

VOLUME 65, NUMBER 4, OCTOBER 2021

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



JULY 17-22, 2022

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THE TRACKER

VOLUME 65, NUMBER 4, OCTOBER 2021

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ON THE COVER

The Edwin Robinson Spotts
Memorial Organ
Christ Church Cathedral
Houston, Texas

PHOTO JEFF GRASS

EDWARD MCCALL | From the CEO



“NOTICE ANYTHING DIFFERENT?” a friend casually asks with a toothy grin and lilt-ing voice. Immediately, I grin in return, frozen in time as I scan face, hair, posture, clothing, and anything else I can review in order to provide my friend with the supportive answer they are seeking within an appropriate length of time.

“You got new glasses!” I exclaim hopefully, cringing inside that my answer is way off the mark.

“No, silly, I’ve lost ten pounds, can’t you tell?”

The response comes like a slap across the face for not being the true friend I had hoped to be. Sound familiar? Sometimes we just take things for granted and fail to notice the important things about our relationships with others.

The relationship between you as a member of the OHS and the organization represented by the board of directors and the management team is important and something I would like to highlight in this column.

So now, it is my turn to ask you. Notice anything different about this issue of the Tracker? Go beyond page four and I hope you do see something different. That’s right, the OHS has entered the 21st century with an *all-color issue* of its journal.

Your membership makes a difference!

Did you enjoy *Kaleidoscope of Colors*? Five programs, each more than one hour, are still available for viewing at the OHS YouTube channel. Again, this is what membership in the Organ Historical Society allows us to do for our members and the larger organ community. Or how about the Biggs Scholars Recital, premiered on June 10? If you have yet to see it, visit the YouTube channel and listen to three remarkable young players who are also members of the OHS.

Your membership makes a difference!

This month we held a general membership webinar on ZOOM to bring news of great joy about the workings of the society over the past 18+ months since before the pandemic. The year 2020, despite the postponement of our Columbus Convention, ended successfully. This success is due, in large measure, to you and to the generosity of those who believe in our mission.

Your membership makes a difference!

For years the Historic Organ Citation program has awarded a certificate to instruments across the country recognizing the special nature of construction, preservation, and status among peer instruments. Sadly, the program is plagued by an overly dense ap-

plication process and an equal hardship in enforcement and evaluation processes. Building on models found in the UK and here in the USA, the OHS announces the formation of the **National Registry of Historic Pipe Organs**, to be launched on January 1, 2022. Instruments that have already received a citation will be automatically included in this registry. We will mount an aggressive campaign to encourage applications for instruments to be included. More information about the registry can be found on our website.

Your membership makes a difference!

The **Distinguished Service Award** (DSA) recognizes members of the society who give freely of their time and talent for the betterment of the organization. Dozens of wonderful women and men have been duly honored by the OHS at general meetings since 1976, when Albert Robinson was the first recipient. This month, I am delighted not only to remind you of this special program, but to invite you to review a streamlined nomination process. Consider our membership and submit your nomination for a 2022 honoree.

Your membership makes a difference!

Last year, at the start of the COVID-19 crisis, we lost a dear friend and former leader of the OHS when Jim Weaver succumbed to this terrible virus. Jim loved engaging with OHS members, especially the Biggs Scholars and young members, whom he saw as the future of our society. He also encouraged research, cherished scholarship, and treasured our Library and Archives. With trumpets blaring, it is my privilege and honor to announce the **James M. Weaver Prize in Organ Scholarship**. This two-year juried prize embodies the values we hold dear: conducting scholarly research on historic instruments, selecting appropriate repertoire based on that research, and sharing that knowledge with others. Next year, the OHS will accept applicants for the first round of this prize, with the final round taking place at our summer festival in Toronto, July 2023.

Your membership makes a difference!

The OHS is about to embark on its most ambitious adventure in its 65-year history. Shortly after the new year we are creating our own recording label, **Chiff Productions**. This exciting development will pair historic organs that have already received an OHS citation with promising young organists at the beginning of their careers. We hope to release one recording in 2022 and a few more in 2023.

Your membership makes a difference!

You will notice a multi-page spread in this issue that provides you with reports from our committees, details about

some of the aforementioned programs, a graphic explaining the 2020 fiscal year, and a chart showing membership dues as they relate to the overall operating expenses of the society. The management team and the board of directors take the stewardship of member dues seriously. We are cautious, careful, and considerate of your faith in our abilities to move the society forward. It has been three years, for example, since the rates for membership were increased. Our newly constituted membership committee held lengthy discussions concerning dues structure and rates. The results of their deliberations and the board vote can be found on those pages.

Your membership makes a difference!

Finally, this is also the issue in which we make our **Annual Appeal**. Did you know that member dues account for less than 25% of the revenue needed to keep the OHS functioning? Did you know that the average Annual Fund donation is approximately \$34, which amounts to about 14% of the revenue needed to keep the OHS functioning? What this means is that a great deal of time and effort must be directed toward fundraising. Many non-profit organizations have the luxury of a full-time dedicated staff in their development offices. In reviewing the list of management team members for the OHS, you will see a small band of intrepid warriors wearing several hats. My point, dear members, is that while we attempt to grow the OHS, attract new members, honor the mission, and curate the future, we need your help. How can you make a difference? Give generously this year to the Annual Fund, give the gift of a membership during the holidays, add the OHS as a beneficiary in your will, take advantage of the OHS online catalog when buying music, CDs, or books, or underwrite a performance at the 2022 Convention. The best way you can make a difference is by becoming a **Sustaining Member**. For as little as \$10 per month, you can join the growing list of OHS members who make their membership a monthly gesture of support and goodwill.

Your membership makes a difference!

As we come to the close of 2021, another year of dealing with uncertainty, new norms, and changing circumstances, one thing is certain: our unwavering commitment to making a difference to the pipe organ community across the country and beyond. So, when someone comes up to you and says, "Notice anything different about the Organ Historical Society?" you can reply with confidence, "I sure do, and I'm proud to be a member!"

Happy Holidays and Happy New Year,

Ed



ORGAN HISTORICAL SOCIETY

330 North Spring Mill Road ~ Villanova, PA 19085-1737 • 484.488.PIPE (7473)

E-MAIL: mail@organhistoricalsociety.org • WEB: www.organhistoricalsociety.org

OHS MISSION STATEMENT

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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jmccabe@organhistoricalsociety.org

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THE TRACKER, Journal of the Organ Historical Society, is published four times a year. It is read by over 4,000 people who shape the course of the art and the science of the pipe organ. For nominal cost, you can support the publication of THE TRACKER and keep your name before these influential readers by advertising. For additional information, contact us at advertising@organhistoricalsociety.org.

OHS STUDENT CHAPTERS

CURTIS INSTITUTE OF MUSIC
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 Alan Morrison, DIRECTOR
alanmorrison@comcast.net

ARIZONA STATE UNIVERSITY
 Tempe, Arizona
 Kimberly Marshall, DIRECTOR
kimberly.marshall@asu.edu

SYRACUSE UNIVERSITY
 Syracuse, New York
 Anne Laver, DIRECTOR
alaver@syr.edu

We welcome three new student chapters 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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THE OPINIONS expressed in signed articles, reviews, or letters are those of the writers and do not necessarily represent the views of the Organ Historical Society or the editor of this journal.

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OHS MEMBERSHIP includes a subscription to *The Tracker*. Membership categories and fees can be found on our website www.organhistoricalsociety.org under the JOIN tab. Or call us and we will happily register you as a member over the telephone.

THE ORGAN HISTORICAL SOCIETY is not obligated to any commercial interest. The Society will prevent or prosecute: 1) any use of its material to imply endorsement or discredit; 2) misuse of the name *The Tracker*; 3) misuse of the name ORGAN HISTORICAL SOCIETY. *The Tracker* is a registered trademark.

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

NEW MEMBERS

AS OF AUGUST 2021

William J. Bell
Philip Browning
Brandon Burns
David Friedell
Marcus Garnet

E. Lary Grossman
Grant Holcomb
Dirk Maney
Renate McLaughlin
Thomas Minshall

Jordan Prescott
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THE OHS CATALOG



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Thank you to all the OHS members who helped to make our *Kaleidoscope of Colors* a success! This is the COMPLETE Program Book for our virtual Festival that premiered over five Sundays in August, 2021. This YouTube event featured a total of 15 pipe organs across the USA. The program book includes full-color photos, well-researched essays on each instrument, performers' biographies as well as their complete, imaginative programs designed for each instrument, and information covering three centuries of pipe organ building in the USA.

ORDER YOUR SOUVENIR COPY TODAY!

The OHS catalog is adding items weekly based on customer requests and information in our trade journals. We are also constantly on the lookout for older, out-of-print items. If you see something of interest, please call or email and let us know - we'll do our best to get it for you!

VISIT THE OHS CATALOG FOR MUSIC, CDS, BOOKS, CALENDARS AND GIFTS. NEW ITEMS ADDED EVERY MONTH!

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Charles Woodward

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The Legacy Society



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Anonymous (2)	William L. Huber †
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The Legacy Society honors members who have included the OHS in their wills or other estate plans. We are extremely grateful to these generous OHS members for their confidence in the future of the Society. Please consider supporting the OHS in this way, and if the OHS is already in your will, please contact us so that we can add you as a member of the OHS Legacy Society.
info@organhistoricalsociety.org

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

PUBLICATION DEADLINES

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

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

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

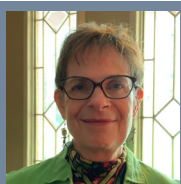
February 15 for April issue
May 15 for July issue
August 15 for October issue
November 15 for January issue



OHSLA

BYNUM PETTY

- ▶ Hired a part-time archivist's assistant.
- ▶ Responded to hundreds of inter-library loan requests from academic libraries and hundreds of e-mail research requests worldwide.
- ▶ Preserved and restored rare books in our collection.
- ▶ Filmed new tours through the OHS Library and Archives.
- ▶ Accepted archival collections of the American Organ Institute, the Boston AGO Chapter, the American Theatre Organ Society, William Huddleston Heaton, and William Teague.
- ▶ Submitted a grant proposal to the Commonwealth of Pennsylvania for the purchase of a scanner.

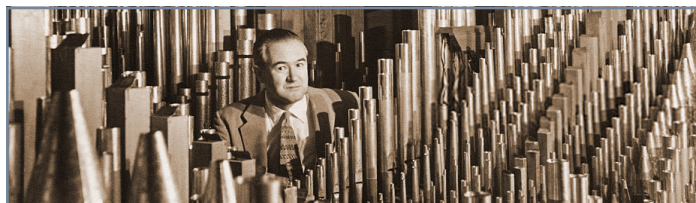


THE BIGGS SCHOLARS

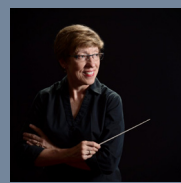
ROBERTA MORKIN

The Biggs Scholars Committee, shortly before the COVID-19 lockdown, adjudicated applicants from the 2019 Biggs Scholars Program (Dallas), and selected three to perform at the 2020 Columbus Convention. Subsequently, both 2020 Columbus and 2021 Toronto were postponed. On June 10, 2021, these three Scholars presented a fabulous virtual Biggs Concert, broadcast on the OHS YouTube channel. They will perform live at the 2022 Columbus Convention! Jonathan Gregoire will become chair of this committee moving forward.

- ▶ Sent out *Kaleidoscope of Colors* Committee's email request to former Biggs Scholars for program book articles.
- ▶ Selected three 2019 Biggs Scholars for recital performance at the 2022 Columbus Convention.
- ▶ Collected program information and assisted with questions for Biggs Scholars concert.
- ▶ Assembled program booklet for Biggs Scholars June 10 YouTube concert.
- ▶ Corresponded with Biggs Scholars and committee after the concert.



BIGGS.ORGANHISTORICALSOCIETY.ORG

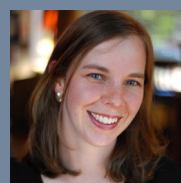


EXECUTIVE ASSISTANT TO THE CEO

MARCIA SOMMERS

From my desk at Stoneleigh, I have the privilege of seeing and responding to a great many events and members of the OHS. Members have fascinating stories, which I enjoy hearing. In addition to keeping minutes for the OHS board, I am scribe for the Membership Committee, the very high-energy *Kaleidoscope of Colors* task force, and the Historic Pipe Organ Registry Committee. All these groups have wonderful members who are great participants in shaping direction and focus for the OHS. It is a great privilege to work with these folks.

- ▶ Organizing and solidifying record keeping for membership.
- ▶ Re-opening the OHS catalog.
- ▶ Increased sales from 10 packages a week to 25 packages every 3 days.
- ▶ Sales include USA, Australia, Japan, the UK, Continental Europe, Mexico and Canada.
- ▶ Hiring a part-time Store Manger.



FINANCE

ANNE LAVER

The OHS Finance Committee met monthly to review profit and loss sheets prepared by OHS bookkeeper Annette Lynn and made regular reports and recommendations to the board regarding the OHS's finances. In the fall of 2020, it worked closely with CEO Ed McCall to draft and recommend a budget that the board subsequently approved. The committee wishes to thank Annette Lynn and OHS treasurer Patrick Summers for their tireless work to keep the OHS financial documents up-to-date and organized.



INVESTMENT

ANDY NEHRBAS

The Investment Committee is grateful for the forensic work by OHS treasurer Patrick J. Summers on renaming and realigning the various permanently restricted and temporarily restricted funds held by CLA on behalf of the OHS. Since that work was completed in early 2021, the Investment Committee has discussed and deliberated an investment strategy assigned to the CLA managers. We are in the early stages of assessing its efficacy and plan to review it at quarterly meetings moving forward.



PUBLICATIONS

CHRIS ANDERSON

The Publications Advisory Committee has worked diligently and creatively on both practical and philosophical questions related to the OHS's publishing program. These have included not only the areas listed here, but also larger questions of how to engage student research more effectively, print-on-demand verses subscription- or subvention-based modes of publishing, and equity in language and programming. These issues and others will continue to occupy the committee in the coming year.

- ▶ Discussed and significantly streamlined the mission statement of the OHS Press.
- ▶ Debated the peer-review and production process for manuscripts submitted for consideration by the Press. A revised web page has been introduced that reflects these outcomes.
- ▶ Received several new monograph proposals, which signal the Press's continued viability as a publishing outlet for organ-related scholarship. Titles both recently released and forthcoming reflect this.
- ▶ Drafted language for, and then administered, the first round of OHS Research Grants. After the initial award in 2020 (supporting the promising research of Margaret-Mary Owens), the committee is now overseeing the second round, applications for which are due in November.
- ▶ Debated the parameters of the essays contributing to the *Kaleidoscope of Colors* program book, commissioned the student authors, and oversaw the editing process.



DATABASE

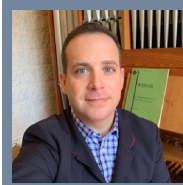
PAUL MARCHESANO

The OHS Online Pipe Organ Database has been online since its creation in 2005. It has grown exponentially from nearly 10,000 records to 67,125 pipe organs; 8,233 organbuilders; 45,909 images; 24,287 stoplists; and 2,844 documents. Recently, it has experienced 156,000 unique users/visitors, 377,000 sessions, and 2,600,000 page views. Monthly we are averaging about 30,000 users with 403,000 page views.

The OHS acquired the defunct Estey organ website. We will archive the former Estey site as a snapshot of the Estey Museum's efforts and the vast amount of information and photographs it collected.

The database committee consists of eight members. No data are accepted to the database without confirmation. The committee members are all volunteers and spend many hours working on these submissions. Members have taken up individual projects to incorporate more information and organ accounts into the database,

including various organbuilder opus lists; organs with which an individual has personal interaction, knowledge, or experience; stoplists; organs from past OHS convention handbooks; and the NYC AGO Pipe Organ Project data. This involves a large amount of hand data entry and research but will move the database further toward its goal of documenting every organ built in or installed in North America.



MEMBERSHIP

MICHAEL DIORIO

In January of this year, the OHS held the inaugural meeting of its new Membership Committee. The committee is composed of teachers, performers, students, and long-time members of the OHS. The richness of this committee's membership has garnered unique perspectives and engaging conversations about its agenda. Each meeting boasts ambitious goals that the committee tackles with aplomb. The committee's pressing issues for the organization include recruitment and retention; membership communication; creating opportunities for growth and engagement as newer generations of organists emerge; establishing a competition-style event focused on scholarship and instrument knowledge; and reorganizing membership categories and dues structure. The energy and enthusiasm of this committee are palpable each time we meet. It is this enthusiasm that gives me great hope for the good work we can all do to advance of this important and noble organization that we all love.

- ▶ Placed personal calls of thanks to members who have recently joined.
- ▶ Delivered marketing materials to 124 institutions with organ programs for student recruitment.
- ▶ Created and developed the James M. Weaver Prize in Organ Scholarship, an informance competition aligned with the mission and values of the OHS.
- ▶ Consolidated membership types.
- ▶ Generated paths for engagement of new members and organizational communication.
- ▶ Restructured dues amounts, with a 2–3 year plan for implementation.
- ▶ Developed a plan for an online membership meeting, in lieu of an in-person convention.

*Give the gift
of Membership!*

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ANNUAL FUND

A GENERAL LETTER FROM THE BOARD OF DIRECTORS

AS THIS FIRST all-color issue lands in your mailbox, we want to express our gratitude to you for being a member of this wonderful organization. The Organ Historical Society is not just enduring the world-wide pandemic, it is thriving. Thanks to your support and the inspired leadership of the management team directed by Ed McCall, the OHS is making great strides in bringing the pipe organ to more and more people across the country and around the world.

This year, we celebrated the talents of our Biggs Scholars, reveled in the majesty of 15 instruments ably demonstrated by our friends and colleagues during *Kaleidoscope of Colors*, had a glimpse into the OHS Library and Archives with *OHSLA Today* videos, and enjoyed music on the Aeolian-Skinner at OHS headquarters in Villanova. More is yet to come! That is why we urge you to make a substantial gift to this year's Annual Fund. As Ed has written in his column, whatever shortfall we experience in Annual Fund dollars must be made up through fundraising activities. Your thoughtful commitment to increasing your usual donation would be greatly appreciated; you can be certain of our careful stewardship of your generous donation.

As you take this request under consideration, may we also suggest that you convert your annual membership into a Sustaining Membership? Those who commit to becoming a **Sustaining Member** between now and December 31 will receive a gift valued at \$25 from the OHS online store.

The Organ Historical Society moves into next year with exciting plans, new initiatives, and a lasting commitment to its mission of celebrating the pipe organ across the country.

We look forward to greeting many of you in Columbus, Ohio, next summer. Until then, be safe and stay healthy.

