

VOLUME 66, NUMBER 2, APRIL 2022

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



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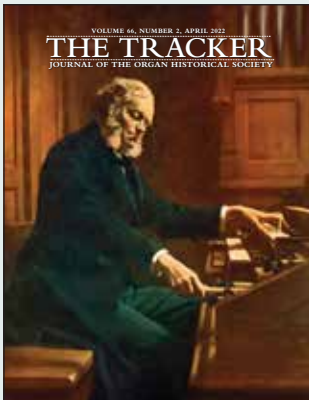
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ON THE COVER

In celebration of the 200th anniversary of Franck's birth this year, our cover is the *Portrait of César Franck* by Jeanne Rongier, exhibited at the Palais de Champs Élysées in May 1888.

EDWARD MCCALL | From the CEO

THE OPENING SEQUENCE of Disney's *The Lion King* must be one of Broadway's most dramatic and iconic scenes, accompanied by a spectacular song written by Elton John and Tim Rice, "The Circle of Life." That song moves me every time I listen to it, and, as time marches on, I am personally and professionally reminded of how prescient are the words sung by the cast at each performance:



*From the day we arrive on the planet
And blinking, step into the sun
There's more to see than can ever be seen,
More to do than can ever be done.*

*Some of us fall by the wayside
And some of us soar to the stars
And some of us sail through our troubles
And some have to live with the scars.*

*There's far too much to take in here
More to find than can ever be found
But the sun rolling high through the sapphire sky
Keeps great and small on the endless round.*

*In the circle of life,
It's the wheel of fortune,
It's the leap of faith,
It's the band of hope
'Til we find our place
On the path unwinding, yeah,
In the circle, the circle of life.*

We all live in that circle, on that journey, as does our beloved Organ Historical Society. And at some point in the journey, minds begin to wonder about legacy—questions such as “What contribution have I made to my family, to my profession, to those I love, and to those organizations for which I have great passion?”

The circle of life for the OHS is well documented and well known by us all. What began as an impromptu gathering of like-minded enthusiasts has morphed into a national (some might suggest international) nonprofit organization dedicated to the pipe organ, its history, its reach across the country, and its relevance in 21st-century society. We are here today, standing on the shoulders of those who came before us. We celebrate the legacy they forged for us every day in ways big and small, all of which have been clearly chronicled in these pages.

And now the responsibility of creating a legacy for the next generation and the ones after that falls to each of us. How are we

preparing the OHS for the circle of life that inevitably will jump to those who follow in our footsteps?

What you leave behind is not what is engraved in stone mountains, but what is woven into the lives of others.

One excellent place to start building your legacy with the OHS is the Legacy Society. This group honors members who have included the OHS in their wills or other estate plans. Here is an often-overlooked opportunity, a place where every member can contribute. By including the OHS in your estate planning, you make a strong, clear commitment, an expression of confidence in the future of the society. Please contact me or a board member to discuss your plans. We will be delighted to add your name for publication in *THE TRACKER* if you wish.

Every day a reminder pops into my inbox of the activities of OHS committee members. Do you know how many OHS committees we have? Don't look—guess. Each of the half dozen or more committees is made up of people of passion and dedication. Their ongoing work and contributions of time, talent, and vision will leave an indelible mark on the OHS of the 21st century. We owe these wonderful members an expression of gratitude for selflessly shouldering the burden of keeping the OHS on track. Perhaps you have an interest in serving on one of these committees. Passing the torch keeps the flame alive!

Despite the national profile of the Organ Historical Society, it is clear that our members live, work, and interact with others at a local level. What can each of us do locally to build a legacy for the OHS? Attend a concert, sponsor a performance, share your latest issue of *THE TRACKER* with a like-

minded friend, and best of all, **mentor a young person** who shows interest in the pipe organ.

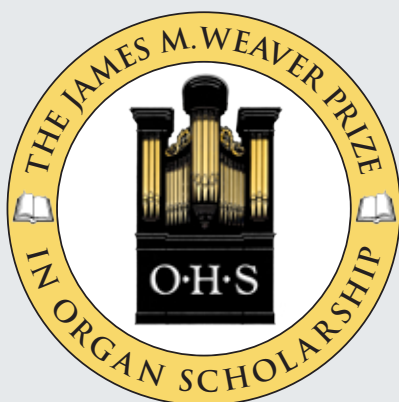
In the previous issue of *THE TRACKER*, we announced the James M. Weaver Prize in Organ Scholarship. This new initiative is a shining example of building a legacy for the next generation. I am equally delighted to announce a refurbishment of the Historic Awards Citation project. After 18 months of meetings and planning, the board of directors has approved the National Registry of Historic Pipe Organs. This new registry aims to acknowledge pipe organs of various origins, providing recognition across a wide range of classifications. It is important for the OHS community to understand the fundamental purposes of this new registry:

- ▶ To maintain a widely available registry of notable historic organs across America
- ▶ To recognize and document the historical significance of the cited instrument
- ▶ To demonstrate that the OHS registry's classifications remain valid provided an organ's condition remains intact and can be changed if alterations occur.

From the day we arrived, there has always been more to do than can ever be done, but we press ahead, do our best, and pray that history will be kind. I bid you to take charge of your legacy with the Organ Historical Society in any way that is meaningful to you and your family. Things we do for ourselves are gone when we are gone, but what we do for others remains.

Happy Spring!

THE JAMES M. WEAVER PRIZE IN ORGAN SCHOLARSHIP



OBJECTIVE

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

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We welcome all students enrolled in fields of organ study. 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, Pennsylvania.

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Letter | TO THE EDITOR



In the January 2022 issue of *The Tracker*, p. 27, right column, we read, “Casavant Frères installed an instrument for Wilma Jensen in the Wightman Chapel, Scarritt College, Nashville. . . . The chapel is today a popular wedding venue.” My father, Dr. D.D. Holt, was president of Scarritt College at that time. He told me that Ruth Cadwallader had given a donation for a new chapel organ in memory

of her late husband, and had suggested an Aeolian-Skinner. I knew that Lawrence Phelps had become the tonal director at Casavant and was building excellent tracker organs. I asked my father to see if Ruth would be willing to consider other builders for the organ, and she agreed. Bids were sent from Aeolian-Skinner and Casavant. The contract with Casavant was signed in 1966, and

the instrument was completed in 1970, with Gillian Weir playing the dedication recital. Wilma Jensen arrived in Nashville in 1981, and, although she did teach music at Scarritt and played and taught lessons on the Scarritt Casavant, the instrument was already twelve years old when she arrived.

John Holt, Dean
Binghamton AGO Chapter

RESEARCH GRANT FOR 2021



WILLIAM L. COALE, author of the three-volume biography of theater organist George Wright, has been awarded the OHS Research Grant for 2021. His project focuses on the letters of Eric Reeve, part of the recently-acquired holdings of the archives of the American Organ Institute Archives and Library. Reeve, a resident of Minot, North Dakota, corresponded with theater and classical organists around the world for several decades, asking probing and informed questions. His correspondence constitutes an invaluable source of information regarding pipe organs and organists. William Coale intends to chronologically organize the letters, and digitize them as searchable PDF documents.



ANNUAL BOOK SALE

The OHSLA Annual Book Sale opens on Monday April 18th. Browse available books by visiting the OHS website soon. All sales are final and books are sold first come, first served. Free shipping on all USA Domestic orders.

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THE EDITOR ACKNOWLEDGES WITH THANKS
THE ADVICE AND COUNSEL OF
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October issue closes August 1
January issue closes November 1

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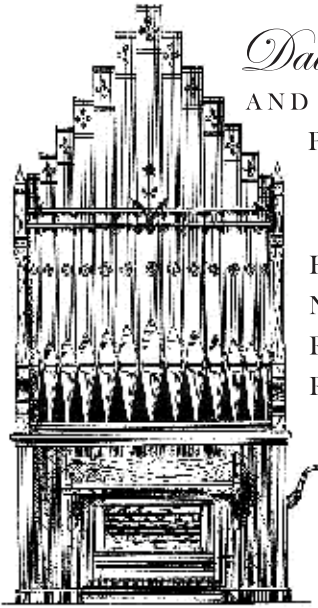
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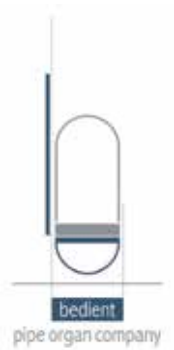
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Fletcher & Harris Co. Organ for Congregation B'nai B'rith in Los Angeles

JAMES LEWIS

THE FIRST JEWISH WORSHIP SERVICE in Los Angeles was held in 1851, and by 1862 this small community received its charter from California to found Congregation B'nai B'rith. Their first building was commissioned in 1873, a Gothic-style structure located at the edge of downtown Los Angeles.

In the fall of 1896, Congregation B'nai B'rith dedicated its second synagogue, built on land at the intersection of Ninth and Hope Streets. Designed by prominent Los Angeles architect Abram Edelman (1863–1941), the building contained space for classrooms, offices, and an auditorium on the ground floor, and a 700-seat main auditorium on the upper floor.

A detailed newspaper description of the new synagogue stated in part:

The temple is designed, built and furnished entirely by home talent and with home materials—even the organ was built in Los Angeles. The building itself is of rough red brick with the quaint peaks and twin towers surrounded by pomegranate domes. It is finished inside with rough gray plaster and Oregon pine in its natural color.

From the main hall two staircases lead to the vestibule of the church proper, which is on the second floor. This great hall is a dream in color. The floor is covered in a glowing, dark red carpet and the semi-circular white pine pews are cushioned in Japanese red. Opposite the entrance is the organ loft with its background of gorgeous pipes. The auditorium has a seating capacity of 700 and 200 more seats can be placed, if necessary, in the balcony over the entrance.¹



Congregation B'nai B'rith

As the article related, the structure was composed entirely of local materials, including the organ, which was built locally by Fletcher & Harris Organ Builders. After working for six years with Boston organbuilder George S. Hutchings, Murray M. Harris (1866–1922) returned to Los Angeles in 1894 and formed a partnership with organist Henry C. Fletcher (1868–1941), who was then serving as local representative for Hutchings. It was during installation of the B'nai B'rith organ that the partnership was dissolved, the business continuing as the Murray M. Harris Organ Company.

The Fletcher & Harris organ contained two manuals, 18 speaking stops, six fixed combination pedals, and tracker-pneumatic action. The console was detached from the organ

1. *Los Angeles Times* (September 7, 1896): 8.

and had oblique-face drawknobs located on terraced jambs. A wide façade covering the chamber opening had a central flat of 28 pipes flanked by two towers of 3 pipes each, with two flats of pipes at the outer edges.

The organ was featured in an article proclaiming the wonders of the new “home product”:

One of the greatest surprises at the dedication of the new synagogue was the magnificent new pipe organ and an additional surprise awaited those who discovered that every piece of wood, metal and mineral used in fashioning this great throne of music was shaped and fitted right here in Los Angeles at 325-329 New High Street, the factory of the firm of Fletcher & Harris.

The organ has two manuals and pedals, 7 stops and 427 pipes on the Great Organ; 9 stops and 537 pipes on the Swell Organ; and 3 stops and 60 pipes on the Pedal Organ; 3 couplers and 7 pedal movements, making a total of 29 stops and 1,024 pipes.

The key desk, or console, is built out separate and alone standing a few feet in front of the organ, thus allowing the choir to stand between the organ and organist, and facing the organist who is also the musical director. This is a great advantage to the choir and director and is also a benefit to the organist in permitting him to hear the organ to better advantage than could be possible when he is placed in the ordinary position directly against the instrument.

The case of the organ is exceedingly handsome and artistic, and should be seen to be fully appreciated. It is 25 feet wide, 22 feet high and 10 feet deep.

Another word as to the factory which turned out this handsome piece of work. Though only two years old and pushing itself principally by showing the results of its work, the Los Angeles factory is the largest and most complete west of St. Louis. It recently purchased the equipment of the largest factory in the San Francisco bay region and this is now incorporated in the Los Angeles plant.²

By the late 1920s Congregation B'nai B'rith was in need of much larger quarters. Property was purchased on Wilshire Boulevard, and architect Edelman drew designs for a new facility that included a dazzling domed synagogue, modeled after Rome's Pantheon, dedicated in 1929.³ A new four-manual organ was purchased from the W. W. Kimball Company (KPO 7056), and the Fletcher & Harris organ was removed by the Robert Morton Organ Co. and rebuilt with new windchests and a horseshoe console. It was installed in what was known as the Small Auditorium and placed in a chamber



CONGREGATION B'NAI B'RITH
LOS ANGELES, CALIFORNIA
FLETCHER & HARRIS, NO.3, 1896

Compass: Manuals, 61 notes, C-c⁴
 Pedal, 30 notes, C-f¹

All manual ranks are metal and 61 notes unless indicated

GREAT

- 8 Open Diapason
- 8 Clarabella (w)
- 8 Dulciana (w/m)
- 4 Principal
- 4 Flute d'Amour (w/m)
- 2 Fifteenth
- 8 Trumpet

PEDAL

- 16 Open Diapason (w)
- 16 Bourdon (w)
- 16 Lieblich Gedeckt (Sw.)

COUPLERS

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

SWELL (expressive)

- 16 Bourdon (w)
- 8 Open Diapason
- 8 Stopped Diapason (w)
- 8 Salicional
- 8 Vox Celeste (49 pipes)
- 4 Violina
- 4 Harmonic Flute
- 2 Flautina
- 8 Oboe
- Tremolo

MECHANICALS

- Full Organ
- Forte, Great Organ
- Piano, Great Organ
- Forte, Swell Organ
- Mezzo, Swell Organ
- Piano, Swell Organ
- Balanced Swell Pedal

2. *Los Angeles Record* (September 19, 1896): 3.

3. Originally called Congregation B'nai B'rith, by 1933 the synagogue was known as Wilshire Boulevard Temple.

at the west side of the room with the console located, beneath the tone openings, on the auditorium floor.

Correspondence between the Robert Morton Co. and the synagogue implies that the organ was not a roaring success. It appears that it was stuffed into a chamber far too small to receive it, and as a result, the sound did not project well into the room. Robert Morton's fee for the work was originally \$3,260,⁴ but because of the unsatisfactory result, the firm settled for a cost of \$1,000. In a letter to the synagogue from Robert Morton plant manager H.P. Platt, he explained that he was not involved with the organ and regretted the unfortunate outcome of the project:

Dear Dr. Edelman,

Confirming our conversation regarding the organ installed in your church, we will accept \$1000 cash in full settlement of the account. We are taking quite a loss, but through errors on the part of people no longer connected with us we assume this responsibility and take our loss.

4. Robert Morton Co. invoice, June 16, 1930. Courtesy Wilshire Boulevard Temple.

I also regret that at the time this organ was handled at the factory and installed, I was not in charge here in which case the organ would never have been in those organ chambers, in which case proper arrangements could have been suggested to the end that the organ would have been a credit to your church. However, that was not done hence the trouble in having the organ muffled so that it does not come out as it should. Thanking you however for your efforts and assuring you that I feel somewhat gratified that I was not to blame in any way for this installation.

H.P. Platt⁵

Shortly after the above was written, the organ was sold to Bertram Wilson, local representative of the Kimball Organ Co., for \$100 and removed.⁶ The fate of the organ is unknown.

