

VOLUME 65, NUMBER 1, JANUARY 2021

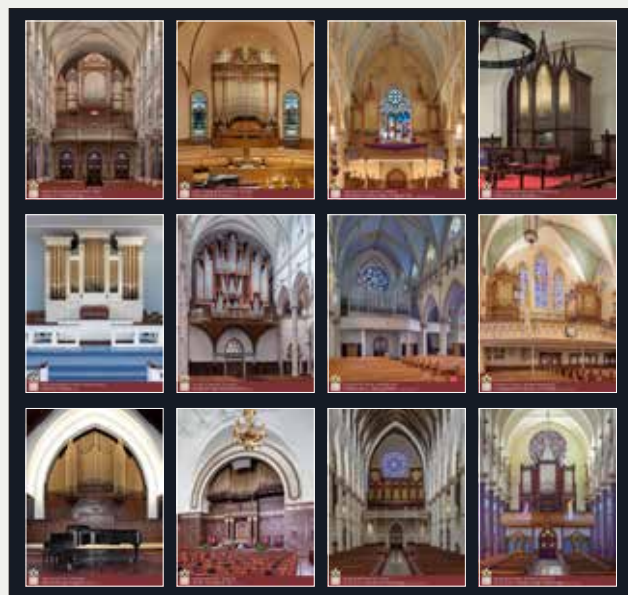
THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





2021 PIPE ORGAN CALENDAR



THE OHS 2021 CALENDAR IS NOW AVAILABLE!

OHS TRAVEL-ORGUE 2021

Featuring never before published convention instrument photos from Connecticut, Massachusetts, Ohio, Pennsylvania, and Washington, D.C.

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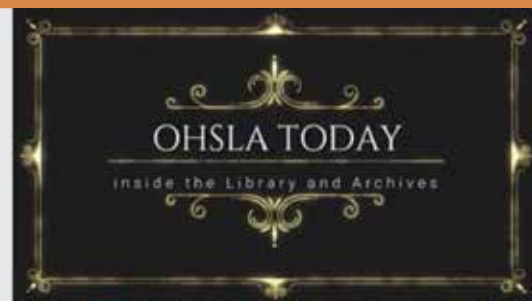


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1 OHSLA TODAY

Welcome to the first two episodes of OHSLA TODAY, an insider's look at the vast collection of the Organ Historical Society. Hosted by our Chief Librarian and Archivist, Bynum Petty, each month will feature rare gems and items of great interest to the members of the OHS and other organ enthusiasts. Share with your friends and be sure to tune in each month!



2 LIVE FROM STONELEIGH

is a video recital series featuring the grand Aeolian-Skinner Opus 878 housed at the headquarters of the OHS. Organists from around the Philadelphia area come to Stoneleigh to record some of their favorite repertoire for residence organs and beyond. You will want to visit the OHS website in the first and second half of each month to enjoy these charming recitals.



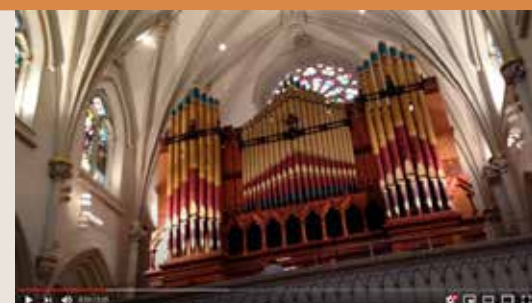
3 KALEIDOSCOPE OF COLORS

will feature ten instruments from across the country, played by organists who know the instrument well and can demonstrate its tonal variety. Each 30-minute recital includes a brief history of the recital organ, a review of its stop list and an introduction to the repertoire. Viewers will be treated to five hours of glorious music in venues that could not all be visited during one in-person convention.



4 E.P. BIGGS SCHOLARS CONCERT

Because of the postponement of both the 2020 and 2021 OHS conventions, three Biggs Scholars were unable to present their alumni recital. This year, the OHS has sponsored these young performers to prepare an exciting recital on organs dear to them. Plan to visit the OHS website in late June to watch them perform and showcase these mighty instruments.



ADAM COBB

St. James' Episcopal Church | Los Angeles, California
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THE TRACKER

VOLUME 65, NUMBER 1, JANUARY 2021

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ON THE COVER

Hilborne L. Roosevelt No. 4 (1873) in the Chapel of the Immaculate Conception, College of Mount Saint Vincent, Riverdale, N.Y.

PHOTO JOHN KAWA

EDWARD MCCALL | From the CEO

THE START OF A NEW YEAR is a time for resolutions, clean slates, do-overs, and promises. With the arrival of a new year, we anticipate new beginnings. Now that 2020 is in the rear-view mirror, thankfully, we can focus on an upward trajectory for public health, renewed business opportunities, and gatherings of more than just a few people. Granted, much more time is needed before any return to normal. What that looks like is yet to be determined, but for the OHS, its members, and its leadership, 2021 will be a year of tremendous new beginnings: a year of celebrating the pipe organ across America as our founders dreamed 65 years ago.

In a 2010 speech on technology, entertainment, and design (a TED talk) about corporate vulnerability, guest speaker Brené Brown said to her audience that “vulnerability is the birthplace of innovation, creativity, and change.” As you recall, the OHS postponed the national convention scheduled for Columbus, Ohio, because of the global pandemic. This could have negatively affected the OHS financially and undermined our members’ morale. Similarly, the decision to postpone this year’s scheduled event in Toronto could have been a disaster for us. What happened?

The management team soldiered on with brainstorming sessions, and outreach to board members and past OHS leaders to create innovative plans that actively propel the mission statement to celebrate, preserve, and study the pipe organ in America in all its historic styles, through *research*, *education*, *advocacy*, and *music*. What lies ahead for the OHS is the pursuit of this mission in its entirety, and we can all be very proud of that.

Let us begin with *history* and *research*. You have read in this column and in the October “Archives Corner” about the 19th-century Hilbus cabinet organ. Last fall a contract was signed with Parsons Organ Builders to carry out a total restoration of this instrument. Scot Huntington is also an integral part of this project, providing skilled guidance. In conjunction with this exciting endeavor, the OHS has partnered with DeBergerac Productions to create a professional documentary titled *A Breath of Fresh Air*. The film, intended to be a tool for *education* and *advocacy* by the OHS, will be premiered in 2022.

Education stands at the forefront of the OHS Library and Archives (OHS LA). Long considered the crown jewel of the OHS, this collection is revered by organ scholars around the globe. We owe much gratitude to those who spearheaded its growth over the past six decades, but we must be reminded that increased efforts to publicize and staff the OHS LA are a *new beginning* opportunity for 2021. Donors agree. Last year,



Bynum Petty presented lectures to organ literature students the University of Syracuse, and the University of Oklahoma. This outreach to students across the country continues into 2021.

Perhaps you have already seen the first two episodes of our new online video series titled *OHSLA Today*. These monthly episodes provide an inside look at the collection, featuring rare gems, interesting artifacts, and items worthy of scholarly research and dissemination. Moreover, in 2021, the OHSLA will hire a part-time assistant to the chief librarian/archivist. This will increase the hours available for critical cataloging and sorely needed digitization. With the addition of the complete archival collections from the American Theatre Organ Society, the American Organ Institute, and the Boston AGO Chapter, the OHSLA has a wealth of material on its hands. Plans call for the additional hiring of an associate librarian and archivist in 2022.

Music performances have transitioned to online virtual events. The OHS has joined this trend with *Stoneleigh Live*, a video series celebrating the pipe organ and its *music* on Aeolian-Skinner No. 878, housed in the living room at the OHS headquarters in Villanova, Pa. Each month, the series features a prominent organist from the Philadelphia region in a short recital of pieces demonstrating this residence organ.

Demonstrating organs was, and is, a hallmark of most OHS gatherings, and this year will be no exception. We are inviting three E. Power Biggs Scholars from the Dallas convention who would have performed in Columbus (and then Toronto) to record a performance on an organ of their choosing. When the combined video is prepared, we will be treated to an introduction to the instrument, a review of its history, some remarks about the chosen repertoire, and, of course, a splendid organ recital. Placing an emphasis on our younger members, encouraging them to participate, and engaging all young organists to see the value of the OHS in their future are new beginnings we can all cheer about.



Perhaps the most significant *new beginning* will be on public display this coming August. A *Kaleidoscope of Colors* is one of the most ambitious OHS projects to date. In lieu of a public gathering, we intend to bring the instrument, its colors, its sounds, and its history directly to your living room. As of this writing in late October, the KOC task force is beginning to shape plans for five nights of glorious pipe organ music played

on a variety of instruments across America by a diverse group of performers. You will not want to miss this weeklong live-streaming event, which promises to deliver a convention-like opportunity that could never be achieved at an in-person event in any one location.

Of course, opportunities for members to stay connected with the OHS abound. By now, you should have posted the 2021 OHS calendar in a prominent place. Each month features an instrument from previous conventions that has not been published. Thank you to the firms who placed advertisements in this publication; your support brings beauty and elegance to thousands of members.

Each month, we send via email our monthly newsletter, *OH!* Despite some technical difficulties, many of you report enjoying the news regarding all things OHS. Remember to keep your browser updated and check your spam/junk folder each month. We are diligent about updating email addresses to ensure a timely and accurate delivery of news items and photographs.

One new feature of *THE TRACKER* beginning this month is titled "A Conversation with . . ." Readers will take great delight in getting to know Barbara Owen, a seminal figure in the life of the Organ Historical Society. Through her foresight and enthusiasm and the efforts of her peers, the OHS came into existence. Look for more of these conversations in future issues of *THE TRACKER*.

The OHS Catalog, our online store, continues to flourish. Each month, new items are added: music scores, books, CDs, and more. If you are looking for something unique, call us, and we will attempt to obtain it for you.

Perhaps the most significant opportunity to connect with the OHS is to volunteer. Currently, ten committees provide outstanding service, and guidance to the Board of Directors and the management team. Their love and commitment to the mission of the OHS are immeasurable gifts. Please consider a gift of time and talent. As with any non-profit, more hands make light work.

Finally, you will notice a remittance envelope for the Annual Fund. Thank you to the hundreds who have already contributed. After reading through the *new beginnings* that your OHS is pursuing, please consider making your donation today.

One of my favorite poets is Rainer Maria Rilke, whose works have provided inspiration for composers over the past century. As if he were guiding the writing of this article for this time in history, he reminds us, "And now let us welcome the new year, full of things that never were."

Happy New Year!

Ed



ORGAN HISTORICAL SOCIETY

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

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COLUMBUS, OHIO • JULY 17–22, 2022

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jmccabe@organhistoricalsociety.org

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

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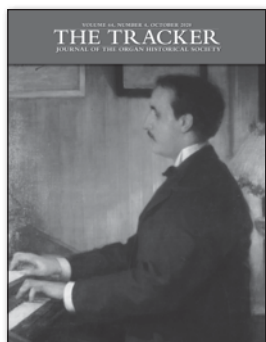
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BACK ISSUES of *The Tracker* and convention handbooks are available from the OHS office. 484.488.PIPE (7473)



LOUIS VIERNE ON THE TRACKER COVER

Thank you for including the Vierne portrait on the cover of Vol. 64 of *THE TRACKER*, and for the information about Paul Mathey and the Taskins.

This portrait was hanging in the Musée Carnavalet in 2013, and I'm grateful to know its story and context. I

hope the Médiathèque de l'architecture et du patrimoine will continue to lend it out, as I feel lucky to have stumbled upon it on that trip.

I very much enjoy reading *THE TRACKER*. Thank you very much for all you do to make it such a fine publication.

PAOLO BORDIGNON

Organist, St. Bartholomew's Church, New York



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THE EDITORIAL DEADLINE IS
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April issue closes February 1
July issue closes May 1
October issue closes August 1
January issue closes November 1

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February 15 for April issue
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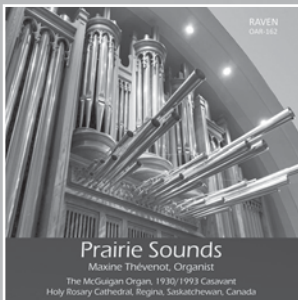
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Dupré: Angélus
Franck: Pièce
Héroïque
David L. McIntyre: Joyfully
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Prairie Sounds

Maxine Thévenot, Organist
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Holy Rosary Cathedral, Regina, Saskatchewan, Canada



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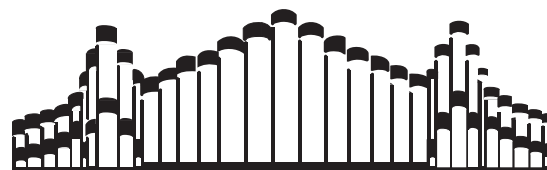
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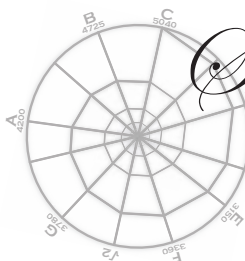
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Hilborne L. Roosevelt Organ No. 4

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SEBASTIAN M. GLÜCK

IN THE SPRING OF 2017, I was called to inspect the serially altered Hilborne L. Roosevelt Organ No. 4 that has stood since 1873 in the Chapel of the Immaculate Conception at the College of Mount Saint Vincent. In 1817, Saint Elizabeth Ann Seton sent a contingent of Sisters of Charity from Maryland to New York City to staff an orphanage, after which they began a program of founding schools that would eventually become the parochial school system of New York. In 1847, before there were public schools for women in the city, the Sisters of Charity of Saint Vincent de Paul of New York founded the Academy of Mount Saint Vincent, located with their new motherhouse at McGown's Pass in Manhattan. In 1859, when land on which the academy and the motherhouse were built was needed for the city's Central Park, they established the Mount Saint Vincent campus in Riverdale, overlooking the Hudson River. As the academy grew, the sisters opened schools, hospitals, and an array of services for the poor. By the close of the 19th century, the academy was recognized as one of the finest institutions of higher learning for women in the region.

The Roosevelt organ had not been fully playable for two generations, and even Pietro Yon's brother, S. Constantino

Yon, organist and instructor at the college, never heard it as originally built. The college has treasured the organ and in recent decades has engaged a succession of local maintenance companies to make repairs. By 2015, the only sensible path forward was a comprehensive assessment and program of rebuilding. As part of the complete renovation and redecoration of the chapel, the Sisters of Charity wanted Hilborne L. Roosevelt's earliest surviving work protected and returned to use.

PRINCIPLES AND DECISION MAKING

Trepidation often marks the stance we assume about the artifacts entrusted to us. We must take responsibility for the consequences of our choices, even if they do not, or cannot, conform fully to the ideals to which we aspire. As guardians of history, we hope to make decisions that will withstand scrutiny and be deemed contextually defensible in light of the materials, skills, financial resources, and information at hand. Fine arts like paintings, sculptures, and works on paper are joys to behold, whereas furniture, jewelry, architecture, tableware, musical instruments, and books are artifacts in use. In particular, the longer buildings and pipe organs remain in use, the way they are used is likely to change. The onward march of history creates changes in the needs that organs and buildings are expected to fulfill, and in this case, changes to the organ once again coincided with changes to the building.

Pragmatism and idealism lock horns when we hope to heed the Hippocratic admonition "First, do no harm" while poring over the Guidelines for Conservation developed by the Organ Historical Society. Nonetheless, we insert our influence, sometimes irreversibly, into the fabric and history of an artifact. Conservators of musical instrument are familiar with the paradox elucidated by John R. Watson, the struggle between the preservation of each organ's historical voice and its



musical voice. The paradox intensifies in the case of a single surviving example in unplayable condition, and I venture that musicians, musicologists, and owners harbor a greater desire to hear the instrument's voice than to view its corpse.

The Organ Historical Society annually revives mute artifacts so that convention attendees and the owners of those organs can hear them, sometimes for the first time, and can stir interest in their complete restoration and regular use. When we are working with an institution's instrument, we should avoid vague comfort phrases such as "restorative repairs" and "refurbishment." Piecemeal "field-hospital" repairs to heritage cultural properties appear to be, and almost always are, genuinely rooted in noble intentions, but the death knell is rung when the instrument cannot fulfill its duties. By the third or fifth campaign of work, the client may question the integrity and competence of the craft or become convinced that the organ is a thief of the institution's resources. This is the tipping point at which the purveyors of artificial units make their sales pitch, asking, "Was it really worth it?"

DETERMINING WORTHINESS

We weigh the merits of quality, historical importance, and suitability for use as we ponder whether age or rarity alone makes an artifact inherently good and worthy of preservation. An artist's earliest efforts rarely can equal the iconic brilliance of his or her most developed work, so the calmly receptive observer hopes to be overjoyed but prepares to be underwhelmed. Is this altered and damaged organ a good one, worthy of preservation, and deserving of the investment? On whose judgment do we rely?