Sincerely,
The Board of Directors

Michael Quimby, Nicholas Daniels, Michael Diorio,
Lynn Dobson, Gregory Crowell, Anne Laver,
Carole Terry, Patrick J. Summers

FINANCIAL REPORT FOR THE FISCAL YEAR 2020

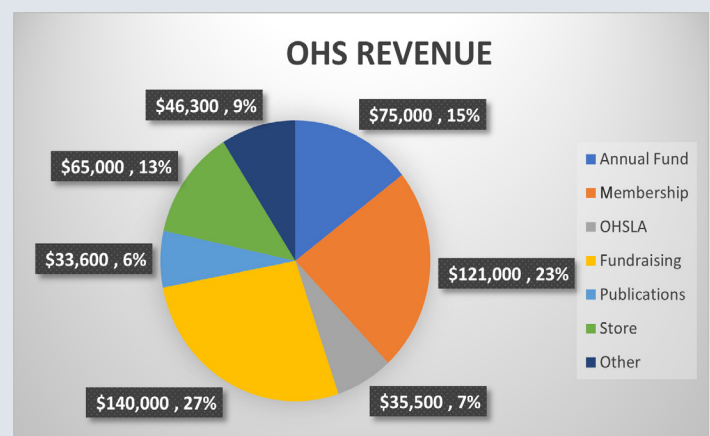
Despite the postponement of the Columbus Convention, the OHS management team was able to secure a Payroll Protection Loan from the federal government and a substantial grant to assist with the operations of the Society. As a result, the cash activities for the year were favorable. The OHS does have a \$40K balance owing on a Line of Credit remaining from 2018. The finance committee and management are working to reduce this liability.

DETAIL ALL FUNDS CHANGE IN NET ASSETS - CASH ACTIVITIES ONLY *	
* does not include Unrealized Gains, Depreciation, or Contributed Rent	
-- UNRESTRICTED --	
- Unrestricted Revenue	\$ 420,290
- Unrestricted Expenses, Less Depreciation	447,757
- Change in Unrestricted Net Assets, Cash Activities Only	<u>(27,467)</u>
-- RESTRICTED --	
- Restricted Revenue	221,712
- Restricted Expenses, Cash Only	105,522
- Change in Restricted Net Assets, Cash Activities Only	<u>116,190</u>
-- TOTAL --	
- Revenue, Cash Activities Only	642,002
- Expenses, Cash Activities Only	553,280
- Change in Net Assets, Cash Activities Only	<u>\$ 88,722</u>

MEMBERSHIP DUES — 2022

The OHS Board of Directors, following the advice of the Membership Committee, has approved the following change to membership categories and the annual dues for 2022. This is a modest increase following three years of no changes to the dues. Per month rates are shown for illustrative purposes only. Please consider converting your membership to the **Sustaining Member** category.

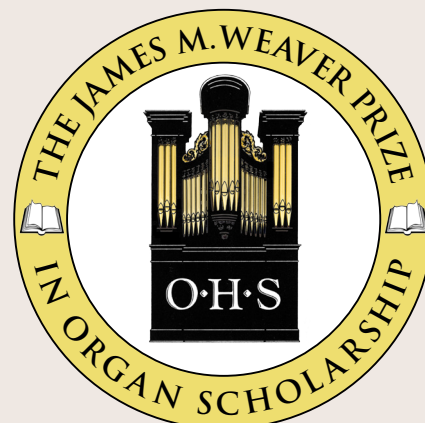
TYPE OF MEMBERSHIP	MAILED TRACKER	E-COPY TRACKER
REGULAR	\$90 (\$7.50/month)	\$81 (\$6.75/month)
65+	\$72 (\$6.00/month)	\$60 (\$5.00/month)
STUDENT		\$36 (\$3.00/month)
INDUSTRY/INSTITUTION	\$99	
SUSTAINING	\$10 per month	
FIRST CLASS MAIL	\$20	



THE JAMES M. WEAVER PRIZE IN ORGAN SCHOLARSHIP

OBJECTIVE

The OHS James M. Weaver Prize in Organ Scholarship celebrates and fosters scholarly research on pipe organs, wherein finalists, through lecture and performance, illustrate the influence that provenance has on both repertoire and performance practice.



GUIDELINES FOR APPLICANTS

- ▶ Applicants must be must at least 18 years of age.
- ▶ Applicants must reside in either the United States or Canada.
- ▶ Only research on pipe organs is permitted.
- ▶ The OHS Library and Archives must be used for a portion of the research.
- ▶ The OHS Pipe Organ Database may be used as a resource, with new data updated by applicants, where applicable.
- ▶ There is a non-refundable application fee of \$50.
- ▶ The application period opens in the spring of 2022.



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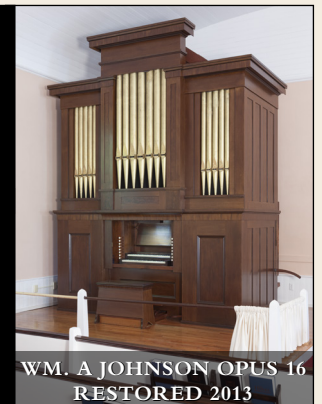
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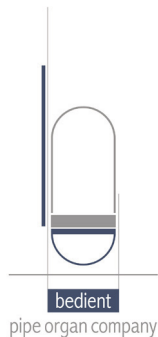
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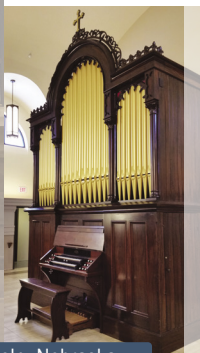


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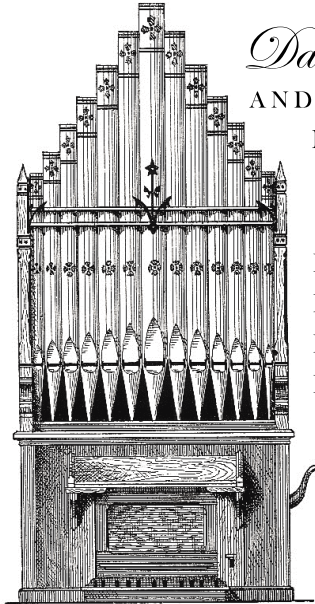
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Methuen Memorial Music Hall

Celebrates 75 Years

MATTHEW M. BELLOCCHIO

THE METHUEN MEMORIAL MUSIC HALL, home of the Great Organ, America's first concert organ, celebrated two milestones earlier this year. May 6 marked the 75th anniversary of the 1946 acquisition and incorporation of the hall as a nonprofit educational and cultural center, and on May 19, Michael Hey, associate director of music at St. Patrick's Cathedral in New York and a well-known concert organist, played the first program in the Music Hall's 75th summer recital series.

Over the years, the organ and the hall have had their ups and downs. The instrument was originally built between 1857 and 1863 by E.F. Walcker & Cie. of Ludwigsburg, Germany, for the Boston Music Hall and was inaugurated to great acclaim in November 1863. National magazines featured stories of its arrival and illustrations of its imposing case, built by Herter Brothers of New York. But as often happens, today's musical celebrity became tomorrow's musical has-been.

In 1884, at the tender age of 21, the Great Organ, as it came to be known, was removed to make more room on the stage for the nascent Boston Symphony Orchestra, the city's latest musical star. William O. Grover, a trustee of the New England Conservatory, purchased the organ for \$5,000 and placed it in storage. He intended to give it to the Conservatory, to be installed in an envisioned concert hall. But the hall was never built, and after Grover died, the organ was auctioned off in 1897 to settle his estate.

Enter Edward F. Searles (1841–1920), Methuen millionaire and amateur organist.

As a boy, he hung around the steps of the village Baptist Church and watched as workman from the Hook firm of Boston unpacked the pipe organ which had been procured from the city builder. He watched each pipe and pedal as it was put in place and then when the bellows was ready, he was only too willing to work on the pump in order to be near the swelling cadences.

When Mr. Searles went to Boston he intended to be a musician, but chance and circumstances made him a successful decorator. However, he set up a reed organ in his



rooms and as soon as he could afford the luxury, he had a set of false pipes placed upon it. Before this instrument he would sit for hours and let his soul drift out onto the tones of the great cathedrals and the divine thunders of their organ pipes.”¹

In the years between his reed organ reveries and the auction of the Great Organ, Searles's finances had vastly improved. He met and eventually married Mary Sherwood Hopkins, the widow of San Francisco railroad baron Mark Hopkins. (She pursued Searles.) Mary, who was 22 years older, lived for only a few years after their 1887 wedding and died in 1891, leaving him her entire \$21 million estate. Searles, who had developed a refined taste in the arts, especially pipe organs, now had ample means to indulge it. He would commission the building or rebuilding of 16 organs during his lifetime.²

1. *San Francisco Examiner* (August 18, 1892).

2. James Lewis, *Mr. Searles and the Organ* (Richmond: OHS Press, 2010), 83–85.

Left: The Great Organ

Opposite: Exterior of the Music Hall

PHOTOS Len Levasseur



The organ in its original home, the Boston Music Hall.

Organist Henry Morton Dunham, a good friend of Searles, related in his autobiography Searles's account of how he came to buy the Great Organ. "I saw by the papers that the 'Great Organ' was to be sold at auction by the heirs of the Grover estate. The result of that would be that it would be dismembered, scattered over the country and its identity lost. It was difficult for me to imagine such a contingency and I told Ingraham [the organbuilder in charge of the Methuen Organ Company, which Searles owned and financed] that he might go and bid on it."³ Searles instructed Ingraham to bid up to \$5,000; his winning bid was \$1,500.

In 1899, Searles commissioned architect Henry Vaughan to design Serlo Hall to house the organ. He built it next to the former woolen mill on the banks of the Spicket River that he had acquired in 1889 and converted to an organ factory. This architecturally and acoustically stunning concert hall never fails to impress visitors. The restrained Anglo-Dutch-style exterior belies the splendors within.

The hall's interior is a riot of exuberant Italian Renaissance Neo-Classicism. Searles, who studied art, design, and architectural drawing in Boston⁴ and worked as an interior

3. Henry M. Dunham, *The Life of a Musician* (New York: Richmond Borough Publishing, 1931), 34–35.

4. James Lewis, *Mr. Searles and the Organ*, 4.

decorator, undoubtedly played a major role in its design. He had traveled in England and Italy, understood Classical architecture and ornamentation, and had a large collection of architecture books in his library.⁵ According to an unpublished biography, Searles would often make a sketch of what he envisioned. "He then showed his sketch to his architect, Henry Vaughan of Boston, told him just what he wanted, and plans for another addition would be drawn up."⁶

The rebuilding of the Great Organ began in 1905. When the organ was removed from the Boston Music Hall, it was suffering from many problems. Dryness from winter heating had caused the wooden parts of the Walcker bellows and the cone-valve windchests to crack and leak air.⁷ "A leak in the roof over the swell box caused the wind-chest to be flooded with water several times, rats and mice played havoc with the internal mechanism."⁸ In addition, the manual windchests and pipes were on several different levels, which made it impossible to keep them all in tune.⁹

The instrument also presented challenges to its players. "The Music Hall organ, by the way, was most embarrassing to play upon, sitting as the organist did, in an alcove directly underneath the pipes, and the action being crude and slow, the sound reached the player nearly a whole beat late."¹⁰

The organ's case and pipes, which were in excellent condition, were retained in the rebuilding. But the organ received new slider windchests with electropneumatic actions, new structural frames and swell boxes, a new wind system with four large double-ribbed reservoir bellows, and a detached electric action console with 14 adjustable blind combination pistons.¹¹ All the manual windchests were laid out on the same horizontal level to improve the tuning stability. The pipes were revoiced for the new windchests and reregulated to suit the smaller size of their new home. The Boston Music Hall seated 2,000, but the Methuen hall seats fewer than 400.

The hall and organ were dedicated in December 1909, with an audience of 250 invited guests. Subsequent recitals were held in 1911 and 1913. After Searles's death in 1920, the hall and the adjacent organ factory passed, along with other properties, to Arthur T. Walker, Searles's business manager and residuary legatee.

5. Harry Douglas, *Catalogue of the Library of Edward Francis Searles: Kellogg Terrace, Great Barrington, Massachusetts* (Methuen, Mass.: 1897).

6. Ray Fremmer; Andrew M. Ellison; Robert DeLage, "The Life Story of Edward F. Searles: From the Unabridged Hand-Written Manuscript of 1948," 28. Collection, Nevins Memorial Library, Methuen, Mass. <https://archive.org/details/lifestoryofedwar00frem>

7. James E. Treat, "Old Boston Music Hall," *Organist's Journal* (June 1896).

8. *The Great Organ. Serlo Organ Hall. Methuen, Mass.* (Methuen: Methuen Organ Co., 1909), 11.

9. Treat, "Old Boston Music Hall."

10. Dunham, *Life of a Musician*, 33.

11. *The Great Organ*, 11.



The hall before the fire that destroyed the organ factory.

In 1931, organbuilder Ernest M. Skinner purchased the property. It was here, in 1937–38, that the Ernest M. Skinner & Son Company built its magnum opus for the National Cathedral in Washington, D.C. During his ownership, Skinner presented occasional choir and/or organ concerts, including a recital by Alexander McCurdy for the 1932 AGO Boston National Convention. But in June 1942, the War Production Board banned the manufacture of new musical instruments. Skinner defaulted on the mortgage and ceased operations in Methuen. The vacant factory building was destroyed by a fire in 1943, but the hall suffered only smoke damage.

In March 1946, Methuen mill owner Alfred C. Gaunt acquired the Serlo Hall property and donated it to a group of Methuen citizens who incorporated in May 1946 to operate the hall as a nonprofit educational and cultural center. They renamed it Methuen Memorial Music Hall and began raising funds “to renovate, remodel and maintain the organ, the hall, and the property.”¹² On June 4, organist Arthur Howes, a music faculty member at nearby Phillips Academy in Andover, presented an “Introductory Concert” in the hall. By that time, the organ had dead notes and 13 missing stops.¹³ Howes played just three pieces on mostly full organ, and Australian pianist and composer Percy Grainger (best known for his arrangement of “Country Gardens”), who was concertizing in the Boston area at the time, played two sets of piano pieces. The program was played twice that day, both times to a packed hall.¹⁴

12. *Lawrence Tribune* (March 29, 1946).

13. Barbara Owen, *The Great Organ at Methuen* (Richmond: OHS Press, 2011), 237.

14. “Two Concerts Attract 1,000 at Serlo Hall,” *Lawrence Evening Tribune* (June 5, 1946).

A few days later, the local newspaper announced a proposed restoration of the organ that would “not only make possible the presentation of excellent concerts by distinguished artists but will also open up an almost unlimited range of other musical possibilities.”¹⁵ One month later, on July 8, the trustees contracted with G. Donald Harrison and the Aeolian-Skinner Organ Company of Boston to “restore and revise” the organ. Because of a limited budget, the 1909 console and slider windchests were retained. The console was fitted with electropneumatic motors, to move the stopknobs and couplers via a remote combination action, and was made moveable with casters.

Harrison made some major tonal changes, replacing nearly all the manual reeds and redundant stops and recomposing the mixtures. He removed the Tierce ranks from the five-rank Walcker mixtures on the Great and Swell and recomposed them as four-rank unison-quint mixtures. A few new Mixtures were added throughout the organ. The unenclosed Choir division was converted to a Positiv, and the enclosed Solo division was converted to a Choir. Many Walcker



The elegant interior and right transept

PHOTO Len Levasseur

15. *Methuen Transcript* (June 7, 1946).



Ernest White, G. Donald Harrison, Arthur Howes, and Carl Weinrich inspecting the organ, 1946

pipes and stops were moved around to suit Harrison's new tonal scheme and budgetary constraints.

Despite these changes, about two-thirds of the Walcker ranks remain. For example, the Swell stops are half Walcker and half Aeolian-Skinner. The Swell 8' strings and Flûte à Cheminée, and all four reeds are Aeolian-Skinner, but the rest of the Swell is Walcker. The Great Principal Chorus (8', 4', 2½', 2') is Harrison, but the Walcker chorus survives in the Great IV-VI Cornet. The Positiv has the highest proportion of Aeolian-Skinner stops. The Pedal has the highest proportion of Walcker ranks, including the three 32' stops. It is still possible to draw only the Walcker stops and get an idea of how the organ originally sounded.

The organ was rededicated on June 24, 1947, in a concert played by Arthur Howes (Phillips Andover Academy), Carl Weinrich (Princeton University), and Ernest White (St. Mary the Virgin, New York), who had all served as consultants for the rebuilding. The concert and the organ received national attention.

On July 21, Arthur Howes held his first Organ Institute at the hall. Conceived to spread the ideas of the Organ Reform Movement to American organists, the institute held classes at the Phillips Andover campus and recitals at the hall by notable organists such as Howes, Weinrich, White, and E. Power Biggs. Later institute performers included André Marchal and Marcel Dupré. The Organ Institute continued annually until 1965 and published *The Organ Institute Quarterly* from 1951 to 1964.

In subsequent years, the Music Hall hosted programs by many distinguished organists: Arthur Poister, Fernando Germani, Fritz Heitmann, Claire Coci, George Faxon, Virgil Fox, Pierre Cochereau, Karl Richter, Richard Ellsasser,

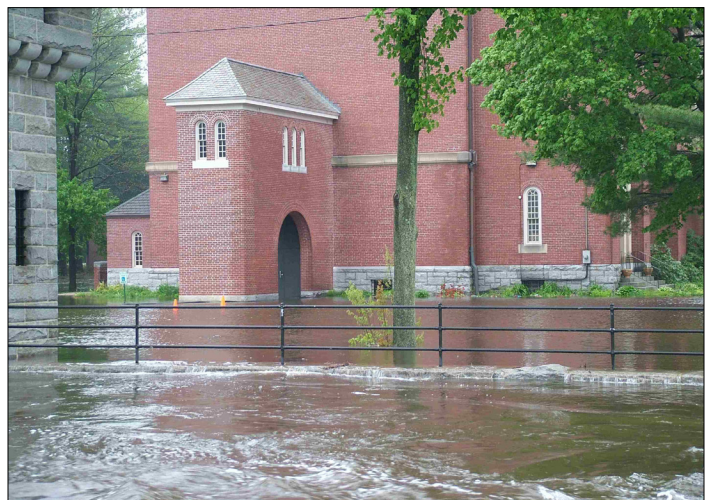
Berj Zamkochian, Wilma Jensen, Susi Jeans, Piet Kee, Anton Heiller, George Markey, and Catharine Crozier, to name just a few. The summer series gradually expanded from 4, to 8, to 12, to the current 15 weekly recitals.

Tom Byers, a former Henry Pilcher's Sons organ company employee who lived in nearby Lawrence, Mass., attended the institute with his organist wife. In 1948, he started an organ company that would follow the institute's philosophy. He chose the name *Andover* for its prestigious association with the Organ Institute's venue. The Andover Organ Company, which is just one mile from the Music Hall, maintains the Great Organ to this day.