5. Letter of August 5, 1930, from H.P. Platt to D.W. Edelman. Courtesy Wilshire Boulevard Temple.

6. Bill of Sale for Bertram L. Wilson, August 25, 1930. Courtesy Wilshire Boulevard Temple.

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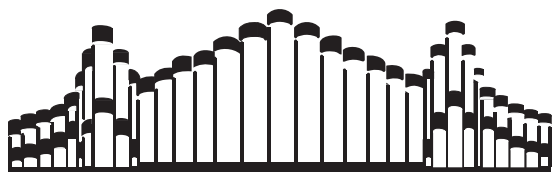
The certificate of membership in the Guild of Former Pipe Organ Pumpers given to Archer Gibson, the "millionaire's maestro." The guild was "organized primarily to perpetuate the memories of this obsolete but honorable profession." The Grand Diapason was Chet Shafer, founder of the guild and author of 1926 book, *The Pipe Organ Pumper*.

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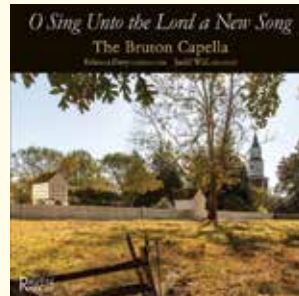
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James Hopkins: Thy Name Is Love

Fred Gramann: Still, Still with Thee
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HYMN: Brenda Portman: Christ! Who Was Before the World Began
Malcolm Archer: Lord, Enthroned in Heavenly Splendor
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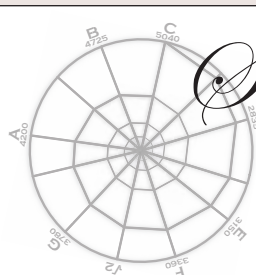
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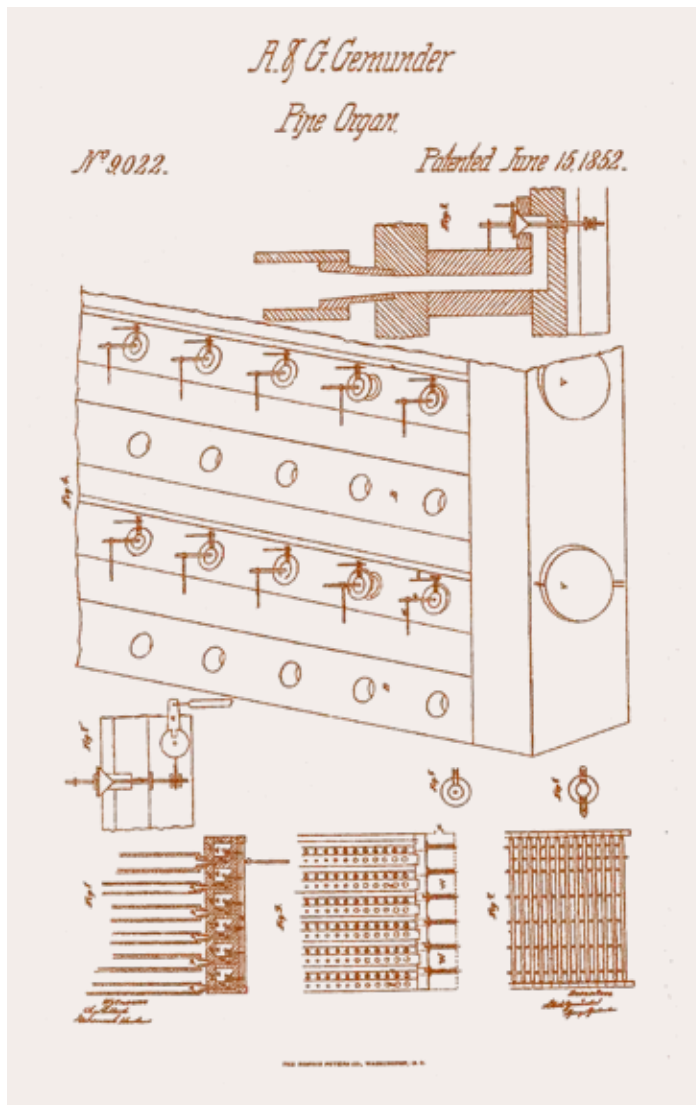
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Albert C. Gemunder and the Columbus Pipe Organ Factory

STEPHEN L. PINEL



The Monday, July 22, 1867, edition of the *Morning Journal*, issued in Ohio's capital city, asserted:

It may not be known to the majority of our citizens that we have a magician among us—not a magician of trick and legerdemain, but one who compels the tricky spirits of the air, and gives a voice to insensate things, and has power over the occult forces of Nature.

This magician dwells in the third story of a block on Town street. He is a modest, thoughtful-looking person, of grave aspect and few words. He does not wear a flaming robe, with curiously-embroidered figures of men and devils; neither is his domicil [*sic*] ornamented with Death's-heads or crossbones, or witches' caldrons [*sic*]; he does not go through with any mummery of incantation, nor freeze one's blood with horrible apparitions; he does not boil children or murder grown people.¹

Then, in more earthly imagery:

Here is what we saw on a recent visit: A number of quiet looking workmen, busily employed, with curious tools, working timber into queer shapes—for the power of the magician over the timber is not complete until he finds out what shape it must be put into; he must know just how long it must be, and just how large an aperture must be here and there, and just how crooked or straight it must be; and if he fails in any of these conditions he is no magician, and has no more command over the divine spirit which is concealed in the wood than a coal-heaver might have. Some of the wood is of the hard-grained sort, and some of it is opener, looser fibre. Each kind has its own voice, and its own conditions before it will speak. The beautiful maple of our forests seems to be the favorite abode of the

spirits, and the magician tells us that it has voices which cannot be imitated by any other wood. All over the magician's large room we see curious bits of wood—little pipes no larger than a pin—immense tubes large enough for a man to creep into—long slats, fifteen or twenty feet long, of a slender, tough wood which looks as if it would not bear its own weight, but which a horse could hardly pull in two—grotesque, contorted looking blocks, which look as if they had tried to laugh, and had been suddenly arrested and hardened while making the effort: there are a million pieces, and every one seems to be a little different in some way from its neighbor. If the magician will have them speak he must use tools deftly: there must be no rough edges—no botched workmanship; every joint is so perfect that it is hardly visible to the naked eye; there is no place where air or water can find its way except in passages provided for the purpose; the spirits are jealous; they won't speak if they are exposed to observation.

Then, when the magician has his spirits all clothed in their appropriate forms, they are all housed in a beautiful palace; and when he pleases he gives each one a hint, by a curious system of delicate mechanism, that he is desired to speak; and each one as called upon responds to the magician's touch with the most heavenly voice, and all the swelling harmonies of the spirits of earth, air and water seem to come at his will from the inside of his palace.²

Then the *Journal* queries: "And who is this magician?" Dear child, it is Mr. Gemunder, the Organ Builder!"³

Columbus, the capital city of Ohio, never had an organbuilder comparable to Matthias Schwab (1808–62) and Koehnken & Grimm in Cincinnati,⁴ or Gottlieb Ferdinand Votteler (1817–94)⁵ or his successors, the Holtkamps, in Cleveland.⁶ But for two decades following the Civil War, there was an organbuilder in Columbus, newsworthy for the design of his instruments, if not for their number.

Edwin T. Freedley (1827–1904), writing in *Leading Pursuits and Leading Men*, explained what made Gemunder's organs in 1856 different from those of other American makers of the time:

Messrs. A. Gemunder & Brother, to whom the prize medal was awarded by the Committee of the "New York Exhibition of all Nations" in 1853, have the reputation of making church organs of very superior quality. They are the inventors of a late and most important improvement in the wind-chest, which is described to consist "in constructing air-chambers running the entire length of the scale and of the sounding-board, each chamber supplying all the pipes of a single stop with wind; consequently there are as many air-chambers as stops, each pipe has its own connected with the air-chamber, and the sliders are entirely dispensed with. It is not easy to adjust sliders so that

they shall move easily and yet fit closely enough to prevent the escape of wind; they are invariably affected by atmospheric causes, and lose their tightness, or become stiff and uncertain as the density of the air acts on the wood. In Gemunder Organs that great defect will never occur, and the stops will move easily in all states of the weather, without escape of wind. By this improvement there is also attained almost double power, more promptness, evenness, and sweetness of tone, and there is an especial advantage gained by its easy wind and attachment of action."⁷

What Freedley described was the cone-valve chest—the *Registerkanzellenlade*—somewhat common in 19th-century German organbuilding, but not in this country.

Who was Albrecht Carl Gemünder? Immediately following his immigration, he Americanized his name to Albert C. Gemunder. His work is largely unfamiliar to even serious scholars of music history,⁸ although his older brother, Johann Georg Gemunder, is still widely known and respected for his violin making.⁹ As the Organ Historical Society gathers in Central Ohio this summer for its 64th annual convention—COVID-19 preempted those in 2020 and 2021—an opportunity presents itself to survey the life, work, and organs of this peripatetic member of the Gemunder family as we document the pipe organs of the region.



AUGUST GEMUNDER



GEORGE GEMUNDER

FAMILY AND IMMIGRATION

Albert C. Gemunder (b. December 9, 1817, Ingelfingen, Baden-Württemberg, Germany; d. October 23, 1884, Columbus, Ohio, aged 66) was the son of Johann Georg Heinrich Gemünder (1782–1836), a luthier (i.e., a maker of string instruments) and Maria Christianna Schnerer. Albert was christened at Jagstkreis, Württemberg, on December 14, 1817.¹⁰ He had two older brothers: Augustus Martin Ludwig Gemunder (b. March 22, 1814, Ingelfingen, Württemberg; d. September 7, 1895, New York City, aged 81),¹¹ and the aforementioned George Gemunder (b. April 13, 1816, Ingelfingen, Württemberg; d. January 15, 1899, Astoria, Queens, New York, aged 82).¹² All three became known as American mu-

sical-instrument makers. Albert immigrated with his brother August aboard the *Oneida* from Le Havre, France. They arrived at the Port of New York on September 28, 1846,¹³ and George came a year later on November 14, 1847.¹⁴ All three ultimately became naturalized American citizens.

On December 22, 1854, Albert married Elizabeth (often “Lisette”) Sinner (1832–99), also a native of Württemberg. The couple had at least six children: Matilda (1855–1914), Martin Albert (1856–1915), Mary (1858–1940), Albert, Jr. (1860–1912), Arthur (1864–1920), and Eugene (1869–70).¹⁵ As far as is known, none of the children were involved in musical-instrument making. After their deaths, most members of the immediate family were buried in Green Lawn Cemetery in Columbus.¹⁶

The late Michael D. Friesen (1953–2017)¹⁷ wrote in the *Grove Dictionary of Musical Instruments* that Albert learned the trade of organbuilding in the shop of E.F. Walcker et Cie in Württemberg.¹⁸ That assumption seems logical considering the type of windchest he used.

SPRINGFIELD, MASSACHUSETTS, 1846–59

Within a few months of their immigration, Albert and August had settled in Springfield, Mass. On January 19, 1847, the *Daily Republican* announced:

Concert. Albert & Augustus Gemunder, of the Kingdom of Wurtemberg (Germany,) would hereby inform the citizens of Springfield, that they intend to give a Concert at Hampden Hall, on Tuesday evening, Jan. 19. They will perform various new pieces from the most celebrated composers—as also many of their own pieces, which have met with unbounded applause. For particulars see handbills and programmes...¹⁹

CONCERT.
ALBERT & AUGUSTUS GEMUNDER,
of the Kingdom of Wurtemberg (Germany,) would hereby inform the citizens of Springfield, that they intend to give a CONCERT at HAMPDEN HALL, on TUESDAY evening, Jan. 19. They will perform various new pieces from the most celebrated composers—as also many of their own pieces, which have met with unbounded applause. For particulars see handbills and programmes.
Admittance 25 cents. Tickets to be had at O. A. Mann's Jewelry Store.
Doors open at 6 1-2. Concert to commence at 7 o'clock.
Jan. 18. 2d

Both were listed in the 1848 Springfield city directory as “organ builders” boarding on Walnut Street.²⁰ Why they chose Springfield seems obvious enough: Western Massachusetts lacked a resident organ shop. Recall that William A. Johnson (1816–1901) in nearby Westfield had built only a handful of parlor organs by then. Johnson’s first church organ—Grace Church, P.E., Cabotville (later Chicopee), Mass.—was installed in April 1848,²¹ but his rise to fame still lay in the future. By September 1848, in “consequence of a change of business,” the Gemunders were offering a “highly finished Mahogany Parlor Organ” as well as a seraphine, guitars, and violins for sale. The notice is signed “Albert Gemunder and Brothers” in the plural,²² suggesting that George may have resided in Springfield briefly before his 1850 removal to Boston. The unexplained “change of business” was perhaps nothing more than offering musical instruments other than organs for sale.

Many public performances followed. Several members of the Gemunder family took part in a “Grand Concert” at American Hall in Hartford, Conn., on April 20, 1848.²³ A “Cotillion Party at Hampden Hall” was held on Thanksgiving Day, November 29, 1849, when Albert functioned as the instrumental leader. A “Charity Concert” was held on January 9, 1851, and “Mr. Gemunder,” presumably Albert, presided at the piano forte.²⁴ By 1855, there were regular solicitations for “Gemunder’s Quadrille Band,”²⁵ a small performing ensemble, and in 1856, Albert was elected the “leader and librarian of music” for the newly established Springfield Philharmonic Society.²⁶ News reports in November 1858 indicate that Albert was also competent on the violin, while his brother August played the contrabass.²⁷ Both were obviously accomplished performers. Unfortunately for Albert, that gratifying aspect of his activities was terminated abruptly on October 30, 1868, when he lost a finger and part of a thumb to an encounter with a buzz saw.²⁸

THE SPRINGFIELD ORGANS

Curiously, despite the listing “organ builders” in the 1848, 1849, 1851, and 1853 directories, no record of local organ work during those years has surfaced. Several Springfield churches acquired organs: First Congregational bought E. & G.G. Hook, Op. 93, 1849, a substantial two-manual instrument,²⁹ and First Baptist bought a large, two-manual organ from Wm. A. Johnson, Op. 30, 1853, housed in a spectacular Egyptian-Revival case.³⁰ Miraculously, both organs survive: the Hook is in Hinsdale, N.H.,³¹ in remarkably original state, and the Johnson, although much renovated, is currently in the North Church, Amherst.³² Whether the Gemunders were invited to bid on the projects is not known.

In 1852, two of the Gemunder brothers relished a success, but it was not in Springfield. Albert and George filed a patent application for a stop-channel windchest with the U.S.

Patent Office, and it was granted on June 15, 1852. The narration stated:

Our invention consists in constructing air chambers, running the entire length of the scale and of the sounding board, each chamber supplying all the pipes of a single stop with wind. There are, consequently, as many air chambers as stops. By the usual mode of construction, the air chambers extend across the sounding board, and furnish wind to all the pipes of the same note or letter in the several stops. By our mode of construction, the wind is let into the pipes, from the air chambers, through passages between the chambers as seen in figure 1...³³

In August 1853, the Gemunders entered their “patent pipe organ” in the Exhibition of All Nations at the Crystal Palace in New York City. The *Times* reported:

The large church organ, (No. 12, Class 30, Division A.) exhibited by Albert Gemuender, of Springfield, Mass., is deserving of attention. It is constructed on a new plan, whereby increased power and evenness are obtained. Its location in the upper gallery, in connection with agricultural implements, is rather unfavorable. There is a constant humming of machinery, also, in the immediate vicinity, which prevents the soft tones and delicate stops from being thoroughly distinguished and appreciated. Judging from the volume of tone produced, we are disposed to think the improvement an important one...³⁴

The report contained a description of the windchest, and at the close of the exhibition, the Gemunders were awarded a Bronze Medal.³⁵

A year later, however, the organ was unsold. An advertisement in an August 1854 issue of the *New-York Observer* referred to it:

Church Organs For Sale.—The large patent Church Organ, which has many beautiful and superior qualities as expressed by the Jury; and for which they have awarded a prize medal at the Crystal Palace.

