

VOLUME 59, NUMBER 2, SPRING 2015

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





# 2015

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# THE TRACKER

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### ON THE COVER

Johnson & Son (1892). First Church of Monson, UCC, Monson, Massachusetts. Visit this venue during the 2015 OHS Convention.

PHOTO LEN LEVASSEUR

## From the Chairman

WILLIAM F. CZELUSNIAK

### The OHS

*...with Exciting Progress*



ALTHOUGH WRITING on a frigid, if sunny, day in New England, still digging out from repeated snow storms, we look forward to the spring season, with all its proverbial warmth, growth, and renewal of land, life, and activity. Happily, this report of OHS endeavors is an exciting one, covering some terrific progress and accomplishment, as well as looking forward to celebrations and challenges for our membership this year.

Perhaps, the most substantial and recent accomplishment has been Bynum Petty's success, early in December 2014, in relocating the entire manuscript collection of the OHS Library and Archives from cold storage in The Mill at Enfield, New Hampshire, to a clean, temperate, and secure facility in Warminster, Pennsylvania. This big move was the product of tireless research and legwork by Bynum Petty, with help and support from Jim Weaver, with a generous grant from the Wyncote Foundation of Philadelphia, and certainly warrants our celebration.

Since the move, Archivist Petty has divided his time between the library in Princeton and the task of reorganizing those manuscript materials into new storage boxes in Warminster. This work goes well beyond that for which he is compensated; yet, the OHS resources and the Society's services thrive because of his generous attention to these assets. We are very grateful for this improved protection of our peerless and irreplaceable collection, and for Bynum's generous commitment of time and fastidious skills!

In January 2015, a new committee was charged with the review of applications for Historic Organ Awards. This OHS program had been stalled for some time, for a variety of reasons; and, we are very glad to have this important service functioning again for OHS membership. Steuart Goodwin serves as chair, with members Greg Crowell, John Farmer, John Panning, and Jeff Weiler, to receive and review applications for awards that can be made to pipe organs of historical significance.

The two current award categories, the general requirements, and the application process all are described on the Society's web pages. By the time you read this, a backlog of award applications should be processed and the committee will be ready to deal promptly with new submissions. Please consider potential awards to promote and preserve important instruments within your reach, understanding that qualifica-

tions are strict, keeping this recognition meaningful for public celebration.

Also in January, the board of directors received the report of the Publications Strategy Committee, an ad hoc group gathered in mid-2014 with the charge of reviewing the Society's publication process, of looking imaginatively at future products and media, and of considering the role of the OHS, and our specialized interests, in the broader arenas of both academia and publishing. We promise that distribution of *THE TRACKER* will continue on paper, for all those who need or want that copy. However, *THE TRACKER* will be made available in electronic form, as well, for those who prefer that access, anticipating the interest of more student members in that medium! The general objective is to improve communications with members.

Another product of this committee's work was the consideration of content in *THE TRACKER*, or in other OHS publications—that this Society should, and easily could, increase dissemination of new research and scholarly writing about pipe organs, their construction, history, and music. Since *THE TRACKER* is held in high esteem already by the academic community, we can engage more young scholars by providing an accessible outlet to publish their worthy works. This suggestion certainly encourages our thinking in new ways of providing academic value, outreach for the Society, and building membership with valuable benefits.

More directly put, other objectives and challenges for the OHS this year are to build membership, increase operating income, augment endowments, and add professional staff (as affordable) to accomplish more goals. These issues have been reported earlier, but they weigh heavily on the minds of the board as our responsibility to set the course for the Society. Fundraising is a critical issue in terms of sustainability and our survival and growth are contingent upon a strong membership base. These challenges belong to us all. The OHS is a membership society. The Society exists to serve members; but, member benefits depend upon member input, as well. Let us all spring into action to grow the OHS, especially to invite new members to join, which is such an easy process online.

One exciting opportunity to engage new friends and members will be the great celebration of the 60th annual convention of the OHS this summer in the Pioneer Valley of western Massachusetts, itself a fertile crescent of historic pipe organbuilding. Following the settlement of Springfield in 1636, where we will be headquartered, explorations continued northward along the Connecticut River. Northampton was settled in 1654 and Deerfield, farther north, in 1673. We will follow the same pioneer paths, through the historic valley and bucolic towns to many important churches, including that served by the Rev. Jonathan Edwards during the Great Awakening. Please review the convention article at the head of the

OHS 2015 calendar (also available online), which describes in enticing detail the routes and historic sites that we will visit.

History of all sorts, art and architecture, and marvelous stained glass await attendees every day of this convention, along with our own splendid musical programs. The convention schedule, registration forms, and hotel reservations are all available now from the Society's website. Go to the convention pages and consider the offerings! Then, make your commitment promptly, to attend at the best rates. This convention will be a superlative learning experience, with instruments selected in part for comparative study; students and faculty from near and far will appear among the performers. This is a wonderful part of our great country. Everyone will have a great time!

Together with the 2015 Convention Committee, I look forward to your hearty attendance at this milestone celebration at the end of June. Likewise, the officers and board of directors remain ever appreciative of the ongoing support and participation of all members, as we work together to be the curators of the pipe organ in America. Please join us in person this summer, in this important mission!

## **GREAT BARRINGTON LEATHERING SYMPOSIUM 2015**

Again this spring, the AIO and the OHS jointly, through their respective presidents, Matt Bellocchio and Bill Czelusniak, will sponsor a Releathering Symposium in Great Barrington, Mass., investigating and treating further the actions of the historic 1883 Audsley-Roosevelt organ in the First Congregational Church. The positive effects of last year's efforts by a jolly band of attendees were more than noticeable in the greater function and reliability of the instrument—the Pedal division in particular—for the church; and, they helped to prepare the organ for Bruce Stevens's recital here during the next OHS Convention at the end of June 2015. The focus of this year's restoration will be one primary key-action system for a main manual windchest.

Those attending will examine the construction of the organ as a whole, inspect the operation of the manual primary action, document and dismount that unit, and then rebuild it in full, on site, as a team effort over two days' time, celebrating its perfect operation at the end. With good preparations by the leaders, this task can be accomplished successfully and maybe even get a bit more done, with a great deal of fun working together, teaching each other, and enjoying professional camaraderie, food, drinks, and "war stories," as was the case in the spring of 2014. We hope to have enthusiastic subscriptions again to this year's program, yielding a work force of 12–15 people. The dates of the event have been set already from Thursday evening, May 14 through Saturday evening, May 16, 2015. Hotel accommodations (at \$70 plus tax per night, single or double) will carry over through Sunday, of course.

Great Barrington is a walkable, comfortable, up-scale town with great restaurants. The setting could not be better, and the Roosevelt organ is seductively interesting! More details, costs, and registration information are available through the AIO. Executive Secretary Robert Sullivan will receive registrations and payments. Consider seriously this professional sojourn of myriad benefits—and save the dates! You can let Bobby Sullivan know of your interests by emailing [robert\\_sullivan@pipeorgan.org](mailto:robert_sullivan@pipeorgan.org). Please join us for a festive and productive weekend during glorious spring weather in the famous Berkshire Hills of western Massachusetts.

## NEW MEMBERS

THE OHS WELCOMES ITS NEWEST MEMBERS.

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*The Society expresses its profound gratitude to the following individuals and organizations whose support totals \$500 or more during the 2013–2014 fiscal year.*

*All members are challenged and encouraged to join this group during the 2014–2015 year.*

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

[info@organsociety.org](mailto:info@organsociety.org)

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BYNUM PETTY.

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SECOND PRECEDING MONTH

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July issue closes . . . . .	May 1
October issue closes . . . . .	August 1
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CLOSING DATE FOR ALL ADVERTISING  
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SECOND PRECEDING MONTH

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May 15 . . . . .	for July issue
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November 15 . . . . .	for January issue



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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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**THE PIONEER VALLEY**, June 28–July 2, 2015  
SPRINGFIELD, MASSACHUSETTS  
Roy D. Perdue ~ 2015@organsociety.org

**PHILADELPHIA**, June 26–July 1, 2016  
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## OHS Conventions—Then and Now

BARBARA OWEN asked if I'd play for the 1966 OHS Convention on Cape Cod and Nantucket Island. I didn't know anything about the OHS, but I knew Barbara—and the Cape. A few days there were sure to be a grand thing—and indeed they were! I was particularly interested in the 1762 Snetzler organ because I was about to begin work at the Smithsonian, which had a Snetzler from 1761, originally owned by George Washington's physician. The convention booklet warned: "Be on time! Those who dally and miss a bus must fend for themselves." During that three-day period we certainly couldn't dally as our travels took us to hear a lovely array of instruments dating from 1762 to 1892—organs by Hutchings, E. & G.G. Hook, E. & G.G. Hook & Hastings, Hook & Hastings, Appleton, Goodrich, Snetzler, Wm. H. Clarke, Holbrook, Unknown—rebuilt by Ryder in 1875, and Stevens & Co., 1853. I played the latter at the final concert. Most of these organs still exist, are in constant use and, in fact, Maury Castro, the AGO's advertising manager, is music director and organist at St. Christopher's in Chatham, Mass., and assures me that the old Stevens organ is in sweet shape today.

History is a curious thing. In 1966, when I took my position at the Smithsonian, I worked with restored instruments in the museum collections to develop a performance program, and re-creating music of the 17th and 18th centuries "on original instruments" was my primary work. In those days, finding two natural horns that could play together, or a

group of Baroque oboes, was incredibly difficult—sometimes just not possible! Programming a natural trumpet was a perilous adventure. And, we were pursuing performance practices that we were convinced produced music just as the composers wished. There were experiments with temperaments and with pitch levels. I was fortunate to issue a museum recording of award-winning performances of the Bach Sonatas for Violin and Harpsichord, recorded with a harpsichord from 1745 and a mid-18th-century violin with its original neck position and gut strings. I can't say that we got everything right, but that pioneering group of instrumentalists soon included many wind and string players who could play Baroque-period instruments with real panache. Now such instrument studies are available in schools across the land.

Of course, history happens every day. What happened next is that we wanted to move on, to music of the Classical period—Mozart, Haydn, and on to Beethoven and Schubert with fortepianos, with the proper contemporary wind instruments, eventually Berlioz on extraordinary 19th century instruments, and then Brahms, Mahler, and Schoenberg, and others, on stringed instruments outfitted with gut strings of the sort that Casals was still playing in the 20th century—in fact in use by almost all violinists at least through the period of World War I.

But looking over my shoulder again, during a major period of my studies, I had learned to love organs of such builders as Schnitger and Silbermann, and Clicquot, and I was not at



all interested in later builders such as Cavaillé-Coll. At home, I was fortunate to play a Hook & Hastings organ that led me to a developing interest in early American builders, but I was happy when many churches and academic institutions turned away from their E.M. Skinners to install modern Baroque-style instruments. Now, when I return to those instruments of the late 1960s, into the '70s, I realize that I am hearing those instruments quite differently. I've moved on with a changed aural palate. And frankly, I feel that I've allowed a wonderful world of music and instruments to re-join my life as I find myself moved by those early to mid-20th-century organs that I had earlier declared passé. And why not? As a Midwesterner, I had happily grown up surrounded by a huge array of popular music, gospel, blues, and jazz, and it never occurred to me to develop the kind of insular prejudices that I had formed about pipe organs.

# From the CEO | CONTINUED

So, where am I going with this? I want to say that I am particularly grateful that the OHS made its original forays into our early American Classic instruments by builders that we still cherish and love. I would give anything to see those great 19th-century instruments loved and maintained for all posterity. At the same time, I am marveling at the range of instruments we now consider historic, for which we invest our time in careful listening. After all, with our eyes we can appreciate an enormous, nearly endless range of colors, and I believe we have the same capacity with our ears—for both instruments and music. It is grand to be working, right now, with the committees that are developing the programs for both the 2015 Pioneer Valley con-

vention, emanating from Springfield, Mass., and for the 2016 convention in Philadelphia.

All the committee members bring an amazing energy to the difficult job of winnowing the harvest of great instruments from the 19th, 20th, and 21st centuries as they develop the feasts of instruments, music, and musicians that they present for us. The range is quite stunning and I believe that our ears are ready for the glorious sounds of this banquet of organs we are about to encounter. Truly, our convention planners are bringing the OHS Mission Statement to life:

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

Come, join us in June when we gather in Springfield, Mass., on a bright summer's day. You'll love it and you'll love the people who for more than two years have channeled their energies, their excitement, and their passions for the organ, to prepare a grand journey through time—just for you!

Sincerely,



## Editor's Notes | ROLLIN SMITH

THIS ISSUE OF THE TRACKER features an interesting assortment of articles, from George Bozeman's coverage of the East Texas Pipe Organ Festival—the fourth annual Aeolian-Skinner organ fest—to Scot Huntington's review of the 40th Annual AIO national convention in Oklahoma City. In addition, we have the first part of an article on "Organbuilding and Sustainability" by former Biggs Scholar Jonathan M. Gregoire and the lecture given at the OHS Syracuse convention by D. John Apple on New York organist and com-

poser Isaac van Vleck Flagler. In addition to our regular features, we continue the series of Lynnwood Farnam's notes on American organs with those of George S. Hutchings. His opinions on organs by Roosevelt, Skinner, Kimball, and a number of other builders are forthcoming.

You have now received two inserts in THE TRACKER inviting you to subscribe to Burton Tidwell's new book detailing Lawrence Phelps's significant contribution to American organbuilding. To date we have some 154 subscribers. If you receive this issue

before the first week in April, you will still have time to subscribe.

You may not have heard of the passing on February 4 of Leatrice Pinel, mother of Stephen Pinel, former OHS archivist. I am sure Stephen would appreciate hearing from you.

I would like to congratulate Washington, D.C.'s Hilbus Chapter of the OHS, one of our most active chapters, for their regular informative newsletter. I would encourage other chapters to send in their news for inclusion in each issue of THE TRACKER.



## TO THE EDITOR:

Many of us who attended the OHS conventions since the 1980s were very familiar with the Rev. Msgr. Thomas H. Smith. I felt the obituary in the Winter 2015 TRACKER did not list his many accomplishments as an OHS member. As a child, Tom heard the 1900 Hook & Hastings, Op. 1866, at the Basilica of the Sacred Heart R.C. Church known as the “Conewago Chapel” in Hanover, Pennsylvania. In his priestly formation at St. Charles Seminary in Catonsville, Md., he heard the 1919 Casavant in Our Lady of the Angels Chapel. When he became pastor of St. Paul’s R.C. Church in An-nville, Pa., he envisioned a pipe organ for the new church. He contacted Alan Laufman and the Organ Clearing House and a 1902 E.W. Lane, Op. 66, was acquired and in 1981 Brun-ner & Heller Organbuilders rebuilt the instrument with tonal changes for St. Ann’s Church. Later, as pastor of St. Joseph’s R.C. Church in Lancaster, Pa., he was so proud of the 1891 Carl Barckhoff which was restored in 1985 by James McFar-land. He also served as a National Councilor of the OHS. He was instrumental in the Harrisburg Diocese in acquiring pipe organs for new churches or for those replacing existing in-struments. One that comes to mind is the 1904 Hook-Hast-ings Op. 2024 for St. John the Baptist R.C. Church of New Freedom, Pa. The organ was originally built for St. Luke’s Methodist in Philadelphia. Fr. Tom never wore his clergy at-tire during conventions and probably many members did not know that he was a Catholic priest. To many he was known as Tom and when you sat beside him on a convention bus or across from him at lunch or dinner you met a gentleman who was an organ enthusiast through and through and a loyal OHS member.

KEVIN M. CLEMENS

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## TO THE EDITOR:

I just finished reading Agnes Armstrong article in Winter 2014 issue of THE TRACKER, “Spectres of the Past: Seeking Cavaillé-Coll Organs in North America.” The dearth of in-formation is overwhelming, to say the least. I hope that at some time in the not too distant future that efforts are re-warded by at least finding stoplists for several of the instru-ments shipped to North America.

There is one issue, however, that probably ought to be clarified regarding the Paincourville, Louisiana, organ: its chest design number was duly entered in Cavaillé-Coll’s “Tableau des sommiers” and, because this was a series design, the stoplist is indeed included in “Composition de nos div-ers models d’orgues” and reported in my book. I believe this is significant, because we don’t have many stoplists for North American Cavaillé-Colls, and at this time, this is the only stoplist that can be linked to a specific location. This stoplist is confirmed in a “new” source called “Numeros d’Ordre des coups des sommiers et la disposition des jeux de chacun” from 1861.

JESSE ESCHBACH

The stoplist for the Cavaillé-Coll Orgue de Chœur for Pain-courtville, Louisiana (November 16, 1871)

### CLAVIER MANUEL (54 NOTES)

- 8 Montre
- 8 Bourdon (basses, 24 notes)
- 8 Flûte harmonique (dessus, 30 notes)
- 8 Voix céleste
- 4 Prestant
- 2 Doublette
- 8 Trompette
- 8 Hautbois (dessus, 30 notes)

### PÉDALE (20 NOTES)

En tirasse (Manual coupler only)

### PÉDALES DE COMBINAISON

- 1. Appel et Renvoi Trompette
- 2. [Expression]

Jesse Eschbach, *Aristide Cavaillé-Coll: A Compendium of Known Stoplists* (Panderborn: Peter Ewers, 2003), 677.



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# Isaac van Vleck Flagler

## *American Organist and Composer*

D. JOHN APPLE



*I. V. Flagler*

IF YOU WERE TO NAME early American-born organists and composers who studied abroad, you would come up with John Knowles Paine, Dudley Buck, and Eugene Thayer. Often overlooked is Isaac van Vleck Flagler, who was born and lived in New York State for most of his life.

I first encountered Flagler's name when I acquired a much-used second volume of his *New Collection of Organ Music*, published in 1900. Later, I purchased an Organ Historical Society cassette of the 1983 convention recital played by Earl Miller on the Kimball organ in the Worcester Memorial Auditorium that listed, but did not include, the *Alpine Fantasy and Storm* by Flagler; subsequently it was included on the CD of that recital.

While researching Flagler over the last several years, beginning with a publication of the original edition of *Variations on an American Air*, I found two problems. First, throughout his career, he used "I.V. Flagler" on his publications probably because of the brevity of the initials against the length of his name. However, some of his earliest publications and recital notices in periodicals and newspapers, listed him as "J.V. Flagler," "V.I. Flagler," and even "James V. Flagler." Second, there was great disagreement on the year of his birth. Examining census records, contemporary reference books, articles, obituaries, and various internet sources further confused the

matter. These sources yielded a list of nine different years: 1838, 1839, 1841, 1842, 1843, 1844, 1848, 1850, and 1854. Even Flagler's gravestone and the written record of his death at the cemetery were not in agreement as to the year of his birth.

After locating a transcript of the baptismal records of the Second Dutch Reformed Church in Albany, N.Y., and an 1892 census, I have settled on a specific year. Isaac van Vleck Flagler was born in Albany on May 15, 1838, the second son of John Ostrom Flagler and Christina van Vleck, who were married in 1831. His father was born in 1807 in Pleasant Valley, N.Y., earned a diploma to practice medicine from Kinderhook Academy. He moved to Albany where he was the physician for the city for 14 years. Considered to have a fine tenor voice, Dr. Flagler served as the choir director for the Second Dutch Reformed Church and for St. Peter's Episcopal Church. Around 1853, the family moved to Poughkeepsie, N.Y., where John Flagler organized a singing school in the basement of the First Dutch Reformed Church. The doctor and his wife had four sons (all of whom became organists) and one daughter. Edgar Ostrom Flagler, the eldest son, was organist at the Presbyterian Church in Poughkeepsie for 46 years, and was its choir director from about 1859. The third son, John Bain Flagler, was a businessman and organist at St. Paul's Church, Poughkeepsie. Samuel Pruyn Flagler worked



for the *News-Press* and also served as organist of St. Paul's, Poughkeepsie, Holy Comforter Episcopal, and St. James Parish, Hyde Park, N.Y. His son, Robert Samuel Flagler, became a prominent composer and organist-choir director in Poughkeepsie. It might be noted that Henry Morrison Flagler, a founder of Standard Oil and developer of the Atlantic coast of Florida, was a second cousin to Dr. Flagler's sons.

In his youth, Isaac van Vleck Flagler studied at the academies in Kinderhook and in Albany. From an early age, he showed a talent for music, especially by his brilliant piano playing. In 1854, when he was 16 years old, young Isaac became the organist at the Universalist Church in Poughkeepsie. During this time, he worked for the local newspaper and studied law over a period of four years.

Isaac's first serious organ study began with Henry Wolfgang Amadeus Beale, who was the organist at St. Joseph's Catholic Church in Albany.<sup>1</sup> Beale had been organist of St. Martin-in-the-Fields in London and a performer at the 1851 Great Exhibition at the Crystal Palace. He came to America in the late 1850s, and performed as a pianist and accompanist.<sup>2</sup>

As with Paine, Buck, and Thayer, Flagler decided to study music in Europe. He first went to Paris to study with Édouard Batiste, organist of Saint-Eustache. Batiste was a well-known composer and, by the mid-1850s, was performing almost as frequently as his famous contemporary, Louis-J.-A. Lefébure-Wély. Batiste was an unusual French organist in that he played standard organ literature as well as his own lighter compositions.

