



THE TRACKER

Journal of The Organ Historical Society, Inc.

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Summer 1976

21st OHS Convention Report

Surely the biggest and best Annual Convention of the Organ Historical Society was the 1976 conclave at Lebanon, Pennsylvania. True, in Lebanon itself we visited only two organs, but in the surrounding area we saw and heard twenty-three (twenty-four, if you count Cleveland Fisher's mouth organ!) during the Convention week which began June 28.

Co-chaired by Ruth Killian and Norman Walter, the Convention committee included David Beaty, Ron Goldstein, Charles W. Lutz, James R. McFarland, Karl E. Moyer, Robert Newton, Permelia and David Sears, Frank Stearns, Lawrence Trupiano, and Samuel Walter, with advisory assistance from James Baeringer, Joseph Chapline, Mark Davidson, Pastor Harry Richwine, and Robert B. Whiting. The two and one-half years of planning and work resulted in a smoothly operated calendar of various fascinating programs and events which will long be remembered. The Society is greatly indebted to these people who gave so much time so that we might enjoy to the full an outstanding convention, and about 225 registered members and friends cheered the committee loudly at the final dinner on Thursday evening.

As usual, since all members of the Society will receive copies of the Convention Booklet and the recital programs, this report will be confined to the brief commentaries on the various events and record the items not listed in the booklets.

When we arrived and registered at "Old Salem" Lutheran Church in Lebanon, we received a packet containing the aforementioned booklets, plus some local historical pamphlets and maps, and a copy of the new OHS *Hymnlet*. The OHS booklets and the *Hymnlet* were adorned with Pennsylvania Dutch designs copied by Mrs. Margaret Walter (Norman's mother) from an ancient dowry chest which she has restored. These unique drawings, enhanced by the colorful German script, set a tone which was to permeate the entire convention.

The first scheduled event was, as usual, a meeting of the OHS National Council on Monday afternoon. Minutes of this meeting will be found elsewhere in this issue of *THE TRACKER*.

Six of the original ten founders of OHS—Homer Blanchard, Donald Paterson, Albert Robinson, Charlene Simmons, Kenneth Simmons and Randall Wagner—were honored guests at a buffet dinner at-

New OHS Award Presented

Through the courtesy of the Hartman-Beaty Organ Company of Englewood, New Jersey, a handsome trophy has been provided in the form of a wooden plaque approximately 22" x 32" on which is mounted a miniature organ case containing three ancient metal pipes. There are ten brass plates and a 3" x 6" piece of old organ leather bearing the inscription, *For Outstanding Service to the Organ Historical Society*.

In addition, a wooden plaque 8 x 10" has two brass plates, the first inscribed with the same wording as above, and the second bearing the year and name of the recipient.

The larger plaque's brass plate also bears the name and year of the recipient who shall keep it for the period of one year, and return it to the Society for award to the next recipient. The small plaque is the permanent possession of the recipient and will be duplicated each year, bearing the name of the next recipient.

Richard Hartman and David Beaty presented the trophy to the Society at the final dinner of the 21st Annual Convention in Lebanon, Pennsylvania. President Alan Laufman received it for the Society and immediately presented it to the 1976 recipient, Albert F. Robinson. The award came as such a surprise that Mr. Robinson was unable to speak and express his gratitude. There was a standing ovation.

Mr. Robinson, one of the founders of the Society, served as Publisher of *THE TRACKER* from the founding in 1956 to 1965 when he succeeded Kenneth F. Simmons as Editor. Thus he is the only person to have served the Society continuously since that first meeting.

tended by about 60 members and friends at "The Mansion," Mrs. Walter's home, where we saw the chest from whence she had copied the booklet decorations. Another distinguished guest was Frank Dieffenbach who wore a costume and delighted us with tales of his family of organ builders.

Monday evening we heard Pierce Getz play the two outstanding organs at Annville, both part of Lebanon Valley College where most of the conventioners were housed in comfortable, modern dormitories. The Kney organ in the music building was

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described in *THE TRACKER* XX: 1:20. Dr. Getz gave an excellent display of this fine new tracker instrument. He also demonstrated the rich romantic qualities of the large Schantz organ in the college Chapel in the Franck Chorale, and the novelty selections for organ and tape and timpani with organ were interesting. Over 200 attended these programs.