Also, a small Organ, with 4 stops, and with two full octaves of pedals, useful for a small church or parlor; both are manufactured by A. Gemunder and Brother, Springfield, Mass.

For particulars call on Mr. Geo. Gemunder, Violin-maker, No. 22 Howard-street, New York.³⁶

Apparently George, by then in New York, was functioning as a sometime agent for his brothers in Springfield. During his earlier residence in Boston, George had advertised a parlor “Organ For Sale” in the *Herald*. Although the maker was not identified, it was likely the work of Albert and August.³⁷

In June 1855, after the passing of another year, the *Republican* noted that the Gemunders had sold an organ to the



First Congregational Church (dedicated 1857; J. Moses architect), Broad St., Columbus, Ohio

Methodist Episcopal Church in North Manchester, Conn. Although proof is lacking, it seems to have been the exhibition organ:

THE LAST GEMUNDER ORGAN IN LOCATION.

Our readers will remember a recent warmly commendatory notice of a church organ, built by the Messrs. Gemunder of this city. It has been placed in the Methodist church at North Manchester Ct., and the following article in the *Hartford Times*, evidently communicated by a member of the society owning the instrument, will show the degree of satisfaction with which its possessors regard it, and gratify not only the manufacturers, but the multitude in Springfield who are interested in their success:

“The Methodist society in North Manchester have recently enlarged their church, (which was nearly a new one,) by the addition of 24 slips; and have purchased a new pipe organ, manufactured in Springfield, Mass., and containing 8 stops, sub-bass, foot pedals, and swell. The material, ornamentation, and general workmanship of this

instrument are of the first order, and the organ has been pronounced by good judges to be, in its arrangement and quality of tone, unsurpassed by any instrument of its size with which they are acquainted. It was manufactured by Messrs. A. Gemunder & Brothers of Springfield, and the society desire to express their sense of the excellence and value of the instrument, and the skill of these builders, which they do without their knowledge of such intention, and as an act of simple justice. The society for whom it was erected are much gratified with it, and believe Messrs. G. & Brothers are capable of giving satisfaction to all who desire a church or parlor organ.”³⁸

By mid-1855, business began to increase, but considering that Albert and August had already been in Springfield eight years, the existing record of their production is hardly praiseworthy.

In August 1855 this appeared: “The St. Peter’s [Catholic] church, in Southbridge, Mass., have contracted with Messrs. Gemunder, organ builders, of this city, to build a new church organ for their church the present season.”³⁹ Rev. John J. McCoy, writing in 1900 in his diocesan history, identified the congregation as St. Mary’s and stated: “It may be of interest to recall just here that the organ in old St. Peter’s church was purchased by Father Blenkinsop, and by him put into the church. Father Kroes selected it, and had it built according to his own plans by Albert Gemunder, of Springfield. It cost \$650.”⁴⁰ That price likely bought a small one-manual organ with only four or five registers.

In July 1856, the Gemunders completed an organ for the Universalist Church in Springfield, likely the first for their adopted city. It was noticed in the *Republican*:

The Messrs. Gemunder of this city have, as has already been announced, made an organ for the Universalist church of Springfield. On Thursday [July 10] it was exhibited to a few gentlemen and ladies by Henry Wilson of Hartford. It does not differ materially, in its characteristics, from those previously noticed from the hands of these manufacturers. It possesses great power in proportion to its size, and, for all the usual purposes of a church organ, is effective in a very satisfactory degree. Great effects cannot be produced by an organ of ten stops, while one of that capacity may be, as this is, entirely competent to the regular Sabbath service of a choir organ. The architectural appearance of the organ is up to anything we have in Springfield. It is peculiarly chaste and beautiful. We congratulate the manufacturers on their success, and the society on their new possession. There are now nine church organs in Springfield.⁴¹

Later that year, the local “Court Record” mentioned the case of “Albert Gemunder of Springfield, vs. New York and New Haven railroad corporation, to recover for damages to

an organ,” but the jury failed to agree, and no further details about the litigation have surfaced.⁴²

In June 1857, the *Republican* described a Gemunder organ built for St. Matthew’s Church, R.C., in nearby Chicopee. The organ was installed in the church’s first building, but two years later it was moved to a new, Gothic-Revival building designed by Patrick C. Keely (1816–96). Renamed the Church of the Holy Name, the building was consecrated on May 29, 1859.⁴³ The organ had some innovations:

In this instrument, however, there is an improvement, originating with the elder Gemunder [i.e., August?], which strikes us as something well adapted to all organs, of whatever size. It relates to the structure of the bellows and the mode of operating it. The main bellows is large, running through the organ from side to side, but to this the power is not applied directly, at all. Beneath this large bellows, and placed at right angles with it, along its length, are three minor and independent bellows [presumably feeders]. These are operated by cranks formed in an iron shaft, running through the organ parallel with the main bellows. This shaft is turned by a crank outside, and each bellows crank along the shaft is so arranged that while one bellows is discharging its air into the main bellows, the next is filling, so that one is ready to keep up the pressure of air as soon as its neighbor has discharged itself. In this way, a steady, unbroken stream of air is kept pushing into the main bellows, and there is consequently no jar to the notes as in unsteady pumping. The crank turns easily, and can be turned either way. It is much easier to operate than the old pump-handle.⁴⁴

Although the organ was small, it had a crescendo apparatus:

The swell is not a proper swell upon one stop, or set of stops, but a swell-produced by opening one after another the twelve stops of the instrument. This is accomplished by a swell pedal which forms a cylinder, furnished with cams, or other appliances, for opening and closing the stops in their proper order, in the revolution produced by action upon the pedal. This arrangement cannot be looked upon as an improvement upon the swell proper, but is adopted for the purpose of adapting it to the lowness of the church in which the organ is to be placed. The effect, however, is very good—better than any one at first thought would deem possible. The whole work is very creditable to the ingenious manufacturers, and cannot fail to satisfy the congregation for which it was undertaken.⁴⁵

An organ “constructed that the organist faces the audience” was offered for sale in the fall of 1857 with no indication of its disposition.⁴⁶ Reversed keydesks were more prevalent in German organbuilding than they were in American instru-

ments of the time. The following spring, the Gemunders set up an organ in Springfield City Hall for the Musical Institute's performance of Handel's *Messiah* on April 15, 1858.⁴⁷ As the performance neared, the *Republican* noted: "It is proposed on this occasion to take into the hall and set up an organ recently finished by the Messrs. Germunder [*sic*], for assistance in the choruses. It can be done cheaply, and it will certainly greatly enhance the effect of the performance."⁴⁸

In November 1858, Albert visited Columbus, Ohio, and was awarded a contract to build an organ for St. Patrick's Church that was to redirect his life, although he did not know this at that time. He and August had lived in Springfield for eleven years, and if their aspiration had been to establish a successful organbuilding business, their efforts had failed. By the close of 1859, Johnson had cornered the church organ market in western Massachusetts. While the Gemunders had built ten or so small organs, Johnson was already at his Opus 93, and his work included a number of substantial, three-manual organs. To make a living, the Gemunders staffed a music emporium selling "Guitars, Violins, Violincellos [*sic*], and Double Basses, of superior quality,"⁴⁹ and played a host of gigs. The writing was on the wall: early in 1860, Albert and August left Springfield permanently and relocated to Brooklyn, N.Y., where they were closer to their brother George, who was enjoying some violin-making successes. By June 1860, Albert and August were documented in the U.S. federal census in Brooklyn.⁵⁰ August, still single, moved in with George's family; Albert and his family rented an apartment.⁵¹ Albert's assets as reported in the census were a modest \$500; the same year William A. Johnson reported assets of \$2,500.⁵²

There is one potential Gemunder organ built during the Springfield years not yet mentioned. It was installed in July 1850 in the German Catholic Church of the Holy Trinity on Suffolk Street in Boston, Mass.⁵³ The cornerstone for the church was laid June 29, 1842, and the stone building was finished the following year.⁵⁴ Press coverage of the organ is replete with expressions such as "The organ was manufactured by some German artists" and "These artists have been taught in some of the first organ manufactories of Europe," stock phrases that often occur in later accounts of Gemunder organs.⁵⁵ Moreover, George Gemunder resided near the church during 1850.⁵⁶ This instrument was first heard at a "Sacred Concert" on July 28⁵⁷ and then at a public "exhibition" on August 8, 1850.⁵⁸ Although proof is lacking, circumstantial evidence attributing this organ to the Gemunders is convincing. The congregation erected a larger building on Shawmut Avenue in the 1870s, and E. & G.G. Hook & Hastings installed their Op. 858 in the new and larger church. This three-manual organ was opened in concert on May 21, 1877, played by the noted Boston organists Samuel B. Whitney and George E. Whiting.⁵⁹

ST. PATRICK'S CHURCH, COLUMBUS, 1859

Late in 1858, Albert got a break. With pride, he placed this notice in the *Republican*:

A Card.

Albert Gemunder & Brother, Organ Builders,
Springfield, Mass.

A. Gemunder has just returned from the West, having received a contract for a large Church Organ for Columbus, Ohio, and is now prepared to extend their business and will be happy to receive orders for the same.⁶⁰

The organ was completed soon after Easter 1859. A report ran in the *Republican*, but with a hint of the defensive:

The Messrs. Gemunder of this city have just completed an organ with twenty stops, for a Catholic church in Columbus, Ohio. It is one of the best they have ever built, and cannot fail to attract the attention and secure the praise of all those who know what a good organ is. The Clarinet stop is something entirely new—a late invention of the makers—and is the first true clarinet stop we ever heard. The imitation is absolutely perfect.⁶¹

The phrase "those who know what a good organ is" suggests that not all of their "admirers" were on the same page regarding the design of their instruments, and one must wonder whether the Clarinet was a free reed, similar to several registers in the Walcker organ in the old Boston Music Hall.⁶²

The opening was announced in the *Ohio State Journal* on June 2, 1859:

The grand dedicatory concert, in honor of the new organ, in St. Patrick's Church, will take place Monday evening, June 6th. The musicians forming the Orchestra, are our best performers, under the direction of H.J. Nothnagle, Esq.⁶³

Henry Jacob Nothnagle (1817–85) was St. Patrick's organist and music director and taught music at the Ohio Institution for the Blind for some 30 years.⁶⁴ A display advertisement appeared on June 3 and named the makers: "A New and Splendid Organ of 20 Stops, Manufactured by Albert Gemunder & Brother, of Springfield, Mass., Has Just Been Erected."⁶⁵ A fellow Columbian was connected to the project:

Ch. Kuemmerle was the principal workman on the splendid new organ in St. Patrick's Church, and has satisfactorily repaired the organs in First Presbyterian Church [Erben, 1846] and Blind Asylum [Erben, 1843]. He has a shop S.W. corner of Town and Fourth streets, is an excellent workman, and takes pains in executing orders.⁶⁶

Charles L. Kuemmerle (1833–91), originally Carl Leonhard Kümmerle,⁶⁷ was also a Württemberg native. With a back-



The Boston Music Hall Organ

ground like that of the brothers, it seems obvious why they enlisted his assistance.

Reporting on the event, the *State Journal* said: “The sacred concert, at St. Patrick’s Church, last night, for the dedication of the new organ, was a fine musical entertainment. . . The new organ is a grand instrument and a valuable acquisition to our city,”⁶⁸ and *Der Westbote*, Columbus’s German-language weekly, stated: “Die neue Orgel ist ein ausgezeichnetes Instrument.”⁶⁹ Several advertisements offered the church’s former organ for sale, but the maker of the instrument was not identified.⁷⁰

The Gemunder remained at St. Patrick’s until 1892, when it was replaced with a new, three-manual organ by J.H. & C.S. Odell, Op. 300, of New York. The *Dispatch* suggested that the old organ had been suffering:

To-morrow afternoon there will be a meeting of the members of St. Patrick’s Church for the purpose of discussing the advisability of displacing the present organ in the church with a new one. The project has been discussed between the pastor and some of the older members of the congregation who are familiar with matters of this kind, and it was conceded that the old organ would have to be repaired to such an extent that it would be best to buy a new one. The estimated cost of the new organ is about \$4,000.⁷¹

The Gemunder had been in use 33 years. The Odell was opened on March 17, 1892, by New York organist Frank Taft (1861–1947).⁷² Appropriately for the parish community, the new organ was dedicated on St. Patrick’s Day.⁷³

BROOKLYN, NEW YORK, 1860–1866

After the two brothers relocated to Brooklyn, there is sparse documentation of their activities. It seems that August joined forces with brother George in the making of violins, and it

is possible that Albert also made violins during the period. August’s obituary stated: “About the year 1863 [*recte* 1860], Mr. Gemunder removed to New York and established himself in First street, near the Bowery, afterward conducting his trade in the Bowery, Houston street and Stanton street until 1887, when he removed to East Sixteenth street, where his shop was at the time of his death.”⁷⁴ If Albert was involved in organbuilding in Brooklyn, no reference to it has surfaced to date. Astonishing is the fact that all three men seemingly shifted from one aspect of musical-instrument making to another: one day it was pipe organs, the next day it was violins, guitars, violoncellos, and contrabasses.

COLUMBUS, OHIO, 1866–1884

Back in 1859, Albert had made some important contacts in Columbus when he installed his organ at St. Patrick’s. In November 1866, both John Seltzer (1835–88), the prosperous owner of a local music store,⁷⁵ and Albert were noticed in the *Morning Journal*:

A splendid Arrangement.—We noticed a circular issued by Messrs. John Seltzer & Co., addressed to every family that have a Piano, in which they say that they have secured the services of some of the best Piano and Organ Repairers from New York, among whom we are glad to state is Mr. Albert Gemunder, (brother of Mr. George Gemunder, the celebrated violin maker of New York City,) who has left the great city of New York to take up his permanent home in our city. We are pleased to record the fact that our Capital will class among its citizens a gentleman of the reputation as an organ builder and piano tuner and repairer as Mr. Gemunder enjoys. Such a man is much needed here in Central Ohio, and we can but thank Mr. Seltzer for inducing the party to locate here.⁷⁶

On Christmas Eve the following was stated:

A Card.—Columbus, O., Dec. 22, 1866.—We take great pleasure in jointly announcing to the musical public, and all others interested in having an eminent artist amongst us, that Mr. Albert Gemunder, late of New York City, has arrived, and intends to make this city his permanent residence, a fact which we hail with joy. We have been acquainted with this gentleman, more or less, for the past fifteen years, and take pleasure in recommending him as one of the most thorough and artistic Organ Builders, Piano Tuners and Repairers in this country. From the fact that the country is overrun with incompetent workmen in that line, we take this method to make him known to the public, being satisfied that he is the most competent and reliable workman we know in his line of business.⁷⁷

The insertion was signed by four of Columbus’s musical professors: F.A. Cherrier, Otto Dressel, Herman Schirner, and

Carl Schoppelrei,⁷⁸ all likely of German background. Albert was listed in the 1867 Columbus directory as “Gemunder Albert, Organ Builder, Shop s w c 4th and Town, upstairs; h 38 S 7th.”⁷⁹

Two organ contracts were signed immediately:

An Organ Manufactory in Columbus.—Columbus has taken another step forward in the way of enterprise. Mr. Albert Gemunder, of New York City, whose record as a mechanic and artist is number one has been induced by the representations of some of our prominent citizens to establish in Columbus a factory for the manufacture of Church Pipe Organs. He has leased the old church building on Sixth street, between State and Town streets, which, for the time being, will be known as the Columbus Pipe Organ Factory. Mr. Gemunder has orders for two large organs to commence with: one for the German Independent Church on Mound street, and the other for Mr. John Seltzer’s music rooms at his residence on the corner of Oak and Sixth streets. As many of our churches are not supplied with organs, other orders will without doubt follow, and the Columbus Organ Manufactory become a fixed fact. Mr. G. is a graduate of one of the largest organ factories in Europe, is one of the most competent organ builders in the country, and can but succeed.⁸⁰

The organ was tested on October 26, 1867, and the editor of the *Statesman* was nearly poetic in his enthusiasm:

A committee, consisting of Professors Schoppelrei and Nothnagle and Hon. Otto Dressel were appointed to test the organ, and most thoroughly they performed their duties. As peal after peal of delicious harmony filled the church and thrilled the heart of the hearers, under the masterly touch of Profs. Schoppelrei and Nothnagle, now swelling into a roar of triumph, now faint and harmonious as though drawn from a distant choir of angelic beings, we could not but think each note was the portion of a glorious pean in honor of the talented builder.