An assessment of Roosevelt Organ No. 4 was included in a series of articles by Frederick Roth Webber in *The Diapason* in 1957. Descriptive errors indicate that Webber did not thoroughly inspect the instrument, but he had the opportunity to hear it and wrote that even in the absence of the Mixture, "it is of bright, cheerful tonal quality and certainly is a credit to the young man of 23 who built it."¹

The broadest institutional objective was to return the chapel organ to reliable playing condition under regular and normal use, and to create a conjectural reconstruction without making the organ into something it never had been. This was to be accomplished by restoration of the existing pipes, preservation of their voicing, thoughtful re-creation of the missing tonal elements, and retention of the manner in which the wind is delivered to the pipes. These idealistic goals had to be fulfilled in the context of the college's desire for an instrument that could be regularly used and easily maintained.

WHO BUILT ORGAN NO. 4?

Hilborne Roosevelt founded and owned an organ company, but he did not build the organs that bear his name. He was a businessman who was passionate about the organ, planning and working to fulfill his vision of what an organ could be and do. He was also a curious inventor who collected other inventors with whom he would enter into business, such as Alexander Graham Bell and Thomas Alva Edison.

Born into the American landed gentry, Hilborne broke with the expectations of his class and did not earn an academic degree. He worked in the laboratory, constructed prototypes, and paced the factory floors without milling lumber, casting pipe metal, or cleaning up after horses. This enabled him to work with his hands without being viewed as a laborer by members of his class, in which kindness to one's employees was considered a virtue. He was free to be a New York socialite during the Gilded Age, a milieu in which he and his dashing brother Frank, the brilliant figure who brought the firm to its greatest height, could enjoy the benefits that still come from class status, exurban family compounds, fraternal lodges, yacht and sport clubs, cultural societies, international travel, and dinners with doyens. For two decades, the firm built fine organs for all denominations and economic strata via additional representatives in Baltimore, Philadelphia, and Chicago, while the most prestigious contracts came through quietly cultivated connections.

Hilborne's teenage years in the craft survive in anecdotes about his nocturnal organbuilding escapades, but while those tales are helpful in understanding his driven mindset, they may be enhanced and romanticized. What we do know is that he devoted nearly half of 1872 to a self-devised grand tour, visiting the most prominent organbuilding workshops on the Continent and in Great Britain and keeping a diary of his movements and the knowledge he gleaned. He returned to New York City to set up a facility staffed by experienced organbuilders whom he lured from other workshops. A sense of invincibility, a wealthy family with connections, and enormous incentive made for a powerful combination. Craftsmen from conservative or waning organ workshops saw the persuasive Hilborne as a young man with fresh ideas and full coffers.

Roosevelt's team worked hard, with projects overlapping rather than being built one at a time. Tracing the history of Hilborne's earliest works, we can, as he did, disregard the undocumented organs purportedly built during his quasi apprenticeship under Hall & Labagh. The first is said to have been in the family basement, and the second a two-manual, 16-stop organ, awarded a gold medal by an industrial fair. They both may have been reconfigured from Hall & Labagh's stock of small, used instruments that the firm often took in trade, or these two accounts may in fact describe the same

1. F.R. Webber, "Some Early Organs in New York City Described Vividly," *The Diapason*, 48, no. 10 (September 1957): 30.

organ. Whether one or two, neither of these organs could have been built without tremendous assistance.

Organ No. 1 was built for the Church of the Holy Communion, an Episcopal parish attended by Roosevelt's once-Dutch Reformed family. It was financed by Hilborne's mother under the proviso that it would be removed if it proved unsatisfactory. It was "begun Dec. 13, 1872, fully underway Jan. 21, finished Sept. 15, 1873."² Roosevelt's console was placed on the floor of the church rather than being engaged to the organ case in the gallery.

The specification would not be recognized as a Roosevelt; it more closely resembled the work of his previous employers, and he may have had significant input from the men he had spirited away. On a revolutionary note, Roosevelt housed the Great upperwork and reeds in the Swell expression enclosure, and constructed a separate treble windchest and relay system that would play an "Electro-Melody Organ" of five ranks, sounding on the highest note being held at any one time. In 1891, Frank Roosevelt planted the pipework, probably without the melody device, on new Roosevelt-style windchests as Organ No. 493, later enlarged on Pitman windchests by the Ernest M. Skinner Co. as its No. 185 in 1910.

Organ No. 2 for Holy Trinity Episcopal Church in Brooklyn was a migration of existing pipes to a new electrically activated infrastructure, using the resources of the 1870 William A. Johnson organ that had incorporated the 1860 work of Henry Crabbe. Roosevelt shifted the instrument's manual compasses from the Georgian GG to f³ to the contemporary C to a³ and extended the Pedal compass from 18 to 25 notes beginning at 16-foot C. The organ was once again fitted with pneumatic levers, a combination action, and his second and last "Electro-Melody Organ." It was replaced by the George S. Hutchings Company's Op. 474 in 1899, subsequently replaced by the Skinner Organ Company in 1925 as its No. 524, which survives in altered form.

Organ No. 3 for the First Presbyterian Church in Oyster Bay, N.Y., was a two-manual, ten-rank affair, almost certainly mechanical action. No information has come to light that might indicate whether it was a modification of an existing organ or was built as new.

Organ No. 4 at Mount Saint Vincent was built between June 30 and December 13, 1873,³ commissioned for the rebuilding and enlargement of the 1859 chapel. Less than two months after it was begun, the III/43 organ No. 5 for Holy Trinity Episcopal Church was under construction, so that negotiation and planning for that large and prestigious contract was occupying Hilborne's time and energy while the organ

for the Mount was on the shop floor. How much No. 4 resembles other very early Roosevelt work cannot be determined, because no comparable material survives before Organ No. 34 of 1877, which was moved and enlarged and is far too unusual to be viewed as typical of the firm's output.

TONAL STRUCTURE

The musical historian must remain cautious when comparing the design of small organs to their forebears, their contemporaries, or other small organs by the same builder. The tonal design of this organ is a departure from the English chamber aesthetic of the entrenched New York school, but without Jardine's vibrant cosmopolitan adventurousness. A test subject of sorts, it includes some ideas that Roosevelt abandoned or revised very quickly in his subsequent work.

The Great contains the expected diapason chorus, conspicuously without the 3' Twelfth, as Roosevelt called it during his early years. This lends clarity to the buildup, and the three-rank mixture would have included a tierce. The unison open flute and string were standard equipment for the time, as was the inverted conical reed, the only documented instance of a Cornopean instead of a Trumpet in the Great of a Roosevelt organ. The 16' Melodia as a Great double was a short-lived idea peculiar to Roosevelt, influenced by Walcker's gentle, open wood 16' Tibia Major at the Boston Music Hall.

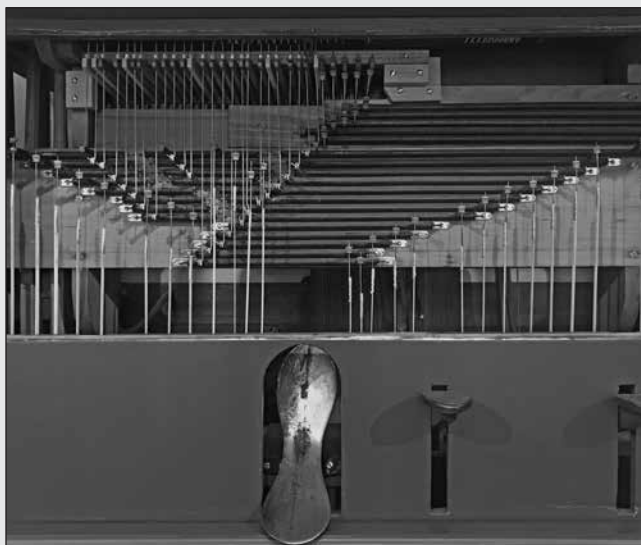
The limited resources of the Swell and its lack of the almost ubiquitous open 4' metal rank do not condemn it to being a mere adjunct to the Great. The placement of the 8' Doppel Flute⁴ in the Swell instead of in its entrenched position in the Great is an early anomalous feature. What it provides at the Mount is a firm, full-bodied anchor for the division, a foundation to which the 4' and 2' flutes weld beautifully, and a solo to be accompanied by the softer stops of the Great. Its pure tone and treble ascendancy, like that of the 4' Harmonic Flute, survive the length of the nave. The string is incisive, but not especially loud, and serves a good recombinant role with other stops in the division. The Oboe's gentle and lyrical quality must be appreciated in the context of its use in the Mass and the short, innocuous works for organ published at the time.

The Pedal is a typical three-stop exemplar of the period, more versatile and balanced in tone than it might appear on paper to organists of today. The tremendous weight provided by the powerful 16' stops and the pitch definition from the 8' Violoncello enable the listener to hear the movement of the musical line. It was this efficient versatility that kept this combination an *idée fixe* into the following century.

2. Hilborne L. Roosevelt, "The Roosevelt Diary, No. 5," *The American Organist* (August 1950): 261.

3. "The Roosevelt Diary, No. 5," *The American Organist* 33, no. 8 (August 1950): 261.

4. A rare Anglicization of his future standard of Doppel Flöte.

*Pedal action**Open wood*

ROOSEVELT'S SECOND THOUGHTS

Late in 1880, after a second tour of Europe, during which he learned much about string-pipe design and voicing, Roosevelt's last homeward diary entry on August 13, 1879, aboard S.S. *Arizona*, states with some conceit, "I am quite satisfied that there is nothing more to be learned in the art of organbuilding in Europe. In the last eight years nothing new has been done."⁵ But after his return, Roosevelt made modifications to the organ. In the Great, a new 8' Salicional was built and placed on the 8' Dulciana toeboard, although the original stop name was retained. The toeboard of the Swell Salicional reads "Keraulophone" beneath the cap plate. By 1880, the Keraulophone would have been associated with the older Erben school, and Roosevelt may have wanted to seem more up-to-date. The 30-note pedalboard was introduced to conform to contemporary standards, and the top five notes attach to the manual actions, leaving the bottom 25 keys to play the original Pedal division. If this was when a pitch change occurred, it may have been when the two reeds were replaced.

LATER INTERVENTIONS

A paper attached to the inside of the instrument states that the organ was "cleaned, repaired, and tuned from April 26 to August 5, 1948—C. Schlette."⁶ This is likely the time at which the organ's pitch was lowered from A452 to A440. A penciled notation within the reservoir states that it previously had been rebuilt in September 1914 by Schlette and his assistant, Michael Michalek, and also was amended with the 1948 date. Charles Schlette was also an instructor of organ tuning at the Guilman Organ School headquartered at Manhattan's First Presbyterian Church, where Roosevelt's important and monumental organ No. 364 was built in 1887.

It can be assumed with confidence that Schlette revered the organ at the Mount and would have done nothing to damage his employer's earliest surviving work, but this appears to be the only time at which the Mixture could have been removed and replaced by a short-compass Gamba, which was in place by Webber's 1957 visit. It is not known whether this was done because the Mixture could not be reached for tuning, or because in 1914 mixtures were out of vogue. The original Mixture toeboard was used for the Gamba, with two sets of holes sealed and the rack board crudely modified.

5. "The Roosevelt Diary, No. 6, Finis," *The American Organist* 33, no. 9 (September 1950): 295.

6. Charles G. Schlette was an elderly former Roosevelt employee who, with his sons, operated an organ tuning and service firm during the 20th century.

From January through June 1960, the J.H. and C.S. Odell firm of Yonkers, N.Y., removed all the pipes from the organ for cleaning, and hundreds of nails were driven into the windchests to try to minimize wind leaks. At this time the 16' Double Melodia pipes disappeared, and the expression shutters were removed. Repeated intervention campaigns occurred between 1984 and the time I was asked to evaluate the organ for reconstruction.

STRUCTURE

Every episode of work on the organ failed to remedy its 1873 spatial and structural obstacles, enabling the cascade of subsequent interventions that damaged the organ. For the 2020 rebuilding effort, even if all the original pipes had remained, keeping the organ's internal arrangement would have been unethical and would have begun anew the instrument's descent into failure and disuse. The organ had been built on a flexible, poorly supported floor frame set into the raked floor of the gallery. I wished to start from a secure plane, so I designed a level, heavily braced, non-resonant platform to support and distribute the weight of the organ upon its return to the building. Structural movement that occurs after an organ has been built contributes to misalignment, malfunction, and potential failure of the action.

The organization of the divisions made the instrument defiant to care and tuning. The Swell enclosure overhung the Great soundboard, leaving no place for a tuner to stand to tune the Great. A horizontal hatch was fitted at the bottom of the shutter front, but the division could not be tuned even if the Great Cornopean and Mixture, as well as the Swell shutter blades, were removed. With no room to stand within the organ, only portions of the Great could be tuned after the removal of the facade and the 16' Double Melodia, a tactic that still left the bulk of the division inaccessible. The Pedal department stood immediately behind the organ and also required the removal of pipes to tune.

My solution was to "stretch" the instrument from front to rear, as shown in the schematic drawings. I interpolated a tuning bridge between the two manual divisions that would serve the entire Great and the Oboe and Piccolo of the Swell, accessible through the shutters as well as the original tuning hatch. The Swell division was moved down to decrease the temperature stratification that had hindered the divisions from agreeing in pitch, and a new sliding door was provided at the rear of the Swell box for tuning the remaining flue stops. A narrow passage board was placed between the back of the main organ and the Pedal soundboard, now moved to the rear wall of the gallery. It is from this uncomfortably narrow bridge that the rear of the Swell is reached by a fixed ladder. All new structural elements were built of poplar with a clear finish to distinguish them from historic material.

THE ACTION

The repositioning of the divisions and the mélange of brittle, broken, replaced, and poorly repaired tracker material motivated my decision to replace the trackers rather than to retain a decayed library of past interventions, favoring durable practicality over impure historicity. The new sets of trackers provide consistency of age, condition, moisture content, and dimension, and all tracker material will now age at the same rate. The added depth and reduced height of the Swell action are mutually compensatory and have no effect on the inertial mass of the tracker run. I chose modern materials for tracker termination, attachment, and adjustment components to facilitate ongoing maintenance. An assessment of the availability of skilled craftsmen in the future quelled the impulse to use period techniques to re-create a historic stylistic element that would not materially affect the experience of playing the organ. If tapered and wound tracker ends someday are deemed to be in order, a future builder can create them.

All other metal and wood elements of the playing and stop actions were retained, including some that had been repaired in the past. When a component was absent or too damaged to guarantee its future, a replica was made in a manner that clearly displayed its modernity. No action pathways were altered, and no friction points or opportunities for lost motion were introduced.

THE KEYDESK

Typical of New York work of the American Reconstruction, the engaged keydesk is fitted with a fallboard that protects the manual keyboards and the stop terraces. The ebony radish-head drawknobs, purchased from a supplier by Roosevelt and most other New York builders of the last quarter of the 19th century, were cut at an oblique angle and inset with engraved ivory discs. The original discs are slightly domed and engraved in the elegant cursive script typical of the work of Hall, Erben, and other New York builders. This inherited font gave way to a brief period of Old English engraving before Roosevelt's distinctive Audsley-designed font that eventually was used by Aeolian, Müller & Abel, Adam Stein, and Farrand & Votey. Some discs were missing, and others were obvious replacements from the 1880 Roosevelt alterations and from subsequent changes during the past century. Cracked knob heads were replicated, and a scrimshander was commissioned to create new inserts. A chamfered infill above the treble terrace corresponds in position to the Tremulant knob above the bass terrace, evidence of an unknown alteration.

The "Eclipse Wind Indicator," an item strongly promoted as a feature of Roosevelt organs, was added in 1880. "J.E. Treat, Boston, Pat. June 5, 1877." is clearly printed on the paper material behind the glass. James Elbert Treat was a former Erben man who journeyed north to Boston and had a

*Key action**Keydesk*

peripatetic business and employment history. The wind indicator was patented during his alliance with Edward F. Searles and the formation of the Methuen Organ Company.

The three couplers are operated by paired on/off thumb pistons set into the key slips and identified by ivory discs similar to those in the stopknobs. The iron Swell expression pedal is set into a “mouse-hole” opening in the knee panel. The aperture could accommodate the foot of a young college woman after the American Civil War, but is too small for the shod foot of a 21st-century adult male. Nonetheless, it is operable, with some tactical training, and reminds us of the organ’s place in American history. Two combination pedals, in the manner of machine stops, draw combinations set by repositioning blocks within the stop-action chain.