Tuesday morning we enjoyed the exhibits and assembled for the 21st Annual Meeting. Complete minutes of this meeting will be found elsewhere in this issue. We learned that the proposed revision of the by-laws had passed by a large majority, and that although we had re-elected Mrs. Harriman to the post of Corresponding Secretary, there is now no such office. Accordingly, Madeleine Gaylor made a most appropriate tribute to Mrs. Harriman for her many years in office, and President Laufman presented her with an orchid corsage. There was a standing ovation and lengthy applause.

The Council presented a petition for the formation of a Northwest Chapter of OHS in Seattle, Washington, duly signed by 12 members in good standing, and this was approved. The Greater New York City Chapter report showed that there had been little activity during the past year, but that a series of programs were planned for the fall season and there were over 50 members, with Lawrence Trupiano as Chapter President. Carolyn Fix reported that the Hilbus Chapter has been very active with 45 members. Permelia Sears reported that the Tannenberg Chapter is engaged in several central Pennsylvania projects with 24 members. The Rev. Culver Mowers reported that the Central New York State Chapter has 16 members and an interesting program. Elizabeth Towne Schmitt reported for the Greater St. Louis Chapter, stating that there are 36 members.

Norma Cunningham announced that the contest for enrolling new members ended in a tie—William Worden was credited with four, and Norman Walter was also credited with four. Consequently, the prizes of the two new OHS recordings, a copy of *THE BICENTENNIAL TRACKER* and a year's free dues were divided. It was also agreed that a new membership contest would start immediately and run through May 31, 1977, but the winner must produce at least 10 new members; and for this the prize will be a free registration for the 1977 OHS Convention to be held in Detroit.

The proposal to increase the regular membership dues to \$10. per year passed unanimously; and Harold Knight was elected Chairman of the Nominating Committee for 1977.

Upon adjournment of the Annual Meeting, we had our first try at singing some of the hymns in the new OHS *Hymnlet* under the direction of its editor, Dr. Samuel Walter. Instructions were given regarding the use of the more unusual tunes, and we learned that Lawrence Trupiano had contributed the inside cover. The members who suggested and/or contributed tunes for the *Hymnlet* include Robert Bruce Whiting, Karl Moyer, Barbara Owen, and Edgar Boadway, in addition to those whose tunes appear.

A veritable caravan of five bright yellow buses, operated by the members of the Fischer family and labeled respectively "Great," "Swell," "Choir," "Echo,"

and "Pedal," was engaged to transport the conventioners on the first tour. En route we enjoyed a wholesome box lunch.

The Tuesday Tour

Our first stop was the much anticipated Christian Dieffenbach organ of 1816 in Altalaha Lutheran Church at Rehrersburg. This organ was discovered c.1960 by the late Eugene McCracken and brought to our attention when the Dieffenbach family had a set of medals struck to help raise the funds necessary for the organ's restoration. An article describes the activity in *THE TRACKER* XIII: 2 (Winter 1969), and Thomas Eader wrote a detailed description of his work in *THE TRACKER* XIX: 2 (Winter 1975).

Carol Teti acquitted herself handsomely in her demonstration recital. The organ has a slightly "chiffy" sound, and the rumbles of thunder which occurred during her performance will probably sound like tympani on the tape recording. We sang No. 5 in the *Hymnlet*, and left for Bethel.

Kenneth Wolf has become something of a fixture at OHS conventions with his ingenious capacity to show off small organs to great advantage. This time his use of pieces by Franck, although composed for use on a reed organ, served his purpose well, and the Muffat piece was excellent. For the hymn, the electric blower was turned off and James McFarland operated the hand-pump for the singing of *Hymnlet's* No. 26.