The organ has fourteen stops and is pronounced by the committee to be an instrument of rare merit, in fact of as great power as an organ with twenty stops. The combinations and intonation of these stops are beautiful. The Subbass stop is remarkable for its power. The Violin Bass sounds exactly like a double bass. The Solical [sic], Flute, Dolce, etc., must be heard to be appreciated.⁸¹

Further, the touch was “equal to a piano,” “the rattling and noise” of tracker action was avoided, and “the wind-chest is also on a new principle, the same as in the Grand Organ, at the Music Hall in Boston, built by the great organ builder, Walker [sic], to which school Mr. Gemunder belongs.”⁸² *Der Westbote* also reported on the event.⁸³ Afterward, Gemunder

placed a recurring advertisement in the *Statesman* with the headline “Columbus Organ Factory.”⁸⁴

Gemunder’s most publicized organ of the period was built in 1869 for the First Presbyterian Church in Springfield, Ohio. The plan was to set the instrument up in the Columbus Opera House and have it opened locally on May 28 by nationally famous organist George W. Morgan (1823–92) of New York.⁸⁵ For an unknown reason, the event was postponed, and the organ was ultimately set up in the Town Street Methodist Episcopal Church instead. Morgan—billed as “the greatest American organist” by the local papers—played with several other artists to great acclaim on June 9.⁸⁶ The “Great Organ” was described with a stoplist in the *Journal* of June 4, but the modest, two-manual instrument does not appear appreciably different from any other organ of the period. It had eight Great stops, including a three-rank Mixture and a Clarinette, seven Swell stops without a reed, and three Pedal registers.⁸⁷ A review of the concert on June 10 characterized Morgan’s playing as “indescribable,” but there was not a word about the organ.⁸⁸ Gemunder expressed his gratitude by inserting a “Card of Thanks.”⁸⁹ What happened to the organ is unknown.

In August 1869, Gemunder finished a parlor organ for Dr. Coblentz of Springfield, Ohio. It was set up in the factory, and the public was invited to examine it.⁹⁰ Nothing more is known about it.

Sometime in 1871, Gemunder received a contract from the First (Broad Street) Congregational Church of Columbus to renovate and move an old organ already in the church. A stereograph of the organ, found in 2006 by Martin R. Walsh, appears to show an organ attributed to Thomas Appleton (1785–1872), probably dating from the early to mid-1820s. The history of the instrument is obscure, but the Columbus church likely acquired it second hand in 1863, when it was opened at a sacred concert on January 26.⁹¹ Nine years later, Gemunder’s renovation of the instrument was documented in the *State Journal* on July 6, 1872:

The organ is now being removed by Mr. Gemunder, the organ builder, who proposes to make such changes as will make it one of the best as it is one of the largest in the city. It is to be placed in the rear of the pulpit, elevated a little above the platform where the choir are to be.⁹²

The rebuilt church was dedicated on December 22, 1872, and the *Journal* reported: “The organ was placed in the rear of the pulpit platform, and separated from it by serpentine railing, with stairs. Wings were built to the instrument so as to give it a better proportion [!], and the addition of some ornaments gives it a very pleasing appearance.”⁹³ Ultimately, the Appleton was replaced by Abraham B. Felgemaker (1836–1905) with his Op. 479, installed during the fall of 1887 as part of yet another renovation.⁹⁴

About the same time, Gemunder was joined briefly by another former Walcker employee, Gottlieb Friedrich Gärtner (1822–84), but the arrangement did not endure.⁹⁵ In 1873, Gärtner went to work for Felgemaker in Erie, Pa., and remained there for the rest of his life.⁹⁶

The next organ noticed in the press was built in 1873 for St. Mary's Church, R.C., in Lancaster, Ohio. It cost \$4,500,⁹⁷ and was described as follows:

The new organ for St. Mary's Catholic church, Lancaster, was to be tested last night at a concert, at which Professor Feine, of Cincinnati, would preside. The instrument was built by Mr. Gemunder, of this city. The Lancaster Gazette says: "The new organ is an immense and powerful instrument, and is pronounced the masterpiece of its builder, Mr. Gemunder, who has put up some of the finest church organs in the West. It has no less than twenty stops, and is in every part provided with the newest improvements, and every requirement necessary to its perfection and a musical superiority corresponding with the magnitude of the Instrument."⁹⁸

A similar report appeared in *Der Westbote*.⁹⁹

In October 1875, Gemunder set up an organ in City Hall,¹⁰⁰ but the report in the German press failed to mention the organ's destination.¹⁰¹ A later notice, however, indicated that it was sold to St. Mary's Church in Columbus, where it was first heard at Mass on the second Sunday of Advent, December 5, 1875.¹⁰²

The last Gemunder organ of which documentation has surfaced was built in 1878 for the Ohio Institution for the Education of the Blind. The \$2,500 contract was dated May 16, 1877, but there was haggling over the price. The institution's annual report for 1877, submitted to the governor, stated:

We contracted for an organ in this manner: Mr. A. Gemunder, with whom we proposed to contract for this work, insisted that such an organ as our musical director had planned, as the most suitable to the chapel and of the most service—among other things, by dispensing with certain musical instruments, which were to be provided for by special stops in the organ—could not be built for the \$2,500 appropriated. We told him we could not contract in excess of the appropriation, but if he would engage to build such an organ as we wanted, for the \$2,500, and it should be worth \$3,000, we would recommend the Legislature to pay him the additional five hundred dollars as a just compensation.¹⁰³

The organ was mentioned again in 1879:

The organ which was placed in the chapel last year, by Mr. Gemunder, of this city, is in use 11 or 12 hours a day. The hydraulic engine used for pumping the organ is a success, doing away entirely with muscular power.¹⁰⁴

DEATH AND INFLUENCE

In retrospect, it is difficult to assess the quality of Gemunder's work because none of it has survived. Building pipe organs was only one aspect of his larger livelihood, which also included the buying and selling of pianos, piano tuning and repairs, and frequent public performances on various instruments. Perhaps the extremes of the American climate wreaked havoc on his windchests, as they did in the old Boston Music Hall organ. Potential evidence for this supposition appeared in 1891 when the "old organ [in St. Patrick's Church, Columbus] would have to be repaired to such an extent that it would be best to buy a new one."¹⁰⁵ Of course, that might have been hyperbole, made-up justification to purchase a new and larger organ.

In Columbus, G.F. Gärtner worked with Gemunder for a year, but the arrangement did not last. If Gemunder trained apprentices, none have been identified by name. His largely one-man shop may also explain why so few instruments are documented. Gemunder apparently never built a three-manual organ, and his largest two-manual organs never had more than 20 stops. Moreover, no American organbuilder is known to have adopted his patented windchest design, although William Schuelke (1849–1902) of Milwaukee used a type of ventil chest,¹⁰⁶ and Moritz Baumgarten in New Haven, Conn., used a similar cone-valve chest in the late 1860s and early 1870s.¹⁰⁷ Gemunder died in 1884 and was buried in Columbus's Greenlawn Cemetery alongside his wife Elizabeth and several of their children.

On October 9, 1875, the *State Journal* ran a feature on Gemunder:

To all competent judges, far and near, it will be pleasing information to learn that we have in Columbus a gentleman who has made thorough studies in the art of organ building, and practically applies the same. We refer to Mr. A. Gemunder. Although fully aware of his inability to compete with the multitude of the average organ manufacturers, who simply aim at the sale of their article, in regard to price, etc., he nevertheless strictly adheres to the principles of the renowned masters of Europe, such as Walker [*sic*], the builder of the great Boston organ, and others, whose instruments are represented throughout the countries of Europe. Mr. Gemunder builds his instruments according to the rules of art, both in conception and execution.¹⁰⁸

Although Gemunder was a small part of the larger chronology of musical-instrument making in Ohio, his activities and instruments deserve to be documented.

ACKNOWLEDGMENTS

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In 1872, Albert Gemunder renovated this organ in the First Congregational Church of Columbus, Ohio. The history of the instrument is obscure, but it appears to be the work of the noted Boston builder Thomas Appleton, and was installed in Columbus in 1863, perhaps second- or even third-hand. This stereograph, taken by Neville & Saunders at 69 South High Street in Columbus, appears to date from about 1875.

NOTES

1. "A Veritable Magician," *The (Columbus, Ohio) Morning Journal* 29, no. 310 (Mon., July 22, 1867): 5; minor corrections by the author; hereafter *MJ*.
2. *Ibid.*
3. *Ibid.*
4. Barbara Owen, "Schwab, Koehnken, Grimm: Organbuilding in Cincinnati's German Enclave in the Nineteenth Century," *The Tracker* 50, nos. 3–4 (Fall 2006): 6–21.
5. Stephen L. Pinel, "The Early Organ Culture of Cleveland," *OHS Atlas* (2009), 12–21.
6. John Allen Ferguson, *Walter Holtkamp: American Organ Builder* (Kent, Ohio: Kent State University Press, 1979).
7. Edwin T. Freedley, *Leading Pursuits and Leading Men. A Treatise on the Principal Trades and Manufactures of the United States. Showing the Progress, State of Prospects of Business: And Illustrated by Sketches of Distinguished Mercantile and Manufacturing Firms* (Philadelphia: Edward Young, 107 Walnut Street, [1856]), 430.
8. Gemunder is not mentioned in Osborne's monumental history of music in Ohio; see William Osborne, *Music in Ohio* (Kent: Kent State University Press, 2004), 500–7.
9. George Gemünder, *George Gemünder's Progress in Violin Making, with Interesting Facts Concerning the Art and Its Critics in General . . .* (Astoria, N.Y.: Published by the Author, 1881).
10. Courtesy of Ancestry.com.
11. "August Gemunder. / Something About the Life Work of the Greatest of All Violin Makers," *The New York Herald* No. 21,573 [Section 6] (Sun., Sept. 15, 1895): 7.
12. "George Gemunder Dead. / The Celebrated Violin Maker Passes Away at His Home in Astoria—He Won Many Prizes," *The New York Times* 48, no. 15,295 (Tues., Jan. 17, 1899): 5; and "A Great Violin Maker. / George Gemunder Rivalled the Most Famous of the Past," *The (N.Y.) Sun* 66, no. 151 (Sun., Jan. 29, 1899): 7.
13. Ira R. Glazier [editor], *Germans to America—Series II / Lists of Passengers Arriving at U.S. Ports in the 1840s / Vol. 3.* (Wilmington, Del.: Scholarly Resources, Inc., 2002), 293.
14. The date of his arrival is cited in U.S. Naturalization Records, 1791–1992; New York County; Court of Common Pleas; Apr. 26, 1884; courtesy of Ancestry.com.
15. Dates courtesy of Ancestry.com and FamilySearch.com.
16. Courtesy of Find-a-Grave.com.
17. "Michael D. Friesen [Obituary]," *The Tracker* 61, no. 4 (Fall 2017): 12.
18. *The Grove Dictionary of Musical Instruments*, edited by Laurence Libin, s.v. "Gemunder." (Oxford [et al.]: Oxford University Press, 2014), 407–8.
19. "Concert [Ad]," *The (Springfield, Mass.) Daily Republican* 4, no. 16 (Tues., January 19, 1847): 3; minor corrections by the author; hereafter *DR*.
20. Valentine W. Skiff, *The Springfield Almanac, Directory, and Business Advertiser, For 1848* (Springfield: Printed by John M. Wood, 1848), 60.

21. "Church Organs," *Westfield News-Letter* 8, no. 10 (Wed., Apr. 26, 1848): 2; "Items," *DR* 5, no. 99 (Thurs., Apr. 27, 1848): 2; and Scot L. Huntington, Barbara Owen, Stephen L. Pinel, and Martin R. Walsh, *Johnson Organs / 1844–1898 / A Documentary Issued in Honor of the Two Hundredth Anniversary of His Birth / 1816–2016* (Cranbury, N.J.: The Princeton Academy of the Arts, Culture, and Society, 2015), 8, 36.
22. "A Rare Chance for Lovers of Music [Ad]," *DR* 5, no. 244 (Fri., Sept. 22, 1848): 4.
23. "Grand Concert at American Hall . . . [Ad]," *Hartford (Conn.) Daily Courant* 12, no. 90 (Sat., Apr. 15, 1848): 3.
24. "Charity Concert [Ad]," *DR* 8, no. 7 (Wed., Jan. 8, 1851): 3.
25. "Old line—Gemunder's Quadrille Band [Ad]," *DR* 12, no. 170 (Sat., Nov. 17, 1855): 8. On Oct. 15, 1856, two notices in the *Republican* suggested that there had been a disagreement between Albert and a dancing master named C.F. Barry. Both men asserted no business association, and whatever the nature of their dispute, it had no effect on Albert's musical-instrument making.
26. "Philharmonic Society," *DR* 13, no. 48 (Mon., Feb. 25, 1856): 2.
27. "Gemunder's Springfield Quadrille Band [Ad]," *DR* 15, no. 275 (Thurs., Nov. 18, 1858): 2.
28. "Sad Accident," *MJ* 30, no. 296 (Sat., Oct. 31, 1868): 8.
29. "For One Night Only [Ad]," *DR* 6, no. 73 (Tues., Mar. 27, 1849): 3.
30. "Western Massachusetts. / The Baptist Church Organ," *DR* 10, no. 255 (Fri., Oct. 28, 1853): 2.
31. OHS *Organ Handbook* (2015), 73–74.
32. Robert C. Newton, "The Organ in North Church, Amherst, Massachusetts," *The Tracker* 28, no. 1 (1984): 8–11.
33. United States Patent Office, Specification of Letters Patent No. 9,022, June 15, 1852, A. & G. Gemünder, of Springfield, Massachusetts.
34. "The Great Exhibition. / Descriptive Analysis of the Contents of the Crystal Palace. / Organs," *New-York Daily Times* 2, no. 592 (Thurs., Aug. 11, 1853): 2.
35. "Church Organs [Ad]," *DR* 12, no. 65 (Sat., Mar. 17, 1855): 5.
36. "Church Organs For Sale [Ad]," *New-York Observer* 32, no. 31 (Thurs., Aug. 3, 1854): 247; a similar advertisement appeared in *The Churchman* 24, no. 23 (Sat., Aug. 4, 1854): 5.
37. "Organ For Sale [Ad]," *The Boston (Mass.) Herald* No. 8,311 (Wed., Feb. 13, 1850): 3.
38. "The Last Gemunder Organ in Location," *DR* 12, no. 136 (Fri., June 8, 1855): 2; minor corrections by the author.
39. "The St. Peter's (Catholic) church . . .," *DR* 12, no. 193 (Wed., Aug. 15, 1855): 1.
40. Rev. John J. McCoy, *History of the Catholic Church in the Diocese of Springfield* (Boston: The Hurd & Everts Co., 1900), 215.
41. "The Messrs. Gemunder . . .," *DR* 13, no. 165 (Sat., July 12, 1856): 4. An entry in the 1870–71 Springfield, Mass., city directory mentions that the church was then Central Methodist Church.
42. "Court Record," *DR* 13, no. 244 (Mon., Oct. 20, 1856): 2.
43. "The New Catholic Church at Chiscopee," *DR* 16, no. 122 (Wed., May 25, 1859): 2.
44. "A New Church Organ," *DR* 16, no. 132 (Sat., June 6, 1859): 4.
45. *Ibid.*
46. "For Sale [Ad]," *DR* 14, no. 281 (Tues., Dec. 1, 1857): 4.
47. "The Messiah [Ad]," *DR* 15, no. 86 (Sat., Apr. 10, 1858): 5; and "The Messiah, This Evening," *DR* 15, no. 90 (Sat., Apr. 15, 1858): 4.
48. "Repetition of 'The Messiah,'" *DR* 15, no. 74 (Sat., Mar. 27, 1858): 8.
49. "Musical Instruments [Ad]," *DR* 10, no. 31 (Sat., Feb. 5, 1853): 3.
50. 1860 Federal Census; New York State; City of Brooklyn; 9th Ward; Dwelling House 117; Family 164.
51. 1860 Federal Census; New York State; City of Brooklyn; 9th Ward; Dwelling House 609; Family 1538.
52. 1860 Federal Census; State of Massachusetts; City of Westfield; Dwelling House 304; Family 407.
53. "An Organ on a New Principle," *Boston (Mass.) Post* 37, no. 18 (Mon., July 22, 1850): 2; hereafter *BP*.
54. "Church of the Holy Trinity," *Sketches and Business Directory of Boston and Its Vicinity. For 1860 and 1861* (Boston: Published by Damrell & Moore and George Coolidge, No. 16 Devonshire Street, 1861), 53.
55. "An Organ on a New Principle," (*Boston, Mass*) *Daily Evening Transcript* 21, no. 6,146 (Wed., July 24, 1850): 1.
56. 1850 Federal Census; State of Massachusetts; Suffolk County; City of Boston; Ward 7; Dwelling House 419; Family 528.
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58. "Exhibition of the New Organ . . .," *BP* 37, no. 32 (Wed., Aug. 7, 1850): 2.
59. "Organ for Holy Trinity, Boston. / Built by Hook & Hastings," *The American Art Journal* (Sat., April 7, 1877); and "Musical. / The Holy Trinity Organ," *The Boston (Mass.) Daily Globe* 11, no. 123 (Tues., May 22, 1877): 4; both articles published the stoplist.
60. "A Card," *DR* 15, no. 269 (Thurs., Nov. 11, 1858): 3.
61. "City Items. / The Messrs. Gemunder . . .," *DR* 16, no. 93 (Wed., Apr. 20, 1859): 4.
62. *The Organ: An Encyclopedia*, edited by Douglas E. Bush and Richard Kassel, s.v. "Free Reed." (New York and London: Routledge, Taylor and Francis Group, [c. 2015]), 210–11; and Scot L. Huntington, "Boston's Great(est) Organ," *The Tracker* 50, nos. 3–4 (Summer/Fall 2006): 72–95.

