Klen signed his contract with the pastor, he hastened to announce it to Olka, whose father, for the first time, invited him to sit down and offered him, one after another, glasses of arrack. "I won't say that something will happen right away; but an organist isn't a beggar." And when Olka came in, the father enjoyed being with the young people. He was glad that Klen had become a gentleman with a house and a garden and would be the most important person in Ponikła next to the priest.

So Klen visited with them from noon until evening—happy hours that had passed all too swiftly—and then started for Ponikła, with the crackling snow under foot and the twilight overhead.

It was getting colder, but Klen paid no attention, and as he strode faster and faster, his heart warmed as he recalled the

smallest incidents of that decisive day. He had never spent a happier day in his life. On the deserted road, between frozen meadows buried under the snow that changed from red to blue in the faint evening light, he carried his joy like a bright lantern that lighted his way in the increasing darkness. He kept turning over in his mind everything that had happened—his conversation with the priest, the signing of the contract, and every word with the bricklayer and Olka. When they were left alone for a while, she said, "I didn't care whether my father consented or not. I would've gone with you even beyond the seas, to the end of the world. But for father it's better this way!" Klen felt deeply grateful and, in his confusion, kissed her elbow and said, "God bless you, Olka, and may God grant you all the happiness you have given me in saying that!"

But now, thinking it over, he was a little ashamed of his foolishness. He should have said many things differently; omitted this, added that, and particularly responded better to so important a declaration. Think of a young girl telling a young man that if it were not for her father, she would follow him to the ends of the earth! Then, if she had to, she would have come with him along this empty road in the snow. "What a treasure!" thought Klen, "if you but love me, you shall surely be a great lady someday." Then he walked still faster and the snow scrunched louder under his feet.

His heart swelled with gratitude. Ah! Had she really been near him now, he would have thrown his oboe to the ground and embraced her with all his might. He felt that he should have done that before, but it is always so. At certain times one feels lightheaded and tongue-tied just when he ought to say so many, many things. It is definitely much easier to play the organ than to express in words what is in one's heart.

In the meantime, the streaks of red in the western sky slowly changed to a shining cord, and then to a gleaming thread, and finally went out. Darkness came and the stars twinkled in the heavens, standing out sharp and clear, as they always do in winter. The cold became intense and nipped the ears of the organist of Ponikła. To save time, he took a familiar path across the meadows to his house. To pass the time, he played his oboe until his fingers became stiff with cold. The few sharp notes flew away in the vast space, like birds frightened by the surrounding silence, the intense frost, and the shroud that covered the land.

He remembered that after his second glass of arrack he had begun to play and sing, and how Olka had sung with him, her sweet voice ringing with happiness. He now began to play the first song she had sung. The bricklayer did not like it—it seemed too simple to him, and he told them to sing something else. They were most amused with singing "The Green Pitcher," in which the girl cries bitterly at first because the pitcher is broke, though the song ends with laughter.

Klen remembered all these things with pleasure and, as he walked along the little path across the fields, smiled even now, as much as blowing the oboe would permit. The cold was so intense that his lips froze to the mouthpiece, and his fingers became too stiff to move the keys. After a while he ceased playing and continued his journey, breathing heavily, his face in a mist caused by the contact of his breath with the cold air.

He found the snow in the meadows much deeper than on the road, and could not always follow a path but went on by chance. He tripped at every step, lurching into drifts that came up to his knees. Klen began to regret that he had left the road, for he might have met some wagon going his way.

The stars twinkled more brightly, the cold became more biting, the wind rose again, and, from his exertions, Klen was covered with sweat. He tried to play again, but he could not feel his fingers and could hardly move his lips. An impression of overwhelming solitude overcame him. He thought of the well-heated house ready for him at Ponikła; then of the one where he had spent the afternoon. "Olka must have gone to bed by now and, thank God, under her roof it's warm." The certainty that Olka was comfortable made him happy, but caused him to suffer from the cold still more.

He had now left the meadows and entered a pasture covered with bushes. Klen was so tired that he wanted to sit down under the first bush and rest, but he thought "I'll freeze if I do," and went on.