We were entranced with the historic instruments at Hershey Museum, and enjoyed in particular the playing by James Cochran and Joseph Kimbel, both students of James Baeringer, on the Phillip Dieffenbacher chamber organ. Miss Dorothy Robb, a descendant, was present with photographs of the Dieffenbacher family. The clock band organ, with its six moving figures, proved a fascination for old and young alike, but we were unable to hear the Dyer instrument as it was unplayable. We sang Nos. 32 and 21.

Nearly 100 conventioners met with Homer Blanchard and his panel for the Builders' Round Table, at which sat Hans Gerd Klais (of Bonn, West Germany), Richard Hamar, George Bozeman, and Robert Newton. Dr. Blanchard had prepared several questions which led to hearty discussion and general agreement on most points. Herr Klais was particularly adept, relating incidents pertaining to the restoration of the Bamboo organ and to the 14th century instrument at Sion, Switzerland. Space does not permit an account of the remarks, but most of these are recorded and available on request.

We enjoyed a swiftly served delicious dinner at Parkview Manor, and then left for Peace Church in Shiremanstown. This church is now maintained by an historic trust, and the Doll organ is a true gem. (See *THE TRACKER* XX:1, Fall 1975). Peggy Marie Haas was in fine form for her delightful program, and was ably assisted by Grace Baeringer (violin) and John Zurfluh (cello). We sang *Hymnlet* No. 27.

The Wednesday Tour

We found the small Miller organ at Hamlin to be in excellent condition, and it was admirably demonstrated by Joyce Auchincloss who used eight of the

29 Small Preludes by Nielsen, and a Voluntary by Dr. Greene. We sang No. 25 in the *Hymnlet*.

The Bohler organ in New Shaefferstown has a bold sound, and Charles Lutz performance of the First Mendelssohn Sonata showed the organ to advantage. We sang No. 28 in the *Hymnlet* and nearly raised the roof.

James Litton gave two demonstrations for us—the first on the charming 1837 Andreas Krauss organ at Little Tulpehocken. We particularly enjoyed the Bolling piece, and sang No. 23 from the *Hymnlet*. After lunch, Mr. Litton played the Thomas Dieffenbach organ at Shartlesville. In the Bach Fantasia he was obliged to shorten the middle section due to the limited pedal. It was here that George Bozeman, chairman of the Historic Organs Citation committee presented a citation to the church which was accepted by the Rev. Merrill Ressler who serves both the Lutheran and Reformed congregations. We sang No. 19 in the *Hymnlet*.

But before lunch we visited the U.C.C. Church at North Heidelberg where Frank B. Stearns demonstrated the 1892 Bohler organ with finesse. Charles Frischmann, composer of one of the selections, was present, and we sang No. 20 in the *Hymnlet*.

One of the most enjoyed organs of the entire convention was the c.1870 Kantner at Old Belleman's Union Church where Stephan Long played the Bach *Pastoral in F*. Herr Klais agreed that this organ's sound was one of the finest. We sang No. 13 in the *Hymnlet*.

James Bates demonstrated the Bohler organ at Wyomissing, showing the contrasts available. We noted that the Diapason chorus was aggressive and filled the church. We sang No. 17 in the *Hymnlet*.

The only change in the program was the omission of the Carrol Rassman recital on the Gantenbein organ at Reinholds. This was due to the fact that the organ's restoration has not been completed, and also that Mr. Rassman was prevented from attending the convention by illness. However, we did visit Swamp Church and Samuel Walter conducted us in the singing of two hymns from the *Hymnlet*, Nos. 13 and 33, and followed this by an old-fashioned hymn-sing of gospel songs such as "Blessed Assurance," "Hold the Fort," "Throw out the Lifeline," etc.

Here at Swamp Church we enjoyed a real Pennsylvania Dutch dinner with the "7 sweets and 7 sour," all being home-cooked and in abundance.

That evening we heard an outstanding recital by Anita Greenlee, assisted by John Pursell and Marice Stith, trumpeters, and Lou Abbott, percussionist, at Sinking Spring. Mr. Stith was well known to all of us for his work at recording all of the recitals, and it was pleasant to see him in a different role. All of the performers were excellent, and in particular we appreciated Miss Greenlee's "Suite '76" which was based entirely on tunes from the *Hymnlet*. The program was concluded with No. 12, most appropriately.