Over the years, at the behest of the trustees, Andover made several tonal and mechanical changes to the organ. In 1970, it added 16', 8', and 4' Trumpets on the Great windchest, using the reed toeboards that G. Donald Harrison had left empty in the 1947 rebuild. In 2006, it moved the Aeolian-Skinner 8' Krummhorn from the enclosed Choir division to an unused toeboard on the Positiv windchest and installed an Aeolian-Skinner 8' Clarinet on the Choir toeboard where the Krummhorn had been. In 2007, it replaced the seldom used Great 1½' Septième with a set of 1904 Hutchings-Votey 8' Gamba pipes.

A multi-level solid-state combination action was installed in 1993. The manual keyboards were restored in 2003 with new non-endangered ivory natural coverings, cloth bushings, and electrical contacts, and the console was rewired with PVC-jacketed cables. Two years later, Andover replaced the pneumatic drawknob and tilting tablet motors with solenoid units, rebuilt the right stop jamb terraces from five knobs across to six to match the left jamb, installed additional oblique drawknobs and labels, and revised the stop layout to accommodate some future additions.

Although the Music Hall is best known for its organ recitals, it has other ongoing programs. Since 1975, it has



*Above: The May 2006 flood
Opposite: The original console*

PHOTO David Veit
PHOTO Len Levasseur

Gloria in Excelsis



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G. P. C.
Began Feb 1857 Finished Oct 1863



1850

1850

annually awarded music scholarships to graduating high school seniors from the Greater Merrimack Valley who plan to major in a music-related field at college. The hall hosts the Methuen Young People's Theatre. Through this summer program, started in 1985, children from fourth grade through high school rehearse a full-scale Gilbert & Sullivan operetta that they perform in the hall in early September. In 2019, a piano concert series was started to showcase the 1957 Steinway Model D Concert Grand, received through a 2013 bequest from the late William A. Goodwin of Lowell, Mass.¹⁶ The hall's events and activities are planned and overseen by its all-volunteer Board of Trustees.

In May 2006, the hall suffered its biggest challenge. An unusually heavy spring rainfall caused widespread flooding in New England during the Mother's Day weekend. The adjacent Spicket River overran its banks, surrounded the Music Hall, and flooded the basement with five feet of water. The river eventually receded, and the basement was pumped out, but nearly everything the water touched had to be replaced. Fortunately, the large 1966 Spencer organ blower and its 7.5 horsepower motor, which were partially submerged, were disassembled, drained, dried out, and returned to service with only the first summer recital being canceled. The basement was rebuilt, with new walls, restrooms, and a new green room for performers.

A new set of challenges occurred in 2020. On January 2, Edward J. Sampson, who had served as board president since 1976 (except for a 1985–87 hiatus), died after a lengthy illness. The board held a strategic planning session, led by a management consultant, and elected Chad P. Dow as interim president. Then, in April 2020, all Massachusetts businesses and concert venues were ordered to close because of the COVID-19 pandemic.

After consulting with several technologically savvy friends of the hall, the board purchased the necessary equipment for livestreaming its programs and established a YouTube channel, www.youtube.com/c/methuenmemorialmusic. An all-volunteer staff, headed by Chad Dow, produced and live-streamed the entire 2020 season. As a result, the Music Hall acquired over 1,000 subscribers on its YouTube channel and had viewers from all over the world.

This year's 75th recital series was initially presented solely online. However, Massachusetts lifted all remaining COVID-19 restrictions in June, and the recitals were reopened to the public on July 14, while the live streams continued. The Music Hall is grateful to its sponsors, patrons, and friends, whose generous support has enabled it to continue its programs.

In the spring of 2021, thanks to the generosity of a friend of the hall, the organ received some much-needed internal

16. In 2012, Goodwin donated the files and papers of his late father, William B. Goodwin (1858–1945), who was an influential organ consultant in the Lowell area, to the OHS Archives and Library.



The live-streaming set-up for the online recitals

cleaning, and all the flue ranks were reregulated. A humidification system for the organ is presently being installed. This will allow the hall to be heated for winter programs without drying out and damaging the organ's delicate wooden parts.

The Great Organ seems to have nine lives. Thanks to its karma, its caretakers, or a combination of both, it has survived many adversities. On its sea voyage to Boston, it endured a gale and ran an ineffective Confederate blockade.¹⁷ William Grover saved and stored it when it was evicted. Edward Searles built a sumptuous new home for it. Ernest Skinner revived interest in it. Firefighters saved it from flames. Methuen citizens acquired and renovated it. Volunteers dried out its waterlogged blower. Live streaming rescued it from pandemic isolation. Having eluded shipwreck, fire, flood, and COVID lockdown, this country's most iconic organ continues to make music and history. And the Methuen Memorial Music Hall Corporation proudly celebrates 75 years of bringing music to Methuen as it begins a new era of bringing music from Methuen to the world through its online presence.

Matthew M. Bellocchio is president of Methuen Memorial Music Hall, Inc., where he has served as a trustee since 2017. A member of the Andover Organ Company management team since 2003, with over 50 years of organbuilding experience, Bellocchio also served as president of the American Institute of Organbuilders (2012–15). He has written many articles on pipe organ history and technology published in national and international organ journals and co-chaired the 2005 OHS Convention.

17. Owen, *The Great Organ at Methuen*, 42.

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Charles Albert Stebbins: In Summer
Meyerbeer: March from Le Prophète (trans. Best)
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Eric Thiman: A Scherzetto for the Flutes
H. Alexander Matthews: The Passing of Summer

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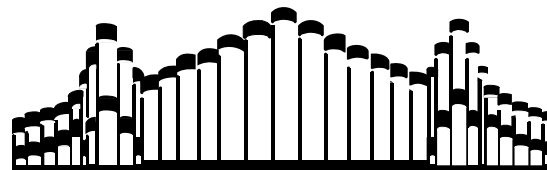
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A Tale of Two Austins

ROLLIN SMITH



George Arliss with Violet Heming. The inset poster shows Bette Davis in her first important Hollywood role.

MY GRANDFATHER, R.C. Smith, III (1888–1926), was a stage actor in the early 20th century and toured with the English-born George Arliss (1868–1946). Eventually, RC returned to Ohio and joined his father’s printing firm, and Arliss moved gradually from stage, to silent films, and then to talkies. His first great success was in the title role of *Disraeli*, a play with which he toured for five years, and which, in 1921, became the script of his second film. In 1929, he starred in the sound version of *Disraeli*, for which he received the Academy’s Best Actor Award. Arliss went on to make a series of historical biographical films: *Alexander Hamilton* (1931), *Voltaire* (1933), *The Iron Duke* (the Duke of Wellington), *The House of Rothschild* (1934), and *Cardinal Richelieu* (1935).

One of Arliss’s famous roles was as John Arden in *The Man Who Played God*, an adaptation of a 1915 play, *The Silent Voice*, by Jules Eckert Goodman, which in turn was based on a 1912 short story by Gouverneur Morris.¹ Goodman’s play

was a celebrated vehicle for the great American actor Otis Skinner, who enjoyed a run of 71 performances between December 29, 1914, and March 19, 1915, and then toured the country with it. Its popularity was not overlooked by Hollywood, and on September 13, 1915, Quality Pictures Corp. released a silent film version starring Francis X. Bushman. Forrest Halsey made a later adaptation in 1922 for George Arliss. The film was shot in New York by Distinctive Productions, Inc. (Arliss was the producer), and was released on October 1 by United Artists.

The story is that of John Arden, a wealthy concert pianist who is deafened by an explosion when anarchists attempt to assassinate a European king at a command concert. Arden is devoted to his young wife, and she to him, but the affliction that has destroyed his career makes him moody and capricious. He becomes adept at lipreading and, with the aid of powerful binoculars, is able to “listen” to the conversations of people who sit in the park opposite his apartment. He learns the secret tragedies of many lives, and as his valet remarks, “decides to play God” by bringing them relief and hope. In a cruel twist, he observes that his wife’s former suiter has renewed his interest, arguing that she is wasting her life on a broken man. He sees his wife spurn her lover’s advances, declaring that she is bound by duty. Arden resolves to give his wife her freedom, not knowing how much she really does love him. He goes to church, as *Variety* explains, “to perform an obligation,” and while there becomes giddy and falls. The shock of the fall miraculously restores his hearing and brings the happy ending.²

Halsey’s screen play is rarely faithful to Morris’s story, except for the protagonist’s overcoming his deafness through lipreading, but for organists an interesting addition to the plot is John Arden’s having given a pipe organ to a church as a memorial to his mother. In the final scene, “Worn out physically and mentally, he stands before the instrument that represents his mother’s memory, dumb, and in blank despair. Here, through a trivial accident, yet all-powerful with the reins of fate, he suddenly is brought from his tomb of silence—he re-

1. Gouverneur Morris, “The Man Who Played God,” *Cosmopolitan Magazine* 52, no. 2 (January 1912): 278–89.

2. Rush., *Variety* 68, no. 7 (Oct. 6, 1922): 40.

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Special Orchestra Music Both Nights

Who Played God in Your Life?

Beggars might fly—If airplanes were wishes. And life would be all sunshine and golden spoons—if wishing brought fulfillment of desires, hopes and ambitions. But, only to children is Santa Claus real, and to all of us come dark hours of despair when hope dies, the world forgets. Who played God to YOU in YOUR days of darkness? Who brought YOU back into the glad days of restored faith, renewed ambition?

**A New George Arliss in a New Role;
A Powerful Drama of Human Love**

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Presents

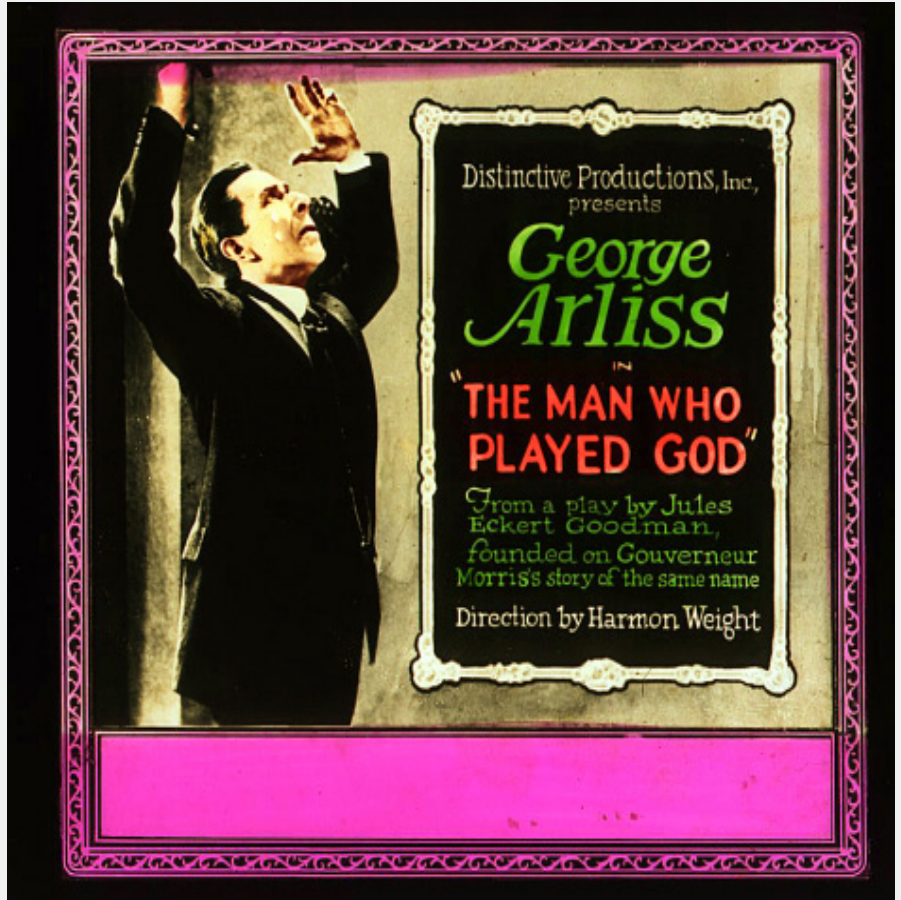
GEORGE ARLISS
in
"The Man Who Played God"

From a play by
Julius Eckert Goodman
founded on
Gouverneur Morris's
story of the same name
Directed by
Harmon Weight



Pathe News and Comedy

Prices—Night 25 and 15c. Matinee 25c and 10c



Distinctive Productions, Inc.
presents

George Arliss
in
"THE MAN WHO PLAYED GOD"

From a play by Julius Eckert Goodman,
founded on Gouverneur Morris's story of the same name
Direction by Harmon Weight

Various ads for The Man Who Played God

covers his hearing.”³ George Arliss had been elected president of the Episcopal Actors’ Guild of America in 1921 (he held the office until 1938), and through his association with William James Cuthbert, the curate of St. Ann’s Episcopal Church in Brooklyn Heights, he arranged to have the church scene shot at St. Ann’s. It was the first time any of the historic churches in Brooklyn had “ever been utilized for photoplay purposes.”⁴

Saint Ann’s on the Heights had a three-manual, 46-rank organ built in 1869 by Henry Erben. In 1908,⁵ the organist William A. Goldsworthy (1878–1966)⁶ replaced it with a 19-rank Austin. Key action was electropneumatic, but the stop action was tubular-pneumatic. The console was detached. The Erben case was retained (with a new finish), and a panel in the case covered the place of the original keydesk. A news re-

3. “Two Brooklyn Landmarks in ‘The Man Who Played God,’” *Brooklyn Standard Union* (Oct. 9, 1922): 12.

4. *Ibid.*; “Brooklyn Church as a Moving Picture ‘Location,’” *Tuscaloosa News* (Dec. 17, 1911): 12.

5. The Erben was removed by June 21, 1908. “New Organ for St. Ann’s,” *Brooklyn Daily Eagle* (June 21, 1908): 56.

6. In May 1911, Goldsworthy moved to St. Andrew’s Church in Harlem, where the next year he replaced the III/39-rank E. & G.G. Hook with a 21-rank Möller.

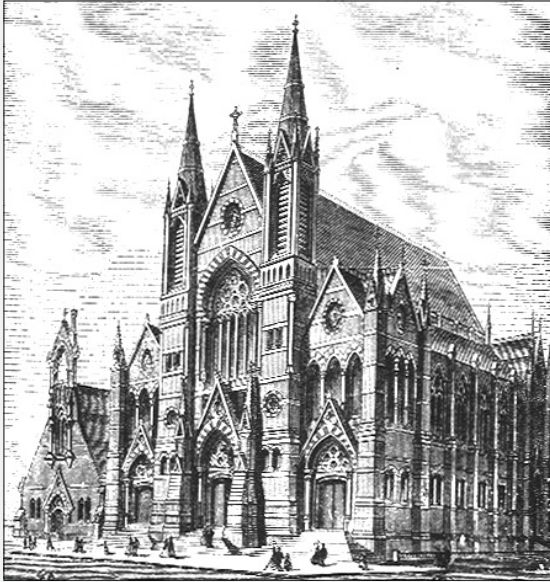
lease stated that “in place of the clumsy stops in the old organ, pneumatic tablets have been placed over the keys.”⁷ Austin’s contract said, “We will only use the good pipes out of present organ which we can re-voice and make equal to new and first class in every respect and guarantee same to be up to the Austin Standard.” Indeed, at least eleven Erben ranks were re-used. With the wind pressure raised to ten inches, the mouths were cut up to keep the pipes from overblowing, and the toe holes were closed. Only the Swell 16’ Tuba and Pedal 16’ Diapason were unified, each rank playing also at eight-foot pitch. Typical of Austins of the period, the Great division’s only reed was a Clarinet, the rank of choice in the company’s usually-reedless Great divisions. Although the combination action was adjustable, it required raising the top of the console and moving setter pins.

The new Austin was dedicated on Sunday, September 27, 1908, and Goldsworthy played a dedicatory recital that evening.

The 1932 version of *The Man Who Played God*, also with George Arliss, was filmed in Hollywood, with a new adaptation of the story by Julien Josephson and Maude T. How-

7. “New Organ for St. Ann’s,” *Brooklyn Daily Eagle* (Sept. 25, 1908): 26.

ST. ANN'S P.E. CHURCH
CLINTON AND LIVINGSTON STREETS
BROOKLYN, N.Y.
AUSTIN ORGAN OP. 222



Contract: June 3, 1908, \$2,360
Compass: Manuals, 61 notes, C–c⁴
Pedal, 32 notes, C–g¹
Swell and Great, each rank 73 pipes
Pedal, each rank 32 pipes
Wind pressure 10"
*Erben pipework retained

I. GREAT

8 Major Diapason
8 Principal Diapason
8 Small Diapason* (old Gamba)
8 Doppel Flute*
8 Viole d'Amour*
4 Octave*
4 Harmonic Flute*
8 Clarinet
Great 16, Unison Off, 4
Swell to Great 16, 8, 4

II. SWELL

16 Bourdon*
8 Open Diapason*
8 Rohr Flöte*
8 Viole d'Orchestre*
8 Viole Celeste*
8 Aeoline
4 Flauto Traverso
16 Tuba Profunda (85 pipes)
8 Harmonic Tuba (ext.)
8 Oboe
Tremulant
Swell 16, Unison Off, 4

PEDAL

16 Open Diapason*
16 Bourdon
16 Lieblich Gedackt (Sw.)
8 Flauto Major (ext. 16' Open)
16 Tuba Profunda (Sw.)
Great to Pedal
Swell to Pedal, 8, 4

ACCESSORIES

Balanced Swell Pedal
Crescendo Pedal
Great to Pedal reversible
Sforzando Pedal

ADJUSTABLE COMBINATION PISTONS

Great and Couplers, 1, 2, 3, 4, 5, 6
Swell and Couplers, 1, 2, 3, 4, 5, 6
Pedal and Couplers, 1, 2 (combination pedals)

SOURCE: Judi McCue, Austin Organs, Inc.

ell. Because of the 1922 negative reviews of the star's hearing having been restored, the plot was changed so that Arliss's character remained deaf.⁸

For this 1932 remake of *The Man Who Played God*, the shooting of the final scene was moved to the First Presbyterian Church in Los Angeles and to the church's 1920 Austin. The congregation moved into its new building in 1907, bringing its 1898 Reuben Midmer & Son organ, enlarging it from two manuals to three, and building a new case. It was inaugurated by the church's organist, Frank W. Colby, on January 25, 1907, and dedicated with the building on Sunday, two days later.⁹ A contract for a new 33-rank Austin organ was signed on June 9, 1920, by donor Amelia Crane Brown of Newark, N.J. J. Herbert Brown, the Austin salesman respon-

8. Now, ten years after its first iteration on the silver screen, *Variety* described the film as "a short story merely expanded into an overly long feature picture." *Rush*. "The Man Who Played God," *Variety* (Feb. 16, 1932). In *Variety Film Reviews 1907–1980* (New York: Garland Publishing, Inc., 1983).