Between the bushes and under the hedges there were even deeper snow-drifts. Klen struggled through some of them, but finally, exhausted, said to himself, "I'll sit down. I won't freeze unless I fall asleep, and in order to ward off sleep, I'll try to play 'The Green Pitcher' again."

He sank down and began to play, and again the voice of the oboe was heard in the silence of the night amid the snow. Klen's eyelids were becoming heavier and heavier, the melody of "The Green Pitcher" became weaker and weaker, and at last ceased.

He tried to combat the drowsiness and, still conscious, thought of Olka; only in the meantime the sense of solitude was drawing in upon him. He felt as if he had been forgotten, and he wondered with sudden amazement, that she was not beside him.

"Olka! Where are you?" he murmured.

The oboe slipped from his stiffening fingers. The night was silent.

Next morning the sun shone upon his bowed figure, with the oboe lying at his feet. His face, with the blue of the cold still upon it, retained the rapt expression as when Klen had sung the last note of the song "My Green Pitcher."

An Acquisition of Unusual Merit

IN THE JULY 2016 ISSUE of The Tracker, the Archives Corner featured the life and work of Anton Gottfried. Shortly thereafter, research requests for Gottfried material began coming in from the Netherlands, and continued for the better part of a year. This material made its way into a new book, *Pierre Palla Concertorgel*, with an entire chapter devoted to Gottfried.

In the first of nine chapters, the reader is introduced to Pierre Palla, as a talented 17-year-old boy studying piano and organ. This education was expensive and Palla took on odd jobs—including being assistant organist at St. Dominicus Church, Amsterdam—to ease the financial burden on his parents. This position was short-lived however, when he incorporated the love duet from Saint-Saëns's opera *Samson and Delilah*, into his accompaniment of the Mass. The priest, being an opera buff, fired him on the spot. Later, Palla was hired as the organist of the Tuschinski Theatre in Amsterdam. During one performance with the house orchestra, a massive leak in the main wind line of the six-rank Wurlitzer occurred, whereupon he removed his jacket and stuffed it into the hole. As that was inadequate, he removed his trousers and stuffed them into the hole with good results. Luckily he was deep down in the orchestra pit and the lighting was dim, so the audience had no idea that he was playing in his underwear.

In 1931, Palla was hired by the AVRO radio association as house pianist. In 1934, a Standaart organ was commissioned for radio broadcasts, but Standaart went into bankruptcy before the organ was finished. Two years later John Compton, the English builder, completed the organ, and it is this instrument and its restoration that is the subject of *Pierre Palla Concertorgel*.

The book is divided into nine chapters: biographical sketch of Palla, general history of pipe organs, history of the Standaart/Compton organ, relocation of the organ to a new broadcasting studio, restoration of the instrument, history of the pipework and percussion, Anton Gottfried, and use of the organ today. Yes, all of chapter eight is devoted to Gottfried, the well-known German-American reed maker from Erie, Pa. Gottfried made and voiced most of the reeds and metal flue pipes. Like all other chapters, the Gottfried chapter is lavishly illustrated with much material from the OHS Library and Archives.

While the book is written in Dutch, there are generous English summaries for each chapter, and we anticipate having copies for sale on the OHS website soon.


NATURALIZATION CERTIFICATE

THE COMMONWEALTH OF PENNSYLVANIA.

Erie County, ss.

I, E. K. NASON, Prothonotary of the Court of Common Pleas of Erie County, in the State of Pennsylvania, do certify that at a Court of Common Pleas held at Erie, in and for said County, on the 15th day of November A. D. 1897