The Thursday Tour

Our visit to Landis Valley Farm Museum afforded pleasant variety, highlighted by Cleveland Fisher's demonstration of the tiny 1835 Ziegler organ. With

customary wit, we enjoyed the *8 Tunes of Colonial Virginia* after which Miss Gaylor made an appropriate presentation of a floral horse collar (made of vetch) to Mr. Fisher. The latter responded with an encore, *Arkansas Traveler*, played on a mouth organ, claiming that this was the first use of such an instrument at an OHS convention. We sang No. 22 in the *Hymnlet*.

Permelia Sears included a composition by her husband, David, in her program on the rebuilt Johnson at Millersville. The handsome new case adds distinction to this organ, but we were disappointed in the acoustical properties of this new church building. We sang No. 15, of course.

Due to space limitation, Karl Moyer had to give two performances of his program on the 1881 Hook & Hastings at Lyte Recital Hall, while the opposite halves of our group enjoyed lunch in the college cafeteria. Dr. Moyer's program was brilliantly played, but due to the absence of some singers he had to omit the Karg-Elert selection. We sang No. 29 in the *Hymnlet*.

There was much of interest at Lititz where we were welcomed by a brass octet playing chorales and Moravian hymns from a high portico. Ann McFarland demonstrated some of the Moravian music on the Tannenberg piano (which some say could not have been built by him, but the Brethren have a bill of sale), sounding sweet and mellow. And Timothy Braband ably demonstrated the handsome 1794 Tannenberg organ. We sang No. 30 in the *Hymnlet*.

At Stouchsburg, James Boeringer rendered miniscule selections on the two organs there. The Thomas Dieffenbach in the basement Sunday School was heard first, after which we sang two verses of No. 34 in the *Hymnlet*. Then, upon assembling upstairs, we sang the last two stanzas before the demonstration on the Jeffries instrument. Dr. Baeringer was assisted by Barbara Herr, Oboist, who had been scheduled to play with Carrol Rassman.

Our final dinner was held at the Masonic Temple in Lebanon, served by ladies of "Old Salem" Church, after which presentation of the Hartman-Beaty award "for outstanding service to OHS" was made to Albert F. Robinson.

Like placing a brilliant crown on a handsome monument, Thomas Murray's recital on the large Miller organ at "Old Salem" was a grand achievement. Including in his program two selections which had been performed on the occasion of this organ's dedication in 1888, Mr. Murray won a standing ovation for the *William Tell Overture* as well as upon the conclusion of the recital. We sang No. 16 in the *Hymnlet* as an appropriate conclusion to this great convention.

On Friday morning a "coffee-clutch" was held at Salem Lutheran Church where a 1929 E.M. Skinner remains unchanged, and arrangements were made for travelers to visit the 1770 Tannenberg at Moselem Springs as they wended their way homeward.

The well-organized program, the cordial hospitality, the beautiful churches and countryside, and the excellent performances are a lasting tribute to Ruth Killian, Norman Walter, and their committee.

Cincinnati Organ Builders of the Nineteenth Century

by Kenneth Wayne Hart

Chapter Three

Matthias Schwab, the First Major Organ Builder, 1831-1860

The years between 1830 and the Civil War were years of rapid expansion for Cincinnati. There was a remarkable increase in the German population. Several new churches were being built in the city every year. Of particular note was a considerable increase in the Catholic population (only partly German) throughout this century. From 1830 to the end of the century, eighty-eight new Catholic churches were built in Hamilton County and another ninety-eight parishes were established within the Diocese of Cincinnati, but outside Hamilton County.⁴⁴ The building of so many new churches meant the building of a large number of new organs as well. It was natural that the Germans, both Catholic and Protestant, would look to their own community of immigrants for craftsmen to build their instruments. It is also not unusual that the non-German Catholic congregations sought men of their own faith to build the instruments for their churches.