9. "Organ Notes," *The New Music Review and Church Music Review* 5, no. 51 (Feb. 1906): 731; "Church Dedication. United Presbyterian," *The Los Angeles Times* (Jan. 19, 1907): 15; and "Good Program Planned for Dedicatory Recital," *The Los Angeles Herald* (Jan. 25, 1907): 5. Stephen L. Pinel, "Reuben Midmer & Son Work List (2021)," unpublished.



The 1920 Austin organ case, First Presbyterian Church, Los Angeles

PHOTO James Lewis

FIRST PRESBYTERIAN CHURCH
FIGUEROA AT TWENTIETH STREET
LOS ANGELES, CALIF.
AUSTIN ORGAN, OP. 976

Contract: June 9, 1920, by Amelia Crane Brown, \$26,700

Compass: Manuals, 61 notes, C–c⁴

Pedal, 32 notes, C–g¹

Great, 61 pipes, Pedal, 32 pipes

Swell, Choir, Solo, Echo, 73 pipes

Wind pressure 7", Solo, 10", Echo 5"

II. GREAT

16 Bourdon
 8 First Open Diapason
 8 Second Open Diapason (Ch.)
 8 Major Flute (ext. Ped.)
 8 Violoncello
 8 Concert Flute (Ch.)
 8 Dulciana (Ch.)
 4 Octave
 4 Flute d'Amour (Ch.)
 8 Saxophone
 Swell to Great 16, 8, 4
 Choir to Great 16, 8, 4
 Solo/Echo to Great 8, 4
 Great On / Echo Off
 Echo On / Great Off
 Great/Echo on

ACCESSORIES

Expression Pedals
 Swell
 Choir and Great
 Solo
 Echo
 Swell to Swell master
 Great to Pedal reversible
 Solo/Echo to Great reversible
 Crescendo and Diminuendo Pedal
 Sforzando Pedal
 Cancellor bar above each group
 of stop keys

ADJUSTABLE COMBINATION PISTONS

Great & Pedal, 1, 2, 3, 4, 5, 6, 7, 8
 Swell & Pedal, 1, 2, 3, 4, 5, 6, 7, 8
 Choir & Pedal, 1, 2, 3, 4, 5, 6, 7, 8
 Solo/Echo & Pedal, 1, 2, 3, 4, 5, 6, 7, 8
 Pedal & Manual, 1, 2, 3, 4, 5, 6
 General (above upper manual and include couplers), 1, 2, 3, 4, 5, 6, 7, 8

III. SWELL

16 Lieblich Gedeckt
 8 Open Diapason
 8 Stopped Flute
 8 Viole d'Orchestre
 8 Viole Celeste (61 pipes)
 8 Echo Salicional
 4 Flauto Traverso
 2 Flautina (61 pipes)
 8 Cornopean
 8 Oboe
 Tremolo
 Swell 16, Unison Off, 4
 Solo/Echo to Swell 8

PEDAL

32 Resultant
 16 Open Diapason (56 pipes)
 16 Violone (44 pipes)
 16 Bourdon (Gt.)
 16 Lieblich Gedeckt (Sw.)
 8 Gross Flute (ext. 16' Open)
 8 Flauto Dolce (ext. Gt. 16')
 8 Violoncello (ext. 16' Violone)
 4 Octave Flute (ext. 16' Open)
 16 Tuba Profunda (ext. Solo)
 Swell to Pedal 8, 4
 Great to Pedal
 Choir to Pedal
 Solo/Echo to Pedal

I. CHOIR

8 Geigen Principal (Gt. 2nd Open)
 8 Concert Flute
 8 Unda Maris (61 pipes)
 8 Dulciana
 4 Flute d'Amour
 8 Clarinet
 Tremolo
 4 Celestial Harp (61 notes)
 Choir 16, Unison Off, 4
 Swell to Choir 16, 8, 4
 Solo/Echo to Choir 8

IV. SOLO (located in tower)

8 Diapason Phonon
 8 Solo Gamba
 8 Gamba Celeste (61 pipes)
 4 Flute Ouverte
 8 Tuba

ECHO (located in tower)

8 Gedeckt
 8 Muted Viole
 8 Vox Angelica (61 pipes)
 4 Fern Flute
 8 Vox Humana
 Tremolo
 Chimes (Deagan Class A, 20 tubes)
 Solo/Echo 16, Unison Off, 4
 Great to Solo/Echo 8
 Solo On / Echo Off
 Echo On / Solo Off
 Solo & Echo On

SOURCE: Judi McCue, Austin Organs, Inc.



George Arliss at the organ in the final scene of the 1932 film *The Man Who Played God*
 PHOTO Courtesy of the Arliss Archives, arlissarchives.com.

sible for the St. Ann's organ in Brooklyn twelve years before, signed for Austin.

According to Los Angeles organ historian James Lewis, the two-manual console seen in the film was fabricated by Warner Bros. carpenters from a Robert Morton four-rank theater organ, Style 39. To make it appear more impressive a wooden addition was added on top of the Morton console. In the photograph of the organ case, the Austin console, with its closed rolltop, can be seen in front of the pulpit, sunken into the main floor of the auditorium.

The church scene occurs in the last two minutes of the movie. Arliss is seen in the organ loft before the console, and after a shot of a stained glass window, he says "For the King," sits on the bench, and plays the last phrase of the refrain of "Onward, Christian Soldiers." Since Salvatore Santaella was the pianist who dubbed the film's Beethoven and Chopin excerpts, it was probably an organist who dubbed "Onward, Christian Soldiers." Not listed in the credits, he may have been Albert Tufts, organist of the First Presbyterian Church at the time of the filming.

To tie up the loose ends of our story: George Arliss adapted the screenplay of *The Man Who Played God* for radio and on March 21, 1938, starred with his wife, Florence Arliss, in the *Lux Radio Theatre* one-hour broadcast. Another version was heard on *Philip Morris Playhouse* on April 17, 1942, with Raymond Massey in Arliss's part. The story's final film

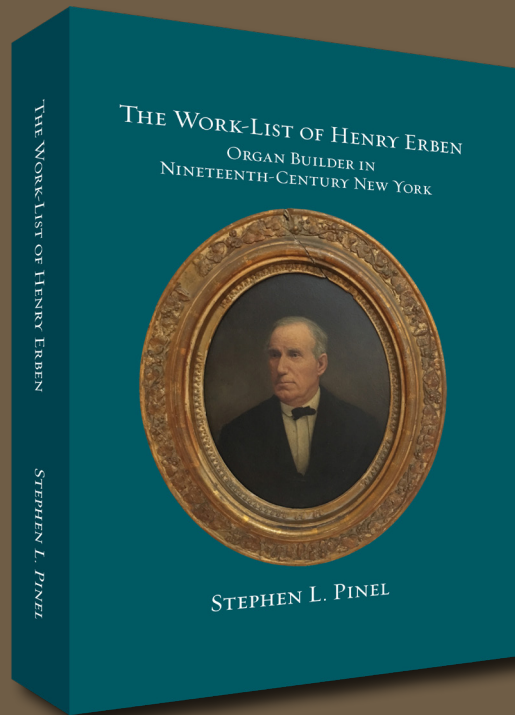
incarnation, a very poor version, was in 1955, when Warner Brothers released Liberace's first starring motion picture, *Sincerely Yours*.

At some point, perhaps as early as 1908, the organ at St. Ann's Church in Brooklyn was moved to the chancel in front of the church; a new console replaced the old one in 1954. At that time, a 2 $\frac{3}{4}$ ' Twelfth and 2' Fifteenth replaced the Great Small Diapason, a Mixture II–IV ranks replaced the Gross Gamba (which had previously replaced the Clarinet), a 16' Violone was added to the Pedal (and duplexed on the Great), and the Swell Tuba was revoiced and renamed Trumpet. The church closed in 1967, its congregation merged with the previously-closed Holy Trinity Church, and the St. Ann building was bought by the Packer Collegiate Institute and reconfigured as classrooms.

First Presbyterian Church's building was condemned by the City of Los Angeles in 1960. The Austin organ was removed in February 1967 (its fate remains unknown), and in 1977, the congregation merged with University Methodist Church to form the present-day United University Church.

This story is a unique instance of two films, ten years apart, one silent, one with sound, each with the same star, each church with an Austin organ, the contracts of which were signed by J. Herbert Brown (1873–1952). *The Man Who Played God* was Warner Brothers' Studio's most popular and financially successful picture of 1931–32.

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THE OHS PRESS is pleased to announce the publication of *The Work-List of Henry Erben: Organ Builder in Nineteenth-Century New York* by long-time OHS archivist, Stephen L. Pinel. The culmination of 35 years of research, this hard-bound, limited edition tracks his work with copious annotations, documentation, and stoplists, accompanied with spectacular photography by Len Levasseur and William T. Van Pelt. The volume also includes facsimiles of many of Erben's published lists and catalogues, most never seen by modern historians. With more than a million words of text, this hefty 600-plus page book is a must for every collector of American organ history. The cover features Henry Erben's magnificent portrait in full color, courtesy of Charles S. Gosse and the Erben family.

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THE AEOLIAN PIPE ORGAN AND ITS MUSIC

ROLLIN SMITH

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

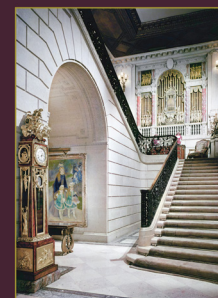
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As a companion volume to Rollin Smith's *Pipe Organs of the Rich and Famous*, this notable publication makes for reading as fascinating as it is entertaining.

THE AEOLIAN PIPE ORGAN AND ITS MUSIC



ROLLIN SMITH

Cover Feature—A Love So Fierce

The long-overdue commercial debut for Aeolian-Skinner, No. 976 (1938)

DESPITE ITS DISTINGUISHED HERITAGE, the organ at Christ Church Cathedral, Houston, has never been commercially recorded. It was designed by Edward B. Gammons in 1938 when he was cathedral organist-choirmaster, before his appointment to the Groton School. Although the main organ is visually unassuming in the north wall of the choir, with an antiphonal division and Trompette en Chamade at the west end of the nave, it packs a punch with 66 stops, 90 ranks, and 5,045 pipes. The revisions of 1954 and 1968 “modernized” the Aeolian-Skinner sound to the point that it had become “skinny and shrill” by the time the current canon of music, the Grammy-winning conductor Robert Simpson arrived in the early 90s. “In 1998, I asked John Hendriksen to completely revoice and rescale the instrument and return it to its original state described by John as ‘a gentle giant.’” Simpson describes the organ as “a perfect partner” to the cathedral’s choral music, which ranges from early music to newly commissioned works. “With the assistance of a brilliantly-designed antiphonal division conceived by my predecessor Clyde Holloway and built by Schantz in 1991, the organ ably supports congregational singing and provides a wide tonal palette for voluntaries and anthem accompaniments.”

The soloist on the album is cathedral organist Daryl Robinson (appointed 2017), whom Simpson describes as “one of the most naturally gifted musicians I have ever known.” A recording of the instrument has been a long-awaited ambition of Simpson’s. “His effortless musicality and technical mastery are awe inspiring, and I am truly delighted that Daryl has made this happen.”

Robinson combines his cathedral role with directing the organ department at the University of Houston’s Moores School of Music, where he worked alongside esteemed composer David Ashley White, the school’s director (1999–2014) and Margaret M. Alkek and Margaret Alkek Williams Endowed Chair. “I first met David while I was an undergraduate at UH and the first work of his that I performed was *For the Means of Grace* on a student recital. Later, after winning the AGO’s National Young Artists Competition, David graciously agreed to write his wonderful variations on *Come, Pure Hearts* for my first commercial album, *Sempre Organo* (Pro Organo, 2013). I was not only honored when he invited me to record his solo organ works, but also relieved to have him there for the sessions to confer his blessing on all decisions!”



Recording sessions with Daryl Robinson, Ryan Edwards, oboist Grace Tice, Alan Austin, and David Ashley White (seated). PHOTO Shannon Smith

David Ashley White’s choral output has strong roots in Houston. He and Simpson have been friends for almost three decades, working together on many commissions for the cathedral choir and the Houston Chamber Choir, and his choral output has received attention by labels; (*O Sacrum Convivium*, StThomU/Knapp, Gothic 2017; *So the Night Fall, Praise the Spirit*, Palmer Mem./Knapp, Gothic 2016, 2007; *Echoes of the American Cathedral*, St. Paul’s UMC/Brewer, Zephyr 2014; *As you set out for Ithaka*, Albany 2013; *The Blue Estuaries*, Houston Chamber/Simpson, Zephyr, 1998.) but this is the most comprehensive documentation of his organ works. White’s recent album of chamber music, (*Gathering the Lost Garden—Selected Chamber Works of David Ashley White*, Acis, 2019) was noted for its “exquisite writing” (Marjorie Johnston, *The Journal of the Association of Anglican Musicians*, Jan. 2021). Grammy-winning engineer Ryan Edwards produced three of those albums, this new release, and Robinson’s *American Fantasia* at Disney Hall for Gothic. Edwards approached recording No. 976 in his usual way, aiming to “capture a well-balanced blend of the clarity from the direct sound with the sound of the room.” In this case, the Chamades also needed focus: “I used two pair of omni-directional mics, one at the closest place to the organ, where it starts to come together as a uniform sound, and the second much further back into the room to capture the bloom and to give definition to the *Chamade*.” Having worked with Robinson designing a permanent rig for streaming services during COVID, he was well-versed in the cathedral’s acoustics. Additionally, he brought his personal knowledge to the sessions: “I have been singing David’s music since I was about five!”

The label’s founder, Geoffrey Silver, is also a former singer (Westminster Abbey, Trinity College, and St. John’s, Cambridge, St. Thomas Church, New York, Trinity Wall Street, co-founder of New York Polyphony). “It’s a big deal collaborating with artists on what is often the culmination of years (and in David’s case, decades) of hard work—much of which is of course a labor of love,” Silver explains, “so we take great pride in bringing their music to as wide an audience as possible with consistent excellence in sound and art. We wouldn’t exist without dedicated professionals like Ryan working hard behind the scenes.”

The next big recording date for the instrument will be to celebrate Simpson’s 25th anniversary at the Cathedral in 2022, with a newly-commissioned mass by Ēriks Ešņvalds. It’s also the 10th anniversary of the handsome four-manual console, additions, and restoration work by Richard Houghten, Manuel Rosales, and Joe Sloane, and will be fittingly observed with recitals by distinguished organists, Alan Morrison, Todd Wilson, “and our former organ scholar and cathedral organist turned superstar, Monica Czausz.” Regarding the current release, Simpson says, “David is first and foremost a melodist. With a canny sense of harmonic inventiveness, he always provides a singing line that is natural to negotiate and rewarding to perform. It has been one of the great privileges of my life to be his friend and colleague.”

“A Love So Fierce” is available on CD through the OHS, and on all streaming platforms. The album booklet provides the full organ specification and includes program notes by the composer.



A LOVE SO FIERCE

The Complete Solo Organ Works of David Ashley White

1. Fanfare for St. Anthony
2. Aria
3. Come, Pure Hearts: Introduction, Theme, and Variations
4. Psalm 88 (oboe and organ)
5. A Second Light
6. Hymn: PROFFITT (mezzo-soprano, percussion, organ)
7. Night Cries
8. "How shallow former shadows seem"
9. A Love So Fierce and Free: A Litany
10. Hymn: SIMPSON (mezzo-soprano and organ)
11. For the Means of Grace and for the Hope of Glory
12. Canzona (oboe and organ)
13. Sarabande
14. Reflections on a Tune
15. Brewer's Trumpet



Acis

A LOVE SO FIERCE
THE COMPLETE SOLO ORGAN WORKS OF
DAVID ASHLEY WHITE

DARYL ROBINSON
CHRIST CHURCH CATHEDRAL
HOUSTON, TEXAS

DARYL ROBINSON ORGAN

CHRIST CHURCH CATHEDRAL HOUSTON, TEXAS, USA

WITH
SARAH MESKO MEZZO-SOPRANO
GRACE TICE OBOE
JESÚS PACHECO MÁNUEL PERCUSSION
FLOYD ROBINSON READER

Aeolian-Skinner Organ Co.
Boston, Mass., (1938)

Nave: Schantz Organ Co.
Orrville, Ohio, (1992)
66 stops, 90 ranks, 5,045 pipes

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A Broadcast Visit to the Church of Saint-Sulpice with the Participation of Marcel Dupré

NORBERT DUFOURCQ

TRANSLATED BY ROLLIN SMITH



Dupré at the organ of Saint-Sulpice, 1934, inscribed to his student and friend Bernard Gavoty, Feb. 15, 1943.

PHOTO Courtesy of Bérénice and Camille Sultra, kindly provided by the Association des Amis de l'Art de Marcel Dupré.

IN 1935, the cofounders of the French organ society Les Amis de l'Orgue, Béranger de Miramon Fitz-James and musicologist and organ historian Norbert Dufourcq, initiated a project to promote the organ through a series of radio broadcasts. In 1935/1936, Norbert Dufourcq arranged radio broadcasts transmitted from seven Parisian churches, interviewing their organists: Marcel Dupré (Saint-Sulpice); Joseph Bonnet (Saint-Eustache); Charles Tournemire (Sainte-Clotilde); Louis Vierne (Notre-Dame de Paris); Alexandre Cellier (Temple de l'Étoile); André Fleury (Saint-Augustin); and Paul Pierné (Saint-Paul-Saint-Louis). Each broadcast followed the

same format: Dufourcq traced the history of the church and the organ; each organist played an organ piece at the beginning and in the middle; and all but Bonnet improvised at the end. In the second half of the program, the organist responded to a ques-

tionnaire he had been given beforehand. The text of the first four programs was published as *Visites diffusées des églises . . .*¹ Publication was announced in the society's journal *L'Orgue* 8, no. 27 (September 1936): 28.

The Saint-Sulpice program was broadcast two days after Christmas, Dec. 27, 1935, and Dupré played the Final of Widor's *Symphonie gothique*, a *Noël* in D minor by Louis-Claude Daquin, and, at the end of the broadcast, an improvisation on a *Noël béarnais*. The program began at 6 p.m., with the ringing of the bells, and the first part was devoted to a walking tour of the church with the pastor, Abbé Louis-Marie Boucard. In the final third of the broadcast, Dufourcq spoke with Dupré, who had succeeded Charles-Marie Widor as organist two years before.