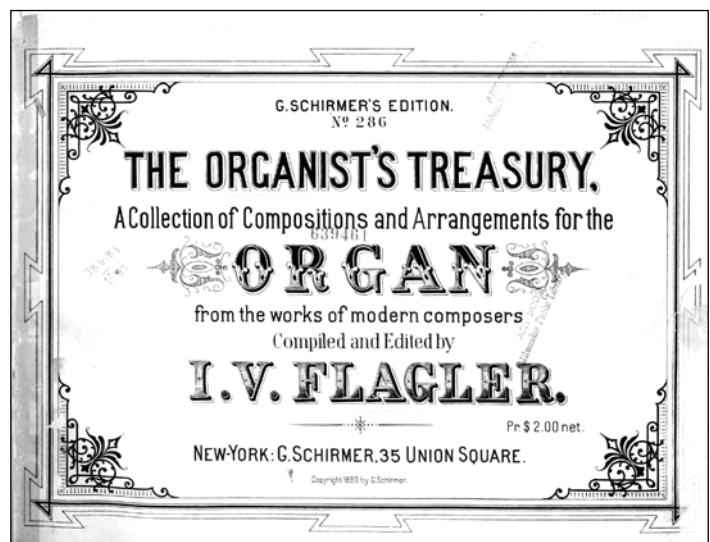
After Paris, Flagler went to Dresden, a center of German musical culture associated with such names as Richard Wagner, Franz Liszt, and Robert and Clara Schumann. There, Flagler studied with Gustav Merkel, a noted performer who, in 1858, became organist of the Kreuzkirche. A Lutheran, Merkel composed organ works, especially his nine sonatas, in the conservative Germanic tradition.

When Flagler returned to America, he became organist-choirmaster of the Second Dutch Reformed Church in Poughkeepsie. He married Henrietta Cook of Auburn, N.Y., in 1862, and they had one daughter, Emma Cook Flagler. For two years, he was organist of the First Presbyterian Church in Albany (where he played an 1860 II/26 William A. Johnson organ) and directed a paid choir. During that time, he played recitals in the region and, in 1870, had three anthems published, under the name I.V. Flagler.

In late 1871, after the Great Fire, Flagler and his family moved to Chicago where he was engaged as organist-choir-

1. The church had an 1859 three-manual Simmons & Wilcox organ of 40 stops.

2. A reviewer of one of Beale's 1863 recitals in Schenectady, N.Y., commented on his encore: "when he gave a medley of national airs beginning with the Star Spangled Banner, Yankee Doodle on the pedals elicited a storm of applause; more enthusiasm at a musical performance we never witnessed." See (*Schenectady, N.Y.*) *Star and Times* (November 11, 1863).

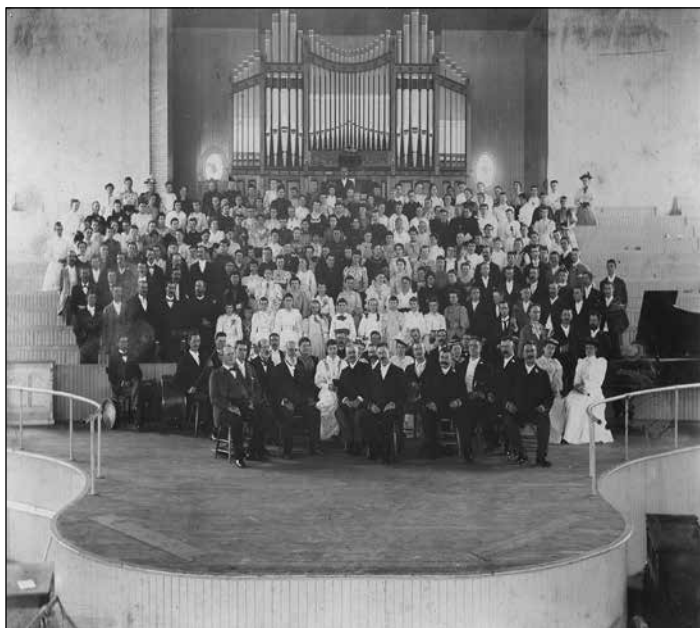


First editions of Flagler's organ music.

master at Plymouth Congregational Church (a building undamaged by the fire) that housed an 1871 III/45 Henry Erben organ. A writer for *Dwight's Journal of Music* later recalled Flagler's audition:

When he came here, he was invited to play at a Congregationalist church after Sunday evening service. Anticipating the invitation, he was provided with a Mendelssohn Organ Sonata, a Bach Fugue and other good music. But the minister announced that "we would now be favored with some music by Mr. Flagler," and sent up a request that he would play "something operatic." So for a half hour he worked in morceaux of the high artistic nature of the Miserere in "Tro-vatore," the quartets from "Martha," snatches from "William Tell," etc., and at the end of it was hired to do that sort of a thing every Sunday at a thousand dollars a year.

Note the difference in the music that Flagler proposed playing versus what the minister requested. The writer continued:



This 1893 photograph shows Flagler in the center beneath the Ryder facade behind the Rogers Band and Chorus.

Of Mr. Flagler . . . I had conceived a poor opinion, from the uniformly light character of the pieces in which he appears. But on acquaintance with him I find him a well-schooled organist, really a musician who in a more favorable atmosphere would produce compositions of a creditable texture.<sup>3</sup>

While at Plymouth Church, he developed a chorus choir, instead of the more popular quartet, and began a series of organ concerts that included singers and instrumentalists.

On February 6, 1873, Flagler was one of several organists who dedicated the new organ at First Presbyterian Church—a three manual, 47-rank E. & G.G. Hook & Hastings, Opus 649. There we first hear of Flagler performing his variations on the Scottish song “Robin Adair,” along with the Bach Prelude in B Minor. In January 1878, Flagler’s final year in Chicago, the choir at Plymouth Church disbanded and the quartet returned.<sup>4</sup>

After eight years in Chicago, Flagler who was then 40, moved with his family to his wife’s hometown of Auburn, N.Y., where he remained for the rest of his life. Auburn in 1870 had a population of 17,000 and was 85th of the 100 largest urban places in America. The seat of Cayuga County since 1805 and chartered as a city in 1848, it was a few miles from the Erie Canal that had opened in 1825. Henrietta Flagler’s brother, Horace T. Cook, was a lawyer, longtime treasurer for Cayuga County, and a founder-trustee-president of the Ca-

yuga County Savings Bank. That he was also the treasurer of the First Presbyterian Church may have been a factor leading to his brother-in-law being engaged as organist-choirmaster.

The church, built in 1870 with seating for 1,000, had a III/39 E. & G.G. Hook & Hastings, Opus 552. The pipework was divided into two cases on the left and right of the stained glass window in the rear balcony. Shortly after his arrival at First Presbyterian, Flagler played a series of recitals, beginning on April 7, 1879.

Flagler’s programs often included a soloist or instrumentalist. His solo music included Bach, German and French organ works, his own compositions, and transcriptions.

During his years there, he taught classes in sacred music at Auburn Seminary and played the II/19 Steere & Turner organ.<sup>5</sup>

In the fall of 1879, Flagler was appointed professor of organ in the College of Fine Arts at Syracuse University. He taught and gave recitals at the nearby Fourth Presbyterian Church—there being no organ on campus at the time. He continued there until 1884 when he took a similar position at Cornell University, giving frequent recitals on the II/23-stop E. & G.G. Hook and Hastings in Sage Chapel.

A writer for the student-run weekly newspaper, *The Cornell Era*, hoped that Flagler’s recitals would “form a nucleus for a department of music in the university, the time for the establishment of which seems to be rapidly approaching.”<sup>6</sup> Flagler also lectured and taught at the Utica Conservatory of Music from 1889 until 1897. In the fall of 1892, the Ithaca Conservatory of Music was founded (it later became Ithaca College). Under its sponsorship, Flagler gave recitals and lectures at St. John’s Episcopal Church until January 1893.

Flagler was best known as organist and lecturer for the Chautauqua Institution. Founded by two Methodists in 1874 as a place for learning during summer vacation, Chautauqua began offering academic subjects, as well as courses in art and music. In 1882, George Ryder built a two-manual, 24-stop organ for Chautauqua’s 4,000-seat covered outdoor amphitheater. From 1885 to 1903, Flagler spent his summers there, teaching organ, harmony, and voice, giving lectures on music, and each week playing recitals that were popular with the vacationing public.

In addition to recitals throughout New York State, Flagler performed for two World’s Fairs: the Pan-American Exposition in Buffalo on July 19, 1901, and the Louisiana Purchase Exposition in St. Louis on June 1 and 2, 1904.

5. During the OHS 2014 Syracuse convention, two organs played by Flagler were heard: the Steere & Turner in Willard Chapel of Auburn Theological Seminary (played by Matthias Schmelter) and the Carl Barckhoff, dedicated in 1890 by Flagler, in the Church of St. Mary of the Assumption (played by Jonathan Ryan).

6. Uncredited author in *The Cornell Era* 17, no. 5 (October 17, 1884): 62.

3. William S.B. Mathews, *Dwight’s Journal of Music* (January 10, 1874): 157.

4. In June of that year, Flagler and his wife sailed to Europe for a stay of two to three months, as they had in 1874.

During the summer of 1907, the Warren Church Organ Co. of Woodstock, Ontario, installed a new organ for the outdoor amphitheater at the Chautauqua Institution.<sup>7</sup> Isaac Flagler was to play the first recitals on July 2 through 4 but they had to be canceled because the organ was not ready. A month later, George W. Andrews of the Oberlin Conservatory played the dedicatory recital.

Flagler continued to play at First Presbyterian Church in Auburn until early in 1909 when he fractured his hip in a fall from a bicycle. He died at his home on March 16. His obituary in *The Etude* magazine stated that “his death is a distinct loss to the cause of music in America.”<sup>8</sup>

Flagler was listed in several reference books<sup>9</sup> and was the only musician included in *Notable Men of Central New York* (1903). In 1896, Flagler became one of the 145 Founders of the American Guild of Organists. He was a member of the Manuscript Society of New York, an organization founded in 1889 for the performance of unpublished American compositions by their composers.<sup>10</sup> He played his fourth organ sonata at the society’s first and his *Concert Piece* on December 10, 1890, at the first concert of the season at Chickering Hall.

During his career, Flagler taught several students who later became prominent: Mary Chappell Fisher, who later studied with Alexandre Guilmant and was organist in several Rochester, N.Y., churches; Albert Lewis Barnes, a composer and organbuilder in Utica; Edwin Hall Pierce, a composer, director of the School of Music at Ripon College, and a demonstrator of the Telharmonium, an early form of the synthesizer invented in 1897; George Barlow Penny, dean of the School of Fine Arts at the University of Kansas; Maude Marie Parcello, a prominent singer who gave concerts in Europe; Fanny Mack Lothrop, a writer in Chicago; and Arnold Douglas Scammell, a composer and teacher of theater organist Jesse Crawford.

Flagler published several anthems, two collections of hymns and religious songs, some piano pieces, and for organ *Variations on an American Air*, variations on “Home, Sweet Home,” and, in several collections, 71 character and service pieces. In 1911, Theodore Presser published four of his larger pieces in popular style: *Paraphrase on Robin Adair*, *Concert Variations on America*, *Concert Overture*, and *Alpine Fantasy and Storm*. There are a number of substantial works, including four organ sonatas and operas, that Flagler did not publish and the manuscripts of which have not been located.

7. The IV/74-stop organ was donated by the Massey family of Toronto, manufacturers of farm equipment and patrons of the arts.

8. Uncredited author in *The Etude* (May 1909): 353.

9. *Who’s Who in Music*, Baker’s *Biographical Dictionary of Musicians*, *A Hundred Years of Music in America*, and William H. Benjamin’s *Biographies of Celebrated Organists of America*.

10. Programs were given in Chickering Hall where Hilborne Roosevelt had installed his Op. 25 (III/36) in 1876.

In 1890, Isaac Flagler edited one of the earliest American collections of organ pieces by contemporary French and German composers. *The Organist’s Treasury*, published by G. Schirmer, contained 34 pieces of moderate difficulty for church and concert organists. Later, he self-published a series, *Flagler’s New Collection of Organ Music*, issued in five volumes between 1895 and 1911, containing his own pieces, transcriptions, and music of modern composers.

American music of the time has been criticized for being derivative of European models tailored to popular uneducated musical taste. American musicians down to the present day have had to contend with this dilemma: a balance that reflects conservative training with an appeal to an average audience. Flagler made choices that attempted to balance these extremes while earning a living outside the eastern cultural centers of Boston, New York, and Philadelphia. His recitals encompassed serious compositions, such as Bach preludes and fugues, Reubke’s *94th Psalm*, works by Rheinberger, and his own works. There were lighter compositions by his contemporaries, as well as his own marches, character pieces, and variations on popular themes. As late as 1920, the Music Teachers National Association published an article titled “The Development of Music in Chicago” that listed Flagler alongside Dudley Buck, Clarence Eddy, Wilhelm Middelschulte, and Eric DeLamar as “a high order of concert organists . . . who have done good work for the musical uplift of Chicago.” I recommend that you examine some of his organ works, several of which have been reprinted and are available at [www.michaelsmusicsservice.com](http://www.michaelsmusicsservice.com). and see if you would enjoy playing them as much as Flagler’s audiences enjoyed hearing them.



Flagler also managed to engage in bicycling for recreation and transportation. In this picture taken at Chautauqua, Flagler is standing to the right of an unidentified companion.



# Pipe Organs of the Rich and Famous

**PIPE ORGANS OF THE RICH AND FAMOUS.** Rolin Smith; designed by Len Levasseur. Richmond, Va.: OHS Press, 2014. xxxvii, 547 pp. ISBN 9780913499450. Available from [www.ohscatalog.org](http://www.ohscatalog.org). \$49.99 members; \$59.95 non-members.

**P**IPE ORGANS OF THE RICH AND FAMOUS is itself a rich—and unusual—book. While accounts of pipe organs from broad historical or national perspectives are commonplace, Rollin Smith seeks here to document and illuminate the relatively small, rarified world of the home pipe organ at its apogee: that is, after manpower was replaced not only by mechanical blowers but also by automatic player mechanisms (the latter meaning a live performer was not always a necessity) and before music became subject to mass mechanical reproduction (both radio and recordings attenuated the role of the organ as a source of music at home). Smith expertly grounds this story in its milieu: the world of the super-rich, roughly during the last few decades of the nineteenth century and the first few decades of the next, largely, though far from entirely, in New York City.

There are not many models in the study of the organ, or any other musical instrument, for a project such as this one that stands at the intersection of technology, artistry, and great wealth. Similar examples can easily be found, however, outside the world of music history. One of the first to come to mind might be Lucius Beebe's classic study of the private railway car, *Mansions on Rails* (1959), in which many of the same cohorts who were putting large, expensive organs in their Fifth Avenue music rooms appear *en route* to Palm Beach, Bar Harbor, and other exalted destinations, where (as Smith shows) vacation retreats, too, might include a home organ. The décor of Beebe's own private car was famously described as "Venetian Renaissance Baroque," and while that term does not surface in Smith's project, it might well have, for like few others it vividly conveys the over-the-top opulence in which these often outsized house organs were found. And they were usually but one ancillary household item among many. Pipes were hidden in basements, attics, closets, behind tapestries, or obscured by picture galleries, while consoles, some for actual organists and others specially designed for player devices, might be visible or just as likely concealed. Occasionally, however, the organ (and its console) was the focal point of a large ensemble of furniture and decoration. Smith documents

organs in palaces, mansions, Newport "cottages," salons, and even yachts, in the United States, England, Europe, and as far afield as India. There is no mention of pipe organs in private railway cars. Beebe does report, however, that George M. Pullman's own private car featured "luxurious appointments of inlaid woodwork, velvet portières, Turkey carpets and a parlor organ" (p. 90). No doubt that last item was the best approximation of a pipe organ one could hope for under those circumstances.

Smith has a story to tell, if told in vignettes rather than as a grand narrative. Brief chapters, of which there are more than fifty, most often recount a protagonist's rise to affluence (or inheritance), lavish spending including the purchase and installation of one or more organs (often the product of the Aeolian Company), and the eventual decline of the family's fortunes and their mammoth homes. And so the organs: Smith repeatedly reports with wistfulness that they were mostly demolished with the buildings that housed them or perhaps survive unrecognizable if not inoperable. The fate of the organ belonging to William Andrews Clark, "buried under tons of debris used to fill in a swamp in Queens" (p. 72) is an extreme one yet somehow emblematic. So too is the very last word of Smith's final chapter, in reference to the organ once owned by Frank W. Woolworth: "unplayable" (p. 373). A truly felicitous present-day outcome stands out as exceptional.

Smith repeatedly strikes a convincing balance between the technical details of the instruments (idiosyncrasies of installations and stoplists) and the life stories of their owners (and their quirks). A reader well versed in organ design will find much of interest here as will a reader for whom the marriage of Consuelo Vanderbilt to the Duke of Marlborough remains an epochal event. Smith usefully distinguishes between "the imitation orgue-de-choeur or small church organ" and the "all-purpose 'orchestral' organ for automatic roll playing" (p. 155), helps the reader understand "automatic self-playing devices" (p. 254 and elsewhere), and sorts out the convoluted histories of the relevant builders and their shifting alliances. Indeed, "it is rare to have an extensive history of a residence organ" (p. 111) and Smith points out the crucial role played by a builder's documentation of construction and purchase in tracing an instrument's history. For example, the Estey files for Henry Ford's house organ are unusually extensive and as a result the author's discussion of this instrument is particularly comprehensive. Ford proved to be a difficult client: dur-

ing the installation in December 1915—while the house itself was still under construction—the Estey technician had “to work at night when the house was empty. The rooms were crowded with scaffolding, there was still no heat, and there was so much dirt, he had to fasten the swell shades shut each morning before leaving” (p. 117).

Few residence organs have captured the imagination of American organists quite like the one assembled by John Hays Hammond Jr. for the Great Hall of his castle in Gloucester, Mass. Finished in 1929, the castle served as both a home and a museum. Smith provides a fascinating introduction to this storied instrument with emphasis on the leading role it played in the history of organ recordings in the United States. Joseph Bonnet, Virgil Fox, and Richard Ellsasser made numerous recordings there during the instrument’s heyday in the 1940s and 50s. But the organ required constant care and the grand plans imagined by Fox following Hammond’s death in 1965 never materialized. The building is currently a hall for rent, the organ yet another example that now is “unplayable” (p. 184).

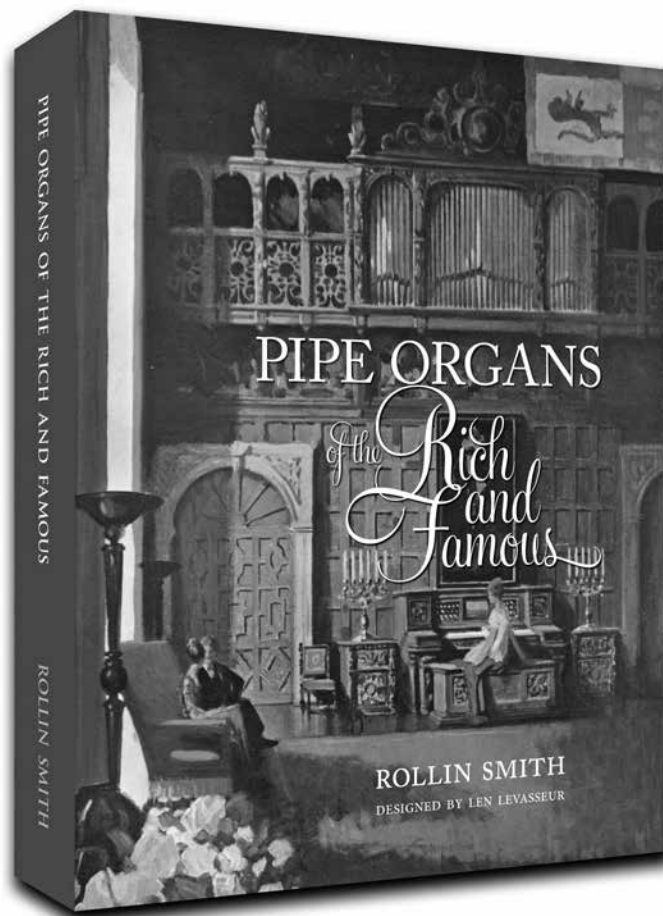
With a title featuring the phrase “rich and famous” the appearance of figures such as Carnegie, Ford, Frick, Rockefeller, and several generations of Vanderbilts—not to mention Prince Albert and the Duke of Marlborough—is no surprise. It *is* something of a surprise, to be sure a happy one, also to encounter organists. In particular, Archer Gibson, whose name seems little-known today, emerges in Smith’s account as the leading American house organ player and a historical figure worthy of attention. The author makes clear that Gibson can only be fully appreciated within the world of the residence organ and those who employed resident organists. European organists are also featured. Charles-Marie Widor’s house organ is discussed in detail, as is the “Dauphin’s organ,” much admired by Widor, that was once housed at Saint-Sulpice, Paris, and now resides at the Versailles Palace. Widor’s own essay on that instru-

ment appears in translation as a separate chapter. Smith gives a lucid introduction to Marcel Dupré’s unusual and in some ways perplexing large house organ. André Marchal’s several house organs, like Dupré’s known to many American organists, are also included. Of particular appeal to those interested in Marchal’s career is the chapter on Henry and Isabel Gouin’s Paris house organ, a neo-Baroque instrument from the 1930s on which Marchal gave recitals during those years. The bare, modernist style of both the organ and its room contrasts decisively with the late Victorian plush elsewhere in evidence, and

underlines—and even helps illuminate—the new directions players like Marchal were taking at that time.

*Pipe Organs of the Rich and Famous*, in a manner worthy of the high tone of its topic, presents itself as an item of luxury. Printed on deluxe paper, it overflows with illustrations of not just the rich and famous but also organists and the organs they played. Moreover, pictures of the interior decorations of which the organs were a significant feature, exterior views of the buildings in which they were housed, and even architectural drawings to clarify their placements are provided in abundance. Comprehensive stoplists for the myriad instruments discussed drive home the point that many of these instruments were far from small and some were genuinely

huge. In addition, Smith frequently reminds us just how rich the rich really were by translating the prices of yesteryear into today’s equivalents. Len Levasseur, the designer of the book, has beautifully laid out all this material. The 13 appendices are selections of period sources, some by familiar names such as George Ashdown Audsley, Ernest M. Skinner, and Arthur H. Marks, while others are drawn from newspaper articles and builders’ promotional literature. In this publication Rollin Smith has made a landmark contribution to our knowledge of the organ—and not just its place in high society, but also its place in the social history of music.