The pedal clavier likely dates from 1880 because it has 30 keys, but the Pedal division has only 25 notes. Roosevelt built 27-note Pedal divisions for two-manual and larger instruments before 1880, after which he maintained, with rare exceptions, the preferred national standard of 30 notes. The pedals were cleaned, repaired, rebushed, and regulated, but no materials were replaced for cosmetic reasons. The extreme wear of the playing surfaces, especially in the bass end, bears witness to the history of the instrument’s purpose, enjoyment, and daily use.

THE ORGAN CASE

The organ bears no stylistic resemblance to the chapel interior, and at first glance, one might assume that it came from elsewhere. It does, however, fit in perfectly with the design of the chapel as it was built in 1859, an echo of the Victorian architecture of what is now Founders Hall. The capitals of the four case columns matched those originally in the nave. The case fits the space awkwardly because its sides extend only half the height of the facade, and whether the chassis of the instrument was built new or was from another instrument, the organ was so tightly packed that it may have witnessed some “design-as-you-go” pauses.

Neither Roosevelt brother was fond of casework; they believed that funds should be devoted to pipes, not woodwork. Quite a few Roosevelt organs never enjoyed the insertion of the stops that had been prepared in the console, and toeboards remained vacant until the organs were replaced. Except for their occasional use of an existing case, or major commissions for which an architect designed the organ case, their instruments were not elegant proportional studies and most often displayed pipe stockades above paneled wainscoting. The facade pipes, however, were usually elaborately stenciled, sometimes with sand added to the paint for specific colors to bring texture and dimension to the composition, playing off the gold leaf in the muted light of church interiors. For this reason, the Mount Saint Vincent case, despite its structural shortcomings, is an intriguing artistic document.

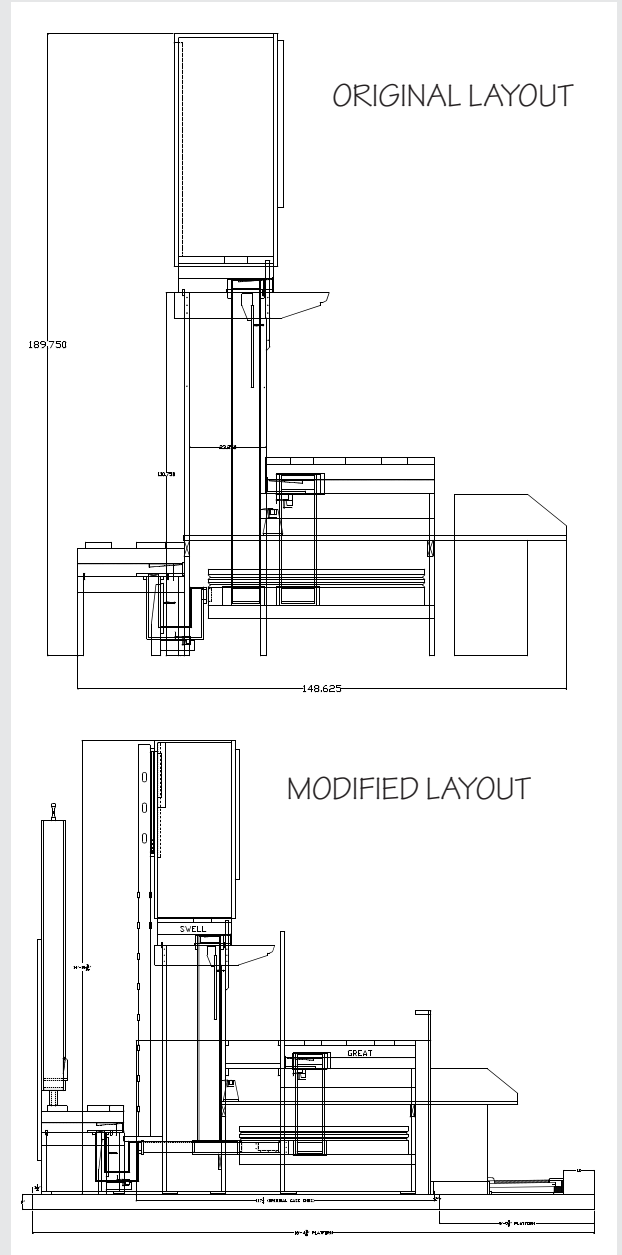
The organ case is a disappointment to the historian familiar with the tour de force furniture making of earlier New England builders like Hook and Appleton. The wood is of notably low quality and was not properly seasoned. The north impost had so fiercely twisted that it had cracked, and the cupped and warped panels above it had been removed and stored elsewhere because they were afforded no support. Below the crude joinery of the impost, there is none of the fine cabinetmaking one associates with the craft; instead of frame-and-panel joinery, one finds board-and-batten construction. When the gentlemen of Glück Pipe Organs dismantled the case, it was revealed that the cornice system had been hanging on precariously by only a few remaining dowels and the good grace of gravity.

It is possible that this case belonged to an earlier undocumented instrument for the chapel. The organ's facade is composed of a pair of structures that resemble Victorian pier glass frames bridged by an arcuated pediment. The embellishments are a mixture of Renaissance Revival, Néo-Grec, and Gothic elements selected from cabinetmakers' pattern books. Despite the neoclassical aspirations of the composition, the pediment is punctured by a quatrefoil, echoing the repeat pattern of identical apertures in the impost. The foliate spandrel carvings and lyraform finials are the work of a competent carver, whereas the inverted anthemia of the column capitals were delegated to an inferior hand. The capitals were left in different states of completion, and their dimensions are so divergent that one might deduce that they had been freely carved without the use of a pattern. The carving has been retained, and the salient diversions from regularity have been optically corrected by the polychrome.

There was some evidence of graining in the past, but with so many layers of paint on the case, I chose to flatten, brace, and secure the original panels rather than strip them or replace them with modern material. The base coat of paint now on the case matches what was found during wood consolidation, and graining over this ground is a future option.

The original facade treatment was removed when the 16' Double Melodia was discarded and the Swell shutters taken out. In more recent times, wooden half-round false facade pipes were made to resemble those in a photograph of the organ taken during the 20th century, but they had warped and cracked during their very brief life and were not securely affixed to the case.

I chose to replace the missing facade with a new sympathetic treatment rather than to attempt to re-create what was believed to have been in place. The firm's general pattern was to use bay-leaf mouths for Gothic buildings and French mouths for those with Roman arches. For durability and economy, I commissioned new zinc pipes with French mouths. The mouth contour within each flat is in swag formation, rather than the angular frown that may have been in



View into the Great division

the original. The 9-11-9 flats supplant the 7-9-7 groupings seen in the older photograph and encourage the perception of greater height. In the spirit of the chapel's most recent brilliantly lit architectural vision, this minor visual change does not alter the sound or mechanism of the organ and can be removed in favor of something else if a return to wooden half-rounds is judged the better choice.

WIND SUPPLY

The organ was built with a hand pumping mechanism on the treble side of the case, and a drawknob operated a pivoting mallet that would rap on a vertical wind trunk to signal for the wind to be raised. The restored double-rise reservoir capably supplies wind to the fully drawn and coupled organ. The feeder components were mostly intact and are preserved, but the pumping mechanism, absent for decades, was not recreated at this time. The organ will receive far more use if there is no need to recruit a fellow student to pump for practice sessions or masses, and a double system can be created in the future. A new blower, curtain valve, and power switch were supplied within the case, and the system delivers 3" pressure to the pipes. Except for the line from the blower to the curtain valve, all wind conveyances are made of wood.

THE WINDCHESTS

Despite Hilborne's early bravado ventures into cone-valve windchests, pneumatic levers, and electricity, Organ No. 4 contains slider windchests with pinned pallets typical of the period. German inscriptions such as "Octav" appear on the toeboards, a sure sign that Hilborne was not building windchests himself. The instrument displays no advances over organbuilding practice of the time, and the Swell as a whole is archaic in design and execution, with a Stopped Diapason Bass on a separate knob, to be used with the two 8' flue stops, and a short-compass Oboe, which would persist in small New York instruments well into the next decade. The other short-compass stops, the Great 8' Clarabella and 8' Dulciana, share a stoppered wooden bass by grooving, an expedient that goes unnoticed down in the nave.

The windchest tables were so extensively damaged that there was no choice but to replace them. Two five-gallon buckets of nails, the detritus of the 1960 work, were pried from the windchests. The organ had been depopulated of its pipes, the toeboards removed, and many hundreds of nails driven into the tables in order to silence wind leaks, creating more splits with each strike of the hammer. The windchests were retabled using the enormous hydraulic presses at Organ Supply Industries in Erie, Pa., before all other original sliders and toeboards were returned to the organ.

Just as the new front-to-rear tracker runs for the Swell and Pedal playing actions had to be made longer to accommodate the re-spacing of the divisions, the stop action traces had

to be lengthened as well. All manual pipes stand on their own windchests, with nothing conveyed to the facade; the bottom octave of the 16' Double Melodia is divided on either side of the Great chest and fed by conveyance tubes.

PITCH AND PRESSURE

The pitch history of the organ remains a puzzle. A notation on the 2' Fifteenth of 1873 states 2½" pressure A435, whereas an indication on the inner wall of the expression enclosure indicates A452, the philharmonic pitch prevalent in New York City. Musical pitch had been in flux and under discussion, with intense lobbying for the lower French Diapason Normal of A435 as a global standard. This may indicate that one of Roosevelt's alterations made in 1880 was the raising of the pitch to A452, which may also have been the time at which the pressure was raised to 3". The inscription could have been made on the wall of the enclosure only if the pipes were removed, which would have occurred when the Salicional supplanted the 1873 Keraulophone.

The pipes speak elegantly and clearly on 3" wind, which is still lower than Roosevelt's usual preferred pressure, but they do not speak on 2½". The exceptional quality of the unscathed 1880 pipes establishes that between Roosevelt's revisions and the present day, no cutups were raised. By the time I was asked to inspect the organ, it was evident that perfunctory measures had been taken to bring it to A440, leaving portions without the ability to be brought to pitch.

In light of the organ's ongoing institutional use with piano and modern instruments, the project was completed at the present-day pitch of A440. I took my cue from Fritz Noack's restoration of the 1866 Koehnken III/46 organ at K'hillah K'doshah B'nai Yeshurun in Cincinnati, for which pitch was adjusted for use with modern instruments, since the historical record confirmed that the organ was intended from its conception for use with orchestra. The organ at the Mount has been tuned to today's most accepted pitch without removing any historic pipe metal or introducing an extra pipe at the bottom of each rank, and it has been tuned in equal temperament. If in the future the organ is to be relegated to rare and specialized use at a higher pitch and a historic temperament, that option remains.

THE PIPEWORK

When Roosevelt founded his company, he made certain to recruit the best of the city's veteran pipemakers. The majority of the metal pipework was signed or stamped by its fabricators, but wooden pipes bear no identifying inscriptions. This is a common trait, because making wooden pipes may have been viewed as a sub-craft of woodworking and cabinetmaking. The wooden pipes of all types (open, harmonic, stoppered, and double mouthed) are well made and exhibit a variety of cap, block, and mouth styles typical of Ger-

man work of the era. The practice of regulation with wood splines in open wood feet was retained, and the intact historic splines provided direction for the tonal finishing. New splines were made from wood of the same age as the organ to avoid shrinkage.

Frederick William Goeller, who, along with his older brother, Christian, was an employee of Henry Erben, engraved his initials on the 8' Diapason. During the 1860s and through the early teens of the 20th century, he is listed in city directories and census returns as "organ pipe maker" or "organbuilder."⁷ He is acknowledged to have been among the first group of men hired by Roosevelt in 1872. Goeller's initials also are inscribed on the 2' Piccolo, which is cylindrical and not overblowing. Roosevelt Piccolos of the following decade were built as tapered harmonic ranks.

Arnolph Polster, whose name is inscribed on the 1873 4' Octave and 2' Fifteenth, may have built the missing mixture as well. Polster's name appears on Richard Montgomery Ferris pipework as early as 1857. By 1866, Polster took employment in the workshops of Hall & Labagh, working under the direction of Robert Moritz Mohr, a German pipemaker who developed novel techniques for the production of pipework in proof tin, and who later became pipe-shop foreman for Roosevelt. Polster was already working at Hall & Labagh when Hilborne Roosevelt was serving a specialized apprenticeship and working on experimental electric actions for the firm. When the successor firm Hall, Labagh & Kemp folded in 1872, Hilborne Roosevelt wasted no time recruiting this highly skilled craftsman to his newly formed venture.

The personal stamp of Walter L. Royall appears on the pipes marked "Salicional Oct 6, 1880" standing on the Dulciana toeboard, one of the ranks built for the 1880 revision. Not all pipemakers could or did have personal metal stamps. Royall was a long-term employee, and it is his stamp that appears on the sleeved zinc resonators of the magnificently brassy, rolling Pedal Trombones of late Frank Roosevelt organs.

The Mixture 3 & 4 Rks. that stands in place of the missing 1873 Mixture III was an exercise in preservation theory and decision-making. Because I had chosen to return the organ to a simulacrum of what I believed were Roosevelt's last thoughts on its sound, the reinstatement of a mixture was in order. A Great three-rank mixture survives in No. 73 in Philadelphia's Saint Charles Borromeo Roman Catholic Church, an organ built in the year in which Roosevelt revised No. 4. I accept that another organbuilder might have attempted a copy, introducing new conjectural material, but I chose another path toward authenticity.

I had in my inventory the Great Mixture 3 & 4 Rks. from Roosevelt Organ No. 408, built in 1889 for the German Evangelical Lutheran Church of Brooklyn, an instrument

that I purchased in 2005 to save it from the wreckers' ball.⁸ Building a presumptive replica of a period mixture was to me less desirable than incorporating an unaltered Roosevelt stop, even if it post-dated No. 4 by 16 years. Although the two-decade life span of the firm was one of change and evolution, it spoke of a continuity of craftsmanship through loyal key employees.

Was it wise to insert a Frank stop where a Hilborne stop once had stood? Despite the difference in age and slight difference in pressure, I chose the path of incorporating authentic historical material. Both Mixtures were designed for Great divisions, in organs placed in elevated galleries and speaking into rooms of similar volume and resonance. The later Mixture was enclosed in the Choir division expression enclosure, which posed the risk that it would be too loud. To my surprise and delight, the stop balances and coheres imperceptibly and elegantly with the earlier chorus elements, possibly assisted by the greater length of its new home. I never considered removing the fourth rank to conform to the 1873 rank count, which would have destroyed historic material and simply created another compromise.

The Mixture pipes were made by precisionist George Mack, whose pipework graced many Frank Roosevelt organs. When Frank closed the firm in 1892, Mack and his son Gottlieb opened a pipemaking firm the following year in Bloomfield, N.J.; they moved their operations to the Chicago area by 1896. Mack furnished beautifully made pipes for such organ companies as Farrand & Votey, Aeolian, and Hutchings. The off-unison pitches are tapered, and that gentle harmonic suppression creates a flavored plenum without excessive grit or the characteristic English tang from the 17th. It crowns the chorus with a soft shine, even if one takes into account the relative enormity of the 8' Open Diapason characteristic of small organs of the era. When combined unidimensionally with the 8' Clarabella, the Mixture 3 & 4 Rks. creates a very fine solo voice, and coincidentally, the bottom two octaves that correspond to the pedal range feature a 1' pitch at the top of the stack, despite the break at tenor C. This contributes to clear voice leading in the left hand and coupled Pedal.

The 16' Double Melodia was in existence at the time of Webber's account in 1957, because he noted that "the only change has been the removal of the mixture and the insertion of a Gamba in its place."⁹ Roosevelt's very rare use of the Melodia as a Great double was a concept that disappeared quickly from his tonal palette. It was abandoned after Organ

8. Organ No. 408 was designed as a III/40, four ranks of which were prepared for future insertion and never installed. Most of its pipework was incorporated into Glück Ops. 16 and 17 at Saint Patrick R.C. Church in Huntington, N.Y., in 2014, but this unaltered stop did not have a place in that tonal scheme.

9. Webber, "Some Early Organs in New York City," 30.

7. Email from Stephen L. Pinel, November 9, 2020.



CHAPEL OF THE IMMACULATE CONCEPTION
COLLEGE OF MOUNT SAINT VINCENT
HILBORNE L. ROOSEVELT ORGAN NO. 4, 1873

I. GREAT

Gr. Double Melodia.	16 ft.
Gr. Open Diap.	8 ft.
Gr. Clarabella.	8 ft.
Gr. Dulciana.	8 ft.
Gr. Octave.	4 ft.
Gr. Fifteenth.	2 ft.
Gr. Mixture.	3 & 4 Rks.
C	17-19-22
c	15-17-22
c ¹	12-15-17
c ²	8-12-15-17
c ³	8-10-12-15
Gr. Cornopean.	8 ft.