1. *Visites diffusées des églises Saint-Sulpice, Saint-Eustache, Sainte-Clotilde, et Notre Dame de Paris avec le concours de MM. Marcel Dupré, Joseph Bonnet, Charles Tournemire & Louis Vierne* (Paris: Secrétariat Général des Amis de l'Orgue, 1936). This rare book is in the OHS Library and Archives. Archivist Bynum Petty kindly provided a copy.

SAINT-SULPICE

Dear Listeners,

NORBERT DUFOURCQ: Those are the bells of Saint-Sulpice,² and you have just heard the finale of Widor's *Symphonie gothique* played by Maître Marcel Dupré on the organ of Saint-Sulpice—because you are in Saint-Sulpice, one of the most famous parishes of the capital, and it is Saint-Sulpice that its pastor, Monsieur l'Abbé Boucard,³ would like to welcome us this evening.

What an extraordinary effect, M. l'Abbe, is produced just now as this immense building is plunged into semi-darkness! You can hardly distinguish the rear of the choir over there.

ABBÉ LOUIS BOUCARD: From the gallery where we are to the back of the Chapel of the Virgin, the building measures approximately 361 feet by a uniform width of 187 feet.

Those were bold architects who dared to erect such a building! Did the early church have the same dimensions?

Far from it! The Saint-Sulpice building prior to this one dated from the 12th century and was barely as long as from the first bay of the choir to the fourth bay of the present nave. It was a modest country church in the Faubourg Saint-Germain, outside the walls of Paris. [Jean-Jacques] Olier, the founder of the Séminaire Saint-Sulpice, undertook the project of replacing it with a grandiose building.

Am I wrong in saying that the construction of this church lasted an entire century?

Not at all; what you say is true: 1646 to 1745 are the dates from the laying of the first stone by Anne of Austria to the consecration of the completed building.

That was long enough to encompass the lives of several architects.

Indeed. The plans were drawn up by Gamard, but after that architect, Gittard, Oppenord, Servandoni, Maclaurin, and Chalgrin supervised the work in turn.

What strikes me here, M. l'Abbé, and I am sure that you are also aware of it, is the pleasing proportions of the design.

2. The beginning of this visit was marked by the ringing of the church bells.

3. Louis-Marie Boucard (1869–1953) was ordained in Nantes, June 29, 1892. After teaching in the Grand Séminaire de Dijon from 1895 to 1899, he was appointed a vicar parish priest at Saint-Sulpice in October 1899. He was made *premier vicaire* in 1931. Information kindly provided by Vincent Thauziès, Archives Historiques de l'Archevêché de Paris, and Bruno Chaumet.



That's right; to take one detail in particular: a bay or an arcade, one is perplexed by the design, the gigantic vestiges of Greco-Roman art. But everything is in proportion here: look at the beautiful curve of this 90-foot vault above; see the width of the nave.

And it's majestic, too, M. l'Abbe, a little cold, a little austere, however, don't you think?

The sanctuary is empty this evening; but it must be seen with the 6,000 or 7,000 faithful that it can hold; one needs to see it on our great feast days, like the day before yesterday [Christmas], in particular, when the rows of our seminarians who sing with the choir are lined up behind the high altar, and here, in the nave, the aisles, and the transepts, the congregation gathers together and participates in the Mass.

This is the very essence of our sanctuary; from here or from the organ gallery it is a unique sight. Believe me, nothing is more extraordinary, nothing more moving for those present, than the day when the deacons of the diocese of Paris and those outside, who have come to study at Saint-Sulpice, are to be ordained priests, and the moment when, prostrate on the stone floor of the nave, their grace and reverence produce an unforgettable emotion in all present.

I think it's a real pleasure, for the organist, sitting at this console of more than 100 stops, to preside at such feasts. But if you don't mind, let's go down while dur-

Above: Chalgrin's organ case

PHOTO: Courtesy of Luk Bastiaens



The 1788 pulpit, a work of Charles de Wailly (1730–98), was a gift from the Duc de Richelieu. It is decorated with gilded wood sculptures representing, at the foot of the stairs, Faith and Hope, and Charity above the abat-voix.

ing this Christmas season Marcel Dupré plays Daquin's variations on an old Noël; we will certainly get a better impression of all the details in the nave. From there we will be able to continue the visit to the church under your direction.

(Performance by Marcel Dupré of the Noël in D Minor by Louis-Claude Daquin).

This organ sounds magnificent, doesn't it, M. l'Abbé? And what majestic architecture Chalgrin has given to his organ case! Look, moreover, at that extraordinary woodwork in the shape of a hemicycle, with its eight Corinthian columns, and its entablature with statues from Clodion's chisel above.

I agree, the instrument is on the scale of the building! But doesn't its case contain an even greater wonder?

I know you are going to tell me about the famous Cavaillé-Coll who rebuilt it from 1857 to 1862 and wanted to make it the most important French organ.

Granted, but don't forget that earlier—it was in 1781—the Organbuilder to the King, François-Henri Clicquot, had already built an undisputed masterpiece of 64 stops, totaling more than 4,600 pipes.

Add 2,000 to that figure, and you'll have how many speaking pipes are in the colossus today. It is a world, you see, an organ. It is a whole sound world that is not easy to master, and which requires prodigious gifts of those who do master it!

I'm sure that Widor or Dupré, whose fame reaches beyond our borders, attract many music lovers here.

You're right. But if the great voice of our organ touches only the faithful who throng under these vaults, how many more are reached by those bells that you just heard ringing!

Are they contemporary with the two tall towers that surmount the facade, a little rigid, theatrical, monumental?

Certainly not! The north tower, 240 feet high, which contains the bells and that dominates the Place Saint-Sulpice, was rebuilt by Chalgrin from between 1777 and 1781. With its two stories of columns, this vast double portico that welcomes the faithful, was completed around 1730. During the Restoration, one of the priests donated the three famous bells to the parish; you know the largest weighs more than 13,000 pounds.⁴

But the church is about to close. Before we go further, I'd like to pause, for a moment at least, in front of the pulpit, which dates from the 18th century, remarkable for its balanced proportions.

Indeed, the arrangement of the two open staircases that support it is unusual.

But, look, here is another chapel, the Peristyle Chapel, of which we are very proud: this evening, let's take advantage of what is open to the public.

I also seem to recognize Chalgrin's hand here.

Yes, it was he who was called upon to decorate this charming oratory, built at the beginning of the 18th century by Servandoni, in which you can admire a chamber organ said to have belonged to Marie-Antoinette at the Trianon, and near which, in the Chapel of the Holy Angels, are two beautiful frescoes by Eugène Delacroix that artists come to study at length every day. But believe me, Chalgrin is not the only one to have worked in this church at the end of the 18th

4. *Galgiani's Guide* describes them as weighing 12,500, 8,500, and 1,800 lbs. They were placed in the north tower in 1824. *Galgiani's New Paris Guide* (Paris: A. and W. Galignani and Co., 1862), 370.

century. Look at this marble mausoleum. It is the tomb of the pastor who consecrated the building, [Jean-Baptiste] Languet de Gergy.

Who designed it?

Michel-Ange Slodtz. You see there, in a somewhat theatrical arrangement—remember, it was 1746!—the Angel of Immortality lifting a death pall from the body of the deceased, and opposite, Death, armed with his scythe, flees in fright.

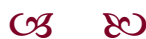
As you pass in front of the choir, be sure to note the beautiful statues, the work of Bouchardon. Let's take a quick tour of the choir, which merits a look . . . opposite is the organ gallery.

After you, M. l'Abbé, . . . but in this part of the building, I would like nothing more than to stop in the apse, the famous Chapel of the Virgin, decorated in marble and gold, where the greatest 18th century artisans are found together: Servandoni for the architecture, Slodtz for the decoration, Pigalle for the statue of the Virgin, and Lemoyne and Van Loo for their paintings and frescoes.

Add one more feature: it is also in this intimate chapel that we must listen to our organ: the sonorities all comes together, and yet none of the myriad details of Cavallé-Coll's masterpiece is lost.

I think Louis Vierne, in his *Souvenirs*, relates that Widor, then a professor at the Conservatory, often had his students play during the Offertory at High Mass so that he could walk around the church and experience the intense pleasure in hearing his instrument. I can easily imagine the maître stopping here, to admire the 100 stops of his organ that he could finally enjoy at his leisure!

So here, of course, is Widor's disciple Marcel Dupré. As we go up to the organ loft, he will be able to give us some personal reminiscences of the one who left him his post after a career of more than 60 years at Saint-Sulpice.



In what year, *mon cher Maître*, did you meet Widor?

MARCEL DUPRE: It wasn't yesterday—it was 45 years ago. It was in 1890, at Widor's inauguration of the *grand orgue* of Saint-Ouen de Rouen, a splendid 64-stop Cavallé-Coll. I was the respectable age of four, but the image of the maître at the keyboards of the great instrument would be engraved in my child's brain and remain with me forever.

When did you first go up to the organ at Saint-Sulpice?

It was a few years later, in 1897. I was eleven years old. Widor played J.S. Bach's Fugue in C Major at the Offertory

that day and improvised a dazzling *Sortie*. The Mass seemed to be over in a flash.

What do you remember of that first visit? What were your impressions as a child?

The layout of the five-manual console naturally fascinated me. From a tonal point of view, I was struck first by the massed effect rather than its power, and by the beauty of the ensemble. The clarity of the mixtures—that is to say, those stops with multiple ranks that reinforce the natural harmonics—excited me, as well as the fullness of the foundation stops. Finally, like everyone else, I was overwhelmed by the magic of the incomparable flutes.

You certainly were precocious! By the age of eleven, you could already distinguish so well the different organ stops. It's true that you were brought up in Rouen among organists and not far from the organ of Saint-Ouen where your father still plays. But how did you come to admire Widor?



Monument to Jean-Baptiste Languet de Gergy

I was struck first by his impeccable bearing at the organ. His playing seemed to me to be extraordinarily symphonic, his inflexible and imperious rhythm, his supple and smooth legato. But, above all, I had the feeling of incomparable clarity and order. This impression of sovereign clarity still seems to me to be what best defines Widor's playing.

I am sure you have many other memories of your maître in Saint-Sulpice?

Widor entrusted his console to me for the first time in June 1906, choosing me as his deputy (*suppléant*). At that time, I was not yet a student in Guilmant's organ class. Thus, I am grateful to Widor for his choice, and I remained close to him for 27 years before having the honor of succeeding him on January 1, 1934. During those years, I attended the first performances of a number of his works, among which I would mention the *Sinfonia Sacra* in 1908, *Salvum fac*, with brass, in 1915, and the *Suite Latine* in 1924. We went abroad together on various occasions to perform these works in Spain and Germany. I was then able to understand the incomparable reputation of Maître Widor, who can perhaps be considered the greatest organ figure since J.S. Bach.

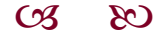
But, can I also ask what is your state of mind while playing in the immense nave of Saint-Sulpice? Is it not without a certain emotion that you take your place every Sunday before this extraordinary console of five terraced manuals?

My state of mind, when I play in Saint-Sulpice, can be summed up in one word, a *communion*. In my opinion, one cannot have any other feeling than forgetting oneself, than that of a fusion of one's whole being with the gigantic instrument and with the souls present who listen intently to the music interpreted, or which springs spontaneously from the beauty in which one is bathed and enthralled by.

With more than a hundred stops here, it's a whole world of sound at your disposal! How do you see the use of the resources of such an organ?

In this church, with this instrument we should stick to broad decorative effects. It is more necessary to seek the forms than the nuances and to treat the colors by masses rather than individually. Highlighting only the main lines, the instrument can become more integral with the service, blending more intimately with the liturgy, and bringing to the ceremonies a majesty that belongs only to Him.

I know, mon cher Maître, your fame as an improviser. To conclude this visit, I thought that you might like, for the greatest pleasure of our listeners, to improvise some variations on an old Béarnais Noël, the theme of which I would like to submit to you.



The day after the broadcast, Béranger de Miramon Fitz-James wrote Dufourcq. His comments add a contemporary feeling to what we read today.

I heard Saint-Sulpice perfectly last night and it made an excellent impression. The effect of *grandeur* was achieved, and I believe that from our point of view our cause has been well served. Your voice and articulation at the microphone were excellent. The delivery of the good vicar was too soft and sing-song, without enough of a break. The organ sounded better than I expected. There was just enough resonance in the building to give the impression of open space in front of it. The clear polyphony, especially in the Daquin, Dupré brought out well. The design and mass effect of the instrument was really majestic. Dupré treated the organ according to the requirements of the microphone, seeking more the effect of power than minute detail. He was right, because under these conditions it was necessary. . . . What Dupré said, in a dry and piercing voice, as though he were reciting, did not impress me. Not all Widor is summed up in the word "clarity."

However limited we may be by the time constraints, it did not give the "artistic" impression that it should have. As a general criticism, in the future, you and your partner should give less impression of a planned and studied questionnaire, by questions and answers. There is a little trick to use: less structured sentences, feigned hesitation, something a little more familiar that would give the dialogue a more spontaneous character, all reservations made on what the solemnity of the place requires. Overall, I find this first experience conclusive. I was delighted with it. Bravo! And thank you!⁵



5. Letter of Dec. 28, 1935, from Béranger de Miramon Fitz-James to Norbert Dufourcq, in François Sabatier, "Regards sur l'orgue français des années 1930 à travers les lettres de Béranger de Miramon Fitz-James à Norbert Dufourcq," *L'Orgue*, no. 295-96 (II/IV 2011 [Jan. 2012]): 31.

The editor would like to thank Rulon Christiansen and Adam Freeman for their help with the English translation.

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PARIS, FRANCE



Fritz Noack, 1935–2021

An Artistic and Influential Life

BARBARA OWEN

With Thanks to Betje Noack and Didier Grassin

DURING THE LATE 1950s, changes were occurring in the American organ world. Young organists had begun to visit postwar Europe, particularly Germany and the Netherlands, as either tourists or students. Most were having their first experience of hearing historic organs built in the period when Bach, Buxtehude, Sweelinck, and others were creating some of the music that they already knew and loved. Certain European organbuilders becoming noteworthy in the postwar era were finding inspiration both tonally and mechanically in historic organs, and the first impulse of these visitors upon their return was to begin importing examples of their work. These were initially small instruments, often located in conservatories and colleges. However, the older American organbuilding firms, while hesitantly adopting some historic tonal elements, scoffed at reverting to fully mechanical playing action. Only some newer and smaller builders dared to advance cautiously in that direction. One of these was the Andover Organ Company, then a small firm in Methuen, Mass., of which Charles Fisk had recently become owner.

In 1959, Fritz Noack, still in his 20s, arrived in New England from his native Germany. Although his childhood musical education had been on the violin and viola, the organ was the instrument that most strongly attracted his interest. He had therefore apprenticed in the notable workshop of Rudolf von Beckerath, had later been employed by Klaus Becker and the Ahrend & Brunzema firm, and was already a seasoned and certified organbuilder. He had initially been offered employment by Vermont's Estey firm, but once there, he quickly discovered that the old company was by then under poor management and in decline. Learning that Charles Fisk's small workshop had already produced some small organs with mechanical action, he went there instead and was welcomed; a large organ designed on European principles had just been contracted for. In addition, composer Daniel Pinkham had commissioned a small three-rank positive organ, and that project was turned over to the newly arrived Noack, who quickly proved his expertise in designing and constructing it.

Although Fisk probably knew that this skilled young immigrant aspired to have his own workshop (which he soon did), these two influential builders remained lifelong friends.

In 1960, the Noack Organ Company, Inc. was founded, first operating from rented spaces in Andover and Lawrence, Mass., where the three-manual Noack organ, of 41 speaking stops, was built in 1969 for Trinity Lutheran Church in Worcester, along with a small three-stop organ for the chapel. It soon became apparent that more space was needed, and in 1970 the company purchased a large former schoolhouse in nearby Georgetown, to which was soon added a spacious and high-ceilinged set-up room. This building remains the company's headquarters to the present day. Most of the firm's earliest organs had been of one or two manuals, but after the move to the Georgetown facility, the number of employees could be increased and other larger organs built. Throughout his career, however, although many substantial organs left his workshop for prestigious church and college destinations, Fritz Noack never ceased to recognize the importance of small organs in chapels, homes, and teaching studios, and some of the last organs to leave his hands before his retirement were a group of attractive chamber organs.

During the years preceding that retirement, the work of the modest workshop in a small Massachusetts town ultimately totaled 160 varied instruments, which are now heard in over 30 states and as far away as Iceland and Japan. It is noteworthy that Noack was always personally responsible for the stoplists, scales, voicing, and tonal finishing of the organs his company built. Perhaps less recognized is that his keen artistic sense was also responsible for their elegant, visually attractive, but functional case designs. Except for some small practice organs, no two are alike. Although Noack was not the only organbuilder to believe that an organ should possess its own visual personality, each Noack organ derives its unique case design from the artistic hand of Fritz Noack himself. This could range from classically simple (in smaller Protestant churches) to splashy Baroque with intricate carvings

(Wilmington, Del., Cathedral, 1982; relocated in 2013 to Hertz Hall of the University of California at Berkeley). But in no case does one find any major departure from Classic principles. One simply knows that what one is seeing is a complete musical instrument, and that what one will hear will be as pleasing as what one sees. Noack's organs may be thought of as largely "traditional," but they are never old-fashioned or irrelevant. In that sense, they were built to be timeless in all their aspects.

Save for a few smaller organs, the Noack firm in its earlier years did little restoration work, but in 1982, it was engaged to restore the large four-manual, 52-stop E. & G.G. Hook concert organ in Worcester's Mechanics Hall. Built in 1864 by Boston's leading organ firm at the time, it subsequently had often been ignored in the 20th century, and its original mechanical action and console had been poorly converted to electric action by a local technician. But its facade, pipework, and windchests remained largely intact. Noack's meticulous process began by visiting unaltered Hook organs to study how their playing actions and other elements were designed, and he also acquired pipework from another Hook organ of the same period that had been discarded, to fill in where some pipes had been too damaged or had gone missing.

Properly replacing the electric-action console was a puzzle that was solved when an old photograph of the original was discovered. It could then be authentically reproduced as part of the restoration, even including the rather ornate bench. The restored organ has now regained its former position as a desirable recital instrument. But it also introduced Noack to some facets of 19th-century American organs not previously encountered. Two decades later, in 2005, Noack's expertise was again employed to carry out another carefully studied restoration, that of the historic three-manual 1866 Johann Heinrich Koehnken organ in Cincinnati's Isaac Wise Temple.