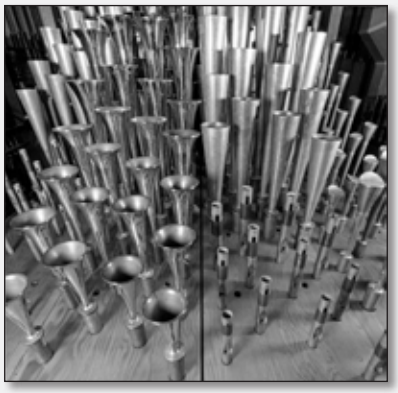
Anton Gottfried

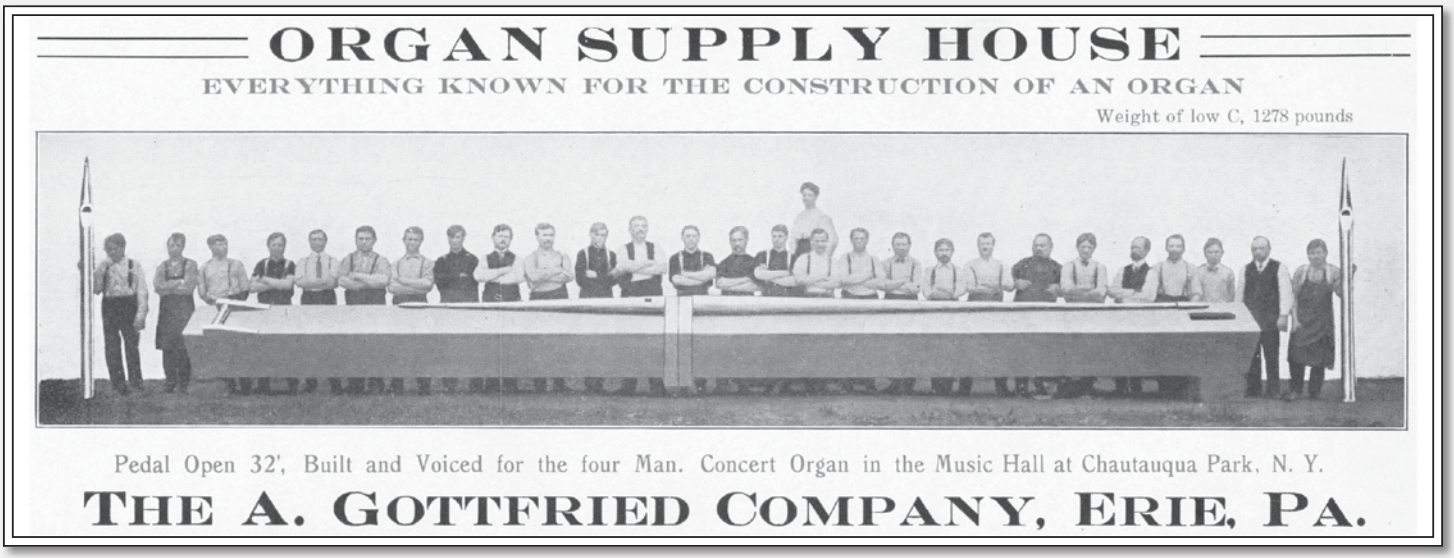
a native of Germany

after having complied with the directions and provisions of the Laws of the United States, for the Naturalization of Aliens, did take the oath to support the Constitution of the United States, and was duly admitted a Citizen of the United States, and in conformity to the Acts of Congress in such case made and provided.

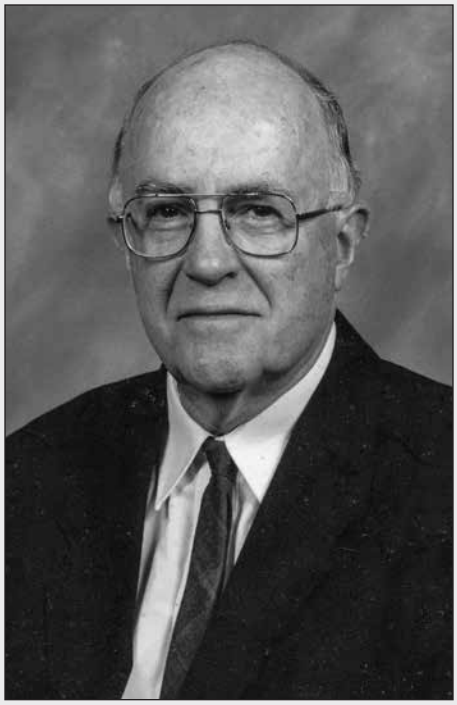
In Testimony Whereof, I have hereunto set my hand and affixed the seal of said Court, at Erie, this Fifteenth day of November 1897.

E K Nason Prothonotary.