To be both German and Catholic in mid-nineteenth-century Cincinnati was therefore an ideal situation for an organ builder. Such a man was Matthias Schwab (1808-1862). Schwab was born near Freiburg in Breisgau, Germany, came to Cincinnati in 1831, and soon after established an organ factory. His wife, Solomena Yeck, was born in 1820 near Basel, Switzerland. The couple had six children, all born in Cincinnati.⁴⁵

Matthias, Jr. - a captain of a city fire department; he died in the Mercantile Library fire, 1869.

Vincent - a lawyer and Justice of the Peace.

Louis (1850-1926) - an M.D. and mayor of Cincinnati.

George

Edward (1856-1901) - a police court judge.

Emanuel (b. 1857) - an M.D.

As might be expected from his national, and religious affiliations, Schwab was extremely successful in his organ-building business. One source states that he built thirty-seven organs in his first ten years of operation.⁴⁶ It is also known that by 1851 Schwab's factory employed twelve men and had an annual gross of \$20,000 (approximately \$400,000 today).⁴⁷ Before the Civil War, probably most of the organs built for Cincinnati churches were built by Schwab.⁴⁸ In addition, many of the organs built for Catholic

churches in the river communities between Cincinnati and New Orleans were built by Schwab. His influence extended north to Detroit and east to Baltimore, though he probably worked no further west than near-by communities in Indiana. (But then, the area west of Cincinnati was not yet well developed during this era.)

Much of Matthias Schwab's personal life remains uncovered. Except for the information about his family, details on a few of the organs he built, and facts about the last years of his business transactions, he remains a mystery. He obviously did a substantial amount of traveling for his out-of-town installations. Certainly Cincinnati, with its active river trade and transportation was a good location for one who traveled. Since references to Schwab's organ building business appear in New York and Vermont periodicals of 1844, one can assume that he was a noted pioneer in organ building in his part of the United States. It is also apparent from the specifications of known Schwab organs that he received good training in Southern Germany before he came to this country. It is not known with whom Schwab apprenticed, but his general tonal ideas do reflect the Southern-German approach to organ-building. He strongly influenced his employees (and eventual successors), John H. Koehnken and Gallus Grimm, in their ideas about organ building. Schwab very likely owned and operated his organ factory at 555 Sycamore (corner of Schiller and Sycamore) from 1830 until 1860.⁴⁹

Exactly when Matthias Schwab died is not recorded since Cincinnati's City Hall only lists deaths from 1864 forward. But according to family information, Matthias died October 4, 1862 at the age of 55. He was buried in St. Bernard's Cemetery. By 1864 Solomena Schwab is listed in the Cincinnati City Directory (which indicates that she was by then head of the household). She remained in her home over the organ factory until 1879, and died on February 1, 1894.

Since only one of Schwab's organs exists in its original state,⁵⁰ it is not possible to discuss the typical Schwab sound. Fortunately, though, partial descriptions are especially interesting as the first is for specifications for two instruments. These specifications of thirteen Schwab organs remain, including one of Schwab's early instruments (1838) and the other is for one of his last (1860).

In 1838 Schwab and one of his assistants, -a "Messr. Himmel," journeyed down the river to St. Louis, Missouri, to install a two-manual pipe organ at the Catholic Cathedral.⁵¹ It was very likely one of the

Ed. Note: This thesis was presented to fulfill the requirement for a Doctor of Musical Arts degree at the College-Conservatory of Music of the University of Cincinnati in June 1972. We publish it in five parts of which this is the second.

largest pipe organs in the West at that time, costing over \$4,000. The skill of the builders, who stayed in St. Louis several months to install the organ, was praised highly by the local newspapers of the day. The organ had two manuals of fifty-eight keys each and a pedal board of twenty-one notes. The console was described as being made of mahogany and possibly was reversed, a typical Schwab feature. The organ had a hitch-down expression pedal for the upper manual stops, which was then considered to be "an invention of recent date, and one which was long sought for in former times but without success."⁵² The Swell organ had nine stops, the Main organ (Schwab and early Koehnken & Grimm organs never used the term "Great") had fourteen stops, and the Pedal organ had four independent stops. In the stoplist given below, the pitch lengths of the stops have been added by comparing this list with known Schwab and Koehnken & Grimm organs.