# The Fourth Annual East Texas Pipe Organ Festival

GEORGE BOZEMAN

THE FOURTH ANNUAL East Texas Pipe Organ Festival closed Friday night, November 14, 2014, with a rousing recital by Mark Dwyer at the First Presbyterian Church in Kilgore. Several years ago, the late Lee Malone and I attended the Hook Holiday in Maine and we hit upon the idea that a similar festivity centered on the iconic Aeolian-Skinner organs in Kilgore and Longview, Tex., would be lots of fun. Lee forthwith got in touch with Lorenz Maycher, who presides over the music in Kilgore's First Presbyterian Church. Lorenz said the idea had crossed his mind, but Lee's call was the catalyst that set the works in motion. Four festivals later it's obvious that the idea was a sound one (pun intended!).

The festival opened Sunday, November 9, at the new festival headquarters, with a reception during which we viewed a fascinating exhibit of organ photographs by David Brown. Then, veering off into a field seldom encountered by Aeolian-Skinner fans, Larry Palmer entertained us with reminiscences of his interview with Herbert Howells, first about some clavichord pieces the composer wrote, and then about commissioning him to write *The Dallas Canticles* that we heard performed two days later in Dallas. Palmer played for us five delightful pieces by Howells on his beautiful 1939 John Challis clavichord.

At 8 p.m. duo-organists Elizabeth and Raymond Chenault played at Kilgore's First Presbyterian Church. Their program had a strong patriotic cast with *An American Suite* by Melinda Lee Clark, a *Patriotic Rhapsody* by Charles Callahan, *Shenandoah* by Nicholas White, and Sousa's *The Stars and Stripes Forever*. I have to confess that after the recent election I was in no mood for patriotic music but the spirit of their performance was infectious and I enjoyed it in spite of myself!

On Monday morning, Ann Frohbieter demonstrated the organ in Congregation Beth El in Tyler, Tex., and Jan Statman spoke on "Raisins and Almonds . . . and East Texas Oil!" I missed these presentations due to preparing for my demonstrations on the 1904 Hook & Hastings in Palestine's First Presbyterian Church and the 1928 Henry Pilcher's Sons in Sacred Heart R.C. Church. The Hook & Hastings had been fitted with electropneumatic pulldowns and electric stop action and at least a *second* detached console, and there was evidence of some "revoicing," but it largely remains a good example of these fine little church organs. Except for age, the Pilcher in the Catholic church is utterly original and had, in addition to the solid foundation of an 8' Open Diapason on the Great, a strikingly beautiful Vox Celeste on the Swell.

Monday evening we enjoyed a blockbuster choral concert at Kilgore's First Presbyterian Church with Charles Callahan and Donald Duncan alternating as conductors of the Tudor Rose Ensemble of Tyler, with Graham Schulz at the console. Parry's *I was Glad*, Sowerby's *Psalm 122*, Ireland's *Greater Love Hath No Man*, Vaughan Williams's *Old Hundredth Psalm Tune*, and David McK. Williams's *In the Year That King Uzziah Died* all received heart-felt performances in just the manner you always thought they should have.

Tuesday was "Big D" day, a first visit to Dallas for the festival. Our first stop was Kessler Park United Methodist Church where Casey Cantwell delighted us with music of Marchand, Howells, Böhm, and Bach. I was especially blown away by his playing of Howells's *Psalm-Prelude I* on the 1967 Aeolian-Skinner. Casey closed his program with an improvisation on patriotic tunes which, again, I enjoyed in spite of myself.

Our next stop was Lovers Lane United Methodist Church where Lorenz Maycher played three Sowerby works: *Come Autumn Time*, *Whimsical Variations*, and *Toccata*. I heard him play the same program at a noon-time recital in Kilgore the previous Wednesday with great satisfaction, and it was a treat to hear the same music repeated



on the 1960 Aeolian-Skinner at Lovers Lane. I even felt I was beginning to appreciate *Comes Autumn Time*, which hitherto I have found bewildering.

Joby Bell played brilliantly on the small organ in the Fifth Church of Christ, Scientist, in a program of Davies, Langlais, Widor, and John Weaver, with the latter in attendance. This organ is credited to Aeolian-Skinner Opus, 1279 of 1955, but it was apparently pretty slim pickins until Marvin Judy made significant additions to the stoplist. In its present form it is quite a flexible instrument.

Jean Guillou was the artist on the 1965 Opus 1438 Aeolian-Skinner organ now located in Saint Luke's Episcopal Church. Seeing and hearing this organ brought back many memories. I was living in Dallas when it was installed. Those of us who were "tracker-backers" in those days were hoping that the late Robert Anderson would be able to get a fine German-made tracker in the new Caruth Auditorium at Southern Methodist University, but it was politically impossible to have anything other than an Aeolian-Skinner at that time. Roy Redman tells me that Bob would have preferred a Holtkamp. Consequently, in order to realize Bob's wishes as closely as possible under these conditions, the tonal design of the organ was quite different from any other Aeolian-Skinner.

Several commented that they thought the organ sounded better at Saint Luke's than it did in its original home in Caruth. This may be true, but the sound was shamefully compromised by obnoxious noise from the heating system. Surely a posh church in prosperous Dallas ought to be able to solve this problem! Guillou's performance elicited reactions ranging from

**Top:** Festival recitalist Joby Bell with his organ student, Caroline Kimrey.

**Bottom:** Fr. Jeremy Secrist at lunch at Ristorante Giuseppe during Shreveport Day.



approbation to extreme irritation. I most enjoyed his rendering of Franck's *Pièce héroïque* which emphasized the drama of the work.

The final event of the day was at the Church of the Incarnation where first we had dinner. The program was a choral evensong with Scott Dettra, director of music and organist, Graham Schultz, assistant organist, and the Incarnation choir. We heard *Prelude on "Michael"* by George Baker, a nice dose of beautiful Anglican chant, and the heavenly beautiful *Dallas Canticles* by Herbert Howells that Larry Palmer told us about on Sunday. The organ was described as Opus 127 by the Noack Organ Company in 1994, retaining some pipework from Aeolian-Skinner, Opus 1370 of 1991. I suspect "some" was probably "a lot" because this organ sounded like no Noack I've ever heard. Its effect was beautiful with deeply satisfying basses.

Wednesday had us back in Kilgore where David Baskeyfield opened the day at First Presbyterian. I had met him and heard a bit of improvisation he played for me at Eastman, so I was anticipating his performance and was amply rewarded. His program was comprised of Tournemire, Mozart, Willan, and after the intermission, more Mozart, Vierne, and Widor. The Willan *Introduction, Passacaglia and Fugue* is such a magnificent piece of music and was so sublimely played by

Baskeyfield that I choked up and was unable to speak for quite a while after the last notes faded away. My only criticism was the order of the program; the Mozart, Vierne, and Widor that followed had no chance after the sublimity of the Willan.

I would not argue if it were posited that we went from the sublime to the ridiculous when I played Clara Schumann, Paul Hindemith, and Amy Beach at Saint Luke's Methodist in Kilgore that afternoon. But I can't state too strongly how much I enjoyed playing this little jewel of an organ.





Somehow Roy Perry and Aeolian-Skinner were able to achieve tonal magic in an utterly dead acoustic.

Our dinner that evening was a welcome return to the Cherokee Club where we watched the sun set across Lake Cherokee. The meal honored the Crim Family who were responsible for the organ at First Presbyterian, and the guest speaker was Frederick Swann.

That evening we indeed had the ridiculous—and the sublime—when Walt Strony accompanied a screening of Buster Keaton in *The General* at First Presbyterian. Strony explained that if we were aware of his performance during the movie, he had failed because he was supposed to enhance our enjoyment of the film and not call attention to his playing. Alas, sometimes his music was so apt and so beautiful that I did realize he was playing, but I suppose he can't help it that he's so musical!

**Above:** Michael Kleinschmidt speaking during his recital at St. Mark's Episcopal Cathedral, Shreveport, Louisiana.

**Right:** Festival attendee John Weaver.

On Thursday we had a Shreveport, La., day that began with Michael Kleinschmidt at the Aeolian-Skinner in Saint Mark's Cathedral. His program included Buxtehude, Bach, Duruflé, and a masterly reading of Widor's *Symphonie romane*. This was followed by "bottomless Mimosas" at the Ristorante Giuseppe. We were to have had a demonstration of the 1920 Skinner organ revised by Aeolian-Skinner in 1949 at the Church of the Holy Cross, but because of ongoing work it was deemed not in adequate condition, so instead we enjoyed a bonus amount of time with William Teague recounting fascinating glimpses from his long and storied career.

Charles Callahan gave us a fine tour through a most unusual sounding organ, a 1941 Wicks in Holy Trinity R.C. Church, apparently one of the instruments Vincent Willis designed. The striking building had four gargantuan pillars framing the crossing and the sound of the organ was similarly round and massive. A low note on the 16' Trombone burst forth like a depth charge!

We returned to Saint Mark's Cathedral for a recital by Fred Swann, whose smiling presence we enjoyed throughout the festival. His program included music of Robert Hebble, Searle Wright, and Clarence Dickinson, all performed in his assured and compelling musical manner. He was followed by Richard Elliott in a program of Elgar, Bach, Brahms, Duruflé, Biery, Bolcom, and Jongen, also played at Saint Mark's. I enjoyed hearing Dr. Elliott last summer at his usual post on the Tabernacle organ in Salt Lake City, and his Shreveport recital was a rewarding second hearing for me. The evening was rounded out by a delicious meal at Ernest's Orleans Restaurant and Lounge before a bus ride back to Kilgore.

Friday opened with our only hearing of the magnificent Aeolian-Skinner in Longview's First Baptist

Church. The buzz is that in the current church environment the organ is not receiving the use and appreciation it deserves. All I can say is they don't know what they're missing! And this was amply demonstrated by Jeremy Filsell's charming, assured playing in a program of Callahan, Reger, Hampton, George Baker, Dupré, and Carson Cooman.

The second musical offering of the day returned us to First Presbyterian Church in Kilgore, where Charles Callahan and Stephen Harman regaled us with a beautiful program of organ and harp music. The final offering, that evening, was also at First Presbyterian, played by Mark Dwyer. I thought his performance of Bach's Praeludium in E-flat, BWV 552, was the most convincing Bach of the festival. I admit that I am prejudiced in favor of hearing Bach performed on instruments more like he knew, but Dwyer's registration and performance overcame any objections I could muster. He also gave a fine performance of Sowerby's *Sonatina*, Handel's Musical Clock pieces, and a Fantasia and Fugue by Parry, and returned after the intermission with Vierne's *Symphonie II*.

Thus ended a most successful and enjoyable Fourth East Texas Pipe Organ Festival. I can't wait to see what Lorenz Maycher and his many helpers come up with for next year!



# 40th Annual AIO National Convention

## Oklahoma City

SCOT L. HUNTINGTON

FOR THOSE UNFAMILIAR with the organization, the American Institute of Organbuilders was formed in 1973 as “an educational organization dedicated to advancing the art of organbuilding by discussion, inquiry, research, experiment, and other means.”<sup>1</sup> The AIO publishes a quarterly journal, maintains a web-based service manual, sponsors an annual convention with technical lectures, visits to local organ shops and instruments, and offers attendees the opportunity to meet industry suppliers and service providers, as well as to collaborate with fellow organbuilders.

The primary host for the Oklahoma City convention was the American Organ Institute (AOI) affiliated with the University of Oklahoma. The brainchild of university organist John Schwandt (chair), this multifaceted program offers instruction in

organ performance (together with a well-rounded musical education in liturgical music, solo literature performance, and improvisation, as well as an equally important exposure to theater organ performance practice and silent movie accompaniment). Students also receive extensive instruction in organ history and applied technical experience in organbuilding and maintenance at the university’s organ shop in Norman.

My flight into Will Rogers World Airport was hours late, forcing me to miss the opening lectures on “Player Organs and the Möller Perforator” (now up and working in Swiss-watch splendor at the AOI facility), “Multum in Parvo Novum: A Prospective Examination of the Small Organ,” a visit to the Oklahoma City Bombing Memorial and Museum (which I did on my own early one morning), and the opening Evensong at St. Paul’s Cathedral (John-Paul Buzard Pipe Organ Builders 1998).

Monday began with a joint lecture by university organist John Schwandt and John Riester (head of the AOI organ shop) introducing the innovative organ arts program at the university, the extensive rebuilding and modification plan for the landmark Möller Opus 5819 from the Philadelphia Convention Center, and the construction of the 14-rank “Mini Mo”—the organ appetizer installed in Sharp Hall, OU’s Catlett Music Center. This temporary demonstration organ uses selected voices from the Philadelphia organ controlled by the Möller theater-style console from the Waldorf-Astoria hotel in New York City. They mentioned a few off-campus AOI organ projects that elicited a lively question and answer period with the audience, largely centered around a looming question on the minds of most in the room: the potential conflict of interest in the free-marketplace competition between a non-profit educational institution (presumably one funded not only by

1. Quotation from the introduction of the convention program booklet, *About the AIO*.





football money but public monies as well), and the private market place, which is the bread and butter of for-profit organbuilders who can't compete with a subsidized and deep-pocketed public enterprise. The lecturers explained that the AOI now places a two-hour limit on travel distance (which probably doesn't encompass a huge number of pipe organs in the expansive flatness of the Sooner State), and their interests are best served as a local service and maintenance firm with their main focus always remaining with the university instruments.

This was followed with a table talk that was both sobering and thought-provoking. "The Future of Organ Studies and Schools of Music" panelists were Eileen Guenther, educator and immediate past president of the AGO; Ken Cowan, distinguished recitalist and organ professor at Rice University; John Schwandt; and Larry Mallette, director of the OU music

school. Each delivered a short paper on their experience with the recent and steady decline in organ departments at the university level and enrollments in those remaining, and the job prospects for graduates of said programs. The statistics of decline were staggering and depressing, and the consensus was that this is likely not a temporary blip, but the new norm. Of the 125 colleges offering organ instruction in 2004, only 95 did so in 2013. The ten-year average of students enrolled in organ programs declined 35 percent at the undergraduate level, 45 percent at master's degree level, and 30 percent at the doctoral level. In 2014, nationwide, more students were enrolled in graduate programs (265) than undergrad (240). No more tax-payer money will be spent on pipe organs for public institutions, and in the future, these will need to be funded by private sources. The panelists debated innovative ideas about the sustainability of organ programs, especially the need to train music majors with marketable corporate skills as academic minors, and the need to capture new students as organ minors. The quote of the day

was "change is inevitable, growth is optional."

John Nolte, one of the foremost manufacturers of high-quality wood pipes in the United States, never fails to deliver an engrossing lecture with a blend of wit and self-deprecating humor. This year his topic was a how-to technical exposition on his preferred way to releather wood-pipe stoppers and the mistakes one should avoid. Dennis Blain, technical director of Casavant Frères, followed with a lecture on "The Care and Feeding of Casavant Organs." He covered a lot of ground in a short time, aided by outstanding handouts, covering the regulation of Casavant keyboards, pesky swimmer regulator adjustments, and the idiosyncrasies of their early vent chests still encountered in many historic instruments.

Jeff Sherman, a member of the OU Price College of Business, lectured on his analysis of the pipe organ marketplace and how to use internet resources as marketing tools. Scott Henkels, technical director at OU's University Theatre, discussed rigging safety tools and techniques, including types of

**Above:** *The two-manual Bigelow organ (Op. 26, 2000) in the chapel of All Souls Episcopal Church*  
PHOTO MARCUS YOUNG



knots, rope, and physics, to lift heavy or awkward objects safely, for both the lifters and the liftee.

Tuesday was organ visitation day. The AIO makes a point of visiting recent installations of the local builders and their shop facilities. Four site visits were scheduled, plus a tour of the AOI shop (where the rebuilt Swell division of Möller Op. 5819 was nearing completion) and the Catlett Music Center organ facilities. Sebastian Glück demonstrated his own instrument, Glück Pipe Organs Op. 14 (2012), at Mayflower United Church of Christ. A capable performer, he crafted a thoughtful tour of the organ using familiar literature with announced registrations to demonstrate its solo and accompanimental stops, his concepts of chorus build up, and, finally, accompanying a hymn to demonstrate the organ's core purpose.

**Above:** C.B. Fisk Op. 111, the Mildred Andrews Boggess Memorial Organ at the Catlett Music Center, University of Oklahoma.

**Right:** Damin Spritzer, sabbatical replacement for University Organist John Schwandt, played literature excerpts to demonstrate the 1999 Fisk organ.

PHOTOS MARCUS YOUNG

The next venue was the oldest organ's currently in Oklahoma—the well-travelled 1865 W.B.D. Simmons (Watertown, N.Y.) organ rebuilt and enlarged by Andover Organ Company as their Opus R-260 and installed in a contemporary case within the modern Church of the Epiphany. The instrument was demonstrated by the church's director of music, Bob Waldrop, who improvised a tour of the organ stops both individually and in combination, division by division through variation-style vignettes on familiar hymn tunes, with helpful printed registrations.

The demonstration of Bigelow Opus 26 (2000) in the chapel of All Souls Episcopal Church by long-time OHS member Gerald Frank was a high point for this reviewer. (Dr. Frank was also consultant for the project.) Housed in an elegant English-Gothic case in a constricted and height-challenged rear gallery, the instrument is an elegant *multim im parvo* thesis on less is more. The small organ is the greatest challenge of an organbuilder's skill and inventiveness, and this example of only 16 stops, through the use of either/or mechanical-action duplexing stop control, yielded an especially versatile instrument of 29 stops—the tracker equivalent of the once-ubiquitous

unit organ. This style of mechanical borrowing dates from the time of Praetorius and this style of chest could be fussily labor-intensive to maintain in the old days—Bach's organ in the Weimar Court Chapel built in 1658 by Ludwig Compenius once was a duplex organ, but after successive rebuilds, including during Bach's tenure, the duplexing chests were gone by the time Bach had departed. This form of mechanical borrowing has been perfected by our contemporary tracker builders, and Bigelow has turned it into an art form. Frank elegantly played Walther's variations on "Jesu meine Freude," announcing his registrations. Alternating with the demonstration for space reasons, David Chamberlain gave a technical lecture about Bigelow's approach to duplex windchest design.

At Westminster Presbyterian Church, Reuter Op. 1275 (1960), a III/65 American Classic design, was considerably expanded and tonally reconfigured by R.A. Banks & Associates in 1996 to a IV/106. The organ was demonstrated by Andrew Schaeffer, a young and brilliantly talented young organist with a blazing technique. Mega-organs in normal-sized spaces can often possess the capability of having a fearsome decibel output in





reserve for special occasions, and the only detraction from this otherwise intriguing event was the organist's overuse of this capability.

Following a tour of the AOI facility and its well-appointed shop where we were held spell-bound by a demonstration of the mechanically ingenious Möller roll perforator (like little boys watching an electric train in a department store window), we visited the Catlett Music Center. The centerpiece of the current organ facilities is the large three-manual C.B. Fisk Op. 111 (1999), installed not in a concert hall but in a high gallery at one end of the lofty and imposing grand foyer of the music building. Damin Spritzer, Dr. Schwandt's sabbatical

replacement, gave a riveting demonstration of the organ's concert-class capabilities, thankfully demonstrated with unabridged literature. It must surely be nerve-racking to practice or have a lesson in such a space while the university's entire music community is passing through. We toured the practice room facilities next, a transplanted Hinners almost unusably loud in the confined space of a practice room, a venerable Möller Artiste, and a Holtkamp Martini, both respecified into something different than their original design, and a very interesting Wahl Organbuilders mechanical-action practice machine. Beautifully crafted, I was disappointed not to be able to hear it as it was unplayable because of a mechanical problem.

A celebratory dinner was held in the Fred Jones Jr. Art Museum. One of

the great museums of the Midwest and perhaps the finest of the art museums associated with an American university, this elegant gallery houses an outstanding collection of Impressionist paintings, American Art, particularly of the West and Southwest including indigenous Native-American cultures, Asian art, contemporary sculpture, and photography. Like the evocative Bombing Memorial, this museum and the fantastic Cowboy Museum (which I also managed to tour briefly on this trip, with a western lunch buffet that is alone worth the trip to Oklahoma City), are not to be missed on any trip to the area.

The evening featured a concert on "Might Mo" performed by Dr. Schwandt and his young protégés. Schwandt performed an extensive suite of improvisations on submitted themes while his students demonstrated their proficiency in classical, popular, and orchestral transcriptions—including two performances by proxy via Op. 5819's restored roll player attachment. The quality of playing from the young performers, in particular a young blazingly talented freshman, is indicative of the high standards demanded by Schwandt as teacher, and the broad spectrum of skills in a variety of performance genres in which these students are expected to become proficient.

Curt Mangel, curator of the Wanamaker Grand Court Organ at Macy's in Philadelphia, began the final day of lecturers with a deeply technical discussion of blower motors and giving practical tips for the proper maintenance of older American-style blowing plants, in particular those of the venerable Spencer brand. David Beck and Mark Hotsenpiler gave a hands-on demonstration of remedial field repairs for flue pipes. When the topic turned to strings however, the Matterhorn North Face of flue voicing, the duo admitted their learned humility in the face of exquisite examples of

*Above: "Mini Mo" in Sharp Hall, University of Oklahoma* PHOTO MARCUS YOUNG



the voicer's art by our skilled forebears and the tar pit one is about to step into when confronting an acting-out string pipe in full tantrum. Mark reminded novice voicers to admire the nicking (usually so fine and perfectly done it needs a magnifying glass to enjoy fully) before making a heavy-handed attempt at a delicate maneuver. David reminded us that string voicers didn't die of lead poisoning the way many old-timer flue voicers did; "they all die of alcoholism"—a trait even the venerable William H. Barnes noted in the many editions of his erstwhile *The American Organ*.