Obituaries



Peter Cameron died peacefully on April 27, 2020, less than two months shy of his 91st birthday. After a short period of declining health, he had recently entered hospice care. He was born June 13, 1929, in Wilmington, Del. Three years later the family moved to upstate New York, when his father was appointed chair of the Physics Department of Hamilton College. Cameron studied the organ at the Loomis School in Windsor, Conn., and later earned a BA in history at Hamilton College. After graduate work in archeology and French, he settled on a career in building, maintaining, and tuning pipe organs. He worked at the Andover Organ Company in Lawrence, Mass., for several years and then for the Louis F. Mohr Company, which maintained hundreds of organs in New York City. He was a founding member of the New York Chapter of the OHS and served as its president and editor of its journal, *The Keraulophon*. Peter did exhaustive pipe organ historical research and was awarded the Organ Historical Society's Distinguished Service Award in 2001.

While living in Methuen, Cameron joined the Universalist Unitarian Church of Haverhill, where he sang in the choir, led the music committee, helped care for the organ, and wrote several brochures about the congregation and its building. He also loved participating in Gilbert & Sullivan productions, served on the Methuen Historical Commission, and was active in a local peace group.

James Merle Weaver died on April 16, 2020, in Rochester, N.Y., from complications of COVID-19. He was 82. Weaver began his lifelong engagement with music as a piano and later an organ student in his hometown of Danville, Illinois. He attended the University of Illinois in nearby Champaign/Urbana. During his sophomore year he and a fellow student lived in Amsterdam, where they studied harpsichord with Gustav Leonhardt. Returning to Illinois, Weaver completed his bachelor's (1961) and master's (1963) degrees. It was at this time that he met Malcolm Bilson, then working on his DMA, who would later "rediscover" the late-18th-century fortepiano, an instrument Weaver eventually added to his repertoire of historic keyboards.

Weaver and his young family moved to Boston's North End in 1963. His facility as a continuo player soon made him in demand, both as a concert artist and for recordings, especially those for Charles P. Fisher's Cambridge Records. In Boston, he befriended the music director of the Old North Church, John Fesperman, Leonhardt's first American student. Fesperman left Boston in 1965 to take a position at the musical instruments collection in the Smithsonian's newly opened National Museum of History and Technology; Weaver followed him to the Smithsonian the next year, where he began a remarkable and diverse career.

At the same time, Weaver pursued his exploration of newly restored harpsichords and fortepianos in the Smithsonian's collection, recording Bach's complete sonatas for violin and harpsichord with violinist Sonya Monosoff. This was the first commercially issued American recording to use museum instruments; released initially by Cambridge Records in 1968, it was rereleased by the Smithsonian Collection of Recordings a decade later. His 1987 recording of the second part of Bach's *Clavier-Übung* used a German-style instrument commissioned from the Washington instrument builders Thomas and Barbara Wolf, whose careers as restorers and builders of new instruments Weaver encouraged, especially with regard to the maintenance of the Smithsonian's keyboard collection. Weaver's early championing of the late French Baroque composer Jacques Duphly resulted in an acoustically stunning recording made in 1977 on the Museum's 1760 Benoist Stehlin harpsichord.

Weaver had long hoped to establish an ensemble-in-residence at the museum and, in 1976, formed the nine-member Smithsonian Chamber Players. The group made countrywide tours sponsored by the Smithsonian National Associates and developed its outreach with a series of Handel recordings, including the first American period-instrument *Messiah*, conducted by Weaver.

In 1983, Weaver returned to the Division of Musical Instruments and helped develop a lively jazz presence at the museum. At the same time, he added two large collections of priceless old-master Italian stringed instruments, including many by Stradivari and Amati. He occasionally appeared with the National Symphony Orchestra and with various professional choruses in the Washington area. With the Chamber Players, he was a major presence in the inaugural festivities for Jimmy Carter and later performed twice, including once as a harpsichord soloist, at the Carter White House. He was subsequently invited to play at five of the bipartisan inaugural luncheons, from Ronald Reagan's second inaugural to George W. Bush's first. Weaver taught at the American University, the University of Maryland, Cornell University, the Aston Magna Academy, and the Baroque Performance Institute at Oberlin.