II. SWELL

Sw. Stop.d Diap. Bass.	8 ft.
Sw. Doppel Flute.	8 ft.
Sw. Salicional.	8 ft.
Sw. Flute Harmonique.	4 ft.
Sw. Piccolo.	2 ft.
Sw. Oboe.	8 ft.
Tremulant.	

PEDAL

Ped. Doub. Open.	16 ft.
Ped. Bourdon.	16 ft.
Ped. Violoncello.	8 ft.

COUPLERS

Sw to Gr't.	
Gr't to Ped.	
Sw to Ped.	

No. 15, built for the 1876 Philadelphia Centennial Exposition, except in the largest four-manual instruments in which a plethora of more useful 16' manual stops had already been given a berth.

An 8' Melodia by Felgemaker, dating from the first decade of the 20th century, was brought to my attention and offered for a trial run from tenor C. That rank fit the existing windchest so perfectly that one might theorize that there were a limited number of open wood flute scales shared within the German organbuilding community in the Northeast. This idea is supported by the close scale similarity between the Felgemaker rank and the Great 8' Clarabella, the pipes of which are labeled "Melodia." Had the treble of the 16' become the 8' stop at some point? We may never know. A new stoppered wood 16' octave was built of contrasting timbre and now extends the Felgemaker rank downward. The stop is quite gentle but not feeble. It indeed adds gravity, but not the noble dignity of a metal 16' Double Open Diapason, which remained the Roosevelt standard, even if a few stopped basses were needed.

The Swell string displays a perfectionism rarely equaled in the craft, and in this example, the precision fitting of the cobra beards and the thinness and height of the skiving are remarkable.

The suppliers of the two reed stops are unknown. They are neither signed nor stamped and may have been replaced during one of the instrument's changes in pitch. The present reed pipes carry up through c³, although the rackboard and toe borings indicate that the original reeds continued higher up the compass. Roosevelt listed in his diary the prices for tin reeds, already voiced, from Paul Férat, and zinc and spotted metal reeds from Samuel Pierce.¹⁰ All note-name stampings correspond to the notes played, so there was never any rescaling.

The Cornopean features conical English shallots for the bass and tenor octaves, with *schiffchen* shallots beginning at middle C. At some point it had flaps soldered atop the resonators, although it is unknown whether this was meant to dampen the tone into a more horn-like sound or to try to lower the pitch. The resonators were restored, the flaps were removed, and the stop takes on a broad and harmonically rich tone that is not overbearing. The Oboe that is in place was built with lifting caps that have been restored, and it is equipped with long, narrow, tapered, flat-bottomed shallots. The reeds hold their tune when the room is returned to the temperature at which the organ was voiced and finished.

The wood 16' Open Diapason suffered the most damage over the past century, in part because of splitting from dryness, but primarily because earlier attempts to lower its

10. The Roosevelt Diary, No. 5," *The American Organist* 33, no. 8 (August 1950): 262.

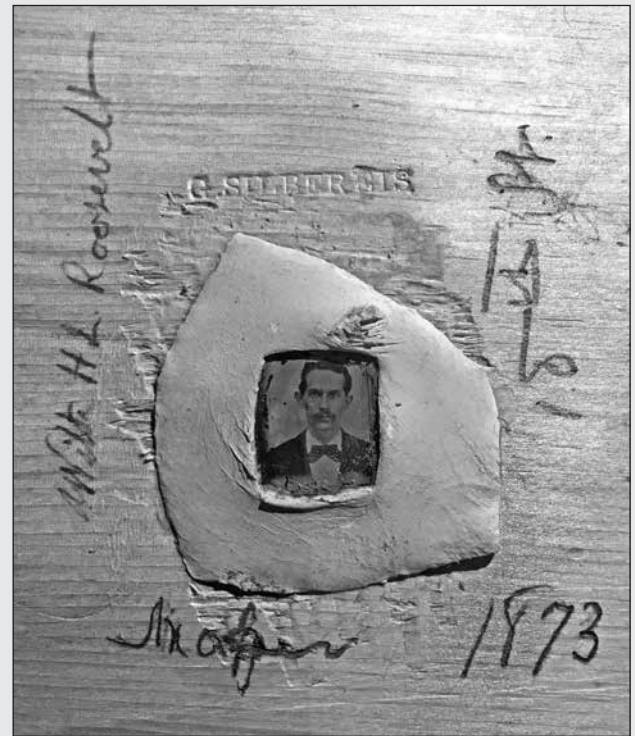
pitch were achieved by nailing scraps of lumber atop the open ends. After repair and consolidation of the pipe bodies, very short Haskell qualifying “stubs” were hung inside those pipes that could not tune down to present-day pitch. This is completely reversible if historic pitch is considered in the future, when the tubes could be withdrawn and the pipes once again tuned by the original wooden slides, which remain. The 16’ Bourdon as it was found could not be tuned properly to modern pitch, so box stoppers were built to lengthen the air column, another reversible procedure if the organ is ever to be returned to a higher historic pitch.

WHAT DID ORGAN NO. 4 MEAN TO HILBORNE ROOSEVELT?

The small size and inconvenient location of Organ No. 4 militate against it being considered a showpiece for Roosevelt to attract additional clients. By the following year, he had signed significant three-manual contracts for the Episcopal Church of the Holy Trinity and Saint Vincent Ferrer R.C. Church in Manhattan, and he would not have had to bring clients up the river and ask them to climb a mountain to hear his latest work. What it meant to Hilborne Roosevelt is now far less important than what it has always meant to the Sisters of Charity and the College of Mount Saint Vincent. One hundred forty-seven years into its life, Roosevelt Organ No. 4 still has a voice in the life of the college, kept in tune by the natural air conditioning of its perch high on the mountain overlooking the Hudson River.

What Organ No. 4 provides to musicians and organ historians is an idea of where the Roosevelt Organ Works started, before the cathedral contracts, the prestigious concert-hall organs, the factories in three cities, the manufactory that occupied an entire block of Manhattan, and Frank’s unsuccessful bid to build a behemoth for the Centennial Hall in Sydney, Australia. It is a glimpse of Hilborne’s enthusiastic, youthful aspiration, and it is my hope that as we hear what he heard, we gain an appreciation of his seriousness and dedication. Had Hilborne lived beyond age 36, and Frank beyond 32, organbuilding in the United States might have been quite different today.

Sebastian M. Glück is president and artistic and tonal director of Glück Pipe Organs in New York City. He earned his AB in architecture and MS in historic preservation from the Graduate School of Architecture, Planning, and Preservation at Columbia University and the Colleague’s Certificate of the American Institute of Organbuilders, on whose Education Committee he serves. He is past editor of the Journal of American Organbuilding, and has served the OHS as Councillor for Research and Publications, Chair of the Historic Organ Citations Committee, and member of the Guidelines for Conservation Committee.



George Silbereis

TWO WEEKS after opening his company, Hilborne Roosevelt noted “My first payday was Dec. 2, 1872. Number of men 8, amount paid \$88.78. On Jan. 13, 1873, 19 men, \$366.16. March 24, 1873, 24 men, \$676.24.”¹¹

Gustav F. Döhring, a longtime employee and recipient of his diaries, wrote that the firm of Hall & Labagh, “with which Mr. Roosevelt had also cultivated friendly relations, was instrumental in furnishing practical advice and information for the establishment of an organ shop.”¹² It is emerging that he was not officially an employee but was always about the factory and was hired to do experimental action work with electricity.

This photograph of George Silbereis, framed in leather and affixed to the interior of the reservoir in Organ No. 4, may be his message to the future that he was responsible for much of the construction of the organ. This is no mere graffito; it was driven into the timber with individual steel stamps. This took time, materials, and a photograph, as if to say, “No matter whose name plate graces the keydesk, here is my signature.”

11. Ibid., 261.

12. Gustav F. Döhring, “The Roosevelt Organ Works,” *The American Organist* 35, no. 9 (September 1952): 293.

Barbara Owen *Talks with Ed McCall*



I am honored and delighted to speak with you for this new feature in THE TRACKER. What was it like to be a young person in the mid-fifties?

Well, of course I was only one year out of college as were a couple of the other people who were at that first meeting. There were ten people: one of them I think was still in college. I think Don Paterson was one year out of college, too. In other words, most of us were quite young. I think the rest of us were recently graduated from college and looking for jobs. In fact, I had just found one. I had been hired by a church back home in Connecticut. What was on our minds, of course, was *doing* something: finding a job, either in music or something else, and getting used to being a college graduate. Of course, I went back to college a few years later to get my master's, but that was at a different college. I was at Westminster Choir College. And a couple of the other people on that list were friends of mine from Westminster. So they were nearby. And some of those people were at the meeting, but you know, it was a time of transition. The year after you've graduated, got your diploma from a college, is when you're really trying to think about, well, what you're going to be doing.

Naturally. I completed my master's from there in 1991.

Well, I was class of 1955. A bachelor of music.

In organ performance?

Organ performance and church music. You could combine them. I had a really favorite teacher whom I remained friends with, Alexander McCurdy. I knew that I was not aiming for a career as a professional recitalist, but I wanted to be a good church organist. I had several church positions after I left Westminster. I was encouraged to go to Westminster by the organist of the church I belonged to where we had four

choirs, I think, and a very good music program. Going back to my New Haven years, I had the good fortune of attending a church with a very good music program. And so, one of the other things that I have been always in favor of has been youth choirs. I've had them in every church including at the church that I retired from about 20 years ago, but I served that church for 40 years. By the time I retired, we had two youth choirs. I'm just this firm believer, from my own experience, that you've got to offer music to young people; and not just any old music, but good music. When I was a little third-grader joining the children's choir for the first time, we were doing Mozart and Bach.

Today, of course, there is great confusion and sadness about the future of Westminster, but back then, no one would ever have thought that. As far as we were concerned, Westminster was important.

And how lovely that for a good number of years, the OHS Library and Archives were housed on the campus of Westminster Choir College.

Yes of course that's because another Westminster graduate, Stephen Pinel, was really responsible for that.

I'm interested to know about your musical upbringing and what kind of a role music played in your family as you were a little girl and a teenager. Can you tell me about that?

We weren't a terribly musical family, but we had a very good Victrola and we listened to things on the radio and so forth. I started taking piano lessons when I was in the third grade from a very patient lady named Mrs. Greenberg. In New Haven I where grew up, I wasn't born in New Haven. I was born in Utica, New York, because my parents were

immigrants from Wales and there was a big Welsh population in Utica. So they did what immigrants do today. They go to where other immigrants are. My father and his brother got a better job down in New Haven. And so, I grew up there and that was a great town to grow up in because there was music there. I used to attend some of the student recitals at Woolsey Hall, which were always free, and they weren't all always on the organ. And, of course, we also had good fortune. Maybe that comes from being Welsh. But, of course, the Welsh sort of genetically are supposed to be musical.

Did you learn any of the Welsh language? I know that it is difficult.

Well, yes and no. It depends on what you hear. We spoke a little bit and both my parents were bilingual, but that was at a time when immigrants were told not to teach their children their native language. Of course, they've done a 180-degree turn since then. And now you'll find Hispanic kids running around, yelling at their parents in Spanish and yelling at their non-Hispanic friends in English, which is the way it should be. And I wish it had been because I think a lot of my parents' friends in Utica were Welsh, and they spoke Welsh to them, but I think our family and my uncle's family were probably be the only Welsh in New Haven, so there was nobody else to speak Welsh to. Of course it was an immigrant inner city, a place where we had Jewish friends, and Catholic friends, and Italian friends, Irish friends, and Scandinavian friends.

So, it was a United Nations.

Yes. And that was good. Very good for me because my whole belief is that we're all equal and we can all be friends, goes back to there, I think.

I understand that it was while you were attending a national AGO convention in 1956 sprung the idea of this group of tracker interest. Was that planned ahead of time, or was it one of those "spur-of-the-moment" ideas that people get when they're together?

Actually, meeting at that AGO convention was a spur-of-the-moment idea because several of us were there. We were all concerned about the fate of a lot of old organs, which were getting trashed around that time. And we were concerned about learning about their history. And, of course, that's what led me eventually in 1960 to go back to school at Boston University to get a degree in musicology. Although I studied organ there, too. You know, it was just a bunch of like-minded people getting together and having an excuse to get together. There were ten of us. One of the things we decided at that meeting was that it might be a good idea to have the unofficial newsletter of the unofficial Organ Historical Society.

How about that!

In other words, we were still in a period of just trying to get some ideas at the time.

I'd like to delve further.

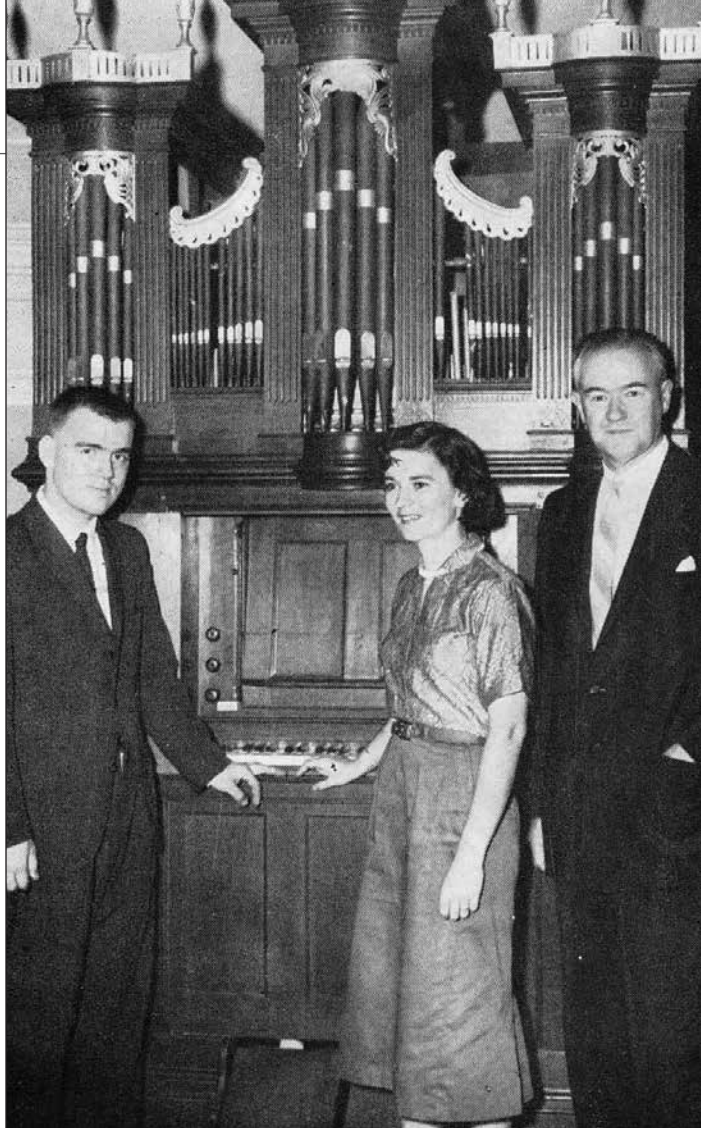
We determined that there were enough persons interested to establish an organization. One, to determine if more persons were interested; two, to see if a central file could be kept of information, contributing organs, et cetera; and three, to possibly work out a newsletter or a publication. Well, it happened. That was the thing that happened most quickly. This [first mimeographed TRACKER] came out in October and it was because Ken Simmons had volunteered to be the editor. And he was for many years, a very strong force in the organization and the continuation of the OHS. You know, it's like they said about Topsy, she just grewed, and the OHS just grewed.

Describe the group of ten that started all of this.

Well, they were a lot like the people that belong to the OHS today, they really were. We had a common interest and we wanted to do something about it. And we were concerned that both the organs and their history were beginning to disappear. You know, in the 1950s, the post-war era, an awful lot of things were happening in the organ world. And of course, one thing that happened right before the 1956 AGO convention that shocked everybody and put everybody in a dismal mood was that G. Donald Harrison had dropped dead just a few days before the beginning of the convention. After the convention ended, we all hung around a little bit because we were mostly staying with friends. By the end of the convention we went on our own, self-propelled organ crawl around New York City. Some of our New York friends helped us. In that very first issue of THE TRACKER were the stoplists of several of the organs that we visited. So keeping a record of this history that we were interested in started right away. We met in New York the following year and there again it was just sort of a gathering, some organ crawling, and some organization. I think that's when they voted me president. And the year after that we were in Baltimore, because we had a couple of good members there, but these were still mostly informal organ crawls that were recorded in THE TRACKER with more stoplists and so forth. And so the first really formal convention was in 1961. And it's the first program that had been actually printed.

After that first official convention in Boston, was it a challenge to keep the group energized, or did it seem to feed off of itself and just continue to blossom?