Eric Johnson gave a well-illustrated description of the Quimby Pipe Organs slider chest, which is built to exacting standards to withstand tropical fluctuations in temperature and humidity without resorting to the use of slider seals. Brian Grady, an engineering researcher with the University of Oklahoma, gave preliminary results of an extensive and on-going study of leathers used in the organ industry, and in particular, the merits of chrome and vegetable tanning. The preliminary finding that chrome-tanned leather ages marginally faster than vegetable tanning was met with some skepticism on the part of the audience and leather suppliers, and as the test is not yet concluded, many felt the need to reserve judgment until all the facts are in.

The most anticipated lecture of the convention was the presentation on the pending over-reaching ivory bans being legislated at the federal level, and the even more punitive and mindless bans being processed at the state level in several areas. The AIO has engaged the services of a Washington D.C. lobbyist to represent the interests of the organbuilding/restoration industry. At the time of the convention, the unduly harsh ivory restrictions working their way through the government were showing few signs of pending moderation based on more informed thinking. While the currently limited

and restricted use of reclaimed ivory in new applications has no chance of continuing, what could be even more disastrous for the industry is the projected ban on the sale, transport (in some states), or refurbishment of a historical object containing ivory, without certification of where and when the ivory was harvested. Finding out from Henry Erben what year an elephant was killed and in what country in order to provide the requisite ivory source certificate for an organ he built in 1849 will be quite challenging at this remove.

At this writing, there are cracks of hope in the armor of this draconian law—it's proving a tough sell to lawmakers—even though they are being inundated with protests from musical instrument restorers and dealers, performers (like those forbidden at customs entry to bring their ivory-tipped bows into the United States for a performance at the Lincoln Center), jewelers, and antique purveyors. New Jersey, Connecticut, and California are among the states pushing even harsher laws working through the system that could prevent the familial inheritance of an object containing ivory from an animal dead 150 years, or even the transport of a Skinner console across state lines on the way to a restorer's shop—much less allowing the sale of any antique organ or piano with original ivory keys and stopknob faces without first removing the offending materials. While everyone except poachers wants to do everything possible to protect these noble beasts before it is too late (and we may already be past that time), preventing the sale or restoration of an E. & G.G. Hook pipe organ because of its stop labels isn't going to save a single elephant from being killed to become an Asian aphrodisiac. The pending law is complicated, and while lobbyists are hopeful that exclusions for antique art and musical objects will be included in its final form, even those glimmers of



progress could still be mired in mind-numbing bureaucratic stupidity. As of this writing, Virginia just voted down a broad and severe state ban on ivory use. Animal activists are currently working with apparent success at state levels to enact far stiffer laws than what the Federal government will ultimately impose.

This Oklahoma City convention was very well organized and executed, running on time without our feeling like herded cats. Convention planners were good natured and helpful, which goes a long way toward enhancing an attendees' collective enjoyment. While not every lecture or organ can appeal to every individual taste or need, there is no substitute for the time spent with exhibitors and colleagues, catching up on projects and talking shop to an appreciative rather than captive audience of organ widows to mine the collective experience of one's fellow artisans.

*Above:* Charles Kegg demonstrates the Möller roll perforator, set up and running in the AOI shop.

PHOTO MARCUS YOUNG



## Lynnwood Farnam on American Organs

EDITED BY MARCUS ST. JULIEN

*Continued from previous issue.*

### HUTCHINGS, PLAISTED & CO.

**Church of the Advent, Boston.** Hutchings & Plaistead [*sic*], 1883, [Op. 107, III/47 reg.]. A beautiful churchy organ. Only thing I don't like is the mixture in the Swell which is too bright in bass & tenor and upsets all the balance of the Sw. Mixture in Great is good only when used with reed. Fine church for sound. Mr. Whitney told me that Clarence Eddy said the Stopd. Diapason in Swell was the best he had ever heard. It is the nicest one I ever heard. Lovely Swell flue work, 16, 8, 4 & 2 ft. Even tone all through (Tues. Oct. 8/07 morning).

**Second Universalist Church, Boston.** Hutchings & Plaistead [*sic*], [Op. 31, 1872, III/40 reg.]. A thin-toned organ. Very bad chorus reeds and mixtures. Nice Swell flue work, and very good Oboe. About 20 years old, I should say. (Visited Mon. May 4, 1908.)

**All Saints [Episcopal Church], Worcester, Mass.** Hutchings & Plaistead [*sic*]. [Op. 67, 1876, III/46.] Smothered in a hole. Very awkward to manage. (Visited Feb. 19, 1917.)

### GEO. S. HUTCHINGS

**Christ Church, Andover, Mass.** Geo. S. Hutchings, 1886 [Op. 159, II/29 reg.]. Mixtures better than usual. Nice soft

stops. Very effective pedal open. Swell Salicional needed. This instrument a sister to College St. Church. Burlington, Vt. Tracker action.

**Emmanuel Episcopal Church, Boston.** George S. Hutchings. [Op. 216, 1890, III/52 reg.] A good organ. Particularly good Swell and 32 foot. Electric action throughout. Detached moveable console on opposite side of chancel. (Visited Tues. Oct. 8/07 4:30 p.m.)

**First [Unitarian] Church, Boston.** Hutchings [Op. 1513, 1903, III/50 stops]. This organ is rather softly voiced throughout and all the mixture & 2 ft. work is very "meek" (as Mr. Foote, the organist, expressed it). The pedal reeds are not as good as one generally finds, and Mr. F. intends to have them revoiced. They are too heavy for the organ.

**Arlington St. Unitarian Church, Boston.** Geo. S. Hutchings [Op. 382, 1895, III/60 reg.]. This organ is remarkable for the soft stops which are beautiful, and for the wonderfully effective sw. boxes it contains. The full organ is very disappointing, however, having no grandeur or balance. The full Sw. when closed has hardly the strength of the Gt. Doppel Flute. Pedal organ very weak and indefinite, reeds quite

soft. Vox Humana drawstop is placed between Open Diap. & Gamba. Sw. Mixture very much unbalanced. Diapason tone pretty good. Chorus reeds & mixtures thin & weak in tone. Very good action, quick repetition. Combinations or comp. movements interchangeable in a cupboard behind console.

**Chamber Organ in House of Samuel Carr, Exq., Boston.** Built by Hutchings [Op. 2004, 1902, duplexed, III/35 stops]. Detached and moveable console. Old fashioned straight pedal board. (Sun. eve. May 3, 1908. June 8, 1929.) This organ was, on the death of Mr. Carr [May 29, 1922], given to New England Conservatory [of which Carr was president] and erected in a new case in the new wing of the building. Saw the console for the first time in 21 years and filled up gaps in my record. Mrs. Carr kept original case. In the rebuild, the Choir was made the middle keyboard with Swell at the top. (Formerly, it was Great, lowest; Swell, middle; Choir, top.) The Choir entire was borrowed from Swell, with the stop-names altered.

**St. Paul's Cathedral, Boston.** Geo. S. Hutchings [Op. 242, 1891, III/45 reg.]. Very dead church for sound. Great sounds very "bald." Swell exquisitely soft with very effective swell box.

**Second Church [Unitarian], Audubon Circle, Boston.** Main organ by Hutchings [Op. 202, 1889, III/45 reg.], Chancel organ by Skinner [Op. 226, 1914]. Chancel organ beautiful. Main organ wretched, fluty diapasons and chorus work, windy flutes, frightful reeds. Effective pedal organ. Main organ in west gallery, console in chancel.

**Harvard Church, Brookline, Mass.** Geo. S. Hutchings [Op. 407, 1896, III/60 reg.]. A good organ. The Pedal organ is very effective, tho' it looks queer on paper. No way of playing the Echo organ with the Great. Its diapasons would add well to the full organ.

**Rogers Memorial Church (Unitarian), Fairhaven, Mass.** Hutchings [Op. 565, ca. 1902, III/42 reg.]. Good resonant building, very beautiful architecturally. Magnificent twin cases. Very good organ, though lacking in balance in its upper work. Specially successful Pedal Violone. Wallace Go-drich advised on this spec. (Visited June 29, 1918, with Mr. & Mrs. E[dwin] F[arnham] Greene and Lad.)

**Christ Church, Fitchburg, Mass.** Hutchings [Op. 450, 1898, III/43 reg.]. Moveable console. Divided organ. Very good tone, except very screechy 2 ft. stops. Bold choir organ.

**The Eliot Church, Newton, Mass.** Hutchings [Op. 191, 19, III/46 reg.]. This organ was originally an ordinary-sized

3 man. instrument, and has had numerous departments and stops added at different times. This accounts for the smallness of the Sw. & Gt. divisions.

**First Congregational Society (Unitarian) New Bedford, Mass.** Hutchings [1907, III/50 stops]. Fine organ specially in the softer realms. Dead church for sound. Much of the organ is placed in the tower. The new pedal open (1915) is very bold and impressive, being placed in extensions of the main case inside the church. Second open is soft through being in the back of the tower.

**Houghton Memorial Chapel, Wellesley College, Wellesley, Mass.** Geo. S. Hutchings [Op. 451, ca. 1898, III/51]. Main organ rather uninteresting and dead with very weak bass. Echo organ and all couplers controlled by tablets. Main organ by drawstops. Usual Hutchings detached console. Queerest cut-outs and mix-ups in design. Swell-Echo and Swell cannot be played together, Choir-Echo and Choir cannot ditto, Echo cannot be used in full organ combinations, and a brilliant full organ (with Sw. 4' coupler) is not possible except from Sw. keyboard—that wretched old Hutchings arrangement which exists in so many of his organs.

**Union Congregational Church, Worcester, Mass.** Geo. S. Hutchings [Op. 400, 1897, III/54 reg.]. Specification very similar to Emmanuel Ch., Boston. Divided organ, very shut-in, effective 32 ft. GGGG. Swell reeds thin. Wretched electric swell-box action.

**Park Congregational Church, St. Paul, Minn.** Geo. S. Hutchings [Op. 315, 1893, III/37 reg.]. Wretched tremulants. Odd that there is no 8-ft. flute on choir. Top 2 octaves of mixture on Gt. are very bad and unbalanced. Not very good reeds. Otherwise, the organ is nice.

**First Presbyterian Church, Newark, N.J.** Hutchings [1901, III/47 stops] (with later changes by Fazakas). Organ in west gallery, echo at opposite end of church. Same type of ensemble as old Emmanuel, Boston, Hutchings organ. Fine Full Swell with big effective 16' reed. Villanous [*sic*] swell-pedal action. One too many diapasons on Swell and Choir, strings would be more useful. (Visited April 1922.)

**St. Bartholomew's Church, New York City (Madison Ave. & 44th Sts.).** Geo. S. Hutchings, Boston [Op. 402, 1896, IV/125 reg.]. A grand organ. The church is not as large as one would expect on seeing the specification of the organ. Chancel organ divided. Gallery organ [Odell] has a large and imposing case. Diapason tone fine, good 32 ft. and beautiful Chancel Swell. The Solo Organ is very big, but I like the Full Organ better without it (the Solo makes it more som-



ber). Beautiful Clarinet which is very smooth and effective in chords.

**St. Bartholomew's Parish House Chapel, E. 42nd St., New York City.** Geo. S. Hutchings [Op. 423, 1897/98, II/23 reg.]. Very dead place for sound. The best stops are the diapasons, Gross Flute & Swell string tone (Great flute is lovely). First time I ever saw a Melodia 16 on an organ. It is open to tenor C, stopped below.

**Organ for Second Presbyterian Church, Troy, N.Y.** Geo. S. Hutchings, 1907. A fine instrument with a diapason full organ. The Swell solo mixture is a remarkable and new stop. It is a beautiful solo or chord stop either alone or in combination. The stop is so voiced that the 8 ft. ground tone can be plainly heard—other unusual stops are the Tibia Clausa & Muted Viol. (Visited at Hutchings factory, Oct. 9, 1907.)

## HUTCHINGS-VOTEY

**Organ in Concert Hall, New England Conservatory of Music, Boston, Mass. (Jordan Hall).** Built by Hutchings-Votey Co. [Op. 1480-A, 1903, III/?]. Choir Dulciana is open throughout and the lower 10 pipes are outside the swell-box.

I am disappointed in the diapasons. The soft stops are all very beautiful, but there is not the variety in their number that one would expect. They do not colour one another in the positive way that I have found often in organs with fewer ranks. The Pedal Trombone is not a good stop, rather "rattley." The Pedal organ does not tell out as much as one would expect from the no. of 8 & 4 ft. stops, but the Open 16 is very fine. The reeds are all good and smooth, but thin in tone. This is the first American organ of any real account that I have seen and I am struck with the sumptuousness of the specification. (Visited Fri. Oct. 3, 1907, 4 to 6 p.m.)

**Robinson Methodist Episcopal Church, Malden, Mass.** Hutchings-Votey Co. [1906, II/II stops]. Very good little instrument. Sweet soft stops. Blown by water.

**Sayles Hall, Brown University, Providence, R.I.** Hutchings-Votey [Op. 1480-B, 1903, III/?]. Very effective and good organ. High up in gallery.

**St. James R.C. Church, Seattle, Wash.** Hutchings-Votey Co. [Op. 1623, 1907, IV/?, extant]. A grand organ in a glorious church for sound. Splendid diapasons. Solo Tuba and 8 ft. Flute rather rough. *(To be continued.)*

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## ROBERT HOPE-JONES'S OWN 1890s SCRAPBOOK DISCOVERED!

ROBERT HOPE-JONES (1859–1914), a well known organbuilder of Victorian times, who started work in Birkenhead, went on to join the Wurlitzer Company in America, and earned himself the title “Father of the Theater Organ.” He died on September 13, 1914. Coinciding with the centenary of his death comes the following amazing discovery:

A fragile old scrapbook of newspaper cuttings and letters—originally the property of Hope-Jones—was donated by John Candor on June 6, 2014 to the Lancastrian Theatre Organ Trust’s

Theatre Organ Heritage Centre, at Eccles, Manchester.

This historic 190 page book was compiled jointly by Hope-Jones’ two company secretaries, Arthur Speed and Alfred Foxworthy, and Robert Hope-Jones himself, who has annotated many of the items.

Mr. Candor has had custody of the book for some years, but it had come down to him from one George Andrews who had worked as an organ builder, possibly for Norman & Beard in Norwich. Hope-Jones left this behind when he emigrated to America in 1903. Indeed, in a letter Hope-Jones wrote while sailing to America he said “I am leaving everything I possess in

England so as not to defraud Norman & Beard.” We must therefore be thankful that George Andrews preserved it.

This priceless volume covers Hope-Jones’s early period in Birkenhead. The newspaper and periodical clips date from April 1890 to August 1896, and come from 180 different publications.

The letters begin in January 1891 and run to May 1895. These form the second half of the volume, and are the original testimonials sent at the request of Hope-Jones, by 125 organists and 25 organ builders, many well-known names today.

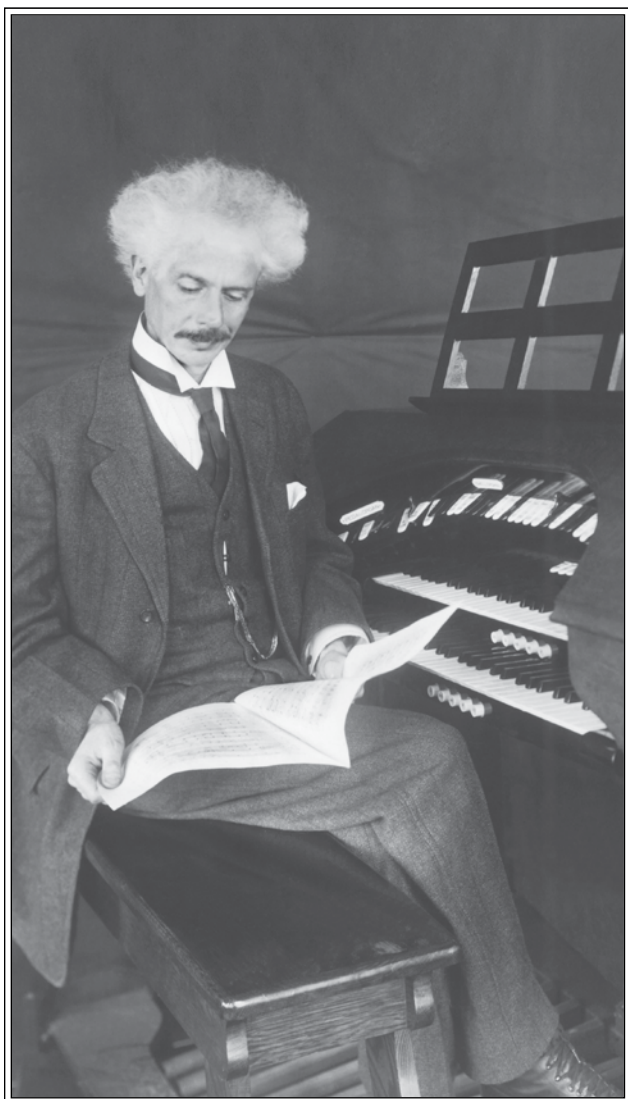
Work is well under way with the Heritage Centre’s Roger Fisher’s, studying and indexing the volume and many new discoveries have been made. For example, how many knew

that when the Birkenhead factory was at its peak, with around 100 employees, there was a staff brass band.

Upon completion, it is hoped that a book will be published—an illustrated summary of highlights from the old scrapbook, incorporating an index. Details are currently being discussed.

Finally, the scrapbook will be put on permanent display in the Museum alongside many other Hope-Jones related items, at the LTOT’s Theatre Organ Heritage Centre in Eccles, Manchester.

For more details, please email [rcfgomit@btinternet.com](mailto:rcfgomit@btinternet.com).



FROM THE JEFF WEILER COLLECTION



**Hilbus Chapter**  
of the ORGAN HISTORICAL SOCIETY

*Where the Tracker Action is!*

RICHARD STRATTAN PREPARED A Maryland Mid-Shore Organ Crawl for the group on November 22. Organs visited were the II/8 stop J.W. Walker & Sons mechanical-action organ at Old Wye Episcopal Church in Wye Mills, Maryland; a ca. 1895 one-manual-and-pedal, mechanical-action, seven-stop Jardine at Union United Methodist Church in St. Michaels, Maryland, Visser-Rowland’s 1989 Op. 82, a II/19 mechanical-action organ at Holy Trinity Episcopal Church in Oxford, Maryland; and a II/19 M.P. Möller Op. 11211 (1977) at Trinity Cathedral, Easton, Maryland.

On January 24, 2015, Paul Roeder prepared a crawl of Silver Spring, Maryland, Episcopalian Organs that included Aeolian-Skinner Op. 1305 (1955) II/30 at Grace Church; and a 1974 II/34 Casavant, Op. 3208, at the Church of Our Savior.

Chapter member Stanley Gossard passed away on January 9 at the age of 89.

# Organbuilding and Sustainability

## Part I. Materials

JONATHAN M. GREGOIRE

### INTRODUCTION

THE SOUND OF AN ORGAN PIPE is a combination of several factors: the shape of the pipe, the wind pressure, the cut up, various voicing aspects, and the material used. While the hierarchy of these factors is debatable, the importance of the material on pipe's tone is significantly less than with other instruments. Special woods are used for instruments such as clarinets and guitars because their resonance properties provide the instrument's characteristic sound. Unfortunately, the increasing demands placed on these resources is causing their managed protection by the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES), an organization charged with ensuring the protection of the earth's resources.<sup>1</sup> Instrumental manufactures are now rapidly exploring alternatives.

The organ does not require the use of tone woods, meaning deforestation trends have not demanded changes from builders. However, the use of lead came under attack in 2006 when the European Commission sought to ban its use from all electronic devices;<sup>2</sup> the use of electrical components, such as wind blowers, initially categorized the organ under this legislation, including pipework. While the organ has narrowly escaped, being added as an exception to the rule,<sup>3</sup> many European builders moved away from using lead in soldering electrical components.<sup>4</sup>

In the next installment of this article, conversations with organbuilders will analyze current trends and prevailing attitudes toward sustainability. This first part provides insight into *why* various materials are used in organbuilding and challenges the importance placed on the auditory aspect of the materials. There are no better resources with which to begin than historical organbuilding treatises.

### ORGANBUILDING TREATISES

In his monumental *L'Art du facteur d'orgues*, Dom Bédos de Celles commented on the plethora of materials used in organbuilding from the beginning: gold, silver, copper, bronze, brass, alabaster, glass, and even pipes made of playing cards!<sup>5</sup> Before one uses playing cards for the next 8' Bourdon, he clarified that "it would seem that these materials were used only for curiosity and oddity, without claiming that they were better suited to this purpose."<sup>6</sup> In addition, Poul-Gerhard Andersen mentioned the use of glass, stiff cardboard, and porcelain in his 1969 book.<sup>7</sup>

In regards to the various types of wood used in organbuilding, Audsley's *The Art of Organ-Building*, published in 1905, is the most comprehensive, providing great detail on the variety of woods available, including pine, spruce, poplar, oak, maple, mahogany, black walnut, and even teak. Audsley recommended oak as the best, but suggested any wood is suitable, so long as it is free of general blemishes.<sup>8</sup> Hop-

1. "How CITES Works," CITES organization, accessed September 23, 2013, <http://cites.org/eng/disc/how.php>.

2. Alan Cowell, "Europe Declares Pipe Organs Health Hazards," *New York Times* (March 22, 2006): A8.

3. David Hemsley, "The BIOS column: British organ-builders lead Europe," *The Organ* 85 (August 2006): 62.

4. Correspondence with Didier Grassin of Noack Pipe Organs, September 22, 2013.

5. François Bédos de Celles, *The Organ-Builder*, trans. Charles Ferguson (Raleigh: The Sunbury Press, 1977), xxxiii.

6. Ibid.

7. Poul-Gerhard Andersen, *Organ Building and Design*, trans. Joanne Curnutt (New York: Oxford University Press, 1969), 35.