63. "Local Affairs. / The grand dedicatory concert . . .," *Daily (Columbus) Ohio State Journal* 23, no. 35 (Thurs., June 2, 1859): 2; hereafter *DOSJ*.
64. "Laid to Rest. / Funeral Services of the Late Professor Nothnagle," *Columbus (Ohio) Evening Dispatch* 15, no. 97 (Wed., Oct. 21, 1885): 4; hereafter *CED*.
65. "New Advertisements. / Sacred Concert at St. Patrick's Church [Ad]," *DOSJ* 23, no. 36 (Fri., June 3, 1859): 3.
66. "Ch. Kuemmerle was the principal . . .," *DOSJ* 23, no. 110 (Wed., Aug. 31, 1859): 2.
67. Courtesy of Ancestry.com.
68. "The sacred concert, at St. Patrick's Church . . .," *DOSJ* 23, no. 38 (Tues., June 7, 1859): 2.
69. "The new organ is a most excellent instrument"; "Das Concert in der St. Patrick's Kirche am Montag Abend. . .," *Der (Columbus, Ohio) Westbote* 16, nr. 40 (Thursday, June 9, 1859): 2; hereafter *WB*.
70. "Orgel zu verkaufen [Ad]," *DW* 16, nr. 43 (Thursday, June 30, 1859): 3; and "Church Organ for Sale [Ad]," *DOSJ* 23, no. 110 (Wed., Aug. 31, 1859): 3.
71. "Church Topics. / St. Patrick's Church Organ and Its History," *Columbus (Ohio) Evening Dispatch* 21, no. 130 (Sat., Nov. 28, 1891): 4; hereafter *CED*.
72. "Frank Taft [Obituary]," *The Montclair (N.J.) Times* 70, no. 42 (Thurs., Oct. 16, 1947): 6.
73. "Ireland's Saint," *CED* 21, no. 223 (Thurs., Mar. 17, 1892): 9.
74. "August Gemunder. / Something About the Life Work of the Greatest of All Modern Violin Makers," *The New-York Times* No. 21,573 [section 6] (Sun., Sept. 15, 1895): 7.
75. 1870 Federal Census; Ohio; Columbus; Second Ward; Dwelling House 99; Family 102.
76. "A Special Arrangement," *MJ* 29, no. 99 (Wed., Nov. 7, 1866): 2. hereafter *MJ* was explained on p.27.
77. "A Card," *MJ* 29, no. 138 (Mon., Dec. 24, 1866): 5.
78. *Ibid*.
79. *Williams' Columbus Directory for 1867-8. To Which is Appended a United States Post-Office Directory, Corrected up to Date* (Columbus, Ohio: G.W. Gleason, 199 South High Street, 1867), 111.
80. "An Organ Manufactory in Columbus," *(Columbus) Daily Ohio Statesman* 34, no. 225 (Thurs., Mar. 21, 1867): 3; hereafter *DOS*.
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82. *Ibid*.
83. "Stadt Columbus. / Eine Schöne Orgel," *DW* (Thursday, Oct. 31, 1867): 3.
84. "Columbus Organ Factory [Ad]," *DOS* 35, no. 74 (Tues., Nov. 12, 1867): 1.
85. "Organ Concert at the Opera House," *MJ* 32, no. 145 (Fri., May 14, 1867): 4.
86. "The Grand Organ Concert," *DOS* 36, no. 229 (Sat., May 29, 1869): 1.
87. "The Great Organ—Description," *MJ* 32, no. 163 (Fri., June 4, 1869): 4.
88. "The Organ Concert," *MJ* 32, no. 168 (Thurs., June 10, 1869): 2.
89. "The Grand Organ Concert, / Card of Thanks," *MJ* 32, no. 170 (Sat., June 12, 1869): 4.
90. "Parlor Organ," *The (Columbus) Ohio State Journal* 31, no. 151 (Mon., Aug. 23, 1869): 4.
91. "New Advertisements. / Organ Opening and Sacred Concert [Ad]," *DOSJ* 26, no. 183 (Mon., Jan. 26, 1863): 2.
92. "First Congregational Church," *DOSJ* 33, no. 162 (Sat., July 6, 1872): 4.
93. "Church Dedication," *DOSJ* 33, no. 307 (Mon., Dec. 23, 1872): 4.
94. "Beautiful Structure," *CED* 16, no. 26 (Fri., July 30, 1886): 2; and "A Splendid Record," *CED* 17, no. 141 (Mon., Dec. 12, 1887): 3.
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99. "Nachrichten aus Ohio," *DW* (Thursday, Apr. 10, 1873): 3.
100. "City Hall," *DOSJ* 36, no. 237 (Fri., Oct. 8, 1875): 1.
101. "Das Orgel-Concert . . .," *DW* (Thursday, Oct. 14, 1875): 3.
102. "St Mary's Church," *DOSJ* 36, no. 286 (Mon., Dec. 6, 1875): 1.
103. *Forty-First Annual Report of the Board of Trustees and Officers of the Ohio Institution for the Education of the Blind, to the Governor of the State of Ohio, For the Year 1877* (Columbus: Nevins & Myers, State Printers, 1878), 6-7.
104. *Forty-Second Annual Report of the Board of Trustees and Officers of the Ohio Institution for the Education of the Blind, to the Governor of the State of Ohio, For the Year 1878* (Columbus: Nevins & Myers, State Printers, 1879), 12.
105. "Church Topics. / St. Patrick's Church Organ and Its History," *CED* 21, no. 130 (Sat., Nov. 28, 1891): 4.
106. Elizabeth Towne Schmitt, "William Schuelke, Manufacturer of Church and Chapel Organs," *The Bicentennial Tracker* (1976): 52-75.
107. *Descriptive Catalogue and Price List of the Baumgarten Organ Co. / Office and Manufactory, No. 133 Park Street, New Haven, Conn., U.S.A.* (New Haven, Conn.: Baumgarten Organ Co., [ca. 1867]), 13-14.
108. "The Organ and its Construction," *DOSJ* 36, no. 238 (Sat., Oct. 9, 1875): 4.

THE TRACKER

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Volume XVI, Number 3

SPRING, 1972



The 1824 Lemuel Hedge case (OHS "emblem") containing 1868 S. S. Hamill organ, St. Paul's Episcopal Church, Windsor, Vermont. This is one of the many organs to be seen at the 17th Annual National Convention of the Organ Historical Society in Vermont, June 27, 28 and 29, 1972. See the preview on page 3.

50 Years Ago in *The Tracker*

SCOT L. HUNTINGTON

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VOLUME XVI, NO. 3, SPRING 1972

AFTER MONTHS of seriously late issues, THE TRACKER publisher Linda Paterson resigned, citing career pressures that impinged on her time as an unpaid volunteer. President Thomas Cunningham presented a resolution, approved by council, to appoint his wife Norma as the new publisher of THE TRACKER.

Randall Wagner resigned as chair of the Audio-Visual Committee and was succeeded by Norman Walter, who was tasked with preparing a prospectus for a new slide-tape presentation. Norman later became the husband of Edna VanDuzee, the savior of the Round Lake Ferris & Davis organ. As co-chair of the 1976 Pennsylvania convention, Walter had the idea for *The Hymnlet*, a bound collection of historic hymns to be used at each convention. Eugene Kelley presented a proposal for a 1973 central New Jersey convention, our first and only visit to this state so far. Total retained earnings as of February 1972 were \$12,810.83, a far cry from the \$382 in the bank after the 1962 convention expenses were paid, as was the 24-page journal against its 8-page 1962 predecessor.

E. Power Biggs finally played his all-Bach program on the new and large French-Classic-style G.F. Adams tracker installed in the rear gallery of St. Thomas Church in New York City. The originally scheduled event three months earlier had been interrupted mid-program by a bomb scare that cleared the church. Several notable instruments were presented in the "New Organs" column, some of which are still highly respected today: a one-manual-and-pedal C.B. Fisk at Trinity Episcopal Church in Collinsville, Conn., with divided stops and a 16' Hautboy/Bassoon as its only manual reed; a two-

manual-and-pedal Aeolian-Skinner at First Church of Christ, Marblehead, Mass. (the first tracker formally contracted to the company after Robert Sipe was hired to establish an independent tracker division); a California organ in which the only manual reeds were an 8' Holz Regal in the Swell and a 4' Trompette-en-chamade in the Great; and a large two-manual Andover in the imposing chapel of the Mount Herman preparatory school in Northfield, Mass. Until not so long ago, when chapel attendance was a part of private-school life, a prep-school organ was a trophy installation for any organ company, and this fine organ remains a milestone installation for Andover. The imposing case, like that of the 1968 C.B. Fisk installed at the Harvard Memorial Church, borrowed design elements from historic Gothic casework, but was devoid of any ornamentation in order to maximize the budget on sounding pipework. It was not until recently that a restoration of the organ, following a period of disuse, completed the intended elaborately-carved pipe shades and spire work, including the institution's polychromed crest.

The cover featured the first photograph of the society's emblem organ—the case of the 1824 Lemuel Hedge organ in St. Paul's Episcopal Church, Windsor, Vt. In the early 1960s, when it was first adopted as the society's logo, various drawings of the organ graced the covers of convention brochures. The article described the Vermont convention, headquartered at Woodstock. It was said that in Vermont there were then not only more cows than people but also more historic organs per square mile than in any other state, most of them tucked away in white-clapboard churches. The pace of this convention would make a modern attendee wince—22 organs in three days, every one of which hit the sweet spot of a

1972 member's maximum enthusiasm. Vermont has owned a cultural mystique in this country since the depression, when tourists first discovered its beauty and ski slopes. It is amazing to me that the OHS has visited the state only twice, and after this now-legendary convention, it took us 40 years to return.

David Snyder is one of New York State's most indefatigable organ researchers, and has spent a lifetime documenting every known pipe organ in the city of Buffalo. Donald R.M. Paterson assembled a second feature article based on Snyder's research, in this instance describing every known Johnson organ in the city. There were 24 just within the city limits (second only to Chicago), and at least 9 were three-manual instruments. Sadly, only one two-manual instrument still exists in anything close to original condition. One spectacular three-manual organ at St. Ann's with Barker machine, detached, reversed console, and an eight-stop pedal existed until 1966, when it was purchased for \$500, mined for its incomparable pipework, and abandoned. The large organ at St. Stanislaus, electrified and altered, recently had its vent chests replaced with new slider chests and most tonal changes reversed; the 1994 OHS convention was opened there by organist Fred Swann.

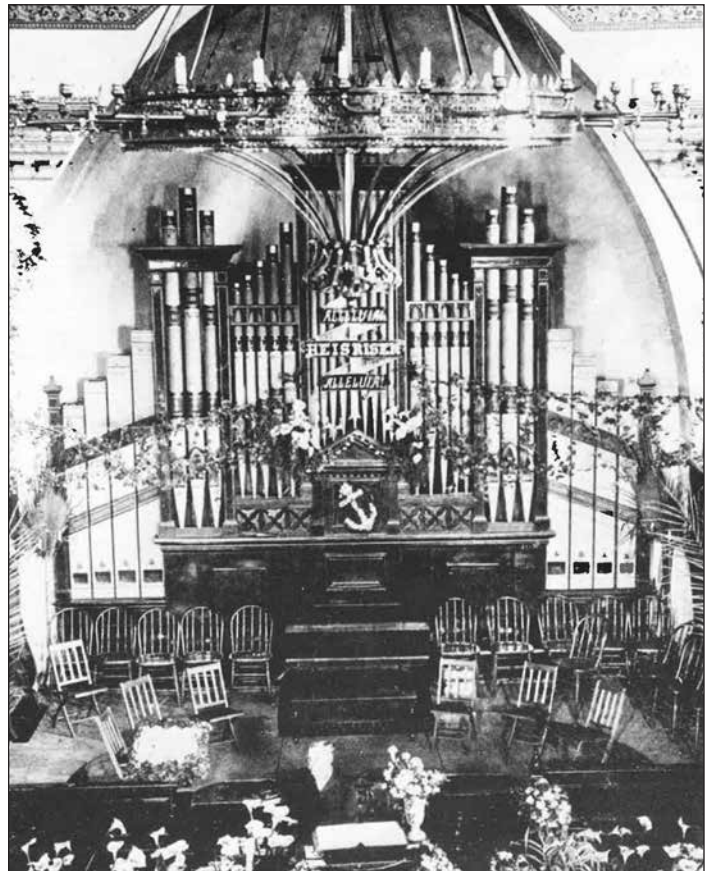
In the early 1880s, the rapidly expanding city of Los Angeles began to purchase its first pipe organs. Jim Lewis, a prolific author of regional organ surveys, described in detail five sizeable Hutchings instruments installed between 1882 and 1898. Would that we had such regional surveys for the entire country. In 1894, one enterprising employee, Murray M. Harris went into partnership with Henry C. Fletcher, and advertised as agents for the Hutchings Organ Company. After their partnership dissolved two years later, Harris became a distinguished organbuilder in his own right and arguably the finest builder on the West Coast. His surviving instruments are superb—bold and colorful. His firm eventually failed and reorganized as the Los Angeles Art Organ Co., builder of "the largest organ in the world" for the St. Louis Louisiana Purchase Exposition, where it was heard in 40 recitals by Alexandre Guilmant. Destined for Kansas City at the close of the fair, the instrument instead was sold to John Wanamaker, and became the nucleus of the largest organ in the world in what is now Macy's Department Store, Philadelphia. The Harris firm failed because of the collapse of the Kansas City deal, and reorganized again as the Robert Morton Co., builders of excellent theater organs.