After he retired from the Smithsonian, he was appointed executive director of the Organ Historical Society. His cheerful and calm demeanor was welcomed by an organization that was in financial crisis and had facilities scattered across three states. During the last years of his tenure at the OHS, he supervised the relocation of its headquarters and archives to Stoneleigh in Villanova, Pa. During his tenure, membership grew, and major financial contributions to the OHS tripled. Realizing the importance of attracting young members to the organization, he expanded the E. Power Biggs Scholarship program that provided funds for student membership. James Weaver was loved by everyone he met. Upon news of his death, tributes of gratitude poured into the OHS headquarters, with comments such as "a prince of a human being," "an infectious personality," "a human being with a great heart," "he made me want to do things for the OHS," and "his gentle and generous manner will be missed by all."

David C. Scribner

David C. Scribner passed away peacefully on April 16, 2020, after complications from surgery following a brief illness. He was 72. Born in Chicago on September 21, 1947, he studied organ with Arthur C. Becker and René Dosogne at DePaul University and eventually became Dr. Becker's assistant and then successor at Saint Vincent de Paul Church.

After living in San Francisco and Pensacola, and working as an organbuilder for numerous firms, he settled in Little Rock and, for the last 20 years worked for Nichols & Simpson, Inc. He was a vestryman at Christ Episcopal Church and also the church's substitute organist.

Scribner was a member of the American Institute of Organbuilders, the Organ Historical Society, the American Guild of Organists, the Atlantic City Convention Hall Organ Society, and the Organ Media Foundation and one of the creators of the online Pipechat.org. He was a lifelong railroad enthusiast, enjoying travel via Amtrak and supporting numerous historical clubs and railway museums.

In accordance with his wishes, his remains were interred on May 1, 2020, in the Close at Christ Church, as near to the organ as possible. Serendipitously, just before the brief committal service began, someone inside the church was playing the organ; as the player finished, the tower bells began to ring. David would no doubt have approved.

Homer ("Junie") Herman Lewis Jr., 93, of Hagerstown, Md., passed away on Monday, May 4, 2020. "Junie" Lewis was born June 30, 1926, in Garfield, Md. He worked for M.P. Möller but left to enter the United States Navy at the age of 17, serving in the Atlantic Ocean and the Mediterranean Sea as a Fire Control Man, Third Class aboard the USS *Bronstein*, a destroyer escort. In 1945, after the war, Lewis returned to work at Möller and obtained his high school diploma. In 1963, he started a part-time organ-pipe business in a small two-car garage with partners, Joseph E. Clipp and Edward Lushbaugh. They incorporated the business 1969 as Trivo Company, Inc., basing the name on the initials of the three partners (TRI), who had been reed pipe voicers (VO) at Möller. In 1972, Lewis left Möller to teach the electrical trade at the Victor Cullen Reform School for Boys in Sabillasville, Md. Returning to Trivo in 1974, he saw the company grow and flourish. Trivo pipes can be found in church and cathedral organs throughout the world. Lewis retired from Trivo in 2012 at the age of 86.

A founding member of the American Institute of Organbuilders (AIO), Lewis was a member of the Improved Order of Red Men #84, Williamsport, Md., Washington County Amvets, Post 10, Hagerstown, the American Legion, and Garfield United Methodist Church, Smithsburg, Md.

CDs

***Clavier-Übung III: Heinrich Christensen Plays the C.B. Fisk Organ at King's Chapel, Boston*, 2 CDs, www.king's-chapel.org.**