8. George Ashdown Audsley, *The Art of Organ-Building* (New York: Dodd, Mead & Co., 1905; Dover Publications, 1965), 431.



kins and Rimbault confirm this in *The Organ* when discussing the English builder, Father Smith, who would “never use any [wood] that had the least flaw or knot in it.”<sup>9</sup> Further, they noted mahogany’s stability for instruments in hot climates, and mentioned regular use of cedar, deal, pine, and oak.<sup>10</sup>

Organbuilders frequently discuss the significance of certain metals, particularly lead, tin, and zinc, as opposed to the various woods used in organs. Since the use of lead is currently in question, Arnolt Schlick’s thoughts are particularly germane: “Lead is not as long lasting or durable as tin, for lead easily oxidizes from dampness, and holes appear in it from decay. . . . For these and other reasons, lead, in its pure state, is not suitable to be used for pipes. . . . Some [builders] mix together half tin and half lead, less or more as seems good to each. But it seems to me that the less lead and the more tin, or pure and all tin, is much better and more enduring.”<sup>11</sup>

For Hopkins as well, tin was “first in point of excellence . . . for organ pipes by its great durability, its superior silver colour, and its lightness.”<sup>12</sup> He praised tin for its sturdy intonation, but noted that its low melting point of 442°F requires at least a small portion of lead, melting at 612°F, to aid in the workability of the resulting alloy.<sup>13</sup> John W. Hinton further argued for an alloy of both materials: “there is no such thing as ‘pure tin’ in use; nearly ten percent of lead *must* be mixed with tin to render it workable.”<sup>14</sup>

## TONAL PROPERTIES OF METAL

The perceived auditory properties of lead can be traced back to Schlick, who was perhaps the first to argue that lead pipes were “sweeter sounding than those of tin.”<sup>15</sup> Many builders believe this today. In 1987, Charles Fisk described lead pipes as having “a darkness, a hollowness, a sound as of deepest antiquity [and] a strength of sound.”<sup>16</sup> He believed that tin pipes embodied the “sound of refinement” as “tin loves to produce overtones.”<sup>17</sup>

Hinton wrote that “zinc, while possessing some special advantages for fronts—in being less susceptible to injuries,

and cheaper—never gives a really *round* and musical tone.”<sup>18</sup> Bernard Sonnaillon also claimed zinc to be “a metal whose tonal virtues are less than evident.”<sup>19</sup> Andersen vehemently disagreed with this perception, claiming that pipe material had no influence on the tonal quality:

It is a common misunderstanding that the material of pipes, metal or wood, determines the quality of the sound, and that this material even creates the vibrations, like a string or a bell. This is not true. The tone is produced by the air column which is confined in the body of the pipe, and the sole function of the pipe walls is to enclose the air column and provide it with the correct dimensions.<sup>20</sup>

Further, he argued the shape of the pipe (e.g. cylindrical, square, chimney shaped) had a far greater significance on the tonal quality than whether the pipe was made of metal or wood.<sup>21</sup> Before Andersen is dismissed too quickly, there is scientific backing for his beliefs. In 1965, after extensive analysis of various materials, John Backus and T.C. Hundley argued the following:

The steady tone of a pipe does not depend on the material of the pipe wall. The belief that the use of tin in constructing pipes gives a better tone appears to be a myth unsupported by the evidence. The main reason for the use of the usual tin-lead mixtures would seem to be the practical one of ease of working and pipe voicing. There is also a psychological factor; tin is expensive, and it is natural to think of a more costly pipe as producing better tone.<sup>22</sup>

In citing previous work, Backus and Hundley noted the experiment completed in 1940 by Boner and Newman, in which various metals, a wooden cylindrical pipe, and a pipe made of wrapping paper were compared: “listening tests made on these pipes showed very small audible difference.”<sup>23</sup>

## CONCLUSION

Organbuilders have always been concerned with cost and this should not be overlooked when analyzing why certain materials are used. Hopkins and Rimbault noted tin to be upwards of six times as expensive as lead;<sup>24</sup> centuries earlier, Schlick claimed the use of lead on the *hintersatz* was because of the lower cost.<sup>25</sup> Perhaps, the increased cost of tin in the 1970s,

9. Edward J. Hopkins, Edward F. Rimbault, *The Organ, Its History and Construction* (London: R. Cocks, 1855; reprint Hilversum, Holland: Frits Knuf, 1965), 100.

10. *Ibid.*, 100.

11. Arnolt Schlick, *Spiegel der Orgelmacher und Organisten* (Mainz, 1511), trans. Elizabeth Berry Barber (Buren, the Netherlands: Frits Knuf, 1980), 55.

12. Hopkins, 96.

13. *Ibid.*, 97.

14. John William Hinton, *Modern Organ Construction: A Course of Three Lectures Delivered on April 22nd, 24th, and 26th, 1901* (London: C. Jacques & Son, 1901); reprinted as *Organ Construction* (Buren, The Netherlands: F. Knuf, 1992), 68.

15. Schlick, 55.

16. Charles Fisk, “Some Thoughts on Pipe Metal,” *The American Organist* 21, no. 4 (April 1987): 73.

17. *Ibid.*, 73.

18. Hinton, 11.

19. Bernard Sonnaillon, *King of Instruments: A History of the Organ*, trans. Steward Spencer (New York: Rizzoli, 1985), 28.

20. Andersen, 35.

21. *Ibid.*, 26.

22. John Backus and T.C. Hundley, “Wall Vibrations in Organ Pipes and Their Effect on the Steady State Tone Quality,” *The Journal of the Acoustical Society of America* 39 (December 1965): 945.

23. *Ibid.*, 937.

24. Hopkins and Rimbault, 97.

25. Schlick, 55.

from \$3 a pound to \$6 a pound in a span of five years,<sup>26</sup> contributed to zinc's popularity. In fact, Fisk argued the exact combination used for spotted metal has as much as anything to do with financial reasons.<sup>27</sup>

Compromise is always necessary with any organ contract. Those seeking to commission an organ are always struggling to make best use of the resources available. Building an instrument with a desired stoplist within a set budget requires creativity on the part of the builder, and often this affects the materials used. Andersen, reiterating the minimal influence on the sound of the pipe material, stressed the importance of practicality: "consideration [of pipe material] must also be given to purely practical matters such as manufacture, stability and price; and just because the air column in the pipe and not

26. Fisk, 73.

27. Ibid.

the pipe wall is the sound-producing element, practical considerations will often have a decisive influence on the choice of the pipe materials."<sup>28</sup>

If the material does not matter, and with natural resources dwindling, there has never been a better time to explore alternative resources for organbuilding. In the next installment, we will explore current trends among American organbuilders and prevailing attitudes towards sustainability.

*Jonathan Gregoire is associate director of music and principal organist at St. Andrew United Methodist Church in Plano, Texas. He recently received his DMA degree at Arizona State University under Kimberly Marshall, with a research paper on sustainability in organbuilding.*

*For additional information, including several audio links, please visit [www.jonathangregoire.com](http://www.jonathangregoire.com).*

28. Andersen, 35.



## Articles of Interest

### *from Organ and Other Journals Around the World*

"Interaction of Reed and Resonator of a Reed Pipe when Generating Sounds" (Judit Angster; Andras Milós), *ISO Journal*, no. 43 (April 2013): 27–45.

"International Symposium 'Electrifying Baroque': Het barokorgel-project in het Orgelpark te Amsterdam" (Henk de Vries), *Het Orgel* 110, no. 6 (2014): 26–29.

"Les Krischer, une Famille de Facteurs d'Orgues (1753–1934)" (Marie-Astrid Chesnier Normand), *L'Orgue*, no. 306 (2014): 3–122.

"A Magnet for Every Pipe: Robert Hope-Jones, the Invention of Unification, and Its Application in the

Theater Organ" (Jonathan Ortloff), *Journal of American Organbuilding* 29, no. 4 (December 2014): 8–15.

"Nautischer Orgelmythos, authentische von der Rolle: Die jahrzehntelange 'Irrfahrt' und zufällige Wiederentdeckung der großen Welte-Philharmonie-Orgel (1913/14) des gesunkenen Ozeanriesen *Britannic*" (Attila Csampai and Wolfram Adolph), *Organ: Journal für die Orgel*, no. 3 (2013): 8–13.

"The Organ of the Union Chapel, Islington" (Tom Winpenney), *Organist's Review* 99, no. 4 (December 2013): 24–27.

"Oxbridge Organs X: Keble College–St. Hugh's College–Hertford College" (Curtis Rogers), *The Organ* 92, no. 366 (Winter 2013): 22–30.

"Eine *Pretiose* des portugiesischen Orgelbarock: Die Orgel (1765) in São Vicente de Fora zu Lissabon" (João

Pedro d'Alvarenga), *Organ: Journal für die Orgel*, no. 3 (2014): 12–17.

"Die Restaurierung der Patroclus-Möller-Orgel in Marienmünster: Gedanken des restaurierenden Orgelbauers" (Patrick Armand) *Ars Organi* 61, no. 3 (September 2013): 176, 177–83.

"Saving a Georgian Organ" (Brian Staveley), *Organ Australia* (Summer 1014–2015): 28–32.

"Per una storia degli strumenti a tastiera della scuola napoletana, II: Il Cinquecento: documenti dal 1501 al 1599" (Pier Paolo Donati), *Informazione Organistica* 23, nos. 2–3 (August and December 2011): 111–62.

"Ein *veritables* 'Orgelmuseum': die Orgellandschaft Nordsiebenbürgen zwischen Weltläufigkeit und Provinzialität" (Erich Türk), *Organ—Journal für die Orgel*, no. 1 (2013): 20–28,

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## With a Little Help from Our Friends

IT IS UNUSUAL that a company could produce over 1,000 organs, 700 alone installed in theaters, be a formidable competitor of Wurlitzer, yet virtually be ignored by history, but this is the story of Operators<sup>1</sup> Piano Company and its Reproduco<sup>2</sup> organs. There is a parallel story also: that of the OHS Library and Archives. Not long ago, while sorting through boxes of materials donated ten or twenty years ago, I uncovered a treasure concealed among the accumulation of an anonymous lifetime's worth of collecting: a rare one-of-a-kind salesman's portfolio of Reproduco instruments, complete with photos and specifications. Even more recently, the Library and Archives received an anonymous donation consisting of the only known extant Reproduco sales brochure published by Operators Piano Co. in 1920, and several photos of Reproduco and Coinola instruments. Within a few week's time, the OHS Library and Archives holdings of Reproduco materials increased from nothing to a modest collection.

Operators Piano Co. was founded in 1909 by Louis M. Severson, who as an infant came with his parents from Norway to Iowa in 1883. By 1904, Sev-

erson set up a piano repair shop in Chicago, and five years later established Operators Piano Co. with partners Alfred Livingston and C.R. Dibble. At first, the company made only coin-operated pianos, the first known as the Victor Coin, assembled from player parts made by the Marquette Piano Co. Not long afterwards, Operators introduced Coinola pianos and orchestrions, both very popular and of their own manufacture. In 1915 or early 1916, Operators introduced a self-playing, self-contained piano-pipe organ for small provincial theaters and funeral homes. Most of these instruments were roll operated.

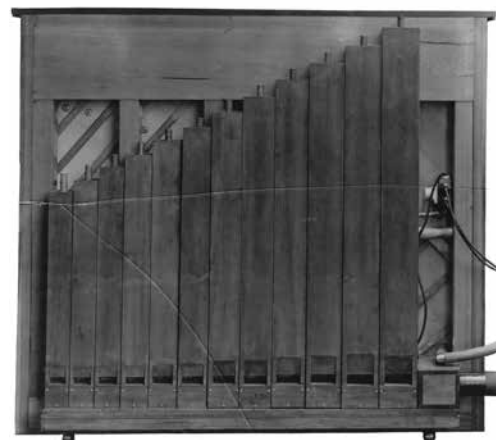
The Reproduco was an instant success. The tonal foundation of the Reproduco was the piano accompanied by a small number of organ pipes made by Jerome B. Meyer & Son of Milwaukee. In Meyer's brochure, *Organ Pipes for Theatres and Residences*, he also solicited orders for non-speaking facade pipes: "Pipes can be placed artistically in any theatre. Can easily be attached. Anybody can set them in position. Have them put in your theatre—they will give that pipe organ effect."

Operators Piano Co. also made three unit-organ models without piano, one each for theater, funeral parlor, and church—again with pipes made by Meyer.

There is still a second parallel story, that of the dissemination of knowledge. How do we get the story out that the OHS Library and Archives is the repository of this rare material? In June 2013, Friends of the OHS Library and Archives was founded with the intent of promoting and furthering the "interests of the Organ Historical Society Library and Archives, to serve as a medium for encouraging gifts and bequests to the OHS Library, and to encourage widespread musical and historical interest in organs and organbuilding through programs and collection, preservation, bibliographic description, digitization, and distribution of historical information," ambitious goals indeed. Now in its second year, "Friends" has given a significant amount of money to begin the process of cataloguing thousands of pieces of ephemera held by the Library and Archives. Once entered into our catalogue database, these items will bear Library of Congress catalogue numbers, and will be available to scholars worldwide through our online catalogue and through *WorldCat* ([www.worldcat.org](http://www.worldcat.org)). Thanks to our "Friends," the Reproduco materials have been assigned a catalogue number and are secure in archival binders, available for examination and study.



*Reproduco Super Model front.*



*Reproduco Super Model rear.*

1. The possessive apostrophe was not used.

2. Pronounced "reproduce-oh."



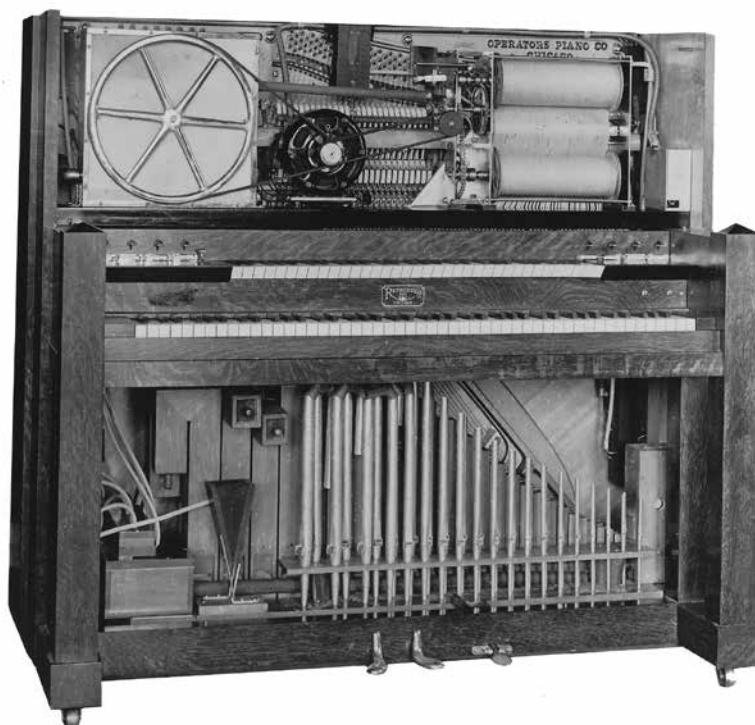
*Clockwise from Upper left:*

*1920 Reproduco and Coinola sales brochure cover page.*

*A page from the Reproduco and Coinola brochure.*

*Single roll model interior.*

*Unified church organ case.*



# In The Tracker 50 Years Ago

SCOT L. HUNTINGTON

VOLUME 9, NUMBER 3, SPRING 1965



*The issue's cover art, a contemporary engraving of the 1878 Cincinnati Music Hall, placed on the National Trust for Historic Preservation's annual 2014 list of America's 11 Most Endangered Historic Places.*

THE COVER ARTICLE described an upcoming milestone, the “Big Tenth” OHS convention to be held in “The Queen City of the West,” Cincinnati, Ohio, June 29–July 1, 1965. The cover art was an 1877 engraving of the vast brick Victorian confection that was the Cincinnati Music Hall, home to E. & G.G. Hook & Hastings’s magnum opus—No. 869 (1877)—and Frank Hastings’s masterpiece. For most OHS members, this legendary image was the first time they had seen the edifice housing an organ that was one of the most famous, and for a time the largest in the world. The convention was to concentrate on instruments found in Cincinnati and across the river in the neighboring cities of Newport and Covington, Kentucky. The instruments of Koehnken & Grimm, the local builder of considerable prestige during the 19th century, were to be featured, along with organs by Kilgen, Henry Pilcher’s Sons, Barckhoff, Hilborne Roosevelt, and very early Wicks and Möllers. The convention, chaired by Thomas Cunningham, cost \$15 including transportation in what was the Society’s first use of air-conditioned buses. Meals were extra, but the banquet was included. Registrations received before the early cut-off deadline were entered into a drawing for a free registration.

The slate of candidates was published for the upcoming 1965 election: founding member and TRACKER editor Kenneth Simmons was run unopposed for president, Robert James (instrumental in rescuing E. & G.G. Hook & Hastings No. 576 at New York’s St. Alphonsus) and Rev. Donald Taylor (chair of the 1963 Portland, Maine convention) for vice president, charter members Randall E. Wagner and Robert Whiting (chair of the 1960 convention in Philadelphia) for councillor, and Robert Reich (vice president and chair of the 1959 convention), and Lowell Riley were nominated for auditor.

Additional articles described E. & G.G. Hook No. 342 (1864) at First Baptist Church, Burlington, Vermont, then re-

cently refurbished by Brattleboro builder Elroy Hewitt and newly sited behind a screen, tragically having been completely shorn of its original casework. The organ was seen and heard in this altered condition during the 2013 Northern Vermont convention. Robert Whiting wrote a fascinating account of the three surviving parlor organs (out of an original four), built by Skippack, Pennsylvania, farmer John Zeigler (1795–1852) in his spare time as a hobby. Obviously a skilled woodworker, the instruments exhibit an advanced knowledge of organbuilding and a surprising sophistication of execution.

The dedication program of the Hook & Hastings stock model No. 1331 (1887) for St. John’s Episcopal Church, Richfield Springs, New York was reprinted—an especially handsome instrument heard during the Society’s gala 50th anniversary celebration in 2006. In preparation for the upcoming convention, two major articles chronicled prominent Cincinnati instruments. This first by George Pallage, contained a brief biography of the Schwab and Koehnken companies, along with a description of four instruments by Koehnken & Co. and the corporate successor Koehnken & Grimm that were the anchor organs of the tenth anniversary convention. The largest of these, an 1866 three-manual organ in the Plum Street Temple, is the oldest extant instrument by Koehnken and was recently restored by the Noack Organ Company, lavishly covered in a TRACKER article in the Spring 2006 issue.

The second Cincinnati-related article was written by Parvin Titus and reprinted from *The Diapason*, June 1937. This lengthy and informative article described the early history and subsequent rebuilding of the massive organ built by E. & G.G. Hook & Hastings for the Cincinnati Music Hall. For a detailed history of the instrument in its original form, members are referred to the reprint of the extremely rare George Ward Nicholls booklet, *The Cincinnati Organ*, sent by the OHS Publications Governing Board to all members on record in 2009 as a



fund-raising gift to benefit the publication activities of the esteemed OHS Press—which, through the generous and loyal support of our members, raised an astounding \$20,000 to help subsidize future publication endeavors. (This monumental instrument contained 109 ranks distributed over 81 stops, had an elegant cherry case embellished with exquisite carvings by William and Henry Fry and their talented female carving students, and prominently featured the massive bass pipes of the 32' open wood Diapason in the facade. The four-manual organ had Barker-lever assistance to the Great and Pedal divisions (speaking on four-inch pressure). The Solo division, on a cone-valve chest, was on eight inches while the balance of the manual divisions were on the normal pressure of three inches. Lest a railway calamity (a frequent occurrence in those days) damage the organ, the builders shipped no more than two carloads of material at any one time. The contract was signed in May 14, 1877, and the opening recital was performed by prominent organist George Whiting a year later, almost to the day—May 18, 1878. Curiously, in spite of the organ's notoriety, it quickly fell into ignominy. Whiting had been engaged to play a bi-weekly series of concerts from May to July, but due to lack of public interest, the series was discontinued after the June 22 event.

Over the next 13 years, the organ was seldom heard, being used annually during the famous May Festival, and to provide ceremonial and background music for meetings and conventions. Contemporary illustrations of the hall show that the organ was a prominent architectural feature in much the same way the famed Walcker organ was in the Boston Music Hall, and which while more unusual in America than Britain, called to mind the many prominent public hall instruments so popular throughout England and the Empire then, and to the present day. However, the more things change the more they stay the same, and I can't help but draw the parallel between this organ's situation and the many outstanding organs being placed in our modern concert halls, which, after their gala dedication ceremonies, largely form handsome backdrops to local orchestras because the high cost of union labor makes the presentation of organ recitals prohibitive.

The trustees had decided to modify the Hall in 1895 to present increasingly popular and profitable travelling operatic productions and stage shows. A proscenium arch was constructed behind which were wings and fly space for scenery, backdrops, and curtains. Against vehement protest, the organ was pushed twelve feet back to the rear of the expanded stage, and the interior layout modified and deepened to accommodate the 32-foot pipes and certain large pedal ranks, as the new location required a substantial narrowing and rebuilding of the original casework (not unlike what happened to the once elegant prospectus of the Aeolian-Skinner in the Kennedy Center before its ultimate removal and replacement). To prove that the move had not spoiled the tone of the instrument, the trustees hired Alexandre Guilmant to demon-

strate the rebuilt organ. His comments have not been preserved, and curiously, the newspaper critics took no notice of the event, no doubt silenced by the powerful businessmen responsible for the organ's ruination. The organ was rarely used thereafter until 1917 when a recital series was instituted with an admission of ten cents. The admission cost was removed almost immediately due to lack of public interest, and further concert programs on the remote and emasculated instrument were cancelled. That same year, Hook & Hastings had quietly been approached to submit a plan to modernize and replace portions of the instrument in response to overt and constant criticism of its ineffective situation. This plan was abandoned soon thereafter because of its interference with the stage mechanisms and violation of various fire ordinances.