Well, I think we were all energized because something was happening, and I had the good fortune of sitting at the same banquet table with E. Power Biggs and Peggy Biggs.



Henry Hunsicker, Barbara Owen, and E. Power Biggs

We all knew who they were and we all listened to the radio program, but that was the first time I met them. And they became very good friends, particularly after I moved to the Boston area. Biggs was interested because he was always looking for some new things to record. And we said, "Oh yeah, we know where there are old American organs, you know?" Well, he'd been recording old Dutch organs, and old German organs. So you know, he was enthusiastic and we were enthusiastic and a couple of years later, we got together as OHS members, and suggested organs to try and to put out an all early American record. And, of course, I was looking up early American music and I ended up writing the program notes for the jacket. And that was one of those things that just happened and actually Biggs was a member. He was one of our early members.

That's fantastic. It's wonderful the performance world collided with the historical society as it was back then to create a lifetime of relationships and friendships.

Well, that it did. It certainly did. Now we're such a large organization that nobody can know everybody in it, but those few early years, I knew every one of them personally.

The number of members we have now certainly is a testimony to those early beginnings. And in terms of early beginnings, I want to direct the conversation to the library and archives that was established in 1961.

This was one of the things from the very beginning: to see if a central file could be kept on information concerning old organs.

Who was tasked with maintaining the library, and what were the challenges you faced in creating this sort of facility to maintain documents and records?

Homer Blanchard was the one who offered to start a collection of things, because at that time he was connected with Ohio Wesleyan University. And he had a place for people to send things—and people did send him things—and he picked things up himself. He had also been an agent for the Möller company. He gave us a lot of very early pieces of Möller history. I'm looking at the national council in 1961, which was listed in this bulletin. I was the president, Don Paterson was vice president. Eugene McCracken was secretary, Tom Ader was the treasurer, Bob Reich and Bob Whiting were the auditors. I see Bob regularly because he's one of my fellow trustees at the Methuen Musical Hall. Alan Laufman was there and Albert Robinson was still mimeographing *THE TRACKER*; Ken Simmons was the editor.

And Randy Wagner, too?

Oh yes. He was at the first meeting and he was the one who was still in college. He was the youngest person.

You'll be pleased to know that my second conversation will be with Randy.

Good, good, good. Because he was the youngest founder or youngest of those ten people who were at that meeting.

Right. I want to switch gears for just a moment. The OHS over the decades has experienced typical growing pains of any nonprofits. Some years are great. There are some years of some turmoil and some restructuring. There have been great conventions and fundraising campaigns. With all of that, I am wondering what the founding group might think about where we are today compared to what your dreams and your aspirations were when you were getting together in the late fifties.

Well, as I say, some of the basic aims that we still have today are having a publication. and keeping opus lists and stoplists; also the preservation of older organs. And you know, we ran into some rough spots: there were times when we were running out of money. There were times when there were disagreements. Someone wanted to change the title of the publication, because we weren't all just deal-

ing with tracker-action organs at that point. Like a lot of other words, the word *tracker* has a lot of meanings. We're still tracking down in history. Of course the 20th century is now history. And November 1956 was just in the middle of the 20th century. We were looking at everything before the 20th century, now we're concentrating on things before the 21st century; a definite change in just the coverage of people's interests.

And, thinking that someone who is 20 years old now is going to consider an instrument that was built in the 1960s or '70s to be historic.

And I think that's good because, you know, at least we have people who are interested.

And, of course, we have the pipe organ database, which is used every day by thousands and thousands of people.

Well, of course, technically, outside of printing stuff and talking to each other on the phone, there wasn't much of a way to put together a database except in *THE TRACKER*. And every early issue, right from the very beginning, had organ histories and organ stoplists in it. And every one of our convention programs beginning with the 1961 issue had organ histories and stoplists in it.

Using the media of the day.

Using the media of today, just as we're doing now.

What advice might you give to anyone who will be working to ensure that the OHS celebrates its hundredth anniversary in 2056?

Well, you know, that would be the perfect time for some younger member, because I think we need to have someone who is younger to look through all the old publications and correspondence, which I know is in the archives. I think somebody needs to set up a tent and camp in the archives; a younger person and it really should be a younger person because one thing I have found in my own research and writing on various things, is that you really need to look at everything from a bit of a distance because if you're right there it's much too personal.

Now I'm sitting here with this early convention program in front of me and saying, you know, I was there, but now to me, its history, I'm looking at history and I would be looking at it if I were someone totally different. If I were someone born after 2000, I'd probably be looking at it the same, the only difference being I knew everybody who was there, all these names are familiar. But I think for our anniversary, someone should be in the archives and talking to people, not just the ones who were there at the beginning, but people who were there during the development.

I understand that you just finishing another book. Can you share with us what the title is?

I'm still twisting around it, but essentially *Organ Music in the Gilded Age: The Bostonians*. Only in Boston was anyone writing serious organ music in the period between the end of the Civil War and the beginning of the First World War, that period in the Gilded Age. They were all concentrated in Boston and they all taught in the conservatories. One of them became the president of a local conservatory. They wrote symphonies, piano and violin music, and even operas. But they were all organists. Every last one of them held an important organist position in a Boston or Boston-area church for almost all their lives. The organ influenced these people. If you're a composer, which I'm not, but if you're a composer, you're influenced by your major instrument, you're a pianist, you write piano music. If you're a violinist, you write violin music, and, you know, you're always connected to your major instrument. And that's the thing that is not covered in a lot of biographies. Beyond everything else that they did, they were lifelong organists and wrote organ music all their lives. I mean, there's a new interest in the music of that period now, but that was something that we probably didn't think much of back in 1956.

Is there anything that you'd like to share about yourself or about the OHS?

Like a lot of other organizations, we are in the 21st century now, and one of the things that brought that home to me was how quickly we had to really change everything at the Methuen Music Hall where we'd been still doing everything the way it had been, and we've done it successfully. And of course, the OHS has done some things successfully, such as putting their headquarters and archives together in a central location. And of course changes that are still going on. I think now that they're involved in things like digitizing old recordings and things like that, they're doing a pretty good job of getting into the present time.

One good thing about having a large membership is that you can find a lot of all sorts of different kinds of talent that you can use. I think we need to continue working on our relationship with the AGO, the AIO, and the ATOS since we're in the digital age, looking for all the ways that we can work to cooperate with them as well as engaging young performers for our conventions. Interaction with other organizations won't diminish us any, which I think some people think, but I think it will really strengthen our position. Just keep up with the times—and the times they are a-changing. I am still one of your most interested and supportive members and always try to talk people into joining. Thank you for all you're doing.



OHS Distinguished Service Award

Call for 2021 DSA Nominations

NOMINATIONS for the 2021 OHS Distinguished Service Award are now open. The DSA Committee will gladly accept submissions until April 1, 2021. Submissions can be made online or via a downloadable mail-in form. Complete information about the award, and nomination requirements and guidelines can be found on the DSA page of the OHS web site:

dsa.organhistoricalsociety.org

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

- ▶ National-level offices or positions held (e.g. Board of Directors, committees) and specific years of service.
- ▶ OHS projects such as conventions, outreach, documentation, membership, research, or publishing.
- ▶ Work in any area of organ history, including writing, scholarship, preservation, advocacy, fund raising, organ playing, organ restoration/maintenance, teaching, promotion, membership recruitment, etc. that directly benefits the OHS.
- ▶ Chapter-level involvement, offices held, projects, etc.

Other guidelines:

- ▶ Nominees must be members of the Organ Historical Society.
- ▶ Past recipients of the DSA are not eligible to receive the award again.
- ▶ Current DSA Committee members are not eligible to be nominated for the award.
- ▶ Paid employees or independent contractors working for the OHS are ineligible to receive the award on the basis of work compensated by the OHS (e.g. paid coordinators, consultants, executive directors,

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

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

Please help us honor a member who has given of her or his talents to support the Society. Through the years the OHS has prospered because of an ongoing stream of financial gifts, but these would not always be put to good use without the dedicated stewardship of individuals who invest their talents directly and tangibly in our many special programs.

WILLIS BRIDEGAM

2020 DSA RECIPIENT



The Distinguished Service Award for 2020 is presented to **WILLIS BRIDEGAM** for his generous and comprehensive contributions to the OHS over the past decade. His formal positions have included OHS Treasurer 2015–18, member of the OHS Archives Governing Board (later renamed



Library and Archives Advisory Committee), and co-chair of grants committees, 2015–17 and 2017–19. In 2014, Will was a key collaborator in a major revision of the OHS by-laws. He also participated in all strategic-planning meetings—the formal gatherings in 2012 and 2017, as well as other substantive discussions with similar objectives. Will’s keen financial guidance played a large role in the Society’s successful move to Stoneleigh. The OHS is in better shape because of Will Bridegam’s dedicated participation and influence.

Were it not for the COVID-19 pandemic and postponement of the Columbus convention, the DSA would have been presented to Will Bridegam in late July 2020. Instead, we will do so at the next convention. A full biography and Will’s contributions to the OHS will appear in a future issue of *THE TRACKER*.

JAMES HEUSTIS COOK 2019 DSA RECIPIENT



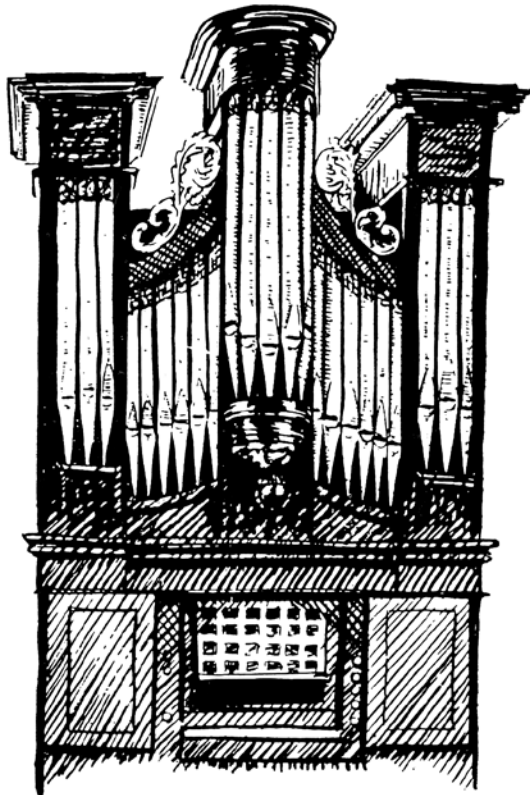
JIM COOK is the embodiment of distinguished volunteer service to the Organ Historical Society. His most visible accomplishment, managing the OHS Pipe Organ Database and moving it to the Internet, involved sustained and unflagging effort for many hours every week over the course of a

decade. This was no small achievement, since the Database is the public face of the organization for many OHS members and non-members. It is constantly cited by organbuilders and performers as a resource for information about projects and performances. The value of this project in gathering and disseminating information about the pipe organ in America is incalculable.

Most importantly, Jim upheld a high standard for the information in the Database. In 2016, he began a complete redesign of the Database website, which was launched in early 2017, bringing it a more modern visual design and interface. Following this mammoth effort, Jim stepped down from his management of the Database, but until now he has not been truly recognized for this immense service. Although the Pipe Organ Database user interface was recently again redesigned, it is built on the shoulders of Jim Cook. If you are not familiar with the Pipe Organ Database, please check it out at pipeorgandatabase.org.

Jim Cook’s contributions to the Database over the years would be more than enough to merit a Distinguished Service Award, but his work for the OHS goes far beyond this. As a member of the National Council and later the Board of Directors (2009–16), Jim was directly involved in the governance of the OHS for nearly eight years. During that time, he took part in the pivotal strategic-planning session of 2012 in Santa Fe. Although he was no longer on the Board of Directors, Jim still gave his time to participate in the subsequent 2017 planning session in Radnor, Pa. During his time on the National Council, he oversaw the Biggs Fellowship program and the historic awards citations and was an active and vocal participant in budgeting and governance. Jim’s expertise in all things Internet was manifested in programming convention websites for several years and serving as a consultant in discussions of redesigning the OHS website. Jim has also performed as a recitalist at OHS conventions. His influence is often felt simply through his presence in meetings and teleconferences. His intelligence, equanimity, and no-nonsense attitude have made a lasting imprint on the OHS. We would not be the organization we are without him.

Jim Cook was not able to attend the Dallas convention in July 2019 to receive his DSA, so we plan to present it to him at the next convention.



In THE TRACKER 50 Years Ago

SCOT L. HUNTINGTON

Back issues of THE TRACKER are searchable at
<http://TheTracker.OrganHistoricalSociety.org>

VOLUME 15, NO. 2, WINTER 1971

SERENDIPITY is a curious thing and can sometimes make us feel that there's an outside force moving the pieces around the game board ahead of us. The cover feature in this 1971 issue traces the trail of an 1857 Erben originally purchased for Grace Church in the rural community of Cabin Point, Va., to Utica, N.Y., in 1965. Fifty years later, the October 2020 issue of THE TRACKER announced the pending publication of *The Work-List of Henry Erben*, the culmination of a lifetime of research by Stephen Pinel and one of the more important books on 19th-century American organbuilding in a generation. By the time you read this, the book will likely be in people's hands.

In July 1937, Sylvan Swink of Ohio happened on the abandoned and decaying Cabin Point church during a tour of back roads on a vacation trip. General Robert E. Lee visited the church one Sunday in 1870 and asked all the Confederate veterans to please meet him after the service so he could shake their hands. The handsome church continued to deteriorate until it was finally demolished in 1953. Swink's 1937 intervention was timely. Investigating the ruins, he discovered a derelict and unplayable organ as distressed as the building, which piqued both his interest and a desire to save it from destruction. Beginning with the rector of his home parish in Ohio and continuing through various referrals and connections, he found his way to the presiding bishop of Southern Virginia, who agreed to sell him the organ for \$75—not a small sum for an unplayable organ when such things were a dime a dozen and often free for the taking. He

brought the “split and crumbling” organ home, and slowly restored it to fully playable condition. The organ followed him in retirement to Wayne, Pa., and after the death of his wife in 1965, the organ was given to the First Presbyterian Church in Utica, N.Y., where it was installed in the chapel. David C. Walker, the former organist of the church who was responsible for the instrument's acquisition via an acquaintance who had connected him to Swink's daughter, had been asked by Alan Laufman and TRACKER editor Albert F. Robinson to write an article detailing the organ's journey from Virginia to Utica. Swink kept detailed documentation of its history and all correspondence leading to its acquisition, which formed the bulk of the article. Of particular interest is the list of workmen who signed the organ in various places (a practice Erben apparently allowed but the Hooks clearly did not): keyboard maker C. Eckerd, Abner Brady on the bellows, and pipemakers George W. Hamill (later a supplier of undertaking provisions), A. Carnes, and the prolific G.W. Osler, who later went into partnership with Carnes to supply pipes to the trade.

The Erben was in such good condition when it was delivered to Utica that it has required no restorative repairs since. It had been in regular use until recently, when a series of overheating incidents challenged its usability. Sadly, First Presbyterian Church has experienced a rapid decline of its membership because of an unpopular new rector and questionable decisions by the administrative leadership. One of Utica's bedrock churches for the past century and a half, the now-



1857 Erben

skeletal congregation made the wrenching decision in February 2020 to sell the landmark building with all associated real estate, and relocate to smaller quarters. The fates of the 1857 Erben and the impressive 62-rank Casavant No. 2636 (1961) in the sanctuary now hang in the balance.

For members with a deep institutional memory of the Society's long and colorful history, we have finally come to the infamous moment some have been waiting to encounter: the "defenestration of the OHS." Of all the colorful moments in the Society's early growth, this one took the cake. Fred Sponsler, a vigorous supporter of the Society's once all-powerful Philadelphia contingent, had been elected recording secretary and early in his tenure executed his job fully (at this time, the OHS had two secretaries—corresponding and recording). He was responsible for recording the minutes of all meetings and for the Society's legal instruments and seal, acting as signatory when necessary. Council members were expected to attend all meetings or be formally excused—if you missed two meetings, you were out, a rule we got too lax about enforcing within my recent memory as a councillor. Sponsler missed the requisite number of meetings and was summarily removed by council action under the terms of the bylaws, a formal action exquisitely detailed in this issue's published minutes. Consid-

ering the action unjust, in a fit of pique he refused to turn over the Society's records, official seal, and sundry legal documents, and Society officials were forced to send the local sheriff to his house to fetch them. Denying official entry to the sheriff, Sponsler tossed the records from a second-floor window to the waiting party below. Mary Danyew of North Chatham, N.Y., was chosen to fill the remainder of the term.