Fritz Noack was keen on introducing young people to his instruments, sometimes participating with local AGO chapters in events involving them. His educational outreach even included a few years of teaching a course on the design and building of organs at the New England Conservatory in Boston. It is traditional for organbuilders to host open-house events to display newly completed organs set up and playable in their workshops, but they are usually left for visitors to randomly try out. Noack, however, most often scheduled formal programmed recitals, and these were often played by promising young students as well as seasoned recitalists from the area, who were encouraged to bring their own students. These events were always well-attended and enjoyable, as this writer can attest. One of the most impressive, held in 2010, celebrated Noack's Opus 152, a massive four-manual, 72-stop instrument for the fittingly named Cathedral of St. Joseph the Workman in La Crosse, Wisc., and the largest organ to have been built in Noack's modest workshop. St. Joseph was said to

have been a carpenter, and in this organ the carpentry skills of Noack's staff were on full display.

Work on organs of various sizes continued briskly in the subsequent years, but early in the 21st century, Fritz Noack was beginning to consider retirement and planning means to keep his gifted crew of employees building organs. European-trained Didier Grassin had formerly held a responsible designing position with the N.P. Mander firm in London before working as a freelance designer and eventually coming to Casavant Frères in Canada as director of the department devoted to building tracker-action organs. Invited by Noack to join his smaller firm, Grassin arrived in 2011 and began collaborating on plans for recently contracted organs. The last organ to be completed under Fritz Noack's personal direction was a two-manual instrument of 21 stops for Christ Lutheran Church in Louisville, Ky., installed in 2014.

In January 2015, nearing 80, Fritz Noack formally retired from the company he had founded, appointed Didier Grassin as its president, and began wrapping up affairs. After a gala retirement party in September 2016, he stepped completely aside, only dropping by the shop occasionally to socialize, and knowing that work was continuing well in good hands. He had looked forward to seeing the completion of a large three-manual organ for the Cathedral of St. Paul in Birmingham, Ala., that was in progress during the spring of 2021. However, his health had begun failing. A recently diagnosed medical condition suddenly worsened, and he passed away in his home, with family at his side, on June 2, 2021, at the age of 85.

Fritz Noack was virtually the last of a small group of American organbuilders who, from the 1950s on, had begun to see the future of the organ in America—all too often viewed as a rather standardized factory-produced product, stuffed in a chamber and played remotely rather more like what it once had been: an individualistic musical instrument designed and built for its particular space and use, with pipes voiced to sing and blend there, activated directly by the player's fingers and feet via sensitive mechanical means, and ideally housed in its own furniture-quality casework as an entity. Many whom these pioneers trained or inspired now carry on their ideals of sound and craftsmanship independently, not only in New England's original workshops, but across the entire country.

Although Fritz Noack has now so recently joined those other early visionaries who are no longer with us, the organs they built sing on. And among them, the name of Noack on an organ nameplate will continue to give assurance to organists that the instrument they are about to play is one that will provide musical inspiration, splendor, and joy.

NOTE: An opus list, along with pictures and descriptions of many Noack organs, may be found at www.noackorgan.com.

Rules for Accurate Old Organ Research

E.A. BOADWAY

Edgar “Ed” A. Boadway (1936–2016) was a founder of the Organ Historical Society and the Boston Organ Club, and editor of the latter’s newsletter for 30 years, from 1965 to 1995. His depth and breadth of knowledge of American organ history remain unequalled. He was documenting the location and condition of old organs when few organists were concerned about the subject, and it was through his commitment, and that of a few others, that so much survives into the 21st century. In the following essay, published nearly 50 years ago in the *Boston Organ Club Newsletter*, Boadway outlines the qualities of a detailed scholarly approach to historic organ research.

—The Editor

IF THE TRACKER ORGAN IN QUESTION EXISTS, it’s going to be easier! Sometimes an old organ is second, third, or even fourth-hand, and thus several sets of church records and newspapers need to be checked. Unfortunately, determining the original location of an organ is often impossible.

Few early builders left complete opus lists and many left no lists that have been found. Many lists have, at best, been only partially reconstructed and the office records of every old firm have been destroyed by the hands of successors and heirs. In New England, we have no lists of the work of Simmons, Stevens, Hamill, and the later years of Appleton. The finding of an authentic opus list is good cause for celebration.

Initial research is best done in local libraries, and most small towns have a historical society or at least a person that should be contacted. But much material that should be in a local collection can be located in state libraries and historical societies.

Church histories are notoriously inaccurate and often mention nothing about the music or organs, usually because the church records are too brief. At best, the ordinary church history might give the date of a building’s dedication or contain a tantalizing photograph of an old organ, or mention in whose pastorate the organ was installed. Catholic Church histories are scarce and many small “sect” congregations purchased old buildings from a denomination that moved to a new edifice or depository. However, a church history can give just enough data for a well-founded excursion to newspaper files.

Town histories are useful for telling what organ-holding structures there were or are in the community, but usually just repeat what inaccurate church clerks provided for organ information. County histories are even less detailed, state histories are worthless, and denominational histories may be of value if they are limited to a small area, such as one state. If you research the organ *builders*, do not neglect census and cemetery records. Apparently, old organ research in books is *not* worthwhile, and that fact has discouraged the production of many a thesis. If a book is of use (and even if it is not), be sure to jot down pertinent data so that the volume need never be examined again.

Church records are a fine source, though not often the best. However, some old church safes do contain packets of papers relating to the organs; manuscript items such as receipts and contracts were not usually in the record books. Do look for such miscellaneous papers. Many an organ was purchased by a committee or group or was given by a family, and a member of such a group handled the negotiations. Such papers were usually destroyed by that great bane of historians—the executor cleaning out an estate. Church records are often in poor locations such as damp cellars and barns, or are lost, incomplete, or in a hard-to-enter bank vault. It is best to contact a church clerk (though some are quite unfriendly and you *do* wonder why things are written down if no person can read the records a century later!) who usually has only the current volumes, but is helpful. “Little old lady” church historians are nice to meet, but often they and “the old man in the congregation who knows everything” don’t know much about the period you are researching. Records are excellent for learning the price of a tablecloth in 1898, but a \$5,000 organ isn’t mentioned! At least, manuscript records indicate when sums were paid for organ-pumping, what an organist was paid, or when an electric blower was installed. Many records are now in the better hands of denominational headquarters or state historical societies. Do not be surprised if the church thinks it has no records and has forgotten where they are stored.

Good sources of material not always easily accessible are sets of *convention* or *conference minutes*, those paper-bound annuals issued by most Protestant denominations. They often cover a whole state or district and have been issued in the eastern states for about 145 years. In many instances, each church reported improvements, or a state secretary would review material improvements, or a bishop might list what he found during his visitations. In summary, a church history, an item in the church records, or an item in a convention booklet give a *date*, and then the historian may proceed to the best source of accurate information, a newspaper.

Newspapers almost invariably prove to be a “gold mine” of material, and some nineteenth century papers made the publishing of a stoplist editorial policy! If the town in which you are working did not have a paper, locate a publication that had a correspondent for “your” community. Many communities that no longer have a paper had one or more prior to the electropneumatic action period. Little local news appears in papers prior to the 1860s, but the arrival of a pipe organ before the Civil War often receives mention. Old American papers always put the local news in one or two columns that appear on the same page for decades, but by the end of the 1890s, most local news became “spread out,” and the work of the researcher becomes more difficult. Of course working in the original volumes is much easier than turning reels of microfilm, which can be found in a variety of wretched machines. But, by the 1880s newsprint had become cheap and

it is now too brittle for pleasant perusal. The destroying of bound original volumes of newspapers is disheartening, for most libraries will not pay for the return of the originals after microfilming, and don’t tell local historians of the availability of the papers—which could also be given to state historical societies. In more than one transaction, the originals *and* the film have been lost.

Church news was, in some papers, put in a separate column. Many papers contain the full progression of news—the decision to buy the organ, the installation, the announcement of a recital and a review of the event, and a description of the instrument. If a new or refurbished building is described, a glance at the article will show just how much of our heritage of architecture and decoration we have ruined. Be sure to obtain the correct name of the paper and copy the date, page and column of interest. Remember that after the 1860s the word “organ” was often used for any organ-like instrument. More honest journalism prevailed in earlier years and we see “seraphine,” “melodeon,” “harmonium,” and “reed organ” used accurately. In the late 19th century, the *cost* of the organ might be the only clue for determining whether or not it had pipes, and even then, second-hand pipe organs were quite inexpensive. Good luck! Your editor would like to hear of what you excavate.

The Boston Organ Club Newsletter
8, no. 6 (July/August 1972): 9–10

E. A. BOADWAY

Saint Mary’s Church
Claremont, New Hampshire

Jesse Woodberry & Co.,
Op. 136, 1895
2-15



The Boston Organ Club

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Two ads from various OHS Convention Handbooks ca. 1980

THE TRACKER

Quarterly Journal of the Organ Historical Society, Inc.
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Volume XVI, Number 1

FALL, 1971



The McKim Residence Organ in Washington, D.C.

In THE TRACKER 50 Years Ago

SCOT L. HUNTINGTON

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VOLUME XVI, NO. 1, FALL 1971

ALTHOUGH THE APPEARANCE OF THE TRACKER had evolved, the biggest change being a slow growth from 8 pages to 24, this issue represented its first major redesign. Only the old masthead remained, and even that would disappear in a year. The publisher, Linda Paterson (wife of Donald R.M. Paterson, university organist at Cornell, past OHS president, and general super-member), noted the transition and asked for member patience with issue delays. The staff, still all-volunteer, had grown from one to four, the layout was less crowded, there were new typefaces and more photos, the gossipy “Gleanings” column disappeared, and the cover was a single image relating to a major article instead of the beginning of an article text.

For the first time, the back cover contained a single ad, in this case one of monumental importance: the announcement by Sheffield Records of the first recording of the famed 1863/1902 E. & G.G. Hook at Immaculate Conception Church in Boston. Thomas Murray played Franck’s *Grande Pièce symphonique* (which consumed 1½ sides of the LP) and the *Fantaisie in A*. This recording electrified the organ world and propelled this musical masterpiece from the stuff of Boston legend to world-wide acclaim. In the nearly 50 years since this recording was made, the pneumatic pulldown machines were re-leathered twice (the first time with Perflex); it was heard at two AGO national conventions and at the OHS national convention in 2000 (major recitals here bookended the

convention); a massive protest rallied to save the building and organ, hoping to gain landmark status after destruction of the building had already begun under the cloak of darkness and was stayed only by court order; and finally, the organ disappeared into storage a decade ago, and the interior of this incomparably magnificent space has recently been rebuilt as high-priced condo apartments; only the building’s landmark exterior has been preserved. The loss to Boston and the organ world is incalculable.

The cover article described a monumental Hook & Hastings, also no longer in its original home. The William Duncan McKim mansion at one of most fashionable addresses in Washington, D.C., was occupied by the National Parks and Conservation Association in 1971, with the organ still intact. This is a monumental instrument by any standard, and especially for a residence. The tubular-pneumatic slider-chest organ was free-standing at one end of a music room of church proportions. The Great Open Diapason 16’ ran to low C in the façade, its foot as tall as a grown man, and the impost began at least ten feet above the floor. The stoplist was especially complete and included a Contra Bourdon 32’ in the Pedal. The organ was originally hand pumped and was later provided with a water motor. The action was electrified by Lewis & Hitchcock in 1924, but otherwise the organ survived to recent times without alteration. Eventually it had to leave its original home, and in 2004 this massive musical survivor of the Gilded Age was relocated to the Universalist National

Memorial Church in Washington by David M. Storey, Inc., Pipe Organ Builders of Baltimore.

Aubrey Thompson-Allen was curator of organs at Yale University and founded the company bearing his name and still carrying on in his footsteps. He apprenticed in organbuilding with Henry Willis & Sons, artiled to Henry Willis III, and became superintendent of the works upon the departure of G. Donald Harrison to the United States to become a director of the Skinner Company, rising to the position of managing director of Willis from 1939 until the end of World War II when the company was nearly bombed out of existence. He immigrated to the United States in 1949 to become assistant to Harrison at Aeolian-Skinner, moving to New Haven in 1951. He wrote a fascinating memoir of his experiences as a maintenance assistant in the years between the great wars, relating much conventional organbuilding wisdom passed from teacher to pupil. At that time hand pumping was still common in country churches, and the reversal of the feeder could send a shudder through the wind system—something we can still hear today when inexperienced pumpers try their hand during an OHS convention program. This could badly disrupt tremulants of certain designs. He credited the early 19th-century British organbuilder Bishop with the invention of the concussion bellows, also known as a winker, not, as we think, to remove wind jitter from pedal playing or playing style, but to absorb and remove the jitters caused by the reversal of direction of the pumping feeders.

Thompson-Allen's article prompted associate editor Donald Paterson to write a remembrance of Richard Whitelegg, who worked both with Harrison & Harrison of Durham and Henry Willis III. He was briefly the London representative for the Aeolian Organ Co. and later head voicer for Welte-Mignon in New York, producing organs of distinction. His greatest contribution, however, was as tonal director of M.P. Möller from 1930 until his death in 1944. Möller, ever the shrewd businessman, immediately saw the advantage Skinner gained by hiring the Englishman Harrison to "clarify" the company's ensembles and countered by hiring his own Willis-trained tonal adviser. Möller's marketing was less efficient than Skinner's, and Whitelegg Möllers never reached the exalted status of the Harrison Skinners, but there are some today who believe that Whitelegg was the better tonal technician of the two. Whitelegg's choruses were perhaps not as daring in their exploration of tonal ideas as Harrison's, but the unforced and singing nature of his diapason choruses and his ringing, cohesive reed ensembles were legendary. Sadly, few of his signature organs remain unaltered to give a fair impression of his tonal genius.

Peter Cameron's research on the business records of Hall, Labagh & Co. concluded in this issue. This cache of 19th-century organbuilder records is the most complete that has come down to us, and the glimpses into the day-to-day operations

of an American organ factory are illuminating. The communications with churches about the resale of old organs taken in trade and various repairs to be made hither and thither mirror conversations we have today, although our communications are now being made by the most impermanent of methods. Woe betide the 22nd-century researcher trying to document a 21st-century organbuilder through correspondence records. What is most interesting in this latest round of correspondence concerns libelous comments made by the notorious Henry Erben, trying to drum up a commission by discrediting a Hall, Labagh organ in Portland, Maine. Today, such comments would result in a lawsuit. Erben had just completed a large and fine organ for the Portland Cathedral the year before. Not missing any opportunity to take a dig at his brother-in-law, teacher, and former business partner Thomas Hall, Erben wrote to the Universalist Church in Portland in April 1870 to tell it that its five-year old organ by Hall, Labagh was seriously deficient and badly out of order for an instrument so new, and he offered his services to bring it to rights (for a price-gouging cost).

The company wrote to Portland in May 1870 that it was surprised that an organ used regularly for five years was "suddenly" found deficient and its defectiveness was only recently "found by an organbuilder from New York" (the company

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Aubrey Thompson-Allen



Richard O. Whitelegg

had had a maintenance representative in Portland just the year before and had found the organ in perfect condition). The organ had recently been moved to a new building by parties unknown and likely needed some minor regulation. Hall responded to the church, "We can only account for the opinion expressed by the New York gentleman by attributing it to illiberal professional rivalry." He wrote to the church again in July, mentioning that it was a good thing his man Lewis Harrison was in Portland just "at the time Mr. Erben had been making his false and exaggerated statements respecting the organ in your church. If Mr. E. was as well known in Portland as he is in New York, we would not take the trouble to notice anything he may have said but as he is a comparative stranger in your city we think necessary to say that he is notoriously untruthful and the object he hoped to accomplish in your case was to extort from you a large sum for doing what he well knows ought not to cost anything like the money he asks." In October, Hall wrote that he had had no response to their previous correspondence, nor is anything recorded in the business ledger for another year, until, in August 1871, the company provided a new blowing apparatus and added a Salicional for \$80.

Notice was made in the council minutes for October 1971 of the extreme lateness of recent issues of *THE TRACKER*, alluded to in the publisher's note to the members requesting "patience." The October 16, 1971, meeting was surely well in advance of the date members finally received this issue in the mail. Notice was made of the large \$394.27 loss posted by the Baltimore convention, and council fussed about the variation in fees paid recitalists, directed that such fees be kept to a minimum, and expressed the opinion that recitalists should play gratis as a service to the society. Councilor Robert Coleberd recommended that the society increase its published offerings to include translations of foreign-language books on

the organ, reprints of organ music, builder opus lists, drawings of organ cases, "and perhaps a calendar." At the annual meeting in Glen Burnie, one OHS member had suggested that board members be reimbursed for travel expenses, but Council felt that travel expenses "would put too great a burden on the treasury."

Stowe, Vt., native Robert Newton of the Andover Organ Company spoke briefly about plans for the long-anticipated 1972 convention in Woodstock, Vt., Eugene Kelley proposed a central New Jersey convention in 1973 and was directed to write up his proposal and submit it at the next council meeting (in 50 years, we have yet to return to New Jersey).

A headquarters committee was zeroing in on a location to house the library, archives, and storage, as well as a planned museum with adequate space for concerts and meetings. Members of the committee were in discussion with First Parish Church in Jamaica Plain, home of one of our most hallowed historic instruments, E. & G.G. Hook No. 171 (1854), and the home church of the Hook brothers, in which they worshiped every week for more than 40 years, about leasing part or all of the building. The organ was made famous to a national audience through a definitive recording of Mendelssohn's Sonatas by Thomas Murray in 1973 and is tonally one of the best-preserved organs of its era.

The editorial lamented how the country was currently torn by dissidents of every hue, but noted that the chief interest of the OHS was in fact "America First," that the society had been founded to fill a gap in American musical history, and that no other group had undertaken the study of the art of organbuilding in the U.S. and documented its cultural significance. When one considers the vast number of organs being orphaned, abandoned, and lost in our time, these are solemn words to contemplate. Do we still care with the same passion 50 years later?



ORGAN HISTORICAL SOCIETY AT STONELEIGH AEOLIAN-SKINNER No. 878

THE ORGAN AT STONELEIGH

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

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DOBSON PIPE ORGAN BUILDERS

DOBSON PIPE ORGAN BUILDERS suffered a major loss when fire completely destroyed its building in Lake City, Iowa. The fire was reported around 4:30 on the afternoon of June 15, and a wall of flame leaping more than 50 feet into the air caused the building's exterior walls to collapse and eventually to engulf the entire facility at 200 N. Illinois St. A company employee was burned when he discovered the fire and tried to put out the flames; he was later treated at a hospital. No other injuries were reported. The Lake City Fire Department chief was quoted as saying that it was the worst downtown fire he had seen in his 37 years with the department. It was originally suspected that the fire was caused by a broken fan that ignited sparks near a sawdust collection machine, but as yet the cause is undetermined.

Dobson Pipe Organ Builders was founded in 1974 by Lynn Dobson, a native of Carroll, Iowa, and graduate of Wayne State College in Wayne, Nebraska. While he was in college, he built his first organ a twelve-top mechanical-action instrument, in a shed on his family's farm. He later sold it to Our Savior's Lutheran Church in Sioux City, where it is still played.