***Salome's Dance: Robert Parkins plays the Aeolian Organ, Duke University Chapel*, Loft Recordings, LRCD-1147.**

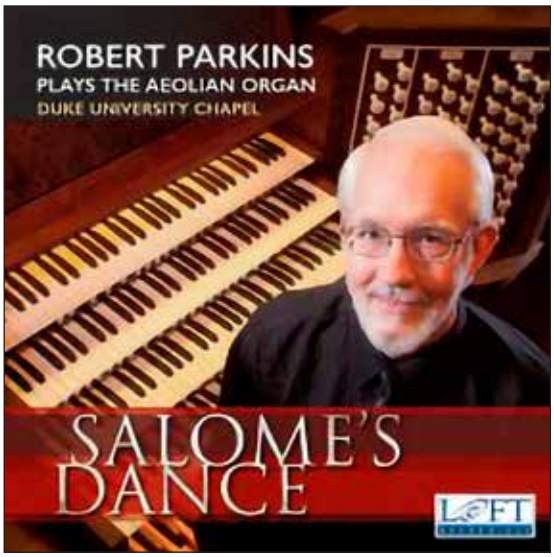
After a long lapse, it was a delight to receive two new organ recordings. It would be difficult to find another pair as diametrically opposed as these, but I thoroughly enjoyed them. They have one thing in common—historical importance.

The Fisk at King's Chapel, Op. 44, 1964, was the first three-manual mechanical-action organ built in the United States in the 20th century. It replaced a sizable E.M. Skinner that was housed in a case closely resembling an engraving of the 1756 Richard Bridge organ. This London-built instrument replaced a small chamber organ that belonged to Boston merchant Thomas Brattle, whose 1713 will provided it to two recipients who refused it. Thus it came to the third choice, King's Chapel. This organ still survives at St. John's Episcopal Church in Portsmouth, New Hampshire, housed in a later, Federal-style case, but two carved panels from its original housing are now incorporated into the sides of the case at King's Chapel. It is impossible to find a more significant historical site than the organ loft of King's Chapel.

If you have ever seen an anechoic chamber, you might suspect that its deeply coffered and padded surfaces were inspired by the box pews of colonial churches. Indeed, the carefully preserved pews at King's Chapel perform the same function, depriving the room of all but the merest nanosecond of reverberation. Yet, somehow, Charles Fisk created an organ that has a vivid, rich sound, and a crystalline clarity that reveals the color and texture of each stop. King's Chapel music director Heinrich Christensen's playing is likewise infused with a sensitivity of touch a lapidary would envy. His recording has the added attraction of including the seldom heard *manualiter* settings of *Clavier-Übung III*.

The magnificent 1932 Aeolian organ No. 1785 in Duke University Chapel was the last large instrument the firm built before it merged with the Skinner Company to form Aeolian-Skinner. Although it was somewhat neglected for years, it has been thoroughly restored to its original sheen, except for the Antiphonal/Echo division, which was removed when the Flentrop organ was placed in the rear gallery in 1976.

University organist Robert Parkins has chosen an unusual but fascinating

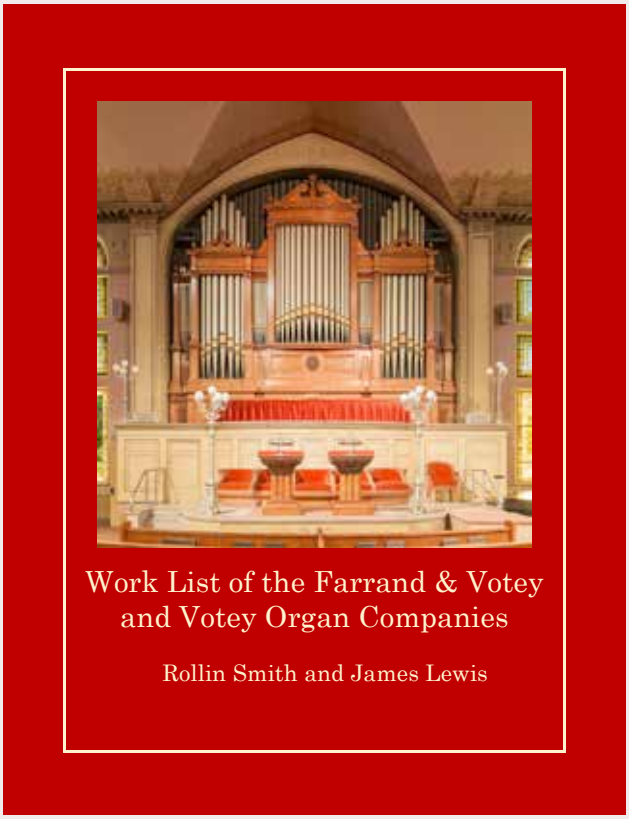


program. He opens with two works of Max Reger that allow him to demonstrate the giant organ's ability to create seamless and almost unbelievably wide-ranging crescendos. Two movements from a suite by Florence Price show off some of the beautiful solo stops. Works by American composers Kent Kennan, Robert Ward, Adolphus Hailstork, and Dan Locklair are also included on the disc.