In 1919, the Hook company was again approached and they responded with a rebuild proposal that reused much of the organ's pipework (save for a number of unfashionable mixtures), while bringing it forward by dividing it on each side of the proscenium in new chambers and on new pneumatic chests. While they were awarded the \$20,000 contract, by September, for reasons not made clear, it was decided to postpone the project. In 1922, the hall trustees engaged the services of John A. Bell, a prominent organ architect from Pittsburgh (himself responsible for a number of distinguished instruments constructed by Ernest Skinner and M.P. Möller in particular). He expressed a desire "to keep the present virility of tone at a higher wind pressure." Bids were solicited from Skinner, Hook & Hastings, Casavant, and Austin. While all had differing approaches to the project, all were unanimous in wishing to keep as much of the outstanding original pipework as possible. The Music Hall trustees had pledged \$10,000 to the project, and the balance of the \$45,892 cost was raised by a capital campaign—the bulk of the funds coming from local public school children and members of the May Festival chorus. The Austin company was chosen by Bell and his committee—not altogether surprising given the company's extensive experience and reputation building monumental organs for public halls and exhibition spaces. Austin retained 56 stops/78 ranks from the original instrument, revoiced on higher pressures, retuned to modern pitch, and Austin Universal windchests and a stoptab console were installed. The Great and Solo divisions lost all their original reeds, replaced with ten-inch and 15-inch specimens respectively, a five-rank floating string division was added, and the ten-stop Solo on 15-inch pressure only reused three original flue ranks. The Pedal division survived in its entirety, with the original reeds being revoiced on 15-inch pressure, (although I question how the original free-reed 32' Bombardon might have been retained in this process), and all ranks were extended one octave to 73 notes in the manuals and 44 notes in the Pedal for use with the divisional super couplers. In addition, Mr. Bell's plan called for the storage and future reinstallation of 15 ad-



ditional original ranks (for which the console was prepared), but this was never carried out and the remaining pipework disappeared over the course of time. The work was completed in time for a gala unveiling during the 1923 May Festival. *The Diapason* article was written in conjunction with the 1937 AGO National Convention and the return to the hall of the Cincinnati Symphony Orchestra, both events intended to rescue the famed organ from future oblivion.

The organ was heard briefly during the 1965 convention, but the review in the summer issue of *THE TRACKER* revealed the organ was in poor condition, its sound was “not well preserved” and muffled by its buried location at the rear of the stage—a situation apparently not overcome by Austin’s high-pressure ministrations. In spite of increasingly enlightened attitudes regarding America’s rich pipe-organ heritage, the organ was discarded ca. 1975 for “a lack of space” and local builders scavenged as much pipework as was feasible before it was carted off to the landfill. Only the Austin Echo division with three of its six ranks from the original Swell and Choir was left behind in an attic chamber over the large central chandelier—which may in fact still be in place. A local manufacturer of fine pianos and electronic imitations advertised prominently that year their replacement of the “outdated and decrepit pipe organ” (one wonders how long that device lasted).

A few ranks survived in various barns and builders’ storage facilities to recent times, permitting the Andover Organ Company to replace certain missing ranks in their substantial 2001 rebuild of the Centennial Organ (No. 828, 1876), sold to St. Joseph’s Cathedral, Buffalo, N.Y., immediately after the closing of the Centennial Exposition.

The late Cincinnati organ is survived by two sisters, No. 801 (1875) in the Cathedral of the Holy Cross, Boston (electrified but otherwise essentially unaltered, and the largest



surviving 19-century American organ), and No. 828 (1876) in St. Joseph’s Cathedral, Buffalo, N.Y.—the aforementioned 1876 Centennial Organ heard by more Americans than any other organ in the whole of the 19th century. Along with the first organ to bear Hastings’s name on the nameplate, No. 576 (1871) for New York’s St. Alphonsus Church, this quartet of remarkable instruments marked a turning point in the fortunes of the company founded by the brothers Hook, the ascension of Frank Hastings as one of the 19th-century’s great organbuilders, the emergence of a truly eclectic Euro-American organbuilding style, and the construction of monumental and truly Americanized instruments on a scale and quality equal to anything being built contemporaneously in Europe.

The second and final installment was published of the revised builder’s list (L–Z), compiled by Barbara Owen and Thomas Cunningham. While this list was later considerably expanded with David Fox’s 1991 *Guide to North American Organbuilders*, at the time it represented a tremendous resource for organ historians, and introduced many builders’ names only just coming to the fore, to a passionate membership eager for any information regarding America’s rich organ heritage. As I have stated previously in this column, when one thinks back to the beginning of the OHS, so little of America’s organ history was known, being researched, or published, that for 99 percent of the membership everything in *THE TRACKER* was new and exciting information.

*Left: Miss Maude Hallman seated beside the fourth and last organ built by her grandfather, John Ziegler, for her mother and his daughter, Sarah.*

*Right: Warren Schlotterer beside the 1835 Ziegler instrument built for the Weirman family and now in the Landis Valley Museum.*



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Gade: 3 Tönstücke, op. 22 **Widor:** Allegro vivace from Symphony No. 5

**Three Passacaglias:**

**Buxtehude:** Passacaglia in D Minor, BuxWV 161

**Bach:** Passacaglia and Fugue in C Minor, BWV 582

**Vincent Rone:** Passacaglia in F Minor

**Bruhns:** Praeludium in G Major de **Grigny:** Récit de Tierce en taille

**Petr Eben:** Moto Ostinato & Finale from *Sunday Music*

**In Times of Crisis** Adam Brakel plays the 1962 Rudolf von Beckerath organ built in 1962 at St. Paul Cathedral, Pittsburgh, with 4 manuals, 67 stops, 97 ranks, restored by Taylor & Boody in 2009-2010. **Raven OAR-956**



## NEW! Damin Spritzer Plays

Vol. 2 Organ Music of

## René Louis Becker



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First Sonata in G (5 mvts); Interlude, Prelude, Op. 16; Toccata in D  
Toccata in B-flat *Ite missa est*; Postlude in d; Cantilène; Toccata *Benedicamus Domino*; March in d

## NEW! Jack Mitchener Plays

## Romantic to Modern

**Jack Mitchener** surveys Romanticism in French and German organ music, ca. 1840-1940, including three rarely heard but fine works by Guy Ropartz, on the 75-rank Fisk organ at Oberlin.

**Raven OAR-958**

**Mendelssohn:** Sonata No. 1 **Schumann:** Canons No. 2 & 3, Op. 56

**Franc:** Chorale II in B Minor **Ropartz:** Introduction & Allegro moderato

**Ropartz:** Theme and Variations **Ropartz:** Prière

**Vierne:** Final from Symphony I in D Major, Op. 14 **Alain:** Litanies



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## BOARD OF DIRECTORS MEETING

MONDAY, AUGUST 11, 2014

9:00 AM

Genesee Grande Hotel  
Syracuse, New York

**CALL TO ORDER.** President William Czelusniak called to order a meeting of the board of the directors of the Organ Historical Society on August 11, 2014, at 9:03am.

### ROLL CALL.

[P-PRESENT, AE-ABSENT & EXCUSED]

William Czelusniak (President) [P]  
Daniel Clayton (Vice-President) [P]  
Jeff Weiler (Secretary) [P]  
Allen Langord (Treasurer) [P]  
Willis Bridegam [P]  
James Cook [P]  
Jeffrey Dexter [P]  
Christopher Marks [P]  
Kimberly Marshall [AE]  
Daniel Schwandt [P]  
James Weaver (Chief Executive Officer) [P]

A quorum of directors was established.

Minutes of May 27, 2013 were approved by unanimous vote.

**RATIFICATION OF AWARD.** A motion to ratify the Vox Organi award approved by the board by e-mail vote on Tuesday, 22 July 2014. Vote called July 20, 2014. Motion by Dan Schwandt, "that the OHS present to Mrs. Muriel Hickey the Vox Organi award for being "a voice for the organ" during her 43 years of service, through advocacy, music, and preservation of the 1890 Carl Barkhoff pipe organ in Saint Mary's Catholic Church, Auburn, New York, as visited during the OHS National Convention, August 15, 2014." Motion approved.

**REPORT OF THE CHIEF EXECUTIVE OFFICER.** James Weaver reviewed current and ongoing projects. Polls for the vote to revise the bylaws closed August 1; final tally with postal votes by August 1, passed 427 in favor, 9 against. The new bylaws have passed and are now in effect. Discussion of the transition process. Appointment of an ad-hoc com-

mittee to oversee the drafting of a policies and procedures manual that will govern all standing and membership committees — how to develop and carry out duties and charges — operating rules.

### MOTION TO AMEND THE NEW

**BYLAWS.** Christopher Marks moved the following amendments to the bylaws be made:

Amendment to Article VI, Section 2. Add:

"7. Preserve the principal of the Endowment Fund. The board of directors may not pledge the principal or income of the Endowment Fund as collateral for any loan or debt. The affirmative vote by mailed ballot of three-quarters of the Voting Members of the Society is required to authorize an expenditure of principal from the Endowment Fund."

Amendment to Article VII, Section 2.A.1. Add:

"d. The Endowment Fund Advisory Committee will act in accordance with restrictions on the board of directors as stated in Article VI, Section 2."

After considerable discussion the question was called and the motion was unanimously defeated.

The meeting recessed for a midmorning break at 10:16am.

The meeting reconvened at 10:30am. The directors referenced their written reports with the following additional comments:

**BUDGET REPORT.** Allen Langord reported that the recent external audit has been completed and the books were found to be in good order.

Jim Cook moved that the proposed budget for October-December 2014 be adopted with the addition of two lines being added for database income and expense. Motion carried.

**ORGAN DATABASE.** Jim Cook reported that it was now possible to advertise on the organ database web page.

**FUNDRAISING.** Will Bridegam reported on current activities.

**CONVENTIONS.** Dan Schwandt reported on possible sites for future conventions.

Dan Schwandt moved that reports be accepted for file. Motion carried.

The meeting recessed for lunch at 12:22pm.

The meeting reconvened at 1:36pm.

**OHS STRATEGIC PLAN.** The function and makeup of standing committees was discussed as well as the need for an operations and policies document. Jim Weaver addressed the need to reassess the strategic plan first developed with the assistance of Bill Weary. A three-year plan is considered to be the best timeline for the OHS at this stage in its transition, and such a plan is to be in place by spring 2015.

### APPOINTMENT OF BUDGET REVIEW

**COMMITTEE.** Effective July 27, 2014, the president appointed Willis Bridegam, Allen Langord, Chris Marks, Kimberly Marshall, Jim Weaver (ex officio), and Bill Czelusniak (ex officio) to a budget review committee charged with the following:

- (1) To commence work immediately on a draft budget for the general operation of the Society from October 1 through December 31, 2014 for presentation to board of directors;
- (2) To work with the chief executive officer to effect the full and formal change of the fiscal year of OHS accounting operations, effective January 1, 2015, as authorized previously by the board of directors;
- (3) To continue work to prepare a general operating budget for the twelve-month period beginning January 1, 2015, for presentation to the board of directors at a future meeting in the fall of 2014.

### HISTORIC ORGAN AWARDS

**COMMITTEE.** Moved Dan Schwandt that the board of directors appoints a new Historic Organ Awards Committee. The question was called and the Motion carried.

**NEW BUSINESS.** Will Bridegam spoke to the advantages of having an affiliation with an educational institution.

Moved Jeff Dexter to establish a small committee to articulate the OHS position on ivory and its regulation. Motion Carried.

Jeff Dexter moved that, in addition to himself, James Wallmann, and Christoph Wahl be appointed to the OHS position on ivory committee. Motion Carried.

Dan Schwandt moved to establish a three-member committee, appointed by the president, to review and approve the minutes of the annual meeting on behalf of the membership. Motion Carried.

### GOOD OF THE ORDER.

Bill Czelusniak will be making several trips fall and spring and plans to hold OHS "town meetings" en route.

The meeting recessed for the day at 4:15pm.

The meeting reconvened in Uris Hall, Cornell University, Ithaca, New York, on Wednesday, August 13, 2014 at 3:14 PM. A quorum of the board of directors acknowledged the outcome of the OHS annual membership meeting and considered the work ahead.

### ADJOURNMENT.

The chair declared this meeting of the board of directors adjourned *sine die* on Wednesday, August 13, 2014 at 3:15 PM.

/s/ Jeff Weiler, Secretary

## BOARD OF DIRECTORS MEETING

NOVEMBER 25, 2014

7:00PM CST

By Teleconference

**CALL TO ORDER.** President William Czelusniak called to order a meeting of the board of directors of the Organ Historical Society on November 25, 2014, at 7:03pm CST.

### ROLL CALL.

[P-PRESENT]

William Czelusniak [P]

Daniel Clayton (Vice-President) [P]  
 Jeff Weiler (Secretary) [P]  
 Allen Langord (Treasurer) [P]  
 Willis Bridegam [P]  
 James Cook [P]  
 Jeffrey Dexter [P]  
 Christopher Marks [P]  
 Kimberly Marshall [P]  
 Daniel Schwandt [P]  
 James Weaver (Chief Executive Officer) [P]

A quorum of directors was established.

Minutes of August 11, 2014 were approved by unanimous vote.

No financial report was available; the president expressed the need for such records at all board meetings.

**APPROVAL OF THE 2015 PROPOSED BUDGET.** Will Bridegam moved to approve

the Budget Committee's proposed budget for 2015 with the understanding that the CEO and the board will address the projected deficit by increasing our income and decreasing our expenditures to achieve further savings of \$41,000. Motion carried by unanimous vote.

**APPROVAL OF THE OHS SPENDING AND BORROWING POLICIES.** Will Bridegam moved that the OHS Spending and Borrowing Policies submitted to the board on November 19, 2014. Kimberly Marshall called the question. Motion carried by unanimous vote.

**APPOINTMENT OF OHS ENDOWMENT COMMITTEE.** Jeff Dexter moved that Peter Boysen, David Lewis, and Randy Wagner be appointed with Allen Langord and Jim Weaver serving as *ex officio* members and Will Bridegam as chair. Motion carried by unanimous vote.

**APPOINTMENT OF OHS LIBRARY/ARCHIVES COMMITTEE.** Chris Marks moved that Willis Bridegam, Carol Britt, and David Brown be appointed with Christopher Marks as chair. Motion carried by unanimous vote.

**CHIEF EXECUTIVE OFFICERS REPORT.** Jim Weaver provided an extensive overview of his current work for OHS. Some \$87,950 in grants have been secured for special projects.

Jim made a number of important points regarding fundraising, membership, store operations and collaborative work with other organ-related organizations.

**UPCOMING CONVENTIONS.** Bill Czelusniak reported that all artists and venues have been contracted, and bus proposals have been received for the 2015 convention in Springfield, Massachusetts. Jim Weaver report-

ed that progress is being made on plans for the 2016 convention in Philadelphia and some good possibilities were being considered.

Jim Cook left the meeting 8:58pm CST. Kimberly Marshall left the meeting at 8:59pm CST.

#### **DATE AND TIME OF NEXT MEETING.**

The next meeting of the board shall be by teleconference on Tuesday, January 20, 2015 at 8:30pm EST.

**ADJOURNMENT.** The chair declared the meeting adjourned at 9:23pm CST.

/s/ Jeff Weiler, Secretary

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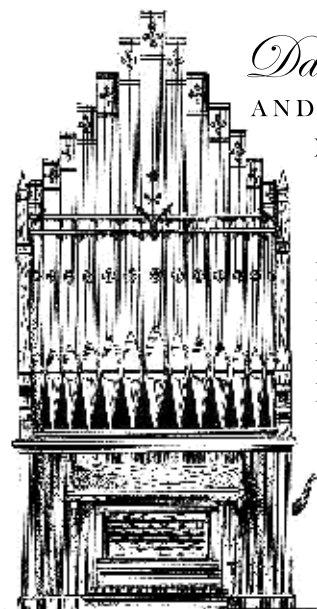
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## BOOKS

**OPIE'S GREAT ADVENTURE: THE LITTLE PIPE ORGAN THAT WOULDN'T GIVE UP.** Michelle Phillips and KC Kiner Wortman. Anamosa, Iowa: KC & Kompany, 2013. Hard cover, 36 pp. ISBN 9781628474671. Available at [www.ohscatalog.org](http://www.ohscatalog.org). \$15.95 members and \$18.95 non-members. We shouldn't dismiss this little 36-page wonder as mere child's play—true, *it really is child's play*, but there's nothing insignificant about its message—for we all know how important play is to the developing brain. For the child, language and social skills develop rapidly through play. But there is a deeper message here for the adult brain: survival of a species, that subset of *Homo sapiens* known collectively as “all things pipe organs,” including those who build, play, document, and preserve them.

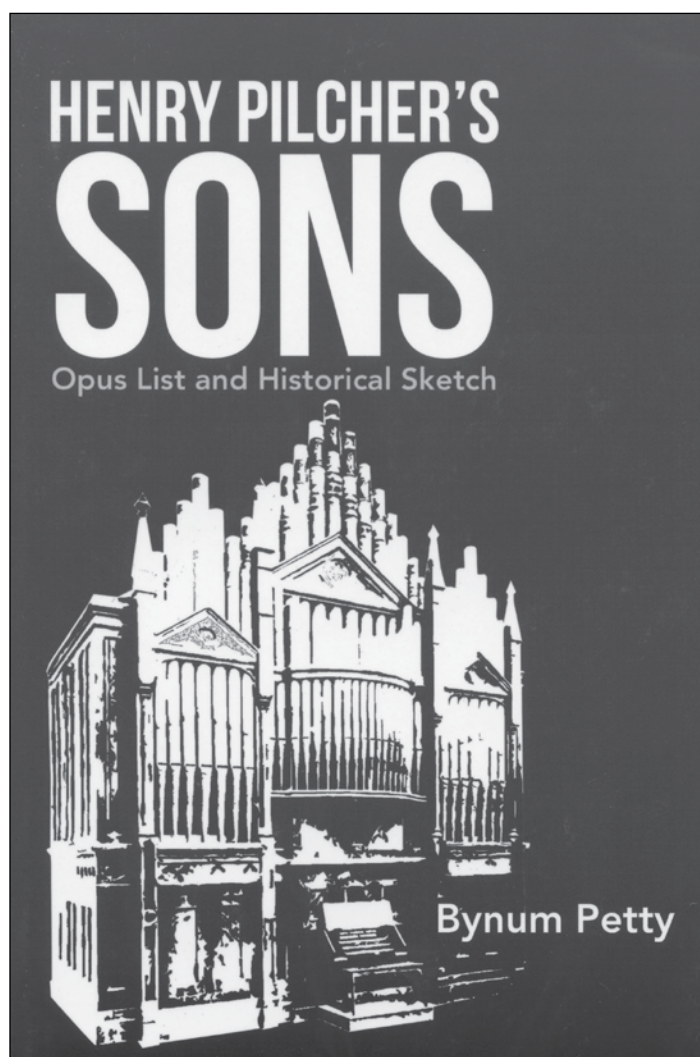
Dear reader, our numbers are shrinking as rapidly as glaciers are melting. Whether or not we believe that such phenomena exist is irrelevant. The irrefutable facts are before us,

and how we choose to deal with these issues will determine our collective fate. The easy response is “let the experts figure it out” while we sit back and watch. Another response requires a bit of reflection followed by hands-on work. I dare say that most who read *THE TRACKER* became fascinated with the pipe organ at an early age. I have seen five- and six-year-olds sitting on the organ bench watching the organist play the Sunday postlude. They love the noise the monstrous machine produces. These children have an interest, but they need teachers to guide them, and both the AGO and the OHS have modest programs filling these needs. Having taught organ design and history at several university summer organ camps, I know that the young are eager to learn. After being asked why she was studying the organ, I overheard a young girl say, “because the organ is louder than an orchestra!”

Modest efforts indeed can produce remarkable results. Given a good story-teller, a little research, and a sympathetic book illustrator, an ordinary act becomes a wondrous series of events for the child, skillfully organized in *Opie's Great Adventure*. (By the way, Opie's real name—the one that's on his birth certificate—is E.M. Skinner, Opus 695.) A pipe organ story for children, and a true story, too! Opie was born in Boston and spent most of his life at St. John's Church in the Bronx. Opie almost lost his life when the church caught fire on Christmas Eve 1989. Adding insult to injury, the Bronx church was disbanded in 2010, and Opie was put up for sale, but good fortune was on his side. The Organ Clearing House transported Opie to Jeff Weiler's workshop in Chicago for a complete restoration. Opie packed his bags again and headed for the Iowa prairie and found a new home at St. Mark's Church, Marion, where he lives happily ever after.

Parents, grandparents, aunts, and uncles, buy the book while it's still available. It's the perfect gift for a curious child.

BYNUM PETTY



**HENRY PILCHER'S SONS: OPUS LIST AND HISTORICAL SKETCH,** Bynum Petty. 2014, 413 pp., many photographs and illustrations. ISBN 9781483417714. Pilcher was the only major organbuilder of the South. Strictly speaking, M.P. Möller was located in Hagerstown, Md., a few miles south of the Mason-Dixon line, but it was never limited in any sense to a southern trade. Bynum Petty has provided us with an opus list for Pilcher and as a bonus, indexed the entries geographically. Alabama has three single-spaced pages of entries. There are none in Alaska and only one in Arizona, but Arkansas, a relatively small state, has a full page. In spite of its size, California has only one page and Colorado and Connecticut each have only two Pilcher



organs listed. And so it goes—heavy in the southern states, and good representation in the midwest, but very spotty in the northeast and northwest.

The Pilcher opus list usually includes the name and location of the client, the date of completion, the number of manuals, and variously, the number of ranks and/or stops. I played Opus 1297 in Sacred Heart Roman Catholic Church, Palestine, Texas, this November. It is listed as two manuals, 11 ranks, and 24 stops. The organ is utterly original except for age. It does indeed have 11 ranks of pipes; the Pedal Bourdon has a pressure-reducer to provide a “Lieblich Gedeckt.” This, plus a Tremolo and ten couplers, adds up to 24 “stops,” all of which are tilting tablets in this electropneumatic organ. I assume the “stop” count is similar for all of their opus list.