Finally, one record review stands out in retrospect: *Thomas Murray Plays César Franck* at Boston's grand Immaculate Conception Church (R.I.P.) and its incomparable 1863/1902 Hook. This landmark LP introduced the acclaimed instrument to the wider world outside the Boston organ culture. Some still consider the performance of the *Grande Pièce symphonique* definitive despite the need to flip the record over to finish the piece. The two Franck pieces performed were

contemporary with the instrument. Although the organ was substantially enlarged and electrified by Hook & Hastings in 1902, Murray used only the original 1863 resources in the registration of these pieces. This is certainly a candidate for reissue on CD, remastered from an original master that hopefully still exists. Once the organ world first heard this world-class E. & G.G. Hook organ, it was love at first sound.

After a courageous fight to maintain the integrity of the building in the late 1980s, with Executive Director William Van Pelt leading the large OHS presence in the fight, the building got a reprieve, albeit with a gutted interior and offices lining the side walls. When OHS member Father Tom Carroll SJ was appointed rector, the OHS was granted access to the building and organ to open and close the milestone 2000 Boston convention. Peter Sykes opened the convention here with Franck's *Grande Pièce symphonique* in homage to the 1972 recording; Thomas Murray played the closing recital.

During the past year, the interior of the most magnificent church in Boston has been gutted so it can be converted into condominiums for the obscenely wealthy. Only its exterior was ever granted Landmark protection. The Hooks' incomparable masterpiece was removed in 2010 to the dark void of storage, where, sadly, it still remains.



The Hutchings, Plaisted & Co. Opus 114, 1882, in the Fort Street (First) Methodist Church in Los Angeles.

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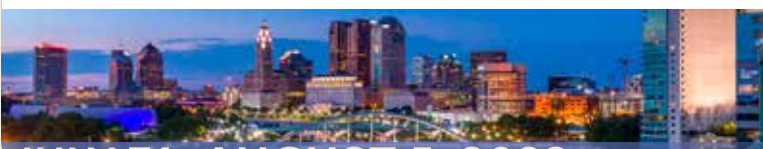
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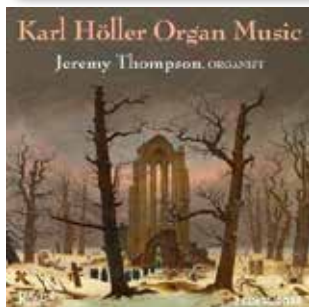
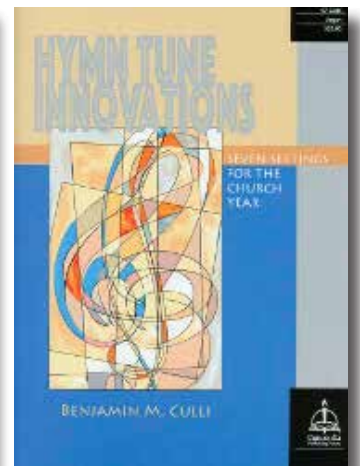
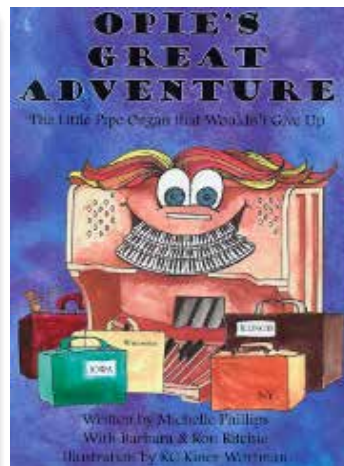
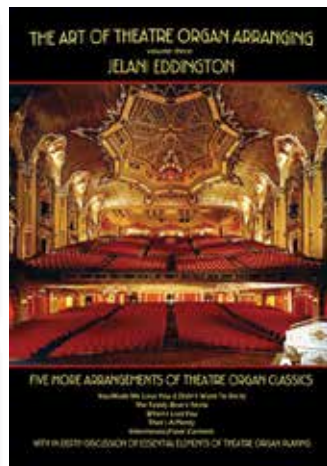
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A Broadcast Visit to the Church of Sainte-Clotilde with the Participation of Charles Tournemire

NORBERT DUFOURCQ

TRANSLATED BY ROLLIN SMITH

IN 1935, the cofounders of the French organ society Les Amis de l'Orgue, Bérenger 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, 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 Cathedral); 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 questionnaire 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 *Bulletin Trimestriel des Amis de l'Orgue* 8, no. 27 (September 1936): 28.

The Sainte-Clotilde program was broadcast on Friday evening, March 27, 1936, at 6 o'clock, and featured Charles Tournemire, professor at the Paris Conservatory and *organiste titulaire du Grand Orgue*. He played a *tiento* by Narcís Casanoves, the *Cantabile* of César Franck, and his own *Alleluia*, the last movement of the Office for the 8th Sunday after Pentecost from *L'Orgue Mystique*, Op. 57.

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.



Charles Tournemire at the console of the rebuilt organ of Sainte-Clotilde, 1938

SAINTE-CLOTILDE

My Dear Listeners,

Of course, the Basilica of Sainte-Clotilde,² where we meet for a few moments this evening, doesn't have the archaeological and historical interest of the monuments that we have so far visited together [Saint-Sulpice and Saint-Eustache], but let's leave archeology for a moment and turn to music. Besides the pleasure you'll have in listening to one of our most illustrious composers, Maître Charles Tournemire, I know you won't blame us for having invited you to the organ loft where César Franck, one of the greatest French musicians, played for 30 years and that he made famous during his lifetime.

The Church of Sainte-Clotilde,³ designed in the Gothic style by the architect Christian Gau, occupies the site of the former convent of the Penitential Daughters of Sainte-Valère. It was completed in 1856 by Théodore Ballu and consecrated in 1857; two years later Aristide Cavaillé-Coll installed a splendid organ that the Man of the Hour, Lefébure-Wély, dedicated on December 19. The young César Franck, then the church's maître de chapelle, also took part in the celebration, playing his Final in B-flat, Bach's Fugue in E Minor, and an improvisation. According to a contemporary critic, Lefébure-Wély was unsurpassed in his first improvisation, with a brilliant crescendo followed by a startling diminuendo, and in the next, in which he treated with great contrapuntal skill the popular melody "Venite Adoremus" [Adeste fideles].⁴

César Franck, who began playing at Notre-Dame de Lorette and later went to Saint-Jean-Saint-François, did not have such success on December 19, 1857: he was criticized in the press for having given too much attention to individual stops in his improvisation, which, said the journalist, "day by day assumes an unfortunate prominence to the detriment of the true character of the organ and sacred music."⁵ The criticism was typical of the time . . . and it is probable, even certain, that Franck, seeking to give more importance to the organbuilder than to himself, enjoyed highlighting the timbres of the instrument in a heartfelt improvisation. Unlike Lefébure-Wély, he shunned tawdry effects in favor of sincere musical expression.

2. The Church of Saint-Clotilde was not raised to a Minor Basilica until May 1897.

3. Dufourcq confusingly began with "The Church of Saint-Valère and Sainte-Clotilde." The modest Church of Sainte-Valère on the rue de Bourgogne was completed in 1838. The parish was suppressed on October 12, 1857, and transferred to that of Sainte-Clotilde. Robert de Courcel, *La Basilique de Sainte-Clotilde* (Lyon: Lescuyer et Fils, 1957), 83.

4. "Inauguration de G.-O. de l'Église Sainte-Clotilde," *La Maîtrise* (Dec. 1859/Jan. 1860): 139.

5. *Ibid.*



A 19th-century engraving of Sainte-Clotilde by Rouargue Frères.

Nonetheless, César Franck was appointed the church's organist in 1859.⁶ A student of François Benoist, he had won in 1841 a second prize for organ under circumstances that are worth recalling. We were told during a moving conversation with the composer Paul de Wailly about his former teacher, of the four tests included in the competition. Two were the improvisation of a fugue and the free improvisation in sonata form, for each of which the members of the jury proposed a theme at the last minute. Franck instantly noticed that the two themes could be superimposed and treated them simultaneously. The jury, which did not seem to understand this tour de force, did not want to give any award to the young artist. Fortunately, his teacher Benoist intervened, and the poor young man—he was just 19 years old—was awarded second prize.⁷

Organist of Sainte-Clotilde, this [holder of a] second organ prize, disappeared into the twilight of this organ loft for the better part of his life. "It was there that for 30 years, every Sunday and feast day, and towards the end of his life every Friday morning, that he fanned the flames of his genius in won-

6. Franck was associated as maître de chapelle with Sainte-Clotilde from its dedication service on Monday, November 30, 1857.

7. The improvisation of a piece on a free theme was not added to the Conservatory's requirements until two years later (1843). Franck, at the age of 15, had won a first prize in piano (1838) and fugue (1839). He was awarded second prize in organ in 1841.

derful improvisations,” wrote Vincent d’Indy, “and here, too, he assuredly foresaw and conceived the sublime melodies that afterwards formed the musical framework of his *Beatitudes*.”⁸ Speaking of his instrument, he would say: “If you only knew how I love it; it is so supple beneath my fingers, and so obedient to my thoughts!”⁹ César Franck was certainly not the only one to appreciate this organ and the famous Adolphe Hesse of Breslau, one of the most illustrious organists of the time, who had played at Saint-Eustache in 1844, liked to play [the organ] at Sainte-Clotilde. According to Cavaillé-Coll, he preferred it to the gigantic instrument of Saint-Sulpice.

But it was not so much the organ as the organist’s magnificent improvisations that Liszt came to admire whenever he was in Paris. D’Indy tells us that on August 3, 1866, the composer of the *Hungarian Rhapsodies* left the organ loft of Sainte-Clotilde in wonder, evoking the name of J.S. Bach! To realize what the improvisations of “père Franck” were like, you have to talk to the maître’s disciples. D’Indy remembered “a certain Offertory on the first theme of Beethoven’s seventh Quartet that nearly equaled in beauty the work of the Bonn master himself.”¹⁰

Pierre de Bréville, who, with Henri Duparc, Gabriel Pierné, Charles Bordes, Ernest Chausson, Guy de Ropartz, Louis de Serres, and Charles Tournemire, was a frequent visitor to the tribune, movingly tells us of one of those admirably improvised *offertoires*.

“Quick,” the maître said to Duparc, handing him a notebook in which he had written down a great number of melodies, “choose a theme.” Duparc suggested one to him. “But you’re crazy,” exclaimed César Franck, “what do you want me to do with that? There’s nothing more to say, it’s already been definitively treated!” The proposed theme was the “Ode to Joy,” the finale of Beethoven’s Ninth Symphony. “Since time was pressing, and as Duparc had insisted, the maître suddenly lowered his hands to the keyboard, and then,” writes de Bréville, “to our astonished admiration, unfolded an extraordinary fantasy in which the given theme, after transformations, or rather successive creations, concluded with a prayer, but a prayer by Franck, such as his last *Chorals* have left us immortal examples.

“We have just witnessed a genuine marvel, and what we’ve heard is, alas! lost forever. It was miraculous,” Duparc murmured, as Franck finished pushing in his stops and unhooking his pédales [de combinaison]. But Franck, hushing the enthusiasm that he felt each of us wanted to express, was satisfied by saying with a smile: “You set a trap for me, but I

8. Vincent d’Indy, *César Franck* (Paris: Félix Alcan, 1906), 16.

9. D’Indy, *César Franck*, 16n1. The quote is from the address by the pastor, Canon Jean-Osmin Gardey, at the dedication of the Franck monument in the little park in front of Sainte-Clotilde on October 22, 1904.

10. D’Indy, *César Franck*, 18.

don’t think I fell into it.”¹¹ Thus modestly, the conservatory’s organ professor, the composer of the *Trois Chorals*, of the *Prière*, and of the *Pièce héroïque*, gave his disciples a real lesson.

Until his death on November 9, 1890, César Franck found in his organ at Sainte-Clotilde his best friend, his only confidant.

From the *Trois Pièces*, published in 1878, maître Charles Tournemire is going to play for you the *Cantabile*, one of those that best reflects the noble thought of the great artist and the Christian’s beautiful soul.

Here Tournemire played Franck’s Cantabile.

NORBERT DUFOURCQ: What year, mon cher maître, were you appointed to Sainte-Clotilde?

CHARLES TOURNEMIRE: In April 1898. There were about 30 applicants for this distinguished post;¹² Samuel Rousseau chaired the jury.

I know that you were a disciple of César Franck. What memories do you have of the man and artist?

The man was the very paradigm of simplicity. He suffered the injustice of his contemporaries, but with his pure ideals and detachment from earthly things, he maintained an attitude of humility. This honesty (*état moral*) served him greatly as his works matured.

How did César Franck see his role as a teacher?

As a great artist, a psychologist, and a man of great feeling. A fiery educator, he knew the art of enlightening a student’s mind. And what was even better, he urged us not to imitate him, but, on the contrary, “to find ourselves.” A risky business!

Was he interested in improvisation?

Passionately. In his day, the organ class had more auditors than actual pupils; this phenomenon, which has never occurred since, can be explained as follows: the prodigious musical interest that emerged from his teaching, relating to the art of the fugue and the free theme, held a particular attraction for beginning composers. Often, he sat at the console and dazzled us with an avalanche of countersubjects; we had only an embarrassment of choices, but this luxury of examples was, for us, a source of great difficulties, and ultimately didn’t do us any good! It’s none-the-less true that under the influence of such warm and positive teaching, after long months of patience, we ended up by producing promising things.

11. This anecdote was soon published by Pierre de Bréville in the fourth installment of his “Les Fioretti du père Franck,” *Mercure de France* (Jan. 1, 1938): 93–94.

12. Including Henri Libert, Henri Büsser, and numerous first prize winners from the Paris Conservatory.



Henri Duparc



César Franck



Pierre de Bréville



Vincent d'Indy



Charles Tournemire

Do you remember any of these improvisations?

Certainly. The large *fantaisie* was often adopted by the composer of the *Béatitudes*, the sonata-allegro and song-form were favored. Gregorian chant was then a dead issue, so the themes treated were excerpts from popular airs and classical works; sometimes the improvisation was based on an original theme. It was especially necessary to listen to Franck at his most inspired. Beethoven was often a source, and then his playing was very beautiful. To be constantly sublime is humanly impossible! No genius in any field has been known to produce something great every time. Franck had to submit to the eternal truths. Nevertheless, with him the musical outcome was always gorgeous.

Was Franck known to parishioners and appreciated at Sainte-Clotilde? Did he receive friends and artists in his tribune?

Alas! He was not much more than a simple church employee in the minds of the parishioners of the Boulevard Saint-Germain! He bored the ignorant crowds who thronged to the church for services; they said his playing lacked “melody” and, above all, they objected to the length of the *offertoires* and *versets*!