In a first for OHS conventions to this point, the 1970 Canton, N.Y., convention made a profit of \$362.18, and the Society had a bank account safely in the black, with net income for the previous six months in the low four figures. It was announced that the June 1971 convention would be in Baltimore, a city to which the OHS would return several times.

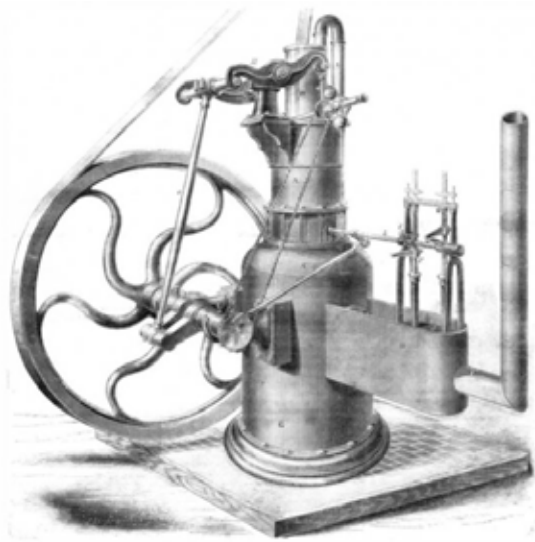
The "New Tracker Organs" column included a small E.F. Walcker stock model for St. Clement's, Philadelphia, Hartman-Beatty organs for Saugerties-on-Hudson, N.Y., and New Hope, Pa., and a two-manual Schlicker installed at California State College, Los Angeles, with tonal finishing by Manuel Rosales and Schlicker head voicer Louis Rothenbueger Jr. This organ was one of two Schlickers known to this author to have a 32' Rankett. The 1800 Tannenberg in the Hebron Lutheran Church of Madison, Va., was rededicated following its sensitive and conservative restoration by George Taylor, then an employee of the newly formed Brombaugh company in Middletown, Ohio. Of all the Tannenberg instruments extant today, this organ is considered the most authentically intact. Tannenberg voiced instruments in two styles: for Moravian clients where the organ essentially played continuo, the voicing was gentle with a profusion of color stops at eight- and four-foot pitches, while for Lutheran and other denominations with a singing tradition, he built in a bolder style with stronger voicing, including mixtures and reeds in the largest organs. The Madison instrument is a rare survivor of this bolder voicing style.

Volume 1 of the *Organ Yearbook* edited by Peter Williams was introduced. Now in its 50th year of publication, it is one of the most respected scholarly journals devoted to the organ in the world. Originally published by the renowned publisher of organalia, Frits Knuf, and costing a mere \$3.50, the series is now published by Laaber Verlag and expensive—a current issue will set you back over \$60.

Douglas Brown of the C.B. Fisk company had just completed restoration of the organ owned by Colonial Williamsburg and installed in the Wren Chapel of the College of William and Mary. At that time, it was attributed to Snetzler, but this is now a topic of debate. More recently the instrument received conservation under the hands of John Watson, until his recent retirement the highly respected director of Colonial Williamsburg's Musical Instrument Conservation Lab. Brown had previously undertaken major restorative repairs to the large one-manual organ owned by the Smithsonian Insti-

tution and attributed to Jacob Hilbus. That instrument is now unfortunately locked away in inaccessible government storage along with the rest of the museum's instrument collection with no hope of resurrection any time soon.

Peter Cameron's analysis of the Hall, Labagh & Co. business records continued with 1869–70, when the company was fully involved in the construction of a major three-manual organ for St. Thomas, Manhattan (its third organ for that church since 1850). The organ's Pedal division in the divided chancel installation was fitted with electric action, "newly perfected by their employee Hilborne Roosevelt" (age 20). The feeder bellows of this large instrument were powered by a 2 hp. Roper Caloric Engine, a popular contraption that used air heated by a small fire instead of steam to work a piston attached to a reciprocating beam.



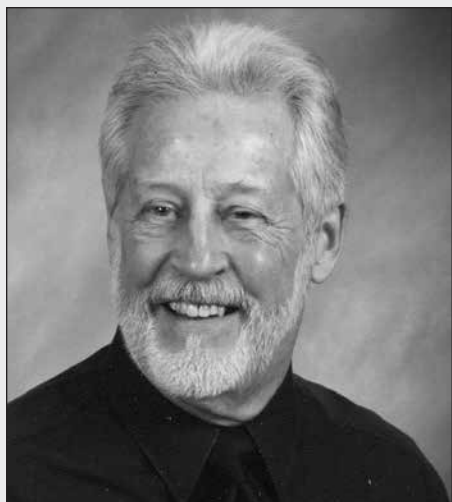
Part 3 of Donald R.M. Paterson's series on William King's work in his home town of Watkins Glen, N.Y., examined his elegant 1868 instrument for the First Presbyterian Church, sadly replaced with a tubular-pneumatic Möller in 1917 to celebrate the church's centennial, designed by W.S. Stevens of nearby Moravia, a noted (infamous?) local dabbler in organ affairs. This organ was later electrified and exists as rebuilt in the early 1960s.

I note with tremendous sadness the passing on November 9 of Will Headlee. He was a vibrant supporter of the OHS since its earliest days, and his many convention recitals as one of our most consistently popular performers are today part of OHS legend, as is his convention arrival dressed head to toe in insect-repellent black leather astride his beast of a Harley-Davidson. Of those fortunate to be there, who can forget his recital on the 14-stop 1875 Jardine & Son organ in the field-house sized St. Joseph's in New Orleans? The organ was a mere postage stamp high in the rear gallery but miraculously adequate in the acoustically spectacular room, and

Will played like a house on fire, the crowd erupting in a tumultuous standing ovation at the recital's end. Or his performance of Willan's notoriously difficult *Introduction, Passacaglia and Fugue* in Chicago on the largest extant Wurlitzer church organ? Or his poetic concert on what for many is an incomprehensible organ, the Ernest White Möller at the Church of the Savior, Syracuse? Will had been mentored by White as a college student, understood his unique conception of organ design, and made this organ sound truly beautiful—surely a stunning shock to those in the audience expecting to hate it. As convention chair of the New Haven convention in 1994, I could think of no better person to pair with Holtkamp's landmark collegiate instrument in Yale's Battell Chapel because of his intimate connection to his beloved Crouse Auditorium Holtkamp, another legendary organ of America's postwar organbuilding boom exploring Organ Reform.

I was privileged to be a page turner and registrant for him at many of his OHS performances and was occasionally challenged by his complicated registration changes and timing to get just the right effect from an organ. On the few occasions when I was coerced to perform in public, he always had thoughtful praise and justified but gentle critical review. I was his pupil up to the day he died, and I will sorely miss the energetic discussions about his experiences with the moving and shaking people and events of our shared organ culture. Perhaps most of all as a builder, I will miss hearing instruments through his ears—his intellect and judgment were high and always digging to the musical roots of a sound in context, while I was more often dissecting it empirically. Our learning was mutual in those conversations.

Just last summer he sent me the CD of the New Haven concert, which he had just dug out after a prolonged email exchange we had about the dichotomy of his lessons with Hindemith on both modern Baroque-style organs and the symphonic organ at Woolsey Hall—both of us being great admirers of his organ compositions. Will considered his performance of Sonata I at New Haven one of his best while he was still at the height of his performing powers, which is why he unearthed it for purposes of our discussion. I listened to that recording with ears now 25 years older and was amazed at how musical and fresh the performances were, and how sensitively he showcased this idiomatic instrument and went deep to find its musical heart and soul. Will was an utter joy to be around, the twinkle in his eye because he was glad to see you was genuine, he never had a bad thing to say about anyone or anything, he never met an organ he didn't like without giving it a fair hearing first, and he would even try to find something lovable within an unlovable instrument. Watching him get excited about something wonderful he experienced in an instrument was just so contagious. I enjoyed simply being in his presence. I will miss him. Godspeed, friend.



WILLIAM (WILL) O. HEADLEE, 90, passed away peacefully on November 9, 2020, at Crouse Hospital, Syracuse, N.Y. He was buried next to his long-time partner, Richard C. Pitifer.

Will Headlee's first organ teacher was Hobart Whitman. He attended the University of North Carolina at Chapel Hill where he studied with Jan Philip Schinhan. Headlee came to Syracuse to study with Arthur Poister and earned an MM in 1953. He held the Associate certificate of the American Guild of Organists (AAGO). For 36 years, Headlee was professor of organ and university organist at Syracuse University; for six years he conducted the Hendricks Chapel Choir. He was organist at Park Central Presbyterian Church from 1992 until his death. During his retirement years Headlee was the coordinator of the Arthur Poister Competition in Organ Playing.

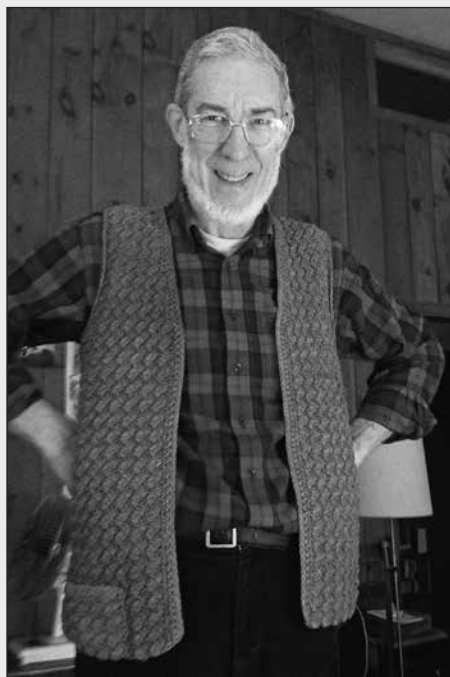
Active in both the AGO and the Organ Historical Society, he served often on convention planning committees for both groups and was a member of the Historic Organs Committee and the E. Power Biggs Fellowship Committee of the OHS. In 2016, he received the OHS Distinguished Service Award. One could never predict how Will would reach any convention destination. His approach was very academic in that an atlas and many road

maps were procured for study well in advance of any trip. Whether by motorcycle or car, preference was given to routes other than inter-state highways, expressways or toll roads.

A recording (Raven OAR-440) was released in March 1999 of the program Headlee played for the Crouse College Centennial in 1989, on the 1950 Holtkamp in Crouse Auditorium and on the School of Music's one-manual 1968 Schwenkedel organ. Another recording is forthcoming from the 2004 OHS Convention where he presented a program on the Kimball at Saint Louis R.C. Church in Buffalo.

He was a colleague among colleagues, a good friend, a consummate player and teacher, a brilliant analytical mind, and a true gentleman. We are privileged to have known him.

JAMES L. POTTS



SCOTT KENT of Wilmington, Mass., has died at the age of 77. He suffered a stroke in 2018 and another recently. He was well known in audio engineering circles and among audiophiles. He operated the AFKA recordings label (LPs and CDs) and an engineering firm, BKM Associates.

Kent was a long-time OHS member and around 1977 was recruited by Norman Walter, chairman of the audio visual committee, to make recordings at OHS conventions. He recorded conventions from 1978 (Lowell, Mass.) through 1988 (San Francisco). LP phonograph records were made for most of the conventions and the OHS's first CD for the 1988 convention. For decades through 2018, Scott Kent also recorded the concerts and events of the Methuen Memorial Music Hall.

RACHELEN LIEN died peacefully at Covenant Home in New Orleans on May 19, 2020, at the age of 88. Born on November 3, 1931, she was raised in Gulfport, Miss., by her businessman father, James Oatis Jones, and her mother, Ary Wade Jones, who ran a letter service from their home, and her heart was never far from the Mississippi Gulf Coast. After graduating from Gulfport High School for Girls, she attended Gulf Park College for Women in Long Beach, Miss. She earned a bachelor of music degree from the Richmond Professional Institute of the College of William and Mary, and a master's degree in piano as a student of Rudolf Ganz from Chicago Musical Conservatory. While she was attending school in Chicago, she met her future husband, Robert Cowles



Lien, then a medical student. After their marriage, they settled in New Orleans, where Dr. Lien completed his training and established a practice as a physician and surgeon, and Rachelen worked at the Gruenwald Music Store. During what she called her “salad days,” invitations to their modest apartment on Bourbon Street were keenly sought, especially during the carnival season, by friends in their growing circle of medical and musical professionals. At this time, Rachelen established her piano studio, which would be a driving musical force in New Orleans for more than half a century.

The untimely death of her husband at an early age left her with three small children to raise. Continuing to teach as many as 85 students a week, she was also director of music at various times at Gentilly Presbyterian Church, First Presbyterian Church, and St. Matthew United Church of Christ. It was this last position that steered her to the Organ Historical Society. A project was planned to replace the 1923 Möller in the church’s sanctuary, and Rachelen learned all she could about obtaining the most suitable instrument to serve the congregation for generations to come. Through the mimeographed extant-organ list (the organ database of its day) she learned of the 1905 Kilgen organ at Parker Memorial United Methodist Church only two blocks from her house. Her acquaintance with this instrument led to her interest in historic American organs, and to the acquisition in 1981 of a 1905 Hook & Hastings (No. 2058), rebuilt by Roy Redman as his Opus 32.

At this time she also founded, with her dear friend Fern Traugott, the New Orleans Chapter of the Organ Historical Society. Armed with the extant-organ list, a road atlas, and a thermos of strong coffee, they explored Louisiana, Mississippi, Arkansas, and Alabama, seeking out historic instruments, assessing their condition, and promot-

ing their cause. For more than 30 years, she was an institution at the annual OHS conventions, often performing. She served as chair of the convention committee for the 1989 convention in New Orleans, and organized a regional mini-convention in the New Orleans area, and an Arkansas Organ Odyssey. In 2005, she received the Distinguished Service Award for her many years of service to the OHS and to the cause of historic organs in the United States.

In addition to her work with the OHS, she was an active member of the New Orleans Chapter of the AGO, of which she served several terms as dean. She volunteered for decades with the Symphony Book Fair and was an active member of the New Orleans Music Teachers’ Association, and Cadenzas.

She was preceded in death by her husband, her parents, and her sister, Ary Wade Jones. She is survived by her three children, Robert Cowles Lien Jr, Virginia Lien Cairns, and James Frederick Lien; and two grandchildren, Catherine Redfield Cairns and Sarah Elizabeth Cairns.

A private interment took place in Evergreen Cemetery, Gulfport. When circumstances allow, a memorial service celebrating her life will be planned.

ROBERT ZANCA

STEVE MIKEL “MIKE” BODNAR passed away on September 17, 2020, at the age of 74. He was passionate about all things music, as well as a consummate antiques collector and Appalachian icon. Born in Upshur County, W.Va., in 1946 and a long-time resident of Buckhannon, W.Va., Bodnar served as a U.S. Navy corpsman from 1966 to 1970. He was a player, collector, and restorer of organs, and collected dozens of instruments including his home pipe organ, antique chamber pipe organs, reed organs, and orguinettes. A proficient organist and pianist, he also played the bassoon in local orchestras, and could



play many other instruments, including bagpipes, French horn, and violin. In addition to organs, he collected and restored musical boxes, clocks, fine porcelains, cut glass, stained glass, furniture (primarily Victorian), old movies, and anything else that struck his fancy. At one point, he even had a collection of large church-bells in his back yard and a pet mountain lion. Mike Bodnar was a prominent fixture in all the local auction houses, was a member of the Organ Historical Society, and thoroughly enjoyed *THE TRACKER*, reading it cover to cover as soon as it arrived.

In addition to his own work, he could not say “no” to anyone hauling a treasured organ, clock, or piece of furniture to him for restoration. He worked briefly for the Musical Wonder House Museum in Wiscasset, Me., restoring automatic musical instruments, musical boxes, and organs. He also repaired and maintained pipe organs for several churches.

Bodnar knew just about everyone in the Buckhannon area and loved to talk. He worked for over 29 years in a local antique mall and was involved in community activities, including a couple of attempts as Buckhannon mayoral candidate. Mike Bodnar epitomized the West Virginia idiom that “they will do anything for you.”

BRUCE D. BREWER

Continuing Growth of the OHS Library and Archives

NOW IN ITS 60TH YEAR, the OHS Library and Archives continues to be the premier worldwide resource for scholars seeking primary source material and other critical information related to the history of the pipe organ. In its Special Collections Room, the Library and Archives presently holds archival material of 54 organbuilding firms, individuals, and related organizations. Materials in the OHS Library and Archives range from business records—including patent application materials, drawings detailing a pipe organ's construction, and correspondence outlining its installation—to sales brochures, catalogs, and promotional publications from organbuilders and firms. Photographs of organ installations, stoplists detailing tonal characteristics, and organ dedication programs are of interest to organ historians, economists, sociologists, and art historians. With more than 15,000 scanned images and more than 12,000 volumes of books, periodicals, and ephemera, the OHS Library and Archives attracts scholars via the Inter-Library Loan service of the Online Computer Library Center, a not-for-profit membership organization that promotes cooperation among libraries worldwide; through email re-

quests; and by personal visits to the Library and Archives reading room. Despite political and social unrest in the United States and a global COVID-19 pandemic, the OHS Library and Archives has remained a reliable partner for the worldwide pipe organ community.