Dobson opened the Lake City shop in a former farm implement dealership on the town's downtown square in 1974 and moved it to its current location on the northeast corner of the square in

1979. It has expanded on the site over the years as the business has grown. The firm has always drawn its principal workforce from residents of the town.

GRUENSTEIN AWARD

THE DIAPASON is pleased to announce its second Gruenstein Award to honor S. E. Gruenstein, founder and first editor of *The Diapason*, which commenced publication in December 1909. For the journal's 110th anniversary in 2019, *The Diapason* established the Gruenstein Award to recognize the scholarly work of a young author who has not reached his or her 35th birthday. The winner of the inaugural Gruenstein Award was Alexander Meszler.

Submissions of article-length essays will be accepted from September 1, 2021, until January 31, 2022, and the winning article will be published in the May 2022 issue. Authors may not have reached their 35th birthday before January 31, 2022. Submissions must be original research, must not have been previously published by any other journal, and may not be under consideration for publication by another journal. The topic(s) should be related to the organ, church music, harpsichord, and/or carillon. Strict word count will not be enforced, as some articles will need numerous illustrations and may require less text, or vice versa. It is suggested that essays be between 2,500 and 10,000 words. Quality is preferred over quantity. All accompanying illustrations must be submitted in jpeg, tiff, and/or pdf formats with text, and must be of sufficient quality to print (300 dpi or better), with any necessary permissions secured in advance on behalf of *The Diapason*. The winning essay, upon publication in the May 2022 issue, becomes the copyrighted property of *The Diapason* and Scranton Gillette Communications, Inc.

To submit materials, or to direct questions, contact Stephen Schnurr, Editorial Director: sschnurr@sgcmail.com.

AUG. LAUKHUFF COMPANY

The **AUG. LAUKHUFF COMPANY** of Weikersheim, Baden-Württemberg, Germany, has closed its doors after 198 years in the organbuilding and organ parts business.

Aug. Laukhuff GmbH & Co. KG was founded in 1823 and has been part of the cityscape with the company building in August-Laukhuff-Strasse in Weikersheim since 1878. For a long time it was clear that organbuilding, like many other arts and crafts, was not going to be easy. Laukhuff went through planned insolvency proceedings in self-administration as early as 2014, and since then has been in a constant process of restructuring and optimization. Plans for a new building were drawn up, discussions with the city were sought, and the future was planned. The family bore the additional costs incurred in order to secure jobs and the future of the company. However, nobody could foresee the year 2020 with the COVID-19 pandemic. Churches and concert halls



Fabrik sämtlicher Orgelbestandteile, August Laukhuff (Preisliste Nr. 9, 1889). Supply house catalogues are an important part of the Organ Historical Society's Archives collection. This rare Laukhuff publication is filled with images and descriptions of common organ parts.



remained closed, and entire countries were in lockdown, which affected organbuilders worldwide. Because of the combination of restructuring and the slump in sales in 2020 and 2021, the company entered protective shield proceedings, and, in addition to restructuring plans, the search for investors was also started. Despite all efforts, no investor could be found.

NEW

ELM COURT, a private estate in Butler, Pa., is home to the well-maintained 1929 Skinner Organ Company No. 783 residence organ. The organ and its player mechanism were fully restored in 1990 by the A. Thompson-Allen Company of New Haven, Conn. Elm Court is now owned and preserved by the Frederick R. Koch Foundation.

Earlier this year the Thompson-Allen Company learned of the imminent

demolition of the Anchorage Farm estate in Pine Orchard, near Branford, Conn., in which Skinner No. 659 was located. Because of lack of maintenance by a series of owners, the organ had been unplayable for more than 30 years.

The new owners of the Pine Orchard home kindly donated No. 659's pipework and mechanism to Saint Paul's Memorial Church in Charlottesville, Va., where Skinner's No. 597 was installed in 1926, with several stops prepared-for. The pipework and mechanism of No. 659 will be used to complete the specification of No. 597 during its full restoration by the Thompson-Allen firm.

The Frederick R. Koch Foundation purchased No. 659's collection of approximately 220 player rolls, and the Thompson-Allen Company donated an additional 30 rolls, bringing Elm Court's collection to more than 400 rolls, almost half of the Skinner Com-

pany's full library of semi-automatic (notes only) and full-automatic rolls. Highlights of the new additions include Braham's *Limehouse Blues*, Wagner's *Ride of the Valkyries*, Bach's Fugue in G minor, and the Act II duet from Puccini's *Madame Butterfly*. The foundation hopes to record the organ playing these rolls for release on YouTube and Vimeo in the future.



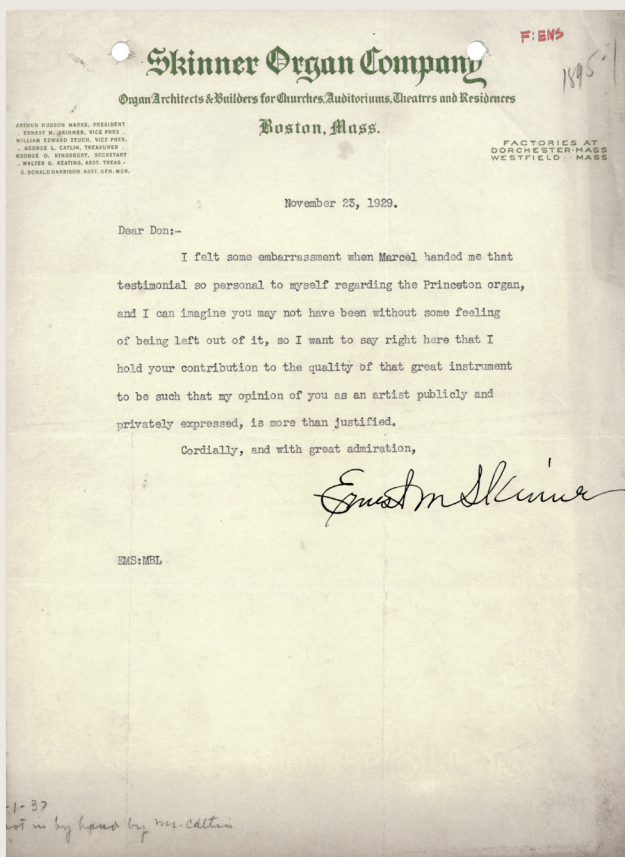
THE WELL-TEMPERED FUTURE

THE AMERICAN GUILD OF ORGANISTS NATIONAL CONVENTION

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The Big Book of Pipe Organs. Ksenia Böinig. [Germany]: German Guild of Organ Builders (BDO). 2020. ▣ The pipe organ is truly the King of Instruments with its fascinating and powerful sound. Pipe organs are beautiful to look at, breathtaking to listen to, difficult to understand, and full of secrets. What do you know about what happens behind the organ's facade? How does an organ work? What does an organbuilder's workshop look like? All this is explained in words children can understand and with drawings that capture their imagination. Available at <https://ohscatalog.org>.

Prophets without Honour—The Forgotten Mélodies of Widor, Vierne and Tournemire. Michael R. Bundy. Leicester: Matador, 2011.

Visions of Eternity—The Choral Works and Operas of Widor, Vierne and Tournemire. Michael R. Bundy. Leicester: Matador, 2017. ▣ Covering the years 1870–1939, *Prophets* traces the development of songs composed by Widor and his two pupils. *Visions* is the companion volume to *Prophets*, with the greater part given to a discussion of the influences that affected Vierne and Tournemire.

L'Église Saint-Sulpice. Gaston Lemesle, ed., with essays by P. André, P. Bence, R. Gouillot, M. Huré, and Ch.-M. Widor. Paris: Librairie Bloud & Gay, 1931. ▣ Not of interest only to organ historians, this book contains chapters on social conditions, history of the church buildings, and statuary and other artwork. Of great interest to organ historians is Charles-Marie Widor's essay on the organs of Saint-Sulpice.

Index to L'Art du Facteur D'Orgues. Louis Gayle Monette. Braintree: Organ Literature Foundation, 1992. ▣ Limited copies of this valuable publication are available at <https://ohscatalog.org>. Every library holding Dom Bédos's *L'Art* should have a copy.

Die Arp-Schnitger-Orgel in der Ludgerikirche zu Norden (Ostfriesland). Reinhard Ruge and Jürgen Ahrend. Oldenburg: Isensee Verlag, 2019. ▣ This is a lavishly produced and illustrated book devoted to the Arp Schnitger organ of St. Ludgeri, Norden. Built from 1686 to 1692, it is the second-largest extant Schnitger organ in Germany. Visually, the organ's unique design places the Pedal in a single tower located apart from the manual divisions.

E.M. Skinner letter to G. Donald Harrison, November 23, 1929. ▣ Skinner offers praise to Harrison for his work on the Princeton University Chapel organ: "I want to say here and now that I hold your contribution to the quality of that great instrument to be such that my opinion of you as an artist publicly and privately expressed, is more than justified." Later Skinner wrote in the March 1944 issue of *The Organ* that "the organ [in Princeton University Chapel] was planned by Dr. Alexander Russel [sic] and myself. The organ was built and installed under my exclusive direction. Mr. Harrison had nothing whatever to do with it."

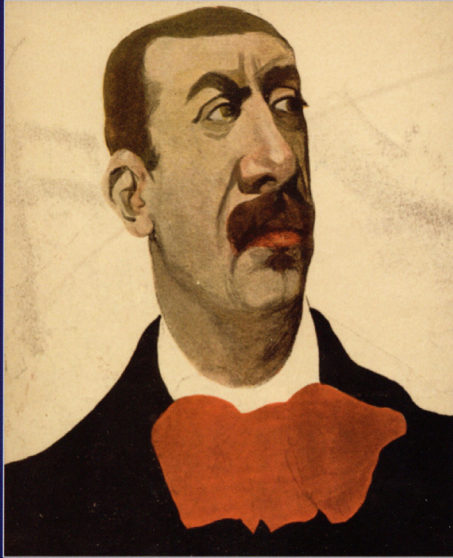
E.M. Skinner photo ▣ Inscribed to "E. Russel Sanborn"; Skinner again misspelled Russell.

Music manuscript. Alexandre Guilmant. ▣ The first page of this fugue for organ is identified only by place and date: Meudon, 13 Juillet 1888. Guilmant lived in Meudon, a southwest suburb of Paris.

Die Schule des katholischen Organisten. Heinrich Oberhoffer. 5th ed. Trier: Verlag der Fr. Lintz'schen Buchhandlung, 1896. ▣ This edition, published eleven years after Oberhoffer's death, testifies to its importance and wide-spread use as a pedagogical resource. This organ method was revised and enlarged by the author's son, Robert Werner Oberhoffer.

Prophets without Honour

The Forgotten *Mé lodies* of
Widor, Vierne and Tournemire



Michael R. Bundy

Ksenia Bö nig

THE BIG BOOK OF PIPE ORGANS

Published by
the German Guild of Organ Builders (BDO)



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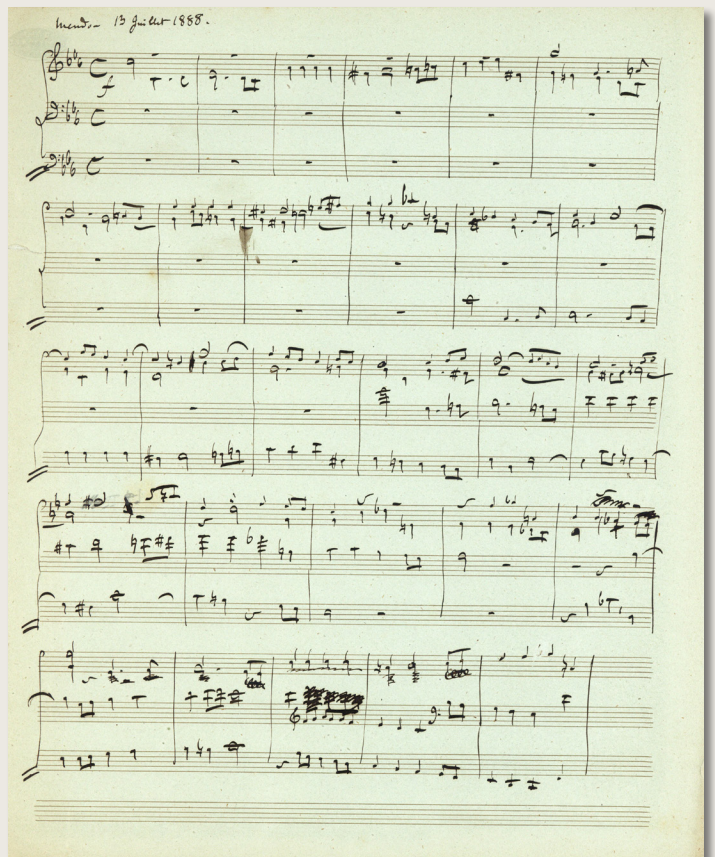
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R. GOBILLOT, M. HURÉ
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Lettre de S. Em. le Cardinal Verdier
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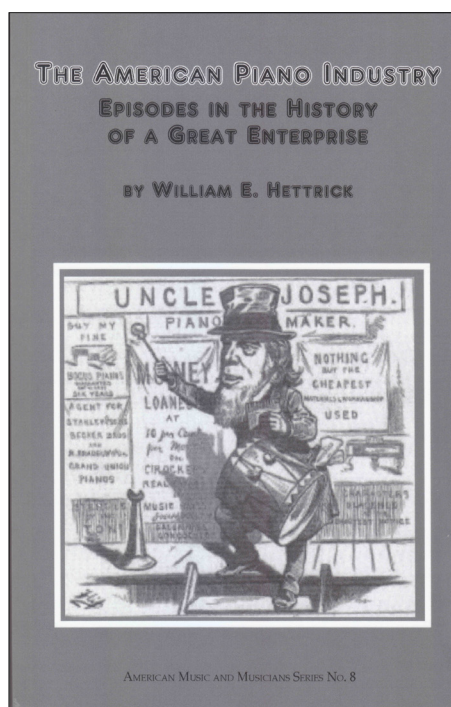
William E. Hettrick, *The American Piano Industry: Episodes in the History of a Great Enterprise, American Music and Musicians Series, No. 8* (Hillsdale, NY: Pendragon Press, 2020). xii, 427 pp., 28 illustrations (some in color). ISBN 9781576473498. Softcover, \$48. The field of American music-trade journalism became established in New York City during the second half of the 19th century, its publications focusing largely on two related industries in the keyboard trade, the reed organ and the piano. These journals offer a significant amount of information on which much of the content of this book, presenting “episodes” in the latter industry’s history, is based. Hettrick has woven accounts of the sensational writings and actions of three major music-trade journalists (John Christian Freund, Marc Antony Blumenberg, and Harry Edward Freund, John’s younger brother) into the fabric of this chronicle, consisting of six chapters and twenty-four supporting appendixes. Major subjects in the history of the American piano are

treated in chapter 1, on the piano-supply industry, and chapter 2, on Joseph P. Hale, the legendary manufacturer characterized by the late Henry Z. Steinway as “the founder of the present day piano business.” Chapter 1 is supplemented by comprehensive lists of 19th-century makers and users of the many parts that constituted the piano at that time, from actions to cast-iron plates to transposing keyboards. Hettrick identifies and explains four different business models related to this activity, citing leading piano manufacturers who followed each plan. A connection with the Organ Historical Society is presented in the form of six illustrations of scenes within the New York factory of Strauch & Sons, piano-action makers, from an 1891 catalogue of that company held in the OHS Library and Archives and made available to Hettrick by OHS Archivist Bynum Petty. Chapter 2 gives a complete account of Hale’s business practices and his succession of piano factories in New York, the latter drawn from the city’s archives and Hettrick’s personal inspection of the last factory building, erected in 1878 and standing for 134 years until 2012, when it was demolished as part of a city-beautification project. John C. Freund’s published attacks on Hale, calling his pianos “bogus” (Freund later used the term “stencil pianos”), as well as his eventual change of heart, are recounted in detail.

Chapter 3 is devoted to a survey of piano advertising with numerous examples, including three entertaining chromolithographic cartoons of 1887–1890 featuring the Sohmer grand piano, as well as a collection of poems sponsored by George P. Bent of Chicago. Also discussed is the demand of William Steinway, president of his famous firm, that his fellow piano manufacturers limit their advertising to only two New York trade journals. Steinway’s purpose (revealed in his diary) was to punish Marc Blumenberg for his unmerciful attacks on piano makers who would not

advertise in his journal. Steinway’s ban was later lifted, however, as Blumenberg remained apparently untouched. Chapter 4 gives an account of the mandolin attachment, a simple device that created alterations in tone in upright pianos by means of strikers that vibrated against the vertical strings. Major early manufacturers were George P. Bent (see above) and his rival, the Everett Piano Co. of Boston. Bent claimed that his pianos with the attachment could imitate as many as twenty-two other instruments, including the historical harpsichord and clavichord. He even maintained that this imitation could offer the experience of correct historical performance practice (including proper touch) to modern pianists. Several manufacturers pursued the mandolin attachment for a relatively short time, but a second, greater wave of popularity followed in the 20th century, when the device became a standard feature in American and European player pianos and pianos in automatic orchestrions.

Chapter 5 recounts the colorful life and times of John J. Swick, a piano manufacturer and agent in New Jersey and New York—a story that serves as a kind of antithesis to that of the extremely successful Joseph P. Hale. Although Hale endured the published criticism of John Freund for a while, Swick suffered far longer from the nasty attacks of Marc Blumenberg, which started in 1883 and ended only with the journalist’s death in 1913. Swick was briefly able to get the better of his adversary, however, in an incident that took place in late 1891—an action described as “his finest hour.” He burst into Blumenberg’s office, brandished a revolver, and threatened to “fix him.” For his troubles, Swick had to spend the night in jail, but he probably considered the punishment worth his having discomfited his opponent, if only for a moment. After a career Hettrick characterizes as exhibiting both “diligence and desperation, fortune and failure,” Swick’s life came

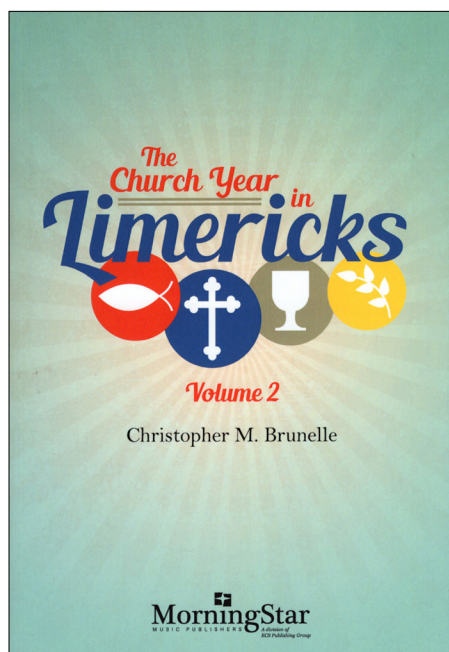


to a sad end. In 1911, he was committed to the New Jersey Asylum for the Insane, where he died five years later.