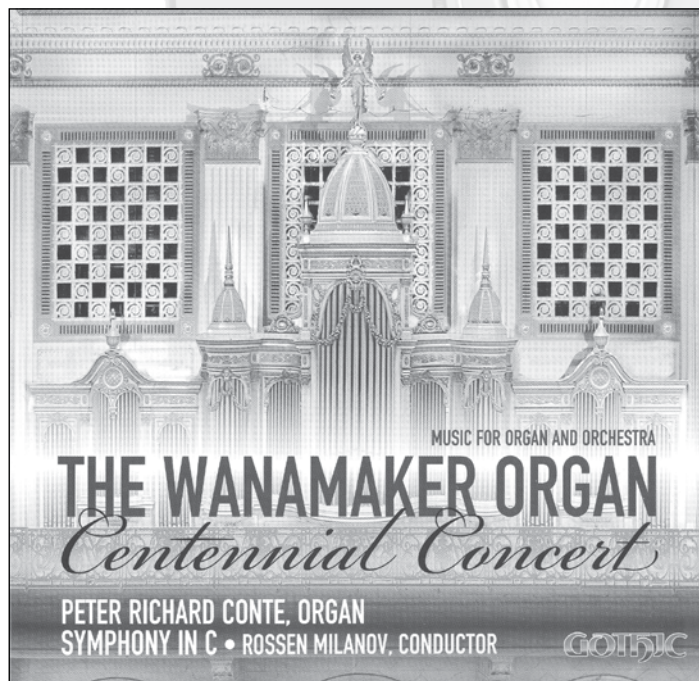
We owe a debt of gratitude to Bynum Petty for gathering this data into a handsome and handy form. It will be an invaluable reference for anyone interested in American organbuilding, and especially for those who appreciate the solid artistic value of Pilcher organs throughout their career. Although the historical sketch is well described and of great interest, the real point of this book is the data. Bravo! to Bynum Petty.

GEORGE BOZEMAN

## CDs

**THE WANAMAKER ORGAN CENTENNIAL CONCERT: Alexandre Guilmant: Symphony No. 2 in A; Joseph Jongen: Hymne, Op. 78; Alléluia, Op. 112; Ch.-M. Widor: Symphonie pour orgue et orchestre, Op. 42b. Peter Richard Conte, organist. Symphony in C, Rossen Milanov, cond. Gothic G-49293. Available from [www.ohscatalog.org](http://www.ohscatalog.org).** Now you can have in your living room what Alexander Russell described when he first heard the Widor *Symphonie*: “a perfect Niagara of sound.”<sup>1</sup> You’ll never hear a bigger organ on a recording and the sonics of the great Wanamaker instrument coupled with the orchestra is something to be experienced.

Just as Guilmant’s First Symphony is an arrangement for organ and orchestra of his first organ sonata, so this Second Symphony, is an arrangement of his eighth sonata. Liner notes by Edgar Krapp for the 2001–2 Audiophile recording (47662–2) of both symphonies state that Guilmant arranged the orchestral version in the summer of 1910 and dedicated it to Joseph Bonnet, who played the premiere with the Orchestre Lamoureux on December 31, 1911. The Guilmant is hardly a showcase for the organ, the composer perhaps feeling that with the



troubles attendant in assembling a full orchestra, it should be heard to full advantage. Nevertheless, Guilmant ably transfers the organ score among the many players and makes for an exciting transcription. The *Symphony in C* is an excellent orchestra and follows Rossen Milanov with precision.

Joseph Jongen, famous as the composer of the celebrated *Symphonie concertante* (which, incidentally, was commissioned for the Wanamaker organ), is represented by two solemn works. The *Alléluia*, Op. 112, was composed in 1940 for the inauguration of the new organ of Belgian Radio’s Studio 4, but had to wait until 1944 for its first performance. The 1924 *Hymne*, Op. 78 was originally a duo for harmonium and piano and dedicated to Jongen’s attorney friend, Émile t’Serstevens. It was arranged for organ and string orchestra by Jongen in 1926 and many passages resemble the *Symphonie concertante*, the composition of which was begun that year.

The concluding work is an arrangement for organ and orchestra by Charles-Marie Widor of three excerpts from his symphonies for solo organ. It was commissioned for an 1882 concert in London’s Royal Albert Hall and comprised the Allegro and Final from the Sixth Symphony, separated by an Andante, the third movement of the Second Symphony. Widor entitled the work *Symphonie pour Orgue et Orchestre*, Op. 42, though the opus number ascribed refers to only two of the three movements. This performance bears witness to the brilliance of Widor’s masterful writing—as though the “symphonic” organ symphony had been conceived for orchestra and then transcribed for organ and orchestra as well

1. *The Opera News* 10, no. 4 (April 14, 1919): 2.

as for solo organ. The martial Allegro of the Sixth Symphony is well suited to the effects achieved by combining the organ with the orchestra and there are countless refined touches of orchestral pizzicato, brass accents, and soloing of themes. As though to show off the organist, or knowing the intricacies of the F-sharp-minor section with the pedal staccati, that section is given to the organist alone with the strings coming in only toward the end. Many find the Andante from the Second organ symphony improved in its concerted format with Widor's imperious orchestration, a lovely movement not unlike Grieg in spots. We hear several iterations of the main theme on different solo stops—always with tremolo. The Final begins with a stunning trumpet fanfare and continues with organ and orchestra playing together, the orchestra either carrying the big tunes or punctuating the organ's figurations.

As incredible as it sounds, the Widor *Symphonie pour orgue et orchestre* was never published! That is, not until 2002, when A-R Editions brought out an edition by John R. Near. According to Near, there are manuscript copies in the Riemschneider Library at Baldwin Wallace and the Bibliothèque nationale in Paris, and the autograph manuscript, once in the possession of Charles Courboin, the great Belgian-American virtuoso, who late in his career was organist of St. Patrick's Cathedral in New York, is now in the Eastman School's Sibley Music Library. Widor inscribed, not "dedicated," the manuscript to Courboin (the symphonies were dedicated to Cavaillé-Coll who had been influential in securing Widor's appointment to Saint-Sulpice), who played the *Symphonie* with Leopold Stokowski and the Philadelphia Orchestra at Wanamaker's in Philadelphia on March 17, 1919, with the Detroit Symphony Orchestra in December 1924, and under Henry Hadley on February 11, 1925, at the Wanamaker Auditorium in the New York department store. Virgil Fox played the first movement at the dedication of the Riverside Church Aeolian-Skinner on March 30, 1955.

There is no one in the world as adept at displaying the Wanamaker organ as Peter Richard Conte and it shows in this CD. The whole is a thrilling and artistic experience. The orchestra is top notch, impeccable in its ensemble playing, and gorgeous in its shading. This is one CD not to miss: the combination of organ, organist, and orchestra would be hard to beat.

ROLLIN SMITH

**1914. Music for Strings and Piano by Charles Koechlin and Louis Vierne. Tamara Atschba, piano; Louise Chisson and Matthias Adensamer, violins; Alexander Znamensky, viola; and Christophe Pantillon, 'cello. Gramola 99040.** This CD is about war, specifically the trag-



edy of war—of World War I, the Great War. Writing introductory notes in the accompanying booklet, the cultural attaché at the French Embassy in Vienna asks

How should we commemorate an anniversary that is so painfully rooted in the memory of the belligerent nations? Music often makes us feel better what words can hardly express. The French Cultural Institute, which is celebrating this painful anniversary [1914, the year Germany attacked France] with music, would like to make a contribution towards making the profoundly human and civilizing voice of art more clearly heard.

For centuries, poets, writers, philosophers, and composers have attempted to express the inexpressible grief of our collective self-inflicted savagery. Who cannot be astonished at the inventiveness found in Messiaen's *Quatuor pour la fin du temps* or be brought to anger by Benjamin Britten's *War Requiem*? Wilfred Owen, himself killed in battle at the age of twenty-five, could not hide his disgust of war when he wrote "Anthem for Doomed Youth."

What passing-bells for these who die as cattle?

Only the monstrous anger of the guns.

Only the stuttering rifles' rapid rattle

Can patter out their hasty orisons.

No mockeries now for them; no prayers nor bells,

Nor any voice of mourning save the choirs, —

The shrill, demented choirs of wailing shells;  
And bugles calling for them from sad shires.

But nothing can equal the grief of a parent mourning the senseless death of a child. With this new CD in hand, we are witness to Louis Vierne's laying bare his raw emotions on the ravages of war and the murderous war-time death of his 17-year-old son, Jacques. The boy had volunteered for military duty, but could not cope with the horrors of battle and deserted his platoon. Although officially reported as "killed in action on November 11, 1917," actually he was executed by a French firing squad as a deterrent example. Vierne began writing his Piano Quintet, Op. 42, shortly after his son's death and completed the score in early 1918, carrying the dedication, "Following a vow. In memory of my dear son Jacques. Died for France at the age of 17." Writing to a friend about the quintet, Vierne defiantly exclaimed, "I will bury him with thunderous shouting and not with the wretched bleating of a resigned and blithe sheep." Thunderous shouting, indeed, as this is a Vierne known only to a few. Although the quintet bears the key signature of C minor, key centers are hard to find, especially in the first and last movements, the second theme of the first movement being an exception. The lack of clear cadences combined with pervasive chromaticism point to an atonality already found in the works of Viennese composers, particularly those of Schoenberg, Berg, and Webern. These two characteristics—chromaticism and lack of a key center—create a tension that is never fully resolved until we reach the end of the last movement. With this work, Vierne displays an astonishing mastery of two idioms—piano and strings—not usually associated with an organ composer and organist. This is a first-class composition that has lain dormant for almost a century; and surely as the news of this new recording spreads, Vierne's quintet will become part of the standard repertoire of chamber ensembles. The premiere performance of the quintet took place in the Salle Gaveau in Paris on July 16, 1921, with Vierne's former student and colleague Nadia Boulanger at the piano.

The other works on this disc have nothing to do with war. Although written at the outbreak of World War I, Vierne's Twelve Preludes for Piano, Op. 36, are extravagantly impressionistic. Five of these virtuosic preludes are represented here and exuberantly performed by the Georgian pianist Tamara Atschba.

The last piece on this CD is Charles Koechlin's Sonata for Violin and Piano, Op. 64, a luscious work of impressionism, it too written in the early years of WW I. He also wrote a substantial number of works for the organ that merit our attention.

A review of 1914 would not be complete without a few remarks about the cover art. Fernand Léger was conscripted into the war during August 1914, and spent two years at the front in Argonne. In 1916, he almost died of a German mustard gas attack, and while recovering, painted *La Partie de cartes* (The Card Game) in 1917, the same year Jacques Vierne was executed. In this painting, Léger represents the soldiers as robots because, as he commented, war psychologically destroys those who fight. Robots have no feelings; they are empty.

The composer, painter, and poet—all three—have truthfully expressed their outrage at the pity of war, yet we leave the last words to the poet: "If I thought the letter of this book [Wilfred Owen's war poems] would last, I might have used proper names; but if the spirit of it survives—survives Prussia—my ambition and those names will have achieved themselves fresher fields than Flanders."

BYNUM PETTY

**FRANCIS POULENC: CONCERTO IN G MINOR; CAMILLE SAINT-SAËNS: "ORGAN" SYMPHONY NO. 3 IN C MINOR.** James O'Donnell, organ. London Philharmonic Orchestra, Yannick Nézet-Séguin, cond. Recorded live at Royal Festival Hall, LPE 0081. I was excited to hear this CD because I've long been curious about the organ and the acoustics in London's Royal Festival Hall. As for the performances, they seem expertly accomplished, and of course both works are magnificent pieces





of music. However, my favorite recording of the Saint-Saëns remains the one made at Saint-Sulpice in Paris with Daniel Roth at the famous Cavaillé-Coll organ and his son François-Xavier conducting his orchestra, Les Siècles, which I reviewed in these pages some time ago. Comparing these two versions raises some interesting comparisons.

Both were recorded in a live performance. I must congratulate both the British and French audiences for being impressively quiet. Indeed, when applause broke out at the end in the Royal Festival Hall recording I was surprised to realize I wasn't the only listener! The ending of the Paris version has no applause (on the CD, at least) and we are treated to generous seconds of glorious reverberation.

Royal Festival Hall has been refurbished recently and this CD was recorded last March (2014) in a concert celebrating the re-installation of the Harrison organ. The organ was originally designed by Ralph Downes and created quite a stir of controversy when it was new. That was 1954 and a lot of water has since passed under the bridges of the British organ world. The hall was plagued with very dry acoustics and was bass hungry, resulting in a serious lack of warmth. The newly calibrated room is certainly better. Stiffening surfaces that used to devour the bass has given a bit of richness to the sound. Nevertheless there is a certain brittleness, particularly in the higher frequencies. At first I thought, perhaps, this had something to do with the voicing, placement, or scaling of the organ, but it is equally present in the orchestral sound. I should also point out that the orchestral instruments are typical of current use and played with the same style one expects from a fine orchestra of today. The strings employ vibrato almost continuously. I suspect that the recording captures quite well the effect of the performance that the audience experienced..

I had presumed the Saint-Sulpice recording had been made in an artificially devised setting with the orchestra somehow enveloped in acoustic semi-isolation, its sound picked up by close miking, and the sound of the distant organ "mixed in" artfully. But this actually was also a live performance, so one has to assume that the overall effect was more or less naturally in balance for the audience. But the question still stuck in my head. Where was the orchestra? I've never been to Saint-Sulpice and none of the pictures I could find reveals how much room there is in the grand orgue gallery. Daniel Roth very kindly answered my question. "There is very little space in the Saint-Sulpice grand orgue gallery between the Positif case and the main case; the marvelous console takes it all; the orchestra was under the organ gallery."

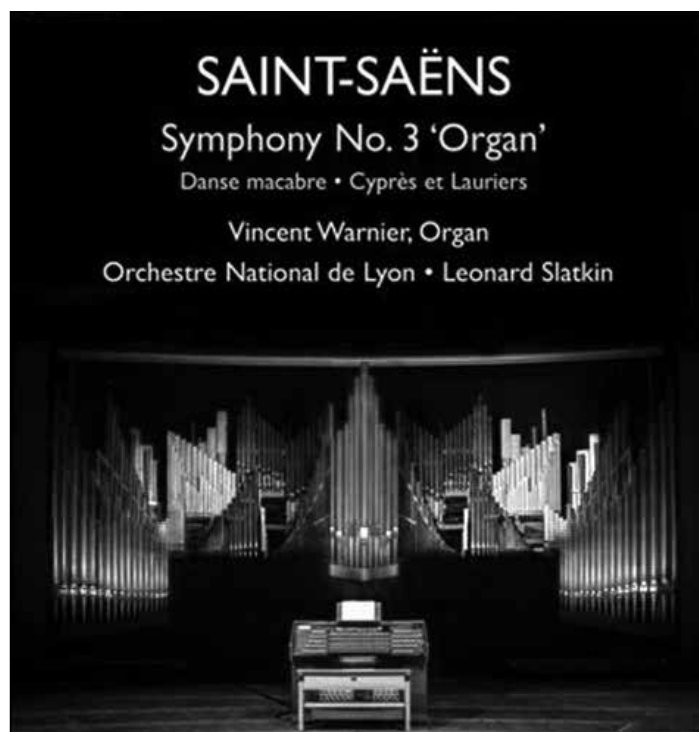
The sound of the Saint-Sulpice recording is, to my ears, far warmer and more musical. Part of this is due, no doubt, to

the reverberation of the immense space, even though it must have been "tamed" considerably by close miking, because the orchestral sound is also very clear. But I think another very important ingredient is the use of period instruments and playing techniques, particularly the very sparing use of string vibrato. It seems to me that Roth *files* has captured the essence of Saint-Saëns's masterful orchestration.

So, if you want fine, up-to-date interpretation of the Saint-Saëns, plus the bonus of the Poulenc Concerto on the same disc, the London Philharmonic version is a good choice. But for an experience I think is closer to what Saint-Saëns had in mind, get the Saint Sulpice recording. (It also includes his Fourth Piano Concerto recorded at the Opéra-Comique on a period Pleyel piano).

**CAMILLE SAINT-SAËNS: "ORGAN" SYMPHONY NO. 3 IN C MINOR, DANSE MACABRE, CYPRÈS ET LAURIERS. Vincent Warnier, organist. Orchestre National de Lyon, Leonard Slatkin cond. Naxos 8.573331.**

What! Another "Organ" Symphony? The saga continues. This recording celebrates the inauguration of the recently renovated organ in the Auditorium de Lyon. This organ was originally by Cavaillé-Coll in the Palais du Trocadéro built for the 1878 Paris Exposition. In 1939, it was recast by Victor Gonzalez for the new Palais de Chaillot. In 1977, it was moved to the Auditorium de Lyon and in 2013 was reno-

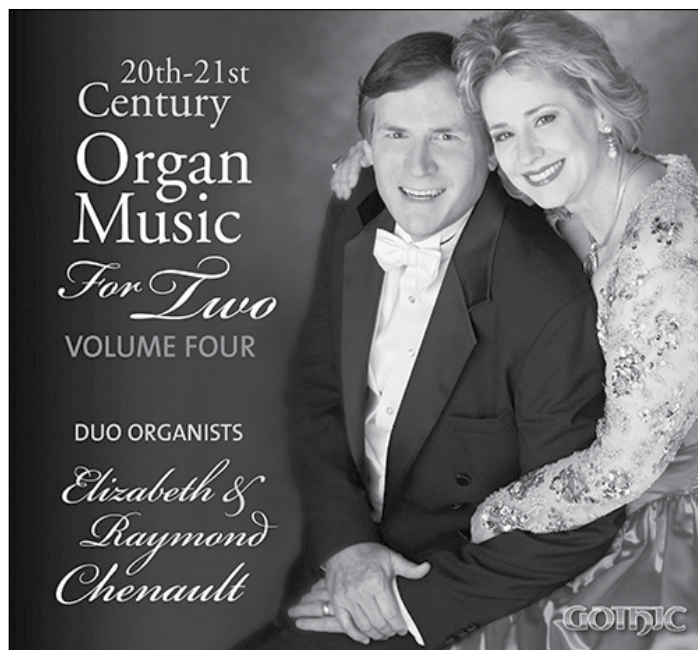


vated by Michel Gaillard of the Aubertin Company. The list of distinguished French composers and organists who have played this organ, beginning with César Franck in 1878, includes almost every one you can think of.

The sound of the organ in its present home, as evidenced by this recording, is a bit dry and literal. Slatkin and Warner's performance is perfectly fine and the result is warmer and more pleasing to my ears than the London Philharmonic version, but I maintain that neither matches the incandescence of Roth père et fils at Saint-Sulpice.

The main reason for acquiring this CD is the opportunity to hear a seldom-performed Saint-Saëns composition, *Cypres et Lauriers*. A diptych for organ and orchestra, the first section is for organ alone but both forces work together in the second part and, like the symphony, show the composer's skill in treating the organ as a member of the ensemble rather than as a separate soloist. Warnier's take on Lemare's arrangement for organ solo of the famous *Danse macabre* is a delightful lagniappe. The CD also provides the opportunity to hear the famous organ in its present guise and to sample the fine playing of the Orchestra National de Lyon.

**20TH-21ST-CENTURY ORGAN MUSIC FOR TWO, VOL. 4. Elizabeth and Raymond Chenault, duo organists. Gothic G-49292.** This is the first CD of a series I've heard, but I had a nice preview of most of it last November when they performed on the Aeolian-Skinner in the First Presbyterian Church of Kilgore, Tex., as part of the East Texas Pipe Organ Festival. The variety of timbres and textures they elicited from that wonderful organ was amazing, but I believe, if it's possible, the relocated Aeolian-Skinner in Saint Andrew's Episcopal, Amarillo, Tex., has an even greater wealth of beautiful colors. This organ, Opus 1024, was installed in 1942 in a small concert hall seating 500 at the University of Texas. The acoustics were dry as a bone; I remember it having a rather thick, coarse sound in that unfriendly space. Eventually, it fell out of favor; today, the grand organ on the campus is a large mechanical-action instrument by Visser-Rowland. In 1996, Saint Andrew's Church burned to the ground, destroying its Reuter organ. Determined to rebuild, the congregation began studying options for a new organ and discovered Opus 1024 was available. It was purchased and refurbished by Schoenstein. Amarillo is in the area where I grew up and I watched the



installation of this organ there with great interest, but this CD is my first opportunity to hear it. I must say it is simply glorious!

The first work is a major offering by the late Stephen Paulus. *The Triumph of the Saint* is in three movements and is fascinating music, composed knowingly for the organ. Its three movements are the only ones on the disc recorded at the National Cathedral in Washington D.C. It appears that I have made unkind remarks about this instrument but I must concede that it sounds quite wonderful here. The only other work on the CD that I did not hear in Kilgore is Pamela Decker's *Conditor Alme Siderum*, a beautiful offering. It pairs nicely with David Briggs's *Variations on "Veni Creator Spiritus,"* also delightful listening. When I heard Charles Calhahan's *Patriotic Medley* in Kilgore, his magic was so strong that I was charmed, and even more in this recording! Another good pairing is Nicholas White's *Shenandoah*, which follows. The last offering is the Chenaults's own arrangement of a medley from *Phantom of the Opera*. They consider this score one of their favorites and they give its melodies a fine rendition.

If you like lush organ sounds played with great verve and vivacity you'll love this CD.

GEORGE BOZEMAN

**HAROLD CHANEY**, New York City organist, died on Thursday, November 20, 2014. He was 84. The cause of death was complications related to Alzheimer's disease. A native of California, Chaney pursued dual careers as organist and harpsichordist. He earned a DMA from the University of Southern California, and was subsequently awarded a Fulbright Scholarship for two years at the Staatliche Hochschule für Musik in Hamburg where he studied with Heinz Wunderlich. After returning home, he was appointed to the University of Oregon music faculty, a position he held until moving to New York City, where he resided for over 50 years.