I know, mon cher Maître, that this beautiful instrument you play so often, was recently restored under your direction. What parts were involved?

The old organ was magnificent, but dark [*sombre*]. So it was absolutely necessary to brighten it. And, to achieve this, I had to add ten stops; these fortunately complete the tonal

“palette” of the instrument, so at Sainte-Clotilde we can now hear all organ music, from the 13th century to the present day.

How do you see your role as church organist?

Very strictly bound to the liturgy; that is, drawing inspiration from the splendor of liturgical texts as well as from Gregorian chants, which are like “the aerial and mobile paraphrase of the immovable structure of the cathedrals,” as Huysmans wrote.¹³

In a word, it is appropriate to interpret the divine office every Sunday either by means of improvisations, or works directly related to the texts of the day.

Having often listened to you for more than 20 years, I know your magnificent improvisations on themes of our beautiful plainsong, and I also know your plan to write *L'Orgue Mystique*, a set of 51 Offices intended to illustrate the 51 Sundays of the church year. What year did you begin composing this monument?

In 1927. The last office of this substantial work (inasmuch as it represents no less than 14 hours of organ music) was written in February 1932.

13. Joris-Karl Huysmans was artistically sensitive to Gregorian chant while he was *En Route* toward Catholicism: “Created by the Church, and promoted by her in the medieval choir schools, plainsong is the aerial and moving paraphrase of the immovable structure of the cathedrals; it is the ethereal and elusive interpretation of the canvases of the early painters; it is the winged translation . . . of those Latin sequences sung by monks in their cloisters in the far-off long ago.” J.K. Huysmans, *Pages Catholiques: En Route* (Paris: Tresse & Stock, 1896), 13.

And allow me here to quote a sentence from your fine analysis of *L'Orgue Mystique*, published in May 1929 in the *Tribune de Saint-Gervais*: “The first conditions for carrying out such an enterprise were a deep faith, a most comprehensive musical knowledge, a thorough understanding of plainsong, and a discipline of work.”

What musical forms do you prefer to use?

The prelude, the fugue, the chorale, and above all, the form of forms: the great Beethovenian variation.

And how do you plan organ “registration,” that delicate art that emphasizes the musical lines of a poem?

“Registration,” or color, arises at the same time as inspiration—and, if the latter is exceptional, color becomes its humble servant; everything is then organized clearly and logically.

Above all, the personality of the “colorist” asserts itself in the art of improvisation; because, in this mysterious domain, there must be a total fusion of creation with the shimmering of the colors.

I know, *mon cher Maître*, that a short time ago you finished *Sept Poèmes-Chorals* and most recently performed

two symphonies that were premiered last night.¹⁴ Would you like to explain to our listeners what your intentions were here?

In the *Sept Poèmes-Chorals*,¹⁵ I took up the art of the organ chorale—in the *Symphonie-Choral*,¹⁶ there is an elaboration of the old chorale mixed with the symphonic art, and, finally, in the *Symphonie Sacrée*,¹⁷ it is like an exaltation of the beauty of the ogival lines, and a tonal synthesis of [Amiens] Cathedral!



14. Tournemire played the premiere of both works during a radio broadcast on the evening of March 26, 1936.

15. *Sept Chorals-Poèmes pour les sept paroles du Christ*, Op. 67, composed in February and March 1935 and dedicated to Tournemire’s great American champion Ernest Mitchell, organist of Grace Church, New York.

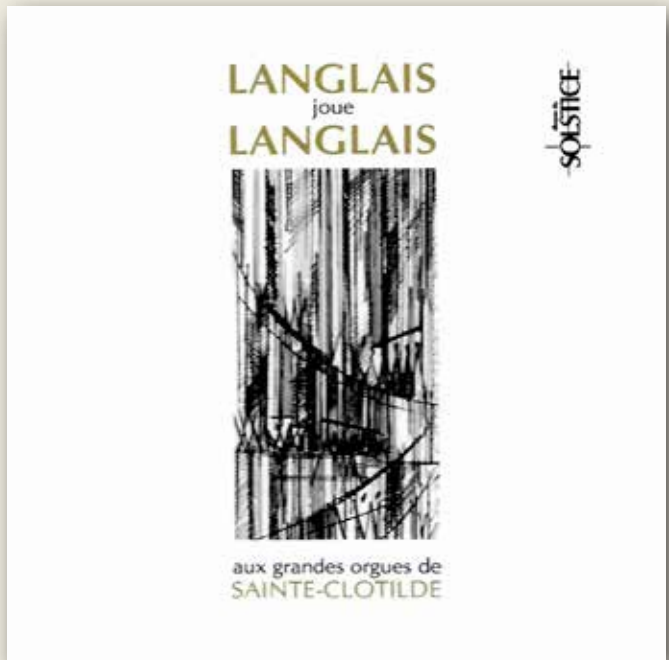
16. *Symphonie-Choral*, Op. 69, composed in 1935. “An immense tonal fresco in which is found a mixture of the old chorale and symphonic art . . . with all the richness of the developments of the modern symphony.” Charles Tournemire, *Le Guide du Concert*, 22, no. 25 (Mar. 20, 1936): 696.

17. *Symphonie Sacrée*, Op. 71, composed in Jan.–Feb. 1936, was inspired by the nave of Amiens Cathedral.

LANGLAIS
joue
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Langlais plays his own compositions at St. Clotilde, where he was titulaire, as were Franck, Pierne, and Tournemire, on the famous organ known to them all. Recorded in 1978.

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CD

Sounds Lost but Not Forgotten. The Hot Air Duo, J. Bryan Dyker, flute; George Bozeman, organ. Rieger organ (1974), St. James's Episcopal Church, Richmond, Va. Raven OAR-173. One always thinks that flute and organ make strange bedfellows, inas-



much as the organ is really a collection of flutes, not to mention the orchestral, traverse, and harmonic. But to hear the combination on this CD amply illustrates the diversity of the two sounds and really makes one appreciate the combination. The two CDs in this set are recordings of two live concerts. The first, of November 20, 1992, contains works by Everett Titcomb, Fauré (*Berceuse*), Ravel (*Vocalise-Étude en forme de Habanera*), Hindemith (*Echo*), Otto Nicolai (*Potpourri from The Merry Wives of Windsor*), Robert Muczynski, and Ernst Pepping (five chorale preludes from *Kleines Orgelbuch*, played as organ solos, and his *Sonata for flute and piano*). CD2 (actually the first concert of April 7, 1991) features *Four Pieces for Flute and Organ* by Augustinus Franz Kropfreiter, Karg-Elert's *Sonata for Solo Flute, Op. 140*, three pieces from Bartók's *Mikrokosmos* transcribed by George Bozeman, five of Emil Petrovic's *Hungarian Children's Songs*, and Hindemith's four-movement *Sonata for Flute and Clavier*. All the performances are excellent, the repertoire is as varied as it is fascinating—my favorite is the Ravel, originally a vocalise for bass voice, transposed up a few octaves and transcribed for flute—and you will be amazed at the sound of the two instruments together. George Bozeman, who is a familiar recitalist at OHS conventions, is as fine a player as he is an organbuilder. Unfortunately, Bryan Dyker passed away at the early age of 37 in 1994, so this recording serves also as a memorial to his brilliant talent.

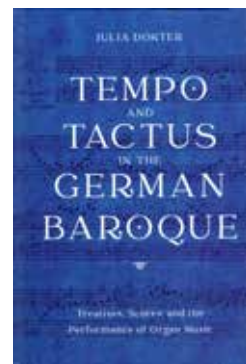
ROLLIN SMITH

BOOK

Julia Dokter. *Tempo and Tactus in the German Baroque: Treatises, Scores, and the Performance of Organ Music*. Rochester: University of Rochester Press, 2021. ISBN 9781648250187. Hardback, 523 pp. \$137. With this splendid new study of music notation, the University of Rochester Press via its Eastman Studies in Music continues to expand the boundaries of our knowledge of the past and its effect on contemporary performance practice. This is not a text for the casual reader, nor should it be. Julia Dokter sorts out musical conundrums that have puzzled both performers and histori-

ans for decades, for example, when is a quarter note a quarter note, and when is it not?

Before use of the metronome was common (ca. 1800), composers used a system of time signatures, note values, and tempo words—e.g., *allegro*—to indicate note values. Ground-breaking work of the past century by Willi Apel and Curt Sachs have given us a moderate but incomplete understanding of musical notation as realized in tempo and rhythm, out of which a spate of new research has emerged in the late 20th and early 21st centuries. Forced to flee Germany, Sachs spent the remainder of his brilliant career as adjunct professor at Columbia University. In *Rhythm and Tempo* (1953), he wrote, “Books on any subject reflect of necessity a limited range of vision, in which some parts and qualities stand out while others retreat or vanish altogether. The readers expect to find their familiar, personal ranges of vision—ranges that might be very different from that of the author.” Thus, the scholar is compelled to describe the technical traits, the dactyls and double dots, and the metrical patterns, rather than the elusive rhythm itself.



Here we introduce Julia Dokter through her thorough study of tempo and rhythm in organ music over a period of 100 years from Michael Praetorius to J.S. Bach. Praetorius lived on the cusp of the Renaissance and Baroque periods, while Bach maintained a similar position between the Baroque and Classical eras. Dokter's work adheres to the modern paradigm of offering the reader copious examples taken from extant scores and treatises. Of equal quality is Paolo Crivellaro's recent study of keyboard ornamentation in the French baroque.

As mentioned at the outset, Dokter's work is not for the casual reader; rather, it is an essential reference source for the professional practitioner of organ music specializing in music of the German baroque.

Julia Dokter's scholarship is admirable and top drawer, but book production by the University of Rochester Press and its printer Boydell & Brewer is shamefully bottom rung. More needs to be said about maximizing financial profits at the expense of authors and scholars. That the University of Rochester Press has the temerity to sell a book for \$137 knowing that it will fall apart in 20 years is capitalism gone amok. Labeled as “perfect” binding, the binding of *Tempo and Tactus in the German Baroque* seems—well—perfect. Perfect binding, however, is anything but perfect; it is nothing more than slapping a pile of loose-leaf pages into a form where glue is applied to the spine, after which hardbound or paperbound covers are set in place. Buy the book, but don't pay retail. Give Boydell & Brewer a ring, and give them hell!

BYNUM PETTY

T. Tertius Noble Collection

JANEEN LAMONTAGNE, ASSOCIATE LIBRARIAN/ARCHIVIST

AS THE NEW associate librarian and archivist of the Organ Historical Society, I was thrilled that the first collection I began to work on was the archives of the well-known composer, organist, and choirmaster T. Tertius Noble. The collection is on permanent loan to the OHS from the Organ Library of the Boston AGO Chapter. We received the collection in 2019, but although the collection has been a priority, it was not until my hire that it could be processed. Noble is a well-known name to many organists of a certain generation, but less-known to others. Biographical background on Noble may provide some insight on particularly interesting highlights in this collection.

Thomas Tertius Noble was born in 1867 in Bath, England, and his career began at the Royal College of Music in 1885, where he studied organ under Sir John Frederick Bridge (1844–1924), Sir Walter Parratt (1841–1924), and Sir Charles Villiers Stanford (1852–1924). Three years after his graduation he was named assistant organist at Trinity Col-

lege, Cambridge. From there he moved on to Ely Cathedral, where two years later he was appointed organist. In 1898 he moved to York Minster, where he established an orchestra and directed the York Musical Society. In 1905, he was appointed an honorary fellow of the Royal College of Organists.

Perhaps the biggest moment in T. Tertius Noble's career came in 1913 when, with his wife, Meriel, and their son, Philip, he immigrated to the United States to take the position of director of music at St. Thomas Church in New York City, where he established a choir school in the English cathedral tradition. Noble held this position for 34 years and retired in 1947 at the age of 79.

Noble was known primarily as a composer of church music—anthems, hymn tunes, organ works, and two collections of free organ accompaniments to familiar hymn tunes. He also composed operas, choral and orchestral works, and chamber music. Among his best-known compositions are those written for the Office of Evening Prayer. His Magnificat and Nunc Dimittis in B Minor and another set in A Major, all composed for choir with organ accompaniment, elevated American church music to a higher standard than previously known. In 1943 he published his monograph *The Training of the Boy Chorister*.

The T. Tertius Noble collection provides the most comprehensive primary-source documentation of Noble's life and professional career. The collection consists of eight series: music, articles, correspondence, concert programs, photographs, royalties, scrapbooks, and memoirs. One of the highlights from the Noble documents is the photograph collection, which includes professional and candid photographs of Noble from various stages of his career. The collection holds a variety of photos taken by



Noble, and some taken of him by his son, Philip, who seems to have been an amateur photographer. Other highlights are his scrapbooks and memoirs. His scrapbooks hold extensive documentation of programs from many recitals he played, as well as a multitude of newspaper clippings. He also collected autographs, and his autograph album is full of signatures, notes, and musical notations from many musicians, friends, and colleagues. Perhaps the richest source of information about T. Tertius Noble is his typewritten memoirs. In two volumes, Noble documented his life from his childhood in Bath until his retirement in Rockport, Mass. These memoirs are currently unpublished and would form the basis for an interesting biography.

The OHS Library and Archives is open to everyone. If you would like to conduct research, or just take a casual look at the T. Tertius Noble collection, or any of our collections, all you need to do is make an appointment. I would like to take this opportunity to encourage you to peruse our online library catalog and to remind you that our collections are meant to be used. Please contact head archivist Bynum Petty or me, Janeen Lamontagne, if you need any research assistance or have any questions. Happy searching!





RICHARD STANLEY HOUGHTEN, 78, passed away Dec. 29, 2021, from complications following heart surgery. Born Oct. 7, 1943, in Detroit, he was introduced to the organ while studying psychology at the University of Michigan. He eventually apprenticed to Robert Noehren as an organbuilder, as did classmate Jerroll Adams, with whom Houghten forged a professional collaboration, sharing a barn-workshop in Milan, Michigan.

A conscientious and well-rounded organbuilder, Houghten became best known as a specialist in consoles and electrical systems. Early in his career he worked for Solid State Logic, eventually becoming president and board chairman. In this role he was central to the industry's adoption and evolution of solid-state technology, particularly in the 1970s and '80s when such equipment was still novel. By 1995, he was fully independent of SSL, and from 1989 he was also the North American representative for the German supply house and organbuilder Aug. Laukhuff. The reliable results of his work earned him a high reputation. The institutions for which he worked over a 57-year career constitute an impressive roster of places where pipe organs are found.

He was particularly gifted in client relations, with a unique blend of charm and soothing clarity.

Throughout his career, Richard Houghten retained connections to the University of Michigan, where he renovated consoles for many campus organs, including the large four-manual at Hill Auditorium. The university link was further strengthened through organ students who also served as housemates. He is remembered as a man of great modesty, cheer, and generosity who traveled widely to England, France, Germany, Thailand, and Australia, usually taking along friends at his expense.



ROBERT J. "BOB" KESSLER, 87, of Hillsdale, N.Y., passed away on September 16, 2021. Born and raised in New York City, he attended the High School of Music and Art and graduated from Queens College. A professional songwriter for the first part of his career, he worked with Frank Loesser, wrote songs for several Hollywood movies, and the PBS television show *Feeling Good*, and collaborated with Hoagie Carmichael, Michael Kamen, Bobby Scott, and Coleridge-Taylor Perkinson. His songs were re-

corded by Dionne Warwick, Bernadette Peters, Gregory Hines, Lena Horne, and the Everly Brothers.