From its modest beginning at the York County Historical Society (York, Pa.) in 1961, the collection has grown exponentially. When the collection moved to its new home at Stoneleigh in 2017, it contained more than 1,200 linear feet of material. In only three years, the collection has increased to 3,000 linear feet today. The most recent collections received are the archives of the Boston AGO Chapter (on loan), the archives of the American Organ Institute, and the archives of the American Theatre Organ Society (on loan). The last two collections were delivered in two 53-foot tractor-trailers in mid-October.

The OHS Library and Archives Special Collections continues to grow, as two other archives are expected to arrive later this year. Accompanying photos show the delivery and installation of the AOI and ATOS archives at the OHS Library and Archives warehouse in Warminster, Pa.

BOSTON ARCHIVES (PARTIAL LIST)

E. Power Biggs Collection

Edward George Power Biggs (1906–1977) studied at the Royal Academy of Music, London. He immigrated to the United States in 1930, where he renewed interest in European organ music of the 18th century. Biggs supported G. Donald Harrison's American-Classic organ at Harvard's Germanic Museum, installed in 1937, and made CBS radio broadcasts on it in the 1940s and '50s. Tapes of these broadcasts are being restored and converted to digital format.

William King Covell Papers

William King Covell (1904–1975), along with his fellow Harvard classmates Edward Flint and Edward B. Gammons, was an early and ardent supporter of G. Donald Harrison's work at Aeolian-Skinner. Supremely opinionated and entertaining, both he and Flint were little more than casually informed dilettants. Gammons fared somewhat better.

Catharine Crozier Papers

Catharine Crozier (1914–2003) was born in Oklahoma. She attended the Eastman School of Music and studied with Harold Gleason, whom she married in 1942. At Eastman, she was organ department chair from 1953 to 1955.

Arthur Howes Papers

Arthur Howes (1907–1989) had a distinguished career as teacher, recitalist, author, and chair of the organ department at the Peabody Conservatory in Baltimore.

Max Miller Papers

Max B. Miller (1927–2013) was a founding member of the Boston AGO Chapter Library and Archives. He was a faculty member in the School of Music at Boston University for 42 years.

Lilian Murtagh Papers

Lilian Murtagh (1907–1976) entered the concert management business in 1930, and established her own artist management after working first for Bernard LaBerge Management in New York City.

T. Tertius Noble Papers

Thomas Tertius Noble (1867–1953) was born in Bath, England. After graduating from the Royal College of Music in 1889, he assumed the position of assistant organist at Trinity College Chapel, Cambridge, under Charles V. Stanford. In 1913, he moved to America as organist-choirmaster at St. Thomas Church, where he remained for 30 years.

AMERICAN ORGAN INSTITUTE ARCHIVES (PARTIAL LIST)

Mildred Andrews Collection

Mildred Andrews Boggess (1915–1987) was an accomplished organ performer and honored professor of music at the University of Oklahoma. Perhaps one of Andrews's greatest legacies was her lasting effect on the University of Oklahoma campus. From 1938 to 1976, her exceptional teaching career produced some of the nation's best organists; 14 of her pupils received Fulbright Fellowships, and 20 won national or regional performance competitions.

Archives Corner



Donald Dumler Collection

Donald Dumler (1938–2016) was born on November 26, 1938, in Okeene, Okla. He attended the University of Oklahoma and studied organ with Mildred Andrews. After graduating from the Juilliard School in 1967, he had a thriving performing career. In 1970, he successfully auditioned for the position of assistant organist at St. Patrick's Cathedral, New York City. In 1990, he assumed the position of principal organist.

Elaine Ehlers Collection

A student of Mildred Andrews, Elaine Ehlers collected music scores of organ duets published between 1948 and 2013.

Virgil Fox Collection

Virgil Keel Fox (1912–1980) was born in Princeton, Ill. From 1926 to 1930, he studied organ with Wilhelm Middelschulte in Chicago. Other principal teachers included Hugh Price, Louis Robert, and Marcel Dupré. In 1936, Fox was appointed head of the organ department at the Peabody Institute of Music; and in 1946, he was appointed organist of The Riverside Church, New York City. The Fox Collection contains performance programs, performance notes, promotional materials, biographies, Master Organ Class documents, and photographs.

John Shaum Collection

Organ enthusiast John Shaum of Maryland built this extensive personal collection of organ papers and ephemera. The collection includes clippings, advertising material, correspondence, recital programs, postcards, photographs, and ephemera pertaining to organbuilders and organists in the United States, Canada, France, and the United Kingdom.

Jim Weisenborne Papers

James Weisenborne was a librarian at Oakland Community College in Farmington, Michigan. During his time there, he contacted every known establishment with a Möller organ containing an Artiste player mechanism. Weisenborne's papers concern Möller's Artiste or "Rolls" department, headed by Frederick Hoshke. Much of the paperwork consists of letters written to or by Hoshke regarding specific instruments that had roll players.

Music Scores

This collection contains music scores from various sources, but many are from the estate of Russell Saunders (1921–1992), professor of organ at the Eastman School of Music from 1967 to 1992.

AMERICAN THEATRE ORGAN SOCIETY ARCHIVES (PARTIAL LIST)

Jesse Crawford Papers

Jesse Crawford (1895–1962) was born near Woodland, Calif. When he was twelve months old, his father died, and his mother moved to Seattle, where she placed Jesse in Our Lady of Lourdes Orphanage, where he had his first music lessons. At the age of 13, he left the orphanage to take a job playing piano at a ten-cent silent-film-house, gradually progressing to organ. Soon he was known as the "Poet of the Organ," a title that would define the rest of his career. This collection contains many of his manuscripts and published arrangements spanning almost his entire career.

Del Castillo Papers

Lloyd Gould Del Castillo (1892–1992) was born in Boston. In 1914, he graduated cum laude from Harvard, where he started the *Harvard Musical Review*. His career as a theater organist began at Boston's Fenway Theatre in 1917. Most of this collection consists of scores collected by Castillo, but it also includes two scrapbooks.

Lee Erwin Papers

Lee Erwin (1908–2000) was born in Huntsville, Ala. His mother was a church organist and the main musical influence in his life. In 1930, he moved to Paris to study harmony and composition with Nadia Boulanger and organ with André Marchal. While he was in Paris, he took great interest in the music of Olivier Messiaen. Erwin died at the age of 92 in his Greenwich Village residence. This collection contains original handwritten and published arrangements, as well as promotional fliers, press releases, and articles written about Erwin.

Betty Gould Papers

Born Sente Lisette Rohde in Michigan in 1896, Betty Gould was playing piano in vaudeville acts by the age of eleven. At age 34, she began playing on the Stapleton Paramount twin-console Wurlitzer in Staten Island with Jean Holbrook. Later she had her own radio show, *Sing Something Simple*, broadcast from the RKO Roxy Theatre in Rockefeller Center, New York City. Most of the collection consists of photographs made as headshots or publicity stills, but there are also performance programs, articles about Gould, and correspondence.

David Junchen Papers

David Junchen (1946–1992) received an undergraduate degree in electrical engineering from the University of Illinois in 1968, after which he decided to pursue the

organ business fulltime. Although he specialized in consultation and the design, voicing, and tonal finishing of both theater and classical pipe organs, he was particularly known for his work with theater organs. Junchen wrote extensively on the American theater organ in volumes 1 and 2 of the *Encyclopedia of the American Theatre Organ* and *The Wurlitzer Pipe Organ: An Illustrated History*; volume 3 of the *Encyclopedia of the American Theatre Organ*, by Preston J. Kaufman, was based on Junchen's manuscript.

Buster Keaton Collection

Joseph Frank "Buster" Keaton (1895–1966) was an American actor, comedian, filmmaker, stunt performer, and writer. He was best known for his silent films. Orson Wells stated that Keaton's *The General* was "the greatest comedy ever made." The collection contains 18 8" x 10" negatives of film scenes in *The General* (1926) and *Steamboat Bill, Jr.* (1928).

Kilgen Organ Co. Photographs

This collection consists mostly of photographs of theater organs, theaters that housed those instruments, and several theater organists connected with the Kilgen Organ Company.

Billy Nalle Papers

Billy Nalle (1921–2005) was born in Fort Myers, Fla. During his high-school years, he worked as a pianist in a local dance orchestra, and was occasionally featured on the local radio station. In 1950, he graduated from the Juilliard School, where he studied organ with Gaston Dethier. In 1958, he released his first solo recording, *Swingin' Pipe Organ* on the RCA label. This collection consists mostly of Nalle's papers from 1952 to 2005 and photographs. Included in the collection are professional and personal correspondence, original arrangements of popular tunes, organ specifications, and personal organ registrations.

United States Pipe Organ Co.

The United States Pipe Organ Company was a theater organ manufacturing firm founded in 1923 by Gustav H. Kloehs and A.R. Payne. The original plant was in Crum Lynne, Pa., southwest of Philadelphia. In 1981, the company was sold to Robert G. Lent, an employee who had worked as an organ mechanic and later as general manager, and was renamed R.G. Lent Pipe Organ Service, Inc. The collection consists of business records, drawings, correspondence, and photographs.

CDS

François Couperin, *Mass for the Parishes, Mass for the Convents*, Aude Heurtematte, organist, organ of Saint-Gervais, Paris. Raven Recordings OAR 153, 2 CDs. François Couperin “Le Grand”, *Messe des Paroisses, Messe des Convents*, Pierre Bardon, organist, Isnard organ of the Basilique Sainte-Marie-Madeleine et le couvent royal Saint-Maximin. Ensemble Vox Cantoris dir. by Paul-Christoph Candau, Syrius SYR 141416, 2 CDs. An exciting Raven issue sent me on a Couperin adventure. The organ at Saint-Gervais in Paris has undergone many alterations during its long history, but a surprising amount of old sonic material still survives and its windchests date to before the Revolution. The Positif 8' Montre and some of the Grande-Orgue

16' Montre were part of the new organ built by Languedul in 1601. Changes were made often, but a crowning state was reached by Clicquot in the 1760s, and a treasure trove of his famous reed stops still sounds. Gonzalez started a restoration in 1967, ostensibly to its 1769 state, but a perceived disrespect for the ancient pipes set off a revolution in French approach to restoration and preservation. The organ reached its present restored state in 1975 and was cleaned in 2001 by Muhleisen.

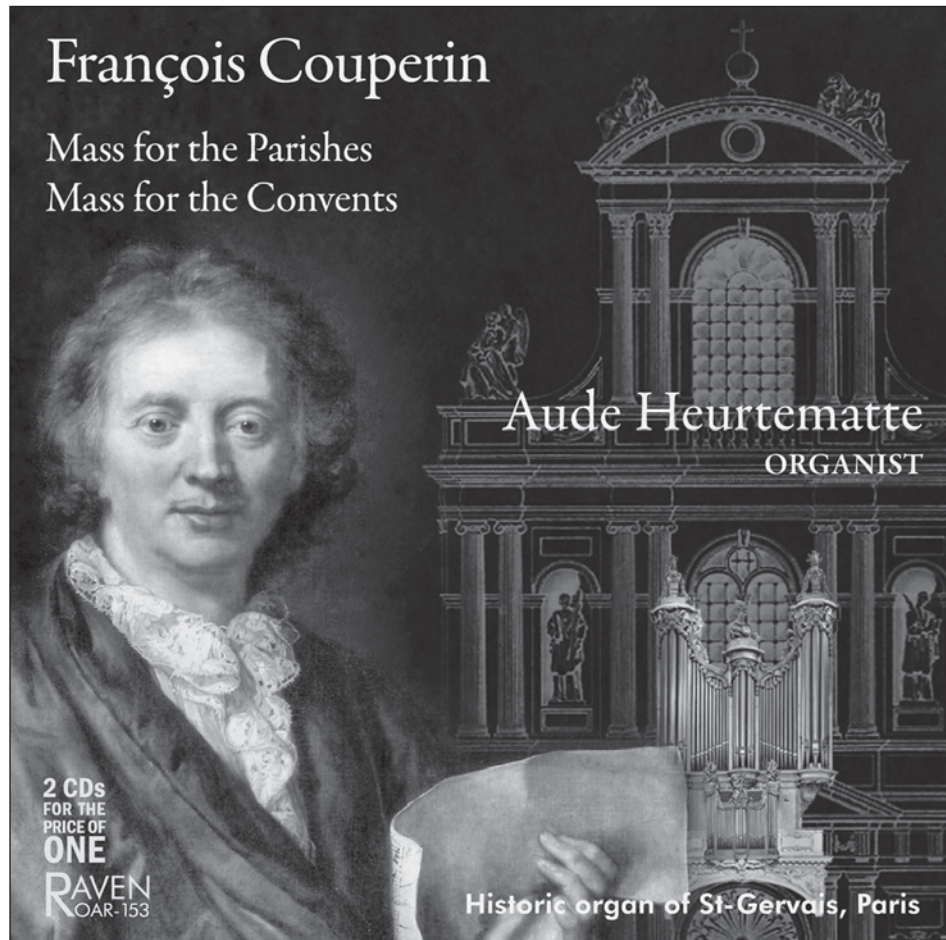
Unlike the somewhat checkered history of the Saint-Gervais organ, Jean-Esprit Isnard's 1772–74 masterpiece in the Basilica of Saint Mary Magdalena in Saint-Maximin-la-Sainte-Baume still retains every one of its 2,960 pipes. It has never had any significant alteration beyond the installation of an electric blower in the 20th century.

To my ears, the Saint-Maximin foundation stops have a slightly mellower quality than those of Saint-Gervais, and I like to think that this is because they have been allowed to age peacefully all these decades, but it probably is more a matter of scaling, style, materials, and acoustics. The recordings beautifully capture the sonic environment of both instruments.

Both Bardon and Heurtematte obviously love the music of Couperin and the instruments on which they play his music. I find that both make this music come alive in a way I can believe the composer intended. There are some differences, of course. Heurtematte's *notes inégales* seem more consistently unequal, whereas Bardon appears to vary the amount according to the context, but each is convincingly idiomatic.

If you already have one of these recordings or another devoted to the Couperin Masses, I see no reason that you shouldn't get another. The music is so beautiful and the organs for which it was intended have such glorious sounds that one can't get enough. The Bardon CDs have the bonus of a vocal group singing the appropriate plainchants with which the organ music is designed to alternate. The Raven issue upholds its usual high standards with a handsomely produced informative booklet and extensive details about the organ at Saint-Gervais. Both are highly recommended.

***Organ Musique—Musik—Muziek 1530–1660*, Aude Heurtematte, organist, 2010 Manufacture d'Orgues Thomas in ca. 1630 style, Church of the Assumption, Champcueil, France. Raven Recordings, OAR-165, 2 CDs.** The objective of this recording is to show what this organ does for an ambitious range of music. The composers featured are Eustache Du Caurroy (1549–1609), Pierre Attaignant (ca. 1494–1551/52), Jean





Titelouze (ca. 1562/63–1633), Louis Couperin (ca. 1626–1661), Hieronymus Praetorius (1560–1629), Hans Leo Hassler (1564–1612), Jan Pieterszoon Sweelinck (1562–1621), Samuel Scheidt (1587–1654), and Franz Tunder (1614–1667). The range is from the end of the 15th century to the second half of the 17th, but there is also a geographic range from France to the Netherlands, and Germany, with some Italian influences inserted for good measure.

The organ was designed and constructed to sound in every way as if it were built in 1630. The major tonal influence was the organs in or near Rouen built under the influence of Jean Titelouze, who was Flemish. He worked with Crespin Carlier (ca. 1560–1636) and, later, Mathijs Langhedul (d. 1636). These organs were essentially prototypes of the French Classic organ. For me, the Titelouze and Louis Couperin tracks sound best on this organ because those composers lived close to the organs that inspired it. Titelouze is also a good match in terms of time, and Louis Couperin, although only four years old in 1630, still sounds comfortable on this organ.