In New York City, Chaney was organist-choirmaster at Saint Ignatius of Antioch Church and also taught at Staten Island College, City University of New York. At Saint Ignatius Church, he established a liturgical music tradition known internationally for its excellence.

Harold Chaney performed numerous times with the New York Philharmonic under, among others, Leonard Bernstein, Pierre Boulez, Michael Tilson Thomas, Christoph Eschenbach, and Mstislav Rostropovich. He appeared in recitals at both regional and national conventions of the American Guild of Organists, and as recitalist in Europe, the Far East, and throughout the United States.

Chaney recorded for Koch International, New World Records, Music and Art, CRI, and Fleur de Lis. His most notable CDs are *Choral Music of Morton Feldman and Stefan Wolpe*, recorded with the Saint Ignatius choir in 2000; and *French Connection: Organ Music of Widor, Messiaen, Vierne, and Duruflé*, recorded in 2002 on the organ at Trinity Cathedral, Trenton, New Jersey.

BYNUM PETTY

**JOHN PHILIP DECAMP JR.** died August 15, 2014, in his 80th year. He was born and grew up in Cincinnati and graduated from Wooster College, Wooster, Ohio. As a conscientious objector, John served with the Mennonites in their Pax program set up to address the problem of housing refugees in Germany after World War II. From 1956 to 1958, he worked first in Germany building houses, then in Vienna, where he helped settle refugees from the Hungarian Revolution. He

was later transferred to Berlin to be the liaison between the refugees and the agencies placing them.

Thereafter, DeCamp apprenticed in Buffalo at the Schlicker Organ Company and became a voicer. In 1964, he moved to San Francisco as a Schlicker representative. He was a member of St. John the Evangelist Episcopal Church where he redesigned and rebuilt an early 20th-century organ, and was a regular helper at St. Martin de Porres Catholic Worker House. He was a longtime member of the the American Guild of Organists and the Organ Historical Society, in which he served as Councillor for Education in 1991.

John retired in 1995 and moved to Saratoga Springs, N.Y. In life and death, John DeCamp was a generous supporter of humanitarian causes, including the National Resources Defense Council, Wooster College, the Fellowship of Reconciliation, and the Episcopal Church in the Diocese of California. In this spirit, he has donated his body for medical purposes.

**GEORGE M. "SAND" LAWN JR.** passed away November 29, 2014 at the age of 73. He was preceded in death by his parents, George M. Lawn Sr. and Jessica Latham Lawn Murphy. His life career, centering on the piano and organ, began



at an early age at the side of his aunt, Mary Grace Lawn. On his third birthday he and his Aunt Sissy played a rhythmic number for family and friends attending the party. His serious musical instruction began at the age of four. When he was eight he became pianist at Edgewood Baptist Church. Through high school, he was the pianist for West Monroe High School Choir, where he wrote the words and music for the school song. After high school,

he attended Centenary College and was the choir pianist. The choir performed throughout the United States, including at Radio City Music Hall in New York City. Upon graduating from Centenary, he continued his education at East Texas University and LA Tech, where he also taught music theory.

In 1976, while attending LA Tech, Lawn decided he wanted to perform on Broadway, a dream that took him to New York and a very successful career. Befriending directors



and producers, he quickly learned their interests and began coaching aspiring actors in the art of auditioning for musical roles. He made three tours to Japan to coach young, enthusiastic actors in their desire to produce "American musicals."

Lawn's reputation grew and he worked with several touring companies as the musical director for plays such as *Sugar Babies*, *Nunsense*, *Annie Get Your Gun*, and *Chorus Line*. He played the role of Oscar, the onstage piano player with a Broadway Touring Company production of *42nd Street*. He truly enjoyed the years he was with Dorothy Collins and the *Hit Parade Review*. His last musical fanfare was as music director with *Grease—Das Musical* in Berlin.

Throughout his travels in the United States and Europe, Lawn would seek out churches housing great pipe organs, gathering valuable information on them. As a result of his vast knowledge, served in several capacities for the Organ Historical Society. His best known publication is the Skinner/Aeolian-Skinner Opus List, compiled with Allen Kinzey.

Upon his retirement and return to the West Monroe area, Lawn continued in his association with the theater and became involved with the Young Troupe at the Strauss Playhouse, working with Cathy Webb, director. He continued working with, encouraging, and leading young thespians in the northeast Louisiana area.

Lawn joined Northminster Church, establishing a relationship with music director, D.H. Clark. He quickly felt at home and began his 16 years of playing the organ and piano for services. He had retired from this position several months prior to his death.

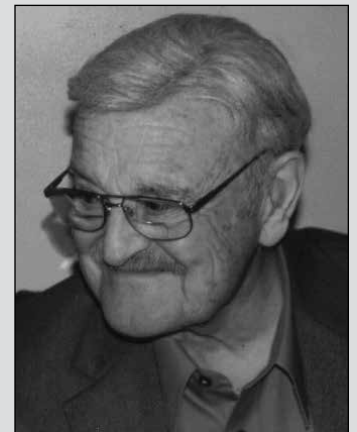
**JUDITH ANNE (CALDOW) OLLIKKALA**, 78, of Worcester Mass., passed away peacefully on Sunday, September 14, 2014, at UMass Memorial Medical Center, after an acute illness. Born in Fitchburg on September 23, 1935, she graduated from Fitchburg High School in 1953, where her motto in the yearbook read: "Without music, life would be a mistake." This idea shaped her entire life. Besides studying piano and organ, she attended the Fitchburg Teachers College and Burbank Hospital School of Nursing and became a registered nurse in 1956. She attended Quinsigamond Community College (Worcester) in 1984, and earned a BS in nursing at Fitchburg State College in 1986.

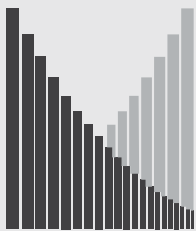
After marrying W. Edwin Ollikkala in 1956, the couple moved to Lunenburg and raised five children. She was active in the local community, serving on the welcome wagon committee, teaching piano lessons, and playing the organ regularly at the United Parish Church (Lunenburg). She also worked as local correspondent for the *Fitchburg Sentinel* and served as accompanist for area musical events.



Judy Ollikkala moved to Worcester in 1986, becoming well known in the area as organist for numerous churches. She was active in the Worcester Chapter of the American Guild of Organists and the OHS. Her passion for music and love of travel were a perfect combination as she organized many "organ crawls" throughout New England and beyond.

**BERTRAM SCHOENSTEIN**, 97 years old, died January 8, 2015, in San Rafael, Calif. Born September 11, 1917, Bert was the eldest remaining third-generation member of the pioneer San Francisco organbuilding family. As a youngster, he helped his father, Louis, in the organ business, but coming of age in the depth of the Depression, he began a 40-year career as a master painter and decorator. During World War II, he served in the Army Air Corps. After retiring, he achieved his dream of a second career in organbuilding with Schoenstein & Co. from 1978 to 1995. Bert was a natural mechanic and practical problem solver. In addition to running the paint and finish department, he devised many clever fixtures and tools for the other departments and maintained plant equipment. Also a natural musician in the family tradition, he played the violin in several orchestras and ensembles including the Deutscher Musik Verein. Among his many mechanical interests was antique car restoration, specializing in Model T Fords. Bert is survived by children Karl and Heidi, five grandchildren, and three great grandchildren.





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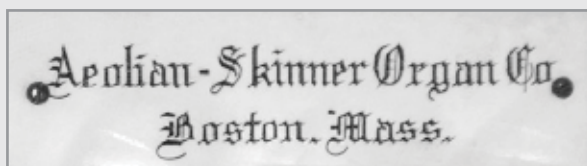
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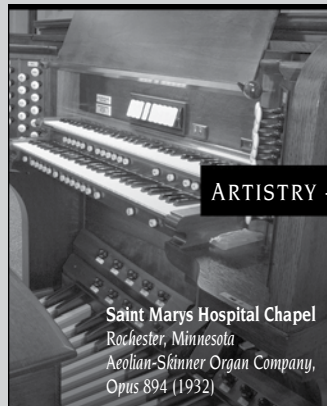
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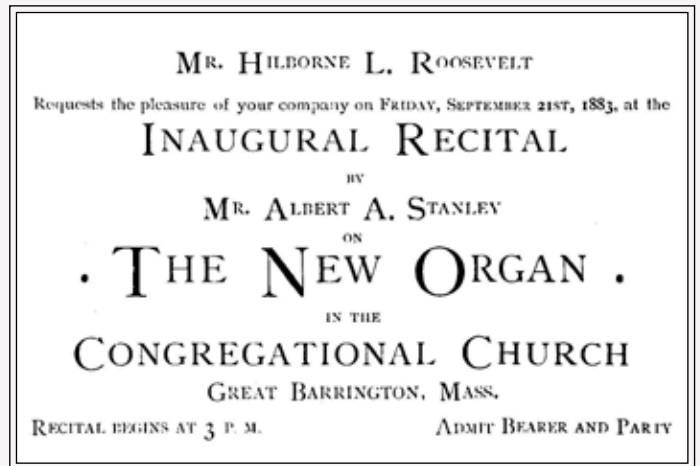
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THE ORIGINAL CONSOLE of Hilborne L. Roosevelt's 1883 organ in the First Congregational Church of Great Barrington, Mass. The main organ was tubular-pneumatic action and the five-rank Echo at the front of the building was electric action. Thirty-eight of the 55 stops were enclosed and the stopknobs at either side of the manuals were made of a different wood for each division. Couplers are in the horizontal row above the top (Swell) manual. There were five thumb pistons for the Swell and Great; three for the Choir and Pedal, the latter being the three numbered combination pedals at the left of the balanced swell pedals. The Great pistons also controlled the Pedal stops. The combination action was adjustable and the "setters" were small vertical levers above the stop jambs on either side of the console.



INVITATION TO THE DEDICATORY RECITAL by Albert Augustus Stanley (1851–1932), organist of Grace Church, Providence, R.I. In the fall of 1888, Stanley went to the University of Michigan as professor of music. He was later director of the School of Music and a Founder of the American Guild of Organists.





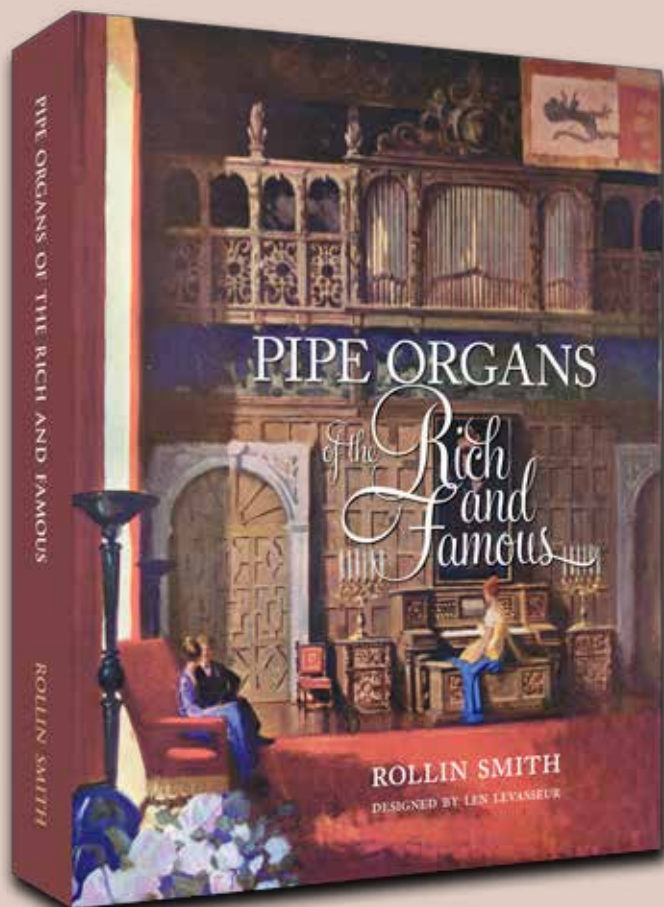
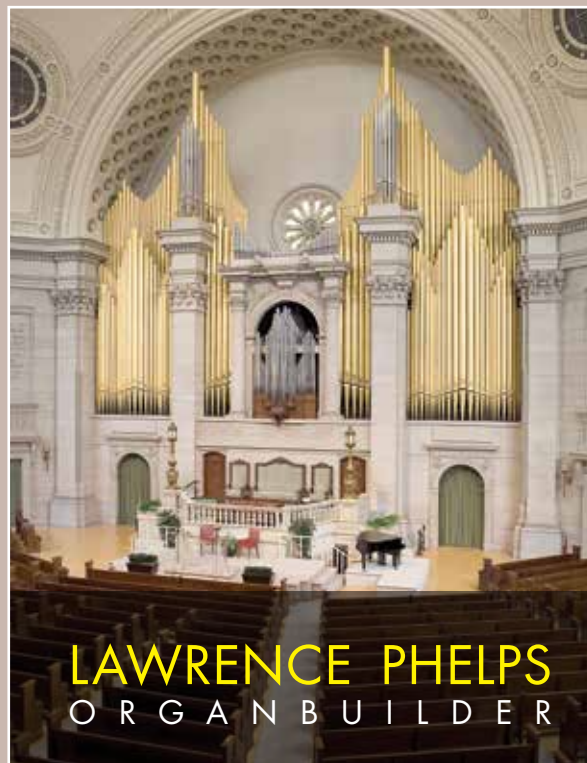
## AVAILABLE IN JUNE

**LAWRENCE PHELPS** (1923–1999) set the North American Organ Reform movement on its edge with articulate notoriety following the mid-1952 culmination of the new Aeolian-Skinner organ for the Extension of Boston's First Church of Christ, Scientist — The Mother Church. Entrusted with the monumental instrument's tonal design, Phelps specified the scales and spent months tonal finishing on-site. Subsequent articles on the design and use of compound stops, advocacy for a return to slider windchests, and more empirical scaling created no small degree of controversy. Perceived as a radical upstart, Phelps clearly embraced the task of pushing organ reform beyond the trails so daringly blazed by Walter Holtkamp and G. Donald Harrison.

**BURTON TIDWELL'S** study chronicles the prolific work of Lawrence Phelps from its beginnings in his native Boston, his pioneering work as tonal director of Casavant Frères—embracing full encasement and mechanical action, and the organs created under his own banner as Lawrence Phelps & Associates. Profusely illustrated, the book pays homage to the quest of one musician to realize his vision of an ideal vehicle for communicating the great body of idiomatic organ literature while inspiring other musicians and composers. The author worked closely with Phelps in the first drafts of this book and has built a compelling text incorporating the subject's own prolific writings to illuminate this significant contribution to our musical heritage.



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## PIPE ORGANS OF THE RICH AND FAMOUS

ROLLIN SMITH

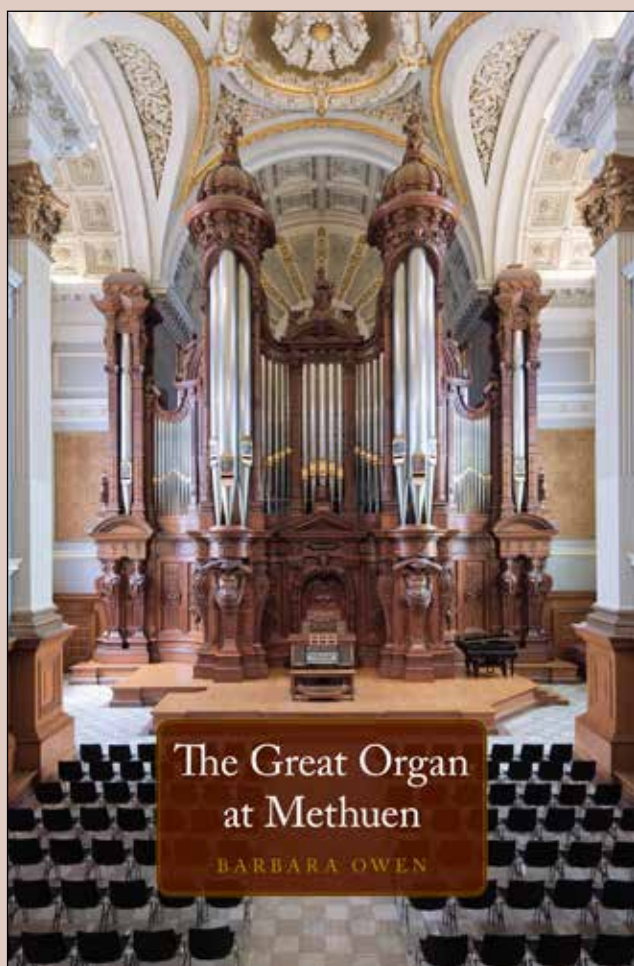


**LARGEST AND MOST COMPLEX** of musical instruments, the organ has traditionally been found in churches—from country parishes to great cathedrals—and, for centuries, small “chamber organs” were found in the homes of the elite, most often, royalty. Then, in the mid-19th century, with the application of mechanical blowing devices, organs entered the private homes of the well-to-do and professional musicians. Automatic player devices provided those who could afford them with a self-playing organ and the opulent mansions of the new American aristocracy offered unlimited space for extremely large instruments.

ROLLIN SMITH'S **PIPE ORGANS OF THE RICH AND FAMOUS** is the story of organs in more than 50 private homes—a few residents being more famous than rich. It recounts a time when the organ was not only a symbol of those who had arrived socially, but was considered the ultimate appointment of the luxurious home, indeed, the Home Orchestra of the Twentieth Century. Here you will visit with royalty, captains of industry, famous organists and composers, organbuilders, and those whose names are less familiar, but who were patrons of the King of Instruments on a lavish scale.

Profusely illustrated with 300 photographs and engravings, this large-format hard-bound book documents the work of more than 25 organbuilders in the United States, England, France, and Germany; stoplists of each instrument is included.

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The Great Organ  
at Methuen  
BARBARA OWEN

## THE GREAT ORGAN AT METHUEN

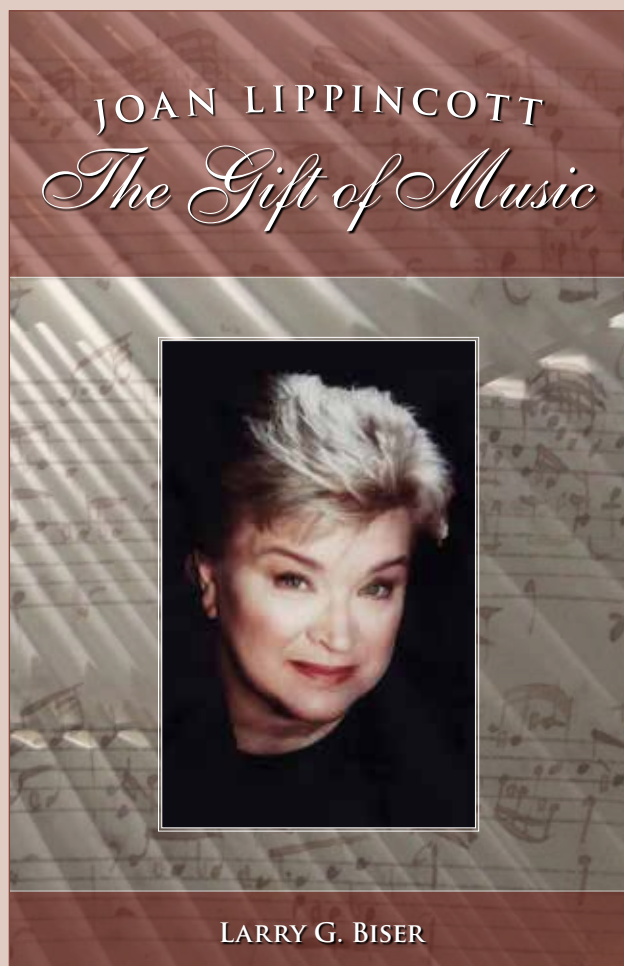
BARBARA OWEN



**IN THE MIDDLE** of the of the nineteenth-century, American organbuilding reached a milestone when, in 1863, in the midst of the Civil War, a large concert organ — really the first of its kind in the country — was opened in Boston's relatively-new Music Hall. Visually and musically it was regarded as a sensation, as it put a stamp of approval on paid-admission secular organ recitals, and quickly opened the door to a spate of American-built concert hall organs. The composition of large-scaled secular organ works soon followed, written by American composers recently returned from study in European conservatories.

This is the story of that catalytic instrument, known then and now as the Great Organ — its checkered history, and, perhaps most intriguingly, the varied and colorful cast of characters who conceived and financed it, built and rebuilt it, played it, made recordings on it, wrote about it, maintained it, rescued it from time to time, and continue to ensure that its voice continues to be heard. The Great Organ is now housed in its present purpose-built concert hall, north of Boston in the town of Methuen, Massachusetts. How it got there and how it remained there is only a part of its story.

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## JOAN LIPPINCOTT

### THE GIFT OF MUSIC

LARRY G. BISER



**HEAD OF THE ORGAN DEPARTMENT** of Westminster Choir College, the largest in the world, Joan Lippincott taught hundreds of students and played more than 600 recitals around the world. **THE GIFT OF MUSIC** is the story of Joan Lippincott's life, career, and influence. In addition to a biography by compiler and editor Larry Biser, former students, friends, and colleagues have contributed essays. The book is profusely illustrated and includes recital programs, a list of Lippincott's recitals, and a complete discography.

Contributors to this volume include Scott Dettra, Lynn Edwards Butler, Marty Waters, Craig Cramer, George Dickey, Lee Ridgway, Mark Brombaugh, Joseph Flummerfelt, Karen McFarlane Holtkamp, Robin Leaver, and Barbara Owen, with a foreword by Quentin Faulkner.

\$29.95

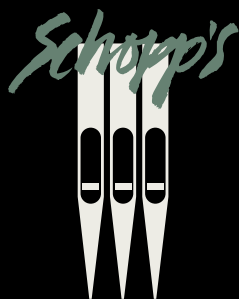
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