In 1977, with his sister Claire and brother-in-law Barry S. Brook, Kessler established Pendragon Press, a highly regarded publisher of more than 500 scholarly books on musicology. Until his death, he was managing editor of the press. In 1981 he began the Juilliard Performance Series with Rollin Smith's *Toward an Authentic Interpretation of the Organ Works of César Franck* (identified a few years later by the Music Library Association as the most frequently stolen book from music libraries). Pendragon's subsequent publications on the organ included Smith's books on Franck's organ works, Vierne, Saint-Saëns, and Stokowski; John Scott Whiteley's *Joseph Jongen and His Organ Music* (2009); Graham Steed's *The Organ Works of Marcel Dupré* (1999); Édouard Nies-Berger's *Albert Schweitzer As I Knew Him* (2003); and Bynum Petty's *An Organ a Day: The Enterprising Spirit of M.P. Möller* (2014).



MERRILL NATHANIEL "JEFF" DAVIS III died on October 16, 2021, at age 80 at his home in Rochester, Minnesota. Born on February 13, 1941, in Chicago, he lived most of his childhood and teen

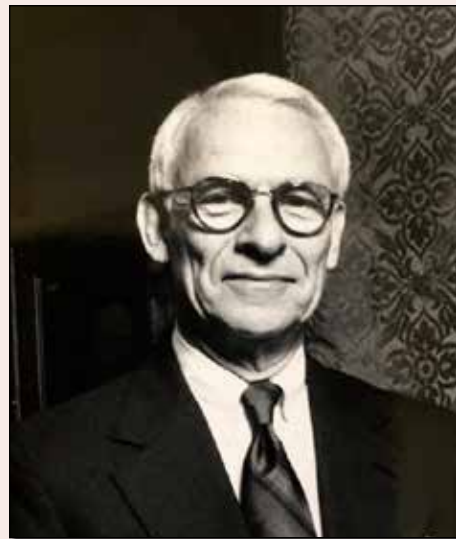
years in La Crosse, Wisconsin. He was an active organist while still in grade school and at age 15 was dean of the La Crosse AGO chapter. Davis earned his bachelor's degree from the University of Wisconsin, La Crosse (studying with Arthur B. Jennings), and an MM from Southern Methodist University as a student of Robert T. Anderson. Additional studies and coaching were with Willard Irving Nevins, Gerald A. Bales, Arthur Poister, and Heinrich Fleischer.

Merrill Davis was organist and choirmaster of churches in Wisconsin, Minnesota, and Illinois. He was also frequently the guest organist at the Seventeenth Church of Christ, Scientist in Chicago. In addition to his church music career, he concertized widely and was known particularly for his skills as an improviser. In 1974 he was one of four finalists at the International Organ Improvisation Competition at St. Bavo Church in Haarlem and the first American to compete there. Davis was an active member of the Southeast Minnesota AGO Chapter. His enthusiasm for the pipe organ was infectious and was the soil from which many chapter programs sprang.

Jeff Davis was also very involved in the pipe organ industry as a sales representative and freelance consultant. The firms for which he worked included the Aeolian-Skinner Organ Company, Rodgers Instruments, and Rieger-Kloss of Krnov, the Czech Republic. He also consulted on behalf of other companies, particularly the Hendrickson Organ Company of St. Peter, Minn. He also was involved as a personal financial adviser, working for IDS.

DAVID ALLAN DRINKWATER, 92, died on October 14, 2021. He was born on December 16, 1928, in Kokomo, Indiana. In 1952, he earned a BM from Indiana University, studying with Oswald Ragatz, and won second prize in the AGO National

Young Artists Competition. After service in the air force, he attended Union Theological Seminary's School of Sacred Music and earned an SMM in 1957. At Union he was assistant organist/choirmaster to Searle Wright at St. Paul's Chapel, Columbia University, and assistant organist/choirmaster at Temple Emanu-El, holding the latter position until 1977. He was university organist of Rutgers University for 43 years, where he taught and conducted the Kirkpatrick Chapel Choir. From 1965 to 1984 he was chief editor of choral and organ music for J. Fischer & Co. and, from 1970, for H.W. Gray. His *Wedding Service Music* was first published by J. Fischer & Co. in 1968. He and William Strickland were general editors of H.W. Gray's Contemporary Organ Series, for which Drinkwater



designed the award-winning cover. He was a member of the American Guild of Organists, the Organ Historical Society, Phi Gamma Delta fraternity, and the St. Wilfrid Club in New York City. From 1980 to 1984 he served on the selection committee for Fulbright Grants in Music. He is survived by his husband, Jonathan Clarke Mills, generations of former students, and the many devoted members of his and his husband's families.

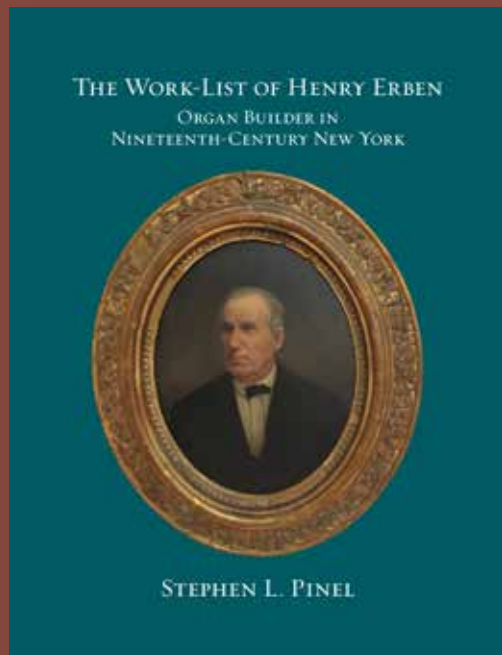


PAUL LINDSLEY THOMAS, 92, passed away on October 10, 2021. The son of noted organist and Widor student Virginia Carlington Thomas, he began studying with his mother at the age of four. He was later a chorister at the Cathedral of Saint John the Divine, where, as a student of Norman Coke-Jephcott, he played his first organ recital at the age of 14. Thomas earned undergraduate degrees from Trinity College and Yale University and a graduate degree in organ from Yale. He was the fifth member of his family to attend Yale, preceded by his father, mother, and two brothers. Paul Thomas was valedictorian of his undergraduate class at Yale and, like his mother before him, won the coveted organ prize. He subsequently earned a DMA from the University of North Texas.

Paul Thomas was organist and choirmaster at Saint Michael and All Angels Episcopal Church in Dallas from 1960 to 1997. After his retirement, he was organist of Trinity Episcopal Church for eleven years, and in 2009 was appointed organist and choirmaster at the Chapel of the Cross. Paul Thomas was preceded in death by his wife, Joyce, and is survived by his son, Craig.

OHS PRESS MONOGRAPH NO. 16

HENRY ERBEN



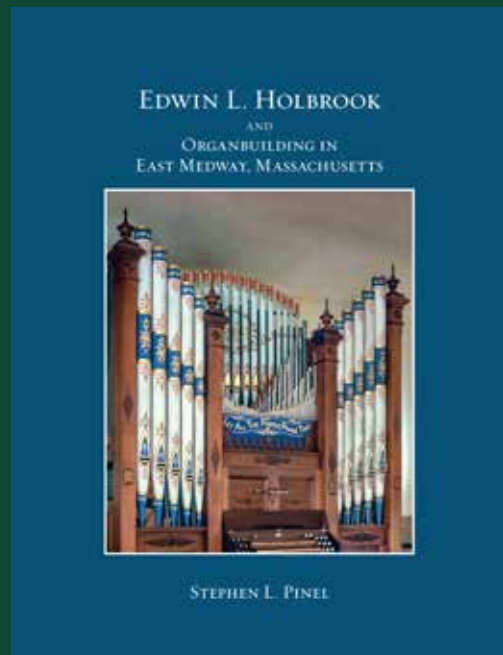
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THE OHS PRESS is pleased to announce the publication of *The Work-List of Henry Erben: Organ Builder in Nineteenth-Century New York* by long-time OHS archivist, Stephen L. Pinel. The culmination of 35 years of research, this hard-bound, limited edition 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.

Signed and numbered copies can be purchased by sending a check for \$150 to the Organ Historical Society, or by calling Marcia Sommers in the OHS office at 484.488.PIPE (7473).

OHS PRESS MONOGRAPH NO. 17

EDWIN L. HOLBROOK

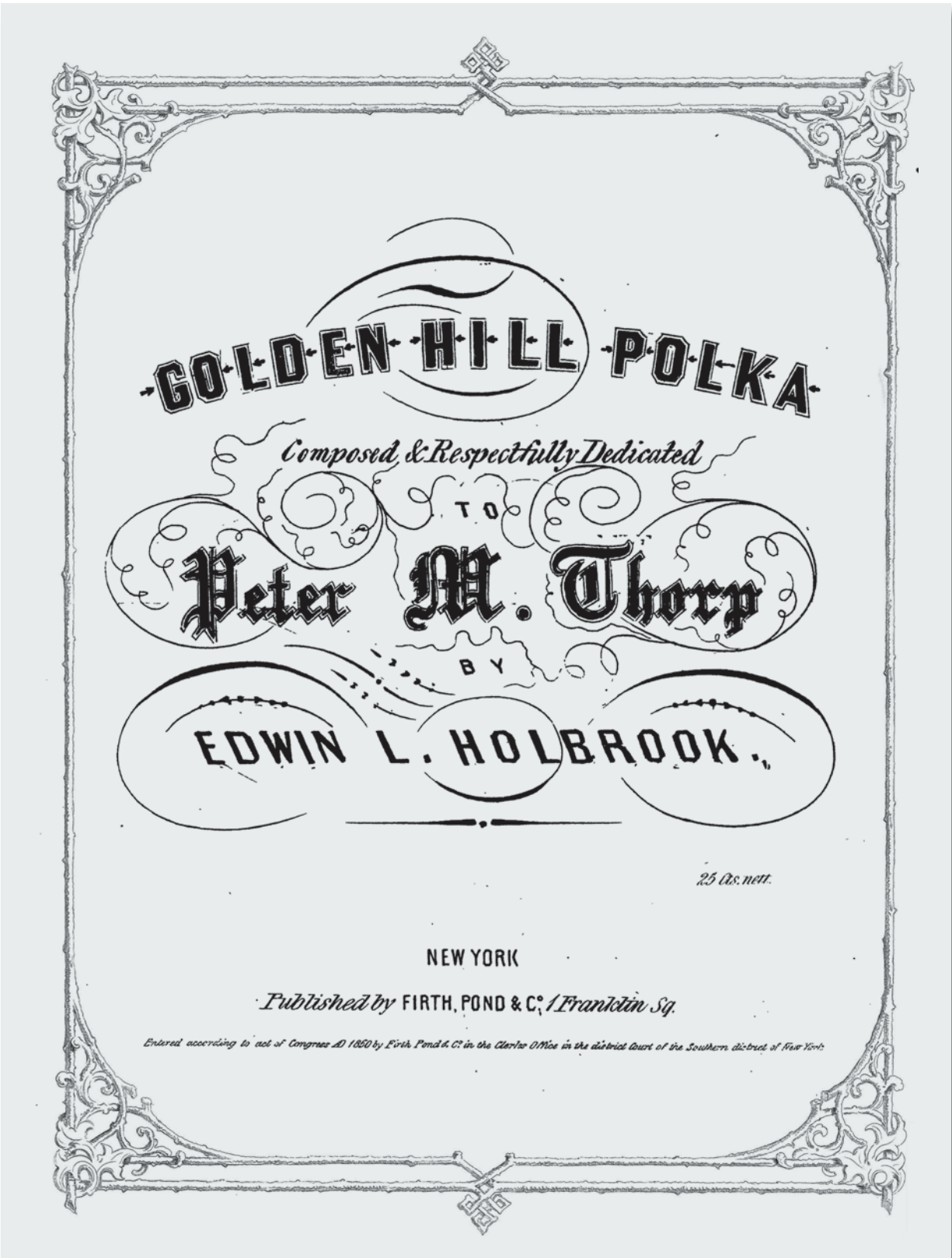


JUST PUBLISHED — NOW SHIPPING!

EDWIN L. HOLBROOK (1824–1904) built organs in the hamlet of East Medway, Massachusetts during the second half of the nineteenth century. Initially, he labored in the shadow of George Stevens and the Hooks, and later, Geo. S. Hutchings. His clientele was largely local, but he did sell a few instruments to patrons in Georgia, Michigan, Mississippi, Ohio, Pennsylvania, and the Maritime Provinces of Canada. His output numbered about 125 instruments.

This pleasing new offering, edited and designed by OHS Director of Publications Rollin Smith, is issued as No. 17 of the series *OHS Monographs in American Organ History*. It contains forty photographs, an annotated work-list, several dedication programs, and two rarely seen “circulars” issued by Holbrook during the 1860s.

Copies are available by calling Marcia Sommers in the OHS Office at 484.488.PIPE (7473), or at the OHS catalog website.



With the publication of the Edwin L. Holbrook and Organbuilding in East Medway, Massachusetts, the OHS Press is pleased to share Mr. Holbrook's light-hearted Golden Hill Polka with the society. Few are the composers who dedicated music to organbuilders, but the Key West Calypso, written by James Johnson and dedicated to organbuilder Barbara Owen, is an exception! Rarer still are pieces composed by organbuilders: Geo. H. Ryder's Temple Grand March and James L. Gilbert's Angel Eyes are examples. Martin R. Walsh of Jupiter, Florida, writes that Mr. Holbrook's dedicatee, Peter M. Thorp, was a sometime dealer in strong liquors when this piece was written about 1850.

GOLDEN HILL POLKA

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Peter M. Thorp

BY
EDWIN L. HOLBROOK.

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CON GRAZIA.

The musical score is written for piano and violin. It consists of three systems of music. The first system is marked 'CON GRAZIA.' and includes dynamic markings 'mf' and 'f'. The second system includes 'ff' and 'Con Fuoco.' markings. The third system includes a 'p' marking. The key signature is one sharp (F#) and the time signature is 2/4. The score ends with a double bar line and a repeat sign.

Entered according to Act of Congress A.D. 1850 by Firth Pond & Co. in the Clerk's Office of the District Court of the Southern District of N.Y.

gva

p

This system contains the first two staves of music. The upper staff features a melodic line with a *gva* (glissando) marking above the first measure and a *p* (piano) dynamic marking below the second measure. The lower staff provides a harmonic accompaniment with chords and moving lines.

gva *Loco*

f

This system contains the next two staves. The upper staff has a *gva* marking above the first measure and a *Loco* marking above the second measure. The lower staff begins with a *f* (forte) dynamic marking. A double bar line is present at the end of the system.

This system contains two staves of music. The upper staff features several measures with a *v* (accents) marking above the notes. The lower staff continues the accompaniment with chords and moving lines.

mf

This system contains two staves. The lower staff begins with a *mf* (mezzo-forte) dynamic marking. A double bar line is present at the end of the system.

f *ff*

This system contains the final two staves. The lower staff begins with a *f* (forte) dynamic marking and later features a *ff* (fortissimo) dynamic marking.

First system of musical notation. The right hand features a rapid sixteenth-note scale. The left hand plays chords. Dynamics include *p* and *ppd*. Pedal markings are present: *Ped* with an asterisk and *Ped*.

Second system of musical notation. The right hand continues the sixteenth-note scale. The left hand plays chords. Pedal markings are present: *Ped* with an asterisk and *Ped*.

Third system of musical notation. The right hand features triplets of sixteenth notes, some marked *gva*. The left hand plays chords. Dynamics include *f*. Pedal markings are present: *Ped* with an asterisk and *Ped*. A *Loco* marking is present above the right hand.

Fourth system of musical notation. The right hand features sixteenth-note patterns. The left hand plays chords. Dynamics include *mf*.

Fifth system of musical notation. The right hand features sixteenth-note patterns. The left hand plays chords. Dynamics include *ff*. The system concludes with the word *FINE*.



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