Chapter 6 concerns Harry Freund's "Great Square-Piano Bonfire," which he proposed prominently in his journal designed to appeal to piano dealers, who supposedly resented having to give substantial monetary allowances to customers who traded in their old square pianos to buy new upright models. The event, whose purpose was to show the worthlessness of the square piano, was planned to take place on the beach in Atlantic City, N.J., at the annual meeting of the National Association of Piano Dealers of America in May 1904. Freund's journalistic campaign, starting with the sensational build-up to the occasion and followed by equally glowing accounts of success after the fact, was so forceful and convincing that it was accepted as fact and perpetuated by later authors of respected books and articles about the history of the American piano. Hettrick's goal here is to debunk this legend and set the record straight, proving that the event hardly amounted to much. He supports his argument by a thorough investigation of evidence that was always available, but evidently never consulted. Harry Freund emerges from this investigation as a proven master of the power of the press.

In conclusion, this book is a path-breaking study of little-explored aspects of piano history. Through careful examination of music-trade journals and other records, Hettrick has unearthed the detailed information that constitutes the best source of this history. The appendixes gather material that will fuel much research into the American piano industry. The book also provides glimpses of intriguing figures and colorful personalities who contributed their unique experiences to the larger picture. The reader will find this a valuable reference tool, along with some entertaining personal stories.

ROLLIN SMITH



***The Church Year in Limericks, Vol. 2.* Christopher M. Brunelle., paperback. (Saint Louis: Morningstar Music Publishers, Inc., 2021), 112 pp. ISBN 978094452981, \$15.00.** An oxymoron in 112 pages might best describe Christopher Brunelle's latest attempt at church choir humor in anapestic trimeter, with a rhyme pattern of AABBA commonly applied in limericks.

As a form of verse, the limerick appeared in England in the early 18th century, usually of obscene folk origin. Indeed, naughtiness of subject matter is an essential component of the limerick. Serious writers such as Arnold Bennett and George Bernard Shaw described the clean limerick as a periodic fad and object of magazine contests, rarely rising above mediocrity. Alas, Brunelle's *Limericks* fails to surpass this standard.

There is no humor in his attempt to juxtapose clean wit to the imponderable virgin birth:

Christ's Advent brings parties and mirth
As well as some gains in our girth—
So eat cookies each day;
The more that we weigh,
The less we must wait for his birth.

Unintentionally, Brunelle trivializes the religion he chooses to profess; but children may judge his work less harshly, since memorizing and quoting five lines of rhyme from his book in a Sunday-school class could quickly make *The Church Year in Limericks* a best seller.

BYNUM PETTY

CDs

Deferred Voices, Organ Music by Women, Christa Rakich, organist, AFKA Records, SK-527. Transcriptions from St. Justin's, Christa Rakich, organist, AFKA Records, SK-541. The first CD above arrived recently, but I noticed that it dates from 1993. Then I remembered that I had the second CD in my collection; it dates from 1997. So, belatedly, let's see what they have to say or sing. "Sing" is probably the right word because two entities combine in these productions to make beautiful listening. First is the musicianship of Christa Rakich. I usually think of her magical Bach playing when her name comes up, but there is no Bach on these CDs. The other is an organ of a design and period and maker that is far from the kind of instrument we usually associate with Rakich. But the charm and warmth of the music they make together is amazing.

The organ was built in 1932 by George Kilgen & Son of St. Louis, Mo. Charles M. Courboin, a leading figure in the organ world at the time, designed the organ and played the opening recital of Bach, Franck, Gigout, Widor, and Wagner for over 1,100 listeners. The organ has three manuals, all enclosed in the north gallery. There is only one real mixture, but a wealth of colorful, beautifully blended voices. One stop, the Choir Clarinet, is especially appealing. The spacious acoustics of Hartford's Art Deco Church of St. Justin are beautifully captured by the expert recording technique of the late Scott Kent.

The “deferred voices” are women composers, beginning with Fanny Mendelssohn. Her musical abilities are so strong that one can easily surmise that her younger brother Felix was hard pressed to match or exceed hers.

Ethel Smyth was one of the leading composers of Britain in the first half of the 20th century. The Germanic touches in her *Five Short Chorale Preludes* reflect her time at Leipzig, where she was encouraged by Grieg, Tchaikowsky, Dvořák, Clara Schumann, Joachim, and Brahms, the last reluctantly, according to Rakich’s notes.

We all know our own Amy Beach and wish she had written more organ music. A prelude on an old folk tune, *The Fair Hills of Eire*, is, alas, her only work for that medium. The intricacy of her melodic invention and harmonic exploration is well suited to the organ.

Lili Wieruszowski is represented by six chorale preludes she intended to fulfill the seemingly obvious purpose of a chorale prelude—to prepare the congregation for singing the chorale. With this in mind, she crafts hers so that the rhythm is the same as that of the chorale. I’ve heard some German organists introduce chorales this way with improvised, exquisitely crafted chorale preludes. These are German chorales. I wonder what she could have done with hymns of the English tradition.

Edith Boroff was prevented from studying composition at Oberlin be-

cause of her gender. Her *Passacaglia* is such a fine work that the professors, convinced that a woman couldn’t compose, must spin in their graves when it is performed.

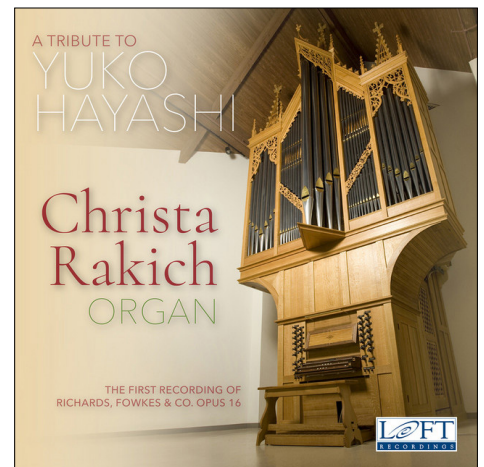
Five of Jeanne Demessieux’s *12 Chorale Preludes on Gregorian Themes* gives us a nice sampling of her compositional abilities. I was especially charmed by the *Musette* on “Adeste fideles.”

Emma Lou Diemer finishes the disk with a splashy *Fantaisie*. Like all the women in this production, she proves that they can be great composers and can beguile us with the beauty, the invention, and the power of their work. You should have this CD in your library to show your solidarity with women’s equality, and because you love to hear beautiful music, beautifully performed on a magnificent organ.

The *Transcriptions* CD obviously is intended to showcase the “orchestral” nature of St. Justin’s Kilgen organ. Transcriptions of orchestral works were especially important in America in the 19th century for the simple reason that there were few orchestras, but a ready audience for the works of orchestral composers. As more and more orchestras appeared in the 20th century, along with the bonus of hearing music on recordings and radio broadcasts, organ transcription gave way to a return to a repertoire composed for the organ.

Rakich quotes Herbert F. Ellingford: “Make the arrangements sound as if the music had been originally written for the organ.” The problem for listeners today is that almost always we have already heard the original version and can’t quite get it out of our heads when we listen to a transcription. Rakich’s transcriptions are as good as they get. Her innate musicianship and keen ear for timbre and sonic effect make them come alive. It’s a nice extra that even more of the fascinating colors of the Kilgen shine forth.

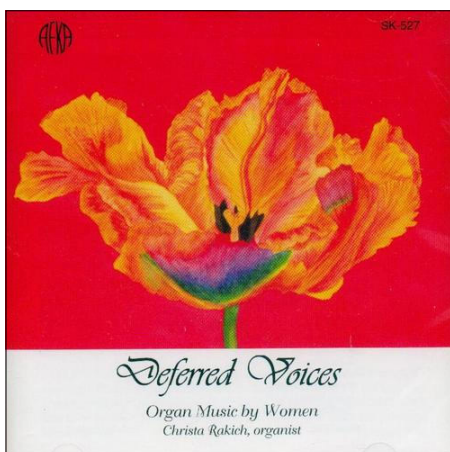
Both CDs belong in your collection.



A Tribute to Yuko Hayashi, Christa Rakich, organ. Loft Recordings LRCO-1139. Christa Rakich’s new CD is a beautiful tribute to her beloved teacher, Yuko Hayashi. I’m always a bit jealous of Yuko’s students because I never studied with her, although I did get to know her and have precious memories of times in her presence. Christa has assembled some choice ingredients in her remembrance.

The first is superb musicianship, a feature of all of Yuko’s pupils, but nowhere more evident than in Christa’s playing. Second is the music she has chosen. There’s Bach, of course, but also Mendelssohn, a prolific woman composer named Johanna Senfter, and Boston’s own James Woodman. My favorite tracks start with Bach’s *An Wasserflüssen Babylon*, the one with the fiendish double pedals that sounds effortless under Christa’s toes. Klaas Bolt’s variations on *Awake, All Who Sleep* are delightful. Bryan Dyker and I used to play Cécile Chaminade’s *Concertino* for Flute and Orchestra, so to hear it brought up warm memories. It’s hard to imagine a more evocative farewell to this tribute than *Sunset*, the third of Carson Cooman’s *Three Autumn Sketches* inspired by a watercolor by Maria Willscher. The painting is reproduced in the liner notes and evokes the delicate emotions of Japanese art.

The final ingredient is the fine new organ by Richards-Fowkes in Goodson



Chapel at Duke University Divinity School in Durham. A two-manual with a generous endowment of nine eight-foot flute stops and three strings, it sings forth with equal aplomb in Bach and Cooman.

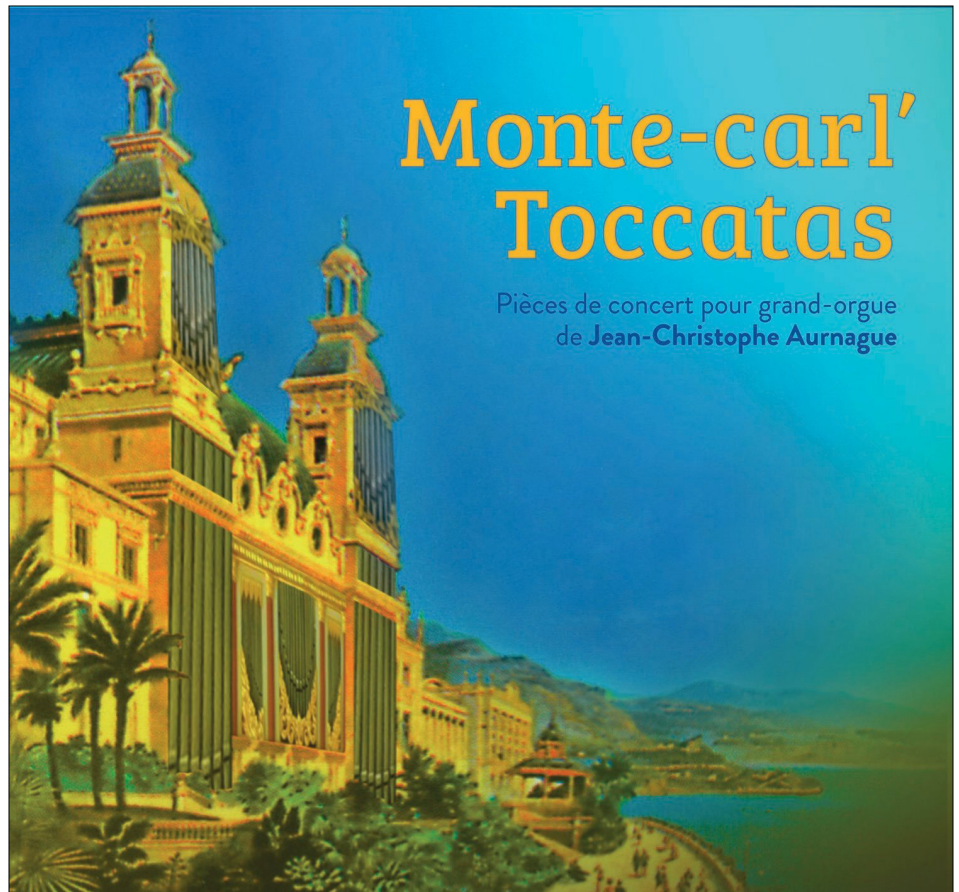
If you already are a Yuko fan, I need not urge you to get this CD. For the rest of you, this is your chance to learn about and appreciate one of the great teachers and performers of our time.

Organ Music for Two, Volume Five, Elizabeth and Raymond Chenault, duo organists, Gothic G-49316.

With the love of your life, wearing spiffy formal clothes, seated at a magnificent musical instrument, playing beautiful music—that's the Chenault Duo, now presenting their fifth CD. The organ is Aeolian-Skinner No. 1399 (1962) at the Cathedral of St. Philip in Atlanta.

They have been performing together since 1978, but they have also been commissioning new works for their niche in the organ world. Only one piece on this CD was not composed for organ duo—the *Finale* of the *William Tell* Overture by Rossini. Composers include Nicholas White, Melinda Lee Clark, Philip Moore, Rachel Laurin, and my favorites, two pieces by Charles Callahan.

You will enjoy this CD, and it may inspire you to pair up with a friend or lover and do some duo organizing yourself.



Dans un même souffle. Flûte & Orgue, Isabel Haquette, flute, Jean-Christophe Aurnague, organ; LMM Liamar Editions CD. Monte-carl' Toccatas, Pièces du concert pour grand-orgue de Jean-Christophe Aurnague, Jean-Christophe Aurnague, organ; François Meyer, oboe and English horn; Hervé Féraud, trumpet. LMM Liamar Editions, 2 CDs. Both available from 41 avenue Hector Otto in Monaco or jeanchristopheauragnae@gmail.com. My only time in Monaco was brief. The cruise ship carrying the 1967–68 class of Fulbright grantees to Austria docked briefly there so we could visit the famous casino. One of our group had his movie camera with him. Cameras are not allowed in the casino, so I spent the evening guarding the camera on the casino's front steps. This, no doubt, prevented me from losing what little cash I had on me. The

two items listed above gave me an opportunity to revisit the tiny Principality of Monaco.

Dans un même souffle would have been an interesting inspiration when the late Bryan Dyker and I were pondering a name for what became our *Hot Air Duo*. Both titles underline the fact that both the flute and the organ are wind instruments.

In this CD, Haquette and Aurnague play salon pieces by various composers, some of whom are a surprise and others are completely new to me. One wonders how Bostonian Arthur Foote's *Cantilene*, Op. 1, No. 1, made its way to Monaco, or music of Irish composer Charles Villiers Stanford or British Frederick Scotson Clark. Godard is a name I recognized, but six others are new to me. I would list them, but the art designer of the CD booklet chose to print this information in a pink type on a fuschia-with-sparkles background.

Neither my eyes nor my patience can deal with it.

Haquette has a beautiful tone. The organ part blends well—perhaps too well, as it seldom has much individuality. The organ was installed in 2016 by Brondino Vegezzi-Bossi in Centallo. This firm traces its history back to Antonio Bossi in 1550. The organ has three manuals in the romantic-symphonic style and is housed in a striking case.

If you are fond of the combination of flute and organ, I think you will enjoy this CD, perhaps while you are relaxing with a glass of wine.

Monte-carl' Toccatas is a more ambitious collection of music, but perhaps less satisfying. All the works are composed by Jean-Christophe Aurnague. I can't translate the title. Do the French also have a problem with superfluous single quote marks? CD 1 of this set contains two suites. The first is inspired

by popular Basque songs. It has four movements; the last three have a part for oboe, played by François Meyer. The second suite is about wings, *Suite ailée*, and is for organ alone. All but the first track of this CD were played on the Tamburini organ in St. Charles' Church of Monaco. It was commissioned in 1977 to be in the classical Italian aesthetics of the 17th century and has three manuals with mechanical key action and electric stop action. Oddly, apparently the manual keys are of aluminum covered with boxwood and ebony. The case is mostly old and unusually wide. The Monaco ruling family's Grimaldi coat of arms is visible on the pediment.

The second CD in this set starts with three *Monte-carl' Toccatas*. There are three more, somewhat miscellaneous pieces, of which the last is an Ode to Princess Charlène, the wife of Prince

Albert II, the son of Prince Rainier III and Grace Kelly. The last two tracks feature trumpeter Hervé Féraud, and track four has François Meyer playing English horn.

For the most part, I found this pair of CDs underwhelming. The harmonic language seems without a compass, seldom knowing where it wants to go. It's not dissonant—far from it. I get the impression of someone who has learned to improvise in a very safe, late romantic style. There's never a passage that is wrong, but I get to feeling like something wrong would be welcome!

Get these CDs if you're curious about a couple of organs in Monaco, or would be amused by the cover of the Toccata CDs, which features one of Monaco's churches with organ pipes on its facade, no doubt the product of photoshopping.

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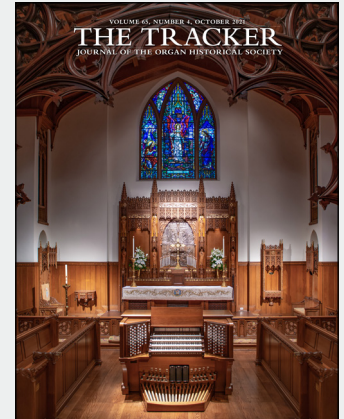
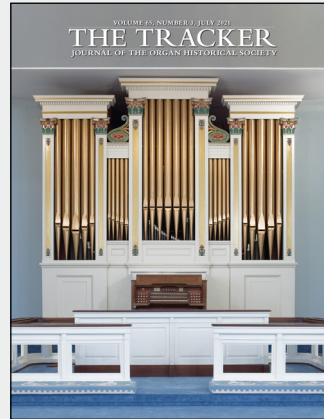
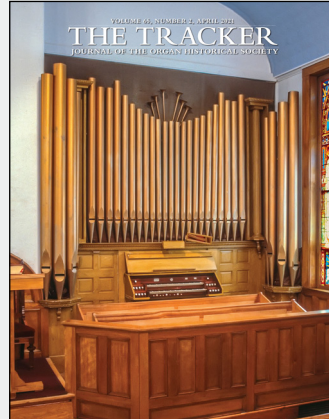
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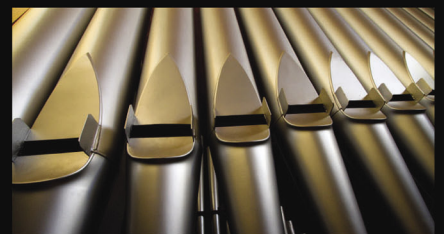
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