It is interesting to compare the Titelouze with the same music on Robert

Bates' monumental recording of the complete organ music of Titelouze. There are parallels between the Thomas organ and the one chosen by Bates, which was originally built in 1631 for the church of Sainte-Croix-Saint-Ouen in Rouen by a Scottish-born builder, Guillaume Lesselier, who came to Rouen to work with Carlier. Titelouze worked with Lesselier on this organ. It underwent various alterations and in 1792 was moved to its present location in

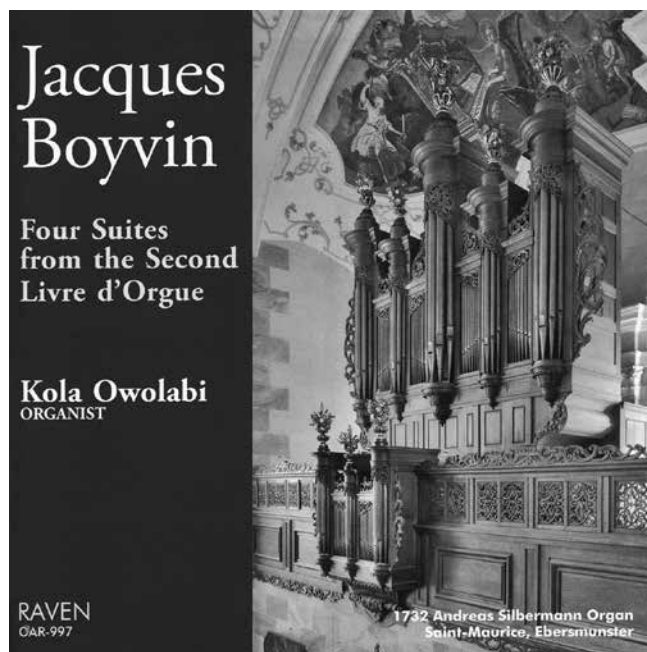
the church of Saint-Michel in Bolbec, Normandy. It was restored by Boisseau-Cattiaux in 1997 to its 1792 state. Bates wrote: "Perhaps no other historic organ in France is better suited to the music of Jehan Titelouze."

The Belgian firm Manufacture d'orgues Thomas was a new name to me. Since the firm's founding in 1965 by André Thomas, it has built 140 new organs and completed 125 restorations. Son Dominique took over the firm in 2000 and his son, Jean-Sébastien joined it in 2016. Check out its handsome website.

Together, the organ, the organist, and the organbuilders have produced a most instructive CD. The playing is first rate and the sound of the organ is well captured. The detailed and informative notes on the composers and their music by Bruce Stevens are a special bonus. Add this CD to your library. You will return to it often for repeated hearings.

Jacques Boyvin, Four Suites from the Second Livre d'Orgue, Kola Owolabi, organist, 1732 Andreas Silbermann Organ in Saint-Maurice Abbey Church, Ebersmunster, Raven Recordings OAR-997. This is still another recent release from Raven that features French Classic sounds, albeit of the Alsatian variety. Listening to the Andreas Silbermann organ and reading the notes brought back a host of memories for me. I think it was in 1971 that the late Joseph E. Blanton and I embarked on an organ crawl in Alsace. We saw at least four organs. One was a new instrument in an old case built by Jean-Georges Koenig according to the instructions of Dom Bédos for the church of Saint-Georges in Sarre Union. Another was a reconstruction of the Jean-André Silbermann organ in Bouxwiller that had lost its mechanism; only the case and nine stops were still present. Alfred Kern was the builder of this organ.

The other two organs were the well-known Andreas Silbermanns in Marmoutier and Ebersmunster. My memory, as far as it goes, is that both organs were exciting and in good condition. But according to Owolabi's



notes, the Ebersmunster organ was not playing particularly well before its restoration in 1998 by Richard Dott, Gaston Kern, and Yves Koenig. All three are Alsatian organbuilders. Kern undoubtedly is of the Alfred Kern family that includes Daniel Kern, son and successor of Alfred. Yves Koenig is probably the son of Jean-Georges. Their combined efforts in the restoration of the Ebersmunster organ are splendidly evident in the sound I hear on Owolabi's CD.

My only copy of Boyvin's organ music is from the first *Livre*, so I was unable to follow Owolabi's performance with the score in hand. In any case, the music was new to me, and in Owolabi's elegant performance, a delightful discovery. Despite the differing times of organist and organ, and the stylistic variance of Paris and Alsace, I found the music very convincing. In any case, an opportunity to hear the beauty of one of Andreas Silbermann's masterworks is always a treat. The recording quality is excellent with microphone placement that maintains clarity but captures the warmth of the room. I neither remember from my experience years ago nor can hear on this recording any evidence that supports Peter Williams's assumption that Ebersmunster's shallow case "was to add resonance in a difficult building."

Definitely a must addition to the French Classic section of your library!

Jehan Alain, *Trois Dances & Other Organ Works*, Christophe Mantoux, organist, Cavaillé-Coll organ in the Abbey Church of Saint-Ouen, Raven Recordings OAR-163, 2 CDs. It may seem a wide jump from three previously reviewed Raven releases, linked by the theme of French Classic organs, to music of Jehan Alain, but here the connection is the Abbey Church of Saint-Ouen in Rouen. Yes, the organ is completely different, a stunning example of Cavaillé-Coll's late period, but it is the same building, filled

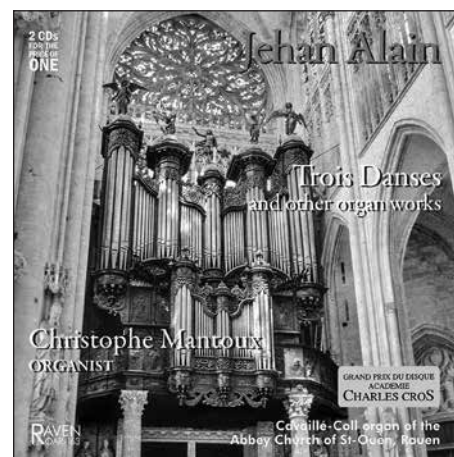
with reverberations that Titelouze heard and that thrill us still today. Likewise, because the 1630 case is still intact, we also see what Titelouze's listeners saw if they looked up to the organ loft. Another connection is the name Aude Heurtematte, organist of two of the previous CDs, but here one of two registrants aiding Mantoux at Saint-Ouen.

The key desk at Saint-Ouen (and at Saint-Étienne in Toulouse), with the stopknobs in straight terraces instead of the spacious curves of stops at Saint-Sulpice, is so arranged because the 1630 organ had very little space between the main case and the Positif de dos. Retaining the awesome case of Carlier probably posed other problems as well. The organ works and has inspired organists to play their best for nearly a century and a half.

The well-known *Trois Dances* are the main offering of this recording. My introduction to these evocative pieces was in Boston area performances by John Skelton, who masterfully captured their exotic mysteries. The remaining works are single pieces of various magnitudes. The general mood is quiet and subdued. There is often a subtle sense of dread that for me expresses the mood of thoughtful Europeans viewing at close quarters the horrible premonitions of a world under Hitler. Messaien, Alain's musical classmate, seems to avoid this darkness because of the ecstatic religious aura infusing his music. Some of the music of Hugo Distler, who was literally in the same city as Hitler, also has this sense of doom.

It is disappointing that these CDs do not include the three Alain works best known to me—*Le Jardin Suspendu*, *Variations sur un thème de Clément Jannequin*, and *Litanies*. Perhaps it was preferred to leave the better-known works to previous recordings and concentrate on lesser-known pieces.

The commentary in the CD booklet by Vincent Genvrin posed

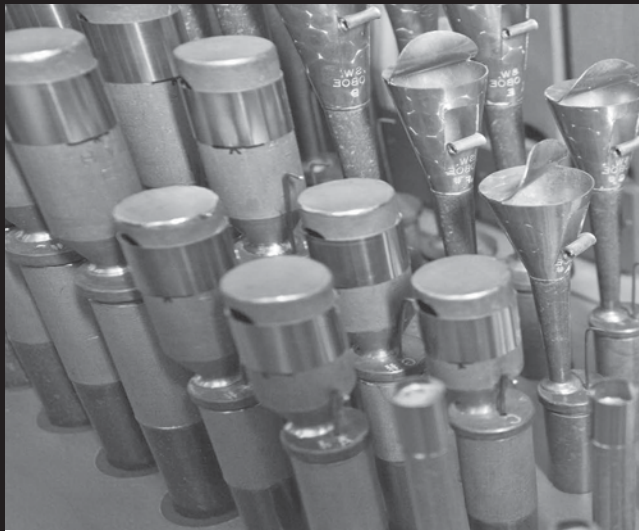


more questions than answers for me. It was translated by Philip Hammer (and Raven, curiously). Thus I don't know whether it's the meaning of the original French or the translation, or both, that eludes me. I've read it several times and I get lost every time. As nearly as I can figure, the gist is that during the period after World War I the most visible development in French organs was the *orgue de salon*, such as the instrument Dupré had in his home, or the one that Father Alain built and Olivier, Jehan, and Marie-Claire played. Of course, Messaien played a Cavaillé-Coll that had been "improved" by the additions of mixtures and mutations, and Charles Tournemire had the audacity to do the same to Franck's beloved organ at Sainte-Clotilde.

So one wonders why this recording was not made on one of the "improved" organs. Instead it employs the magnificent instrument at Saint-Ouen, one of the best preserved and unaltered Cavaillé-Coll organs, and far from being an *orgue de salon*. But these quibbles don't really matter. The music fits this organ and acoustic beautifully. How can we complain when we get another opportunity to hear this amazing musical instrument playing music that is performed so beautifully?

If you love the music of Jehan Alain and the sound of French Romantic organs, you must get these CDs.

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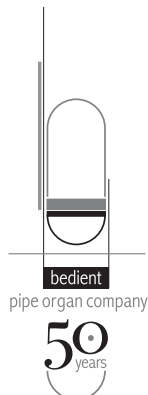
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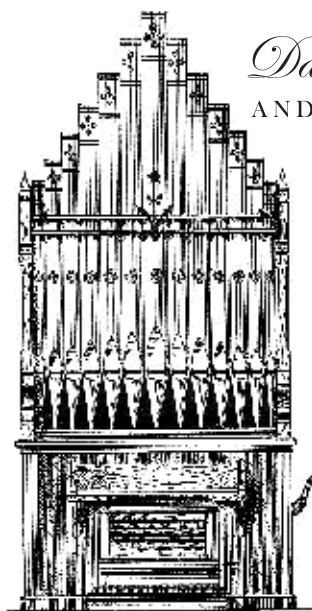
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W.L. Hubbard
Chicago Tribune
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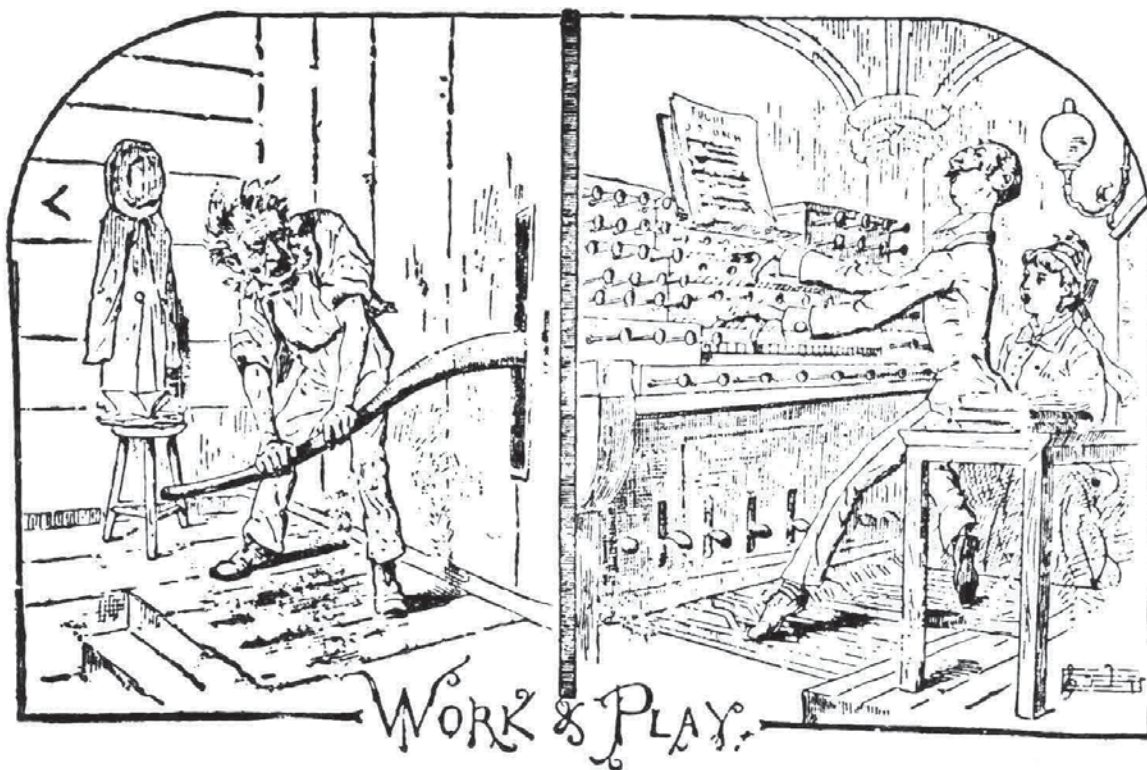
CHARLES TOURNEMIRE'S L'ORGUE
MYSTIQUE: LA HAUTE MISSION

BY RICHARD CHRISTOPHER SPOTTS

A definitive study of Charles Tournemire
and his magnum opus *L'Orgue mystique*

THERE ARE FEW LIVES in the world of music as enigmatic and profound as that of the French organist Charles Tournemire (1870–1939). *Charles Tournemire's L'Orgue mystique: La Haute Mission* seeks to acquaint the world with the composer and his magnum opus, *L'Orgue mystique*. The story of Tournemire and his ideals begins with the trials of the Gallican church from the time of the French Revolution and explores the ensuing liturgical practices, theological and secular philosophies, and visual, literary, and musical artistic movements. A formidable and colorful dramatis personae enlivened this period and shaped the beliefs of Tournemire the man and *L'Orgue mystique* the work of art.

This interwoven tapestry of history, biography, and musical analysis gives, in addition to an intimate portrait of the man and a depiction of his times, an in-depth examination of *L'Orgue mystique* including the full “libretto,” which includes movements not incorporated into the final publication, along with unpublished supplemental notes written by Tournemire. For a subscription or to support this project, please contact the Leupold Foundation at www.wayneleupold.com.





Work List of the Farrand & Votey and Votey Organ Companies

Rollin Smith and James Lewis

Work List of the Farrand & Votey and Votey Organ Companies

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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.

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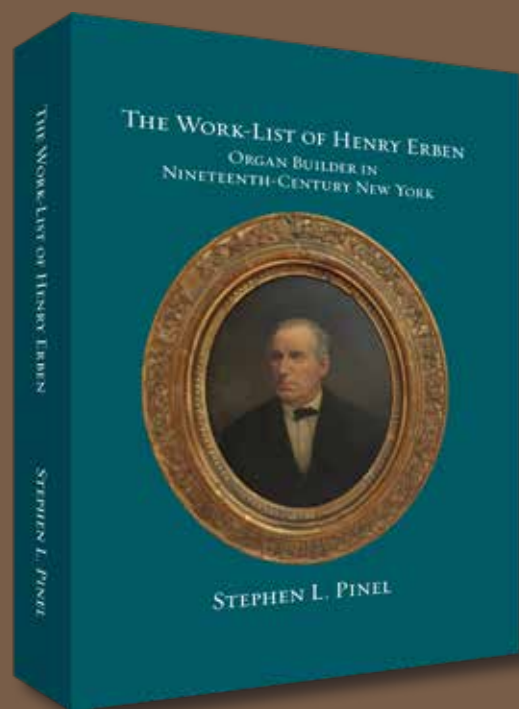
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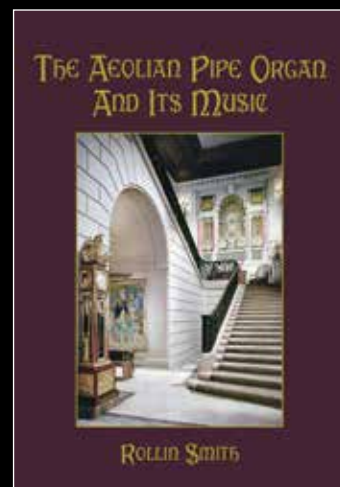
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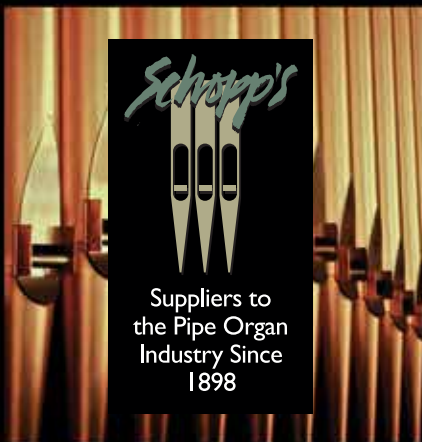
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