But for me the crowning glory of the program was one of the Four Last Songs of Richard Strauss, "Im Abendrot." I expected to be mildly amused, but not satisfied, by a solo organ arrangement. These last songs of Strauss are abiding favorites of mine. There was a spell in college when I couldn't sleep at night until I listened yet again to Elizabeth Schwarzkopf singing them. Hearing Jessye Norman sing them at the Kennedy Center was likewise an emotional high point. Therefore I was totally unprepared to have a lump in my throat because of the beauty of Parkin's transcription. It really does work. The transcription of Strauss's *Salome's Dance* is also amazingly good, but this music doesn't yank my heartstrings like "Im Abendrot."

By all means, get both of these recordings. You will be doubly enriched.

GEORGE BOZEMAN



Work List of the Farrand & Votey and Votey Organ Companies

The OHS Press announces its latest Monograph in American Organbuilding, *The Work List of the Farrand & Votey and Votey Organ Companies*. An annotated list of 225 organs built by both companies between October 1889 and December 1899 has been compiled by Rollin Smith and James Lewis from such diverse sources as documents in the OHS Library and Archives and contemporary accounts in online digitized newspapers. The two companies built organs for the 1893 World's Columbian Exposition, Andrew Carnegie's residence, the New England Conservatory, New York's Metropolitan Opera House, Steinway Hall, Chicago, the First Church of Christ, Scientist, Boston, both Carnegie Music Halls in Pittsburgh, and all the early patrons of the Aeolian Company.

Appendixes include a comprehensive list of organs built by Granville Wood & Son, a facsimile of the contract for the organ in the Metropolitan Opera House, a section of important instruments with photographs and stoplists, and alphabetical and geographical indexes. Available for $29.95 from the OHS online.

WWW.OHSCATALOG.ORG

Organ Historical Society at Stoneleigh
Aeolian-Skinner No. 878

THE ORGAN AT STONELEIGH

This is the story of the Aeolian-Skinner organ at Stoneleigh, the former home of the Haas family and now the headquarters of the Organ Historical Society. The organ contract was signed in 1931 with the Aeolian Company, the world's premiere builder of residence organs. But with the new company formed in 1932 by the merger of Aeolian with the Skinner Organ Company, this became the first residence organ installed by the new Aeolian-Skinner Organ Company. Rollin Smith's new book traces in detail the organ from its first home in West Orange, New Jersey, to its present home in Villanova, Pennsylvania. From the wealth of documentation on the Aeolian and Skinner firms available in the OHS Library and Archives, the story of this fascinating instrument is told through contracts, shop notes, architectural drawings, and photographs—a truly fascinating history of a unique historic American organ.

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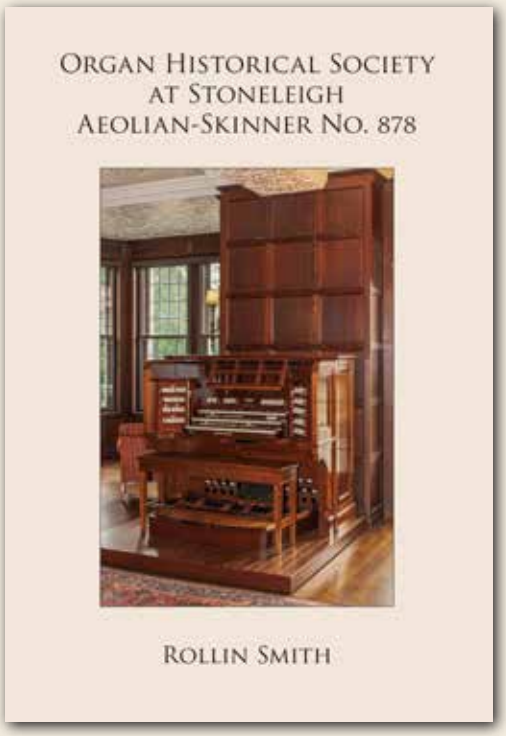

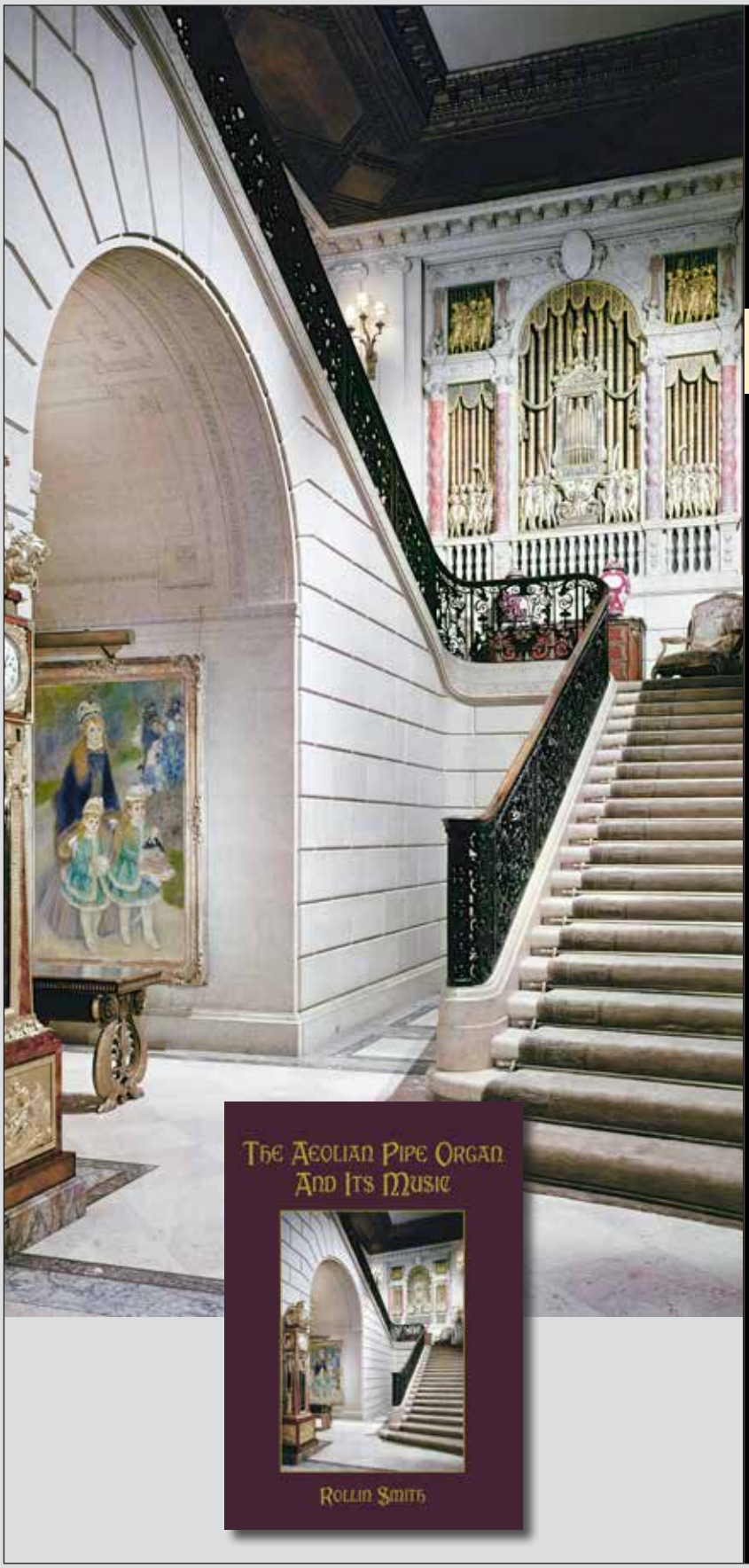

The Aeolian Pipe Organ And Its Music

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.

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