Smaller Organ	Main Organ
1st An Open Diapason 18'1	1st A Double open Diapason (18')
2nd A stopped do 18')	2nd A do stopped do (8')
3d A Principal 14')	3d A do do do (8')
4th A Flute (-4')	4th A Principal 14')
5th A Twelfth 12 2/3')	5th A Flute (4')
6th A Fifteenth 12')	6th A Fifteenth 12')
7th An Oboe 18'1	7th A Double Twelfth (5 1/3')
8th A Dulciano 13')	8th A Twelfth 12 2/3')
5'th A Viola 18'1	9th A Cornet, IV
Pedal Organ	10th A Sesquialter, III
Double Open Diapason	11'1 A Tierce II 3/5'1
Double Stopped Diapason	12th A Trumpet 18')
Cymbale	13th A Horn (4')
Trombone	14th A Clarinet 18')

All of the stops in the two manual divisions had a full fifty-eight pipes each, except for the Double Twelfth and the Horn, with 37 pipes each and the Cornet with 232 pipes and the Sesquialter with 174 pipes. It was somewhat unusual for Schwab not to use a common bass of twelve pipes in the Swell division for two or more of his flues. Also, many of his Swell reeds extended downward only to Tenor C. The accuracy of the information concerning the "main organ" and the pedal organ is somewhat suspect. Probably the word "double" does not belong in the manual division at all. The second and third stops are undoubtedly a bass and treble of the same flute stop, forming one full, eight-foot rank. Since all Schwab organs had an open diapason in the main division at eight-foot pitch, there was probably no stop at sixteen-foot pitch in the manuals. On the other hand, the inclusion of a manual stop at 5 1/3' pitch does normally indicate a sixteen-foot stop in the manuals. Thus a more likely specification for the first three stops on the Main Organ is:

Double Open Diapason 16'
Open Diapason 8'
Stopped Diapason 8'

The pedal division of this organ is a genuine puzzle. An article in the *Missouri Republican* for September 20, 1838, gives the following information:

In addition to these keys there are 21 pedals for the fundamental Bass, with four stops, viz: - The double open diapason with a pipe 22 feet long; the double stopped diapason with a pipe of equal length. The trombone and the Cymbale form the harmony and each have pipes of 22 feet, equal

to 44 feet of pipe. These pedals may be used either separately with either organ or jointly with both, as the performer may desire. The base [sic] is superior to any thing we ever heard in music, as in fact is the music of the whole instrument, but this will especially strike the ear of any amateur of music as surprisingly fine.

To further complicate matters, the article continues with the information that the organ has 1860 pipes and the longest one is thirty-two feet long, which ". . . owing to the want of room, has been curved or turned several times." The cymbale was possibly a quintaton stop. If it were a pedal mixture, it would have been most unusual for this builder. The stopped diapason and the trombone undoubtedly spoke at sixteen-foot pitch.

In describing the bellows and reservoir for this organ, it is mentioned that Schwab used a design invented by Oleysius Moser of Freiburg. Possibly he is the man with whom Schwab apprenticed in Germany. The present 1925 Wicks organ at the Cathedral contains no Schwab pipes.

As discussed above, Schwab probably built most of the organs in Cincinnati from 1830-1860 and was taken for granted as "the" organ builder in Cincinnati. One indication of this is the fact that nearly all new organs mentioned in Cincinnati newspapers between 1830 and 1860 list no builder at all. The same newspapers, however, list several out-of-state organ installations and the builder is usually given as "Mr. Schwab of this city." Consequently, more is known about Schwab's non-Cincinnati work than is known about his local installations. However, he probably made the majority of his instruments for Cincinnati and Hamilton County.

In 1841, Schwab built a small, one-manual organ for St. Boniface Church in Louisville, Kentucky. The organ cost \$600. and was used by that parish until 1856.⁵³ Schwab probably did other work in Louisville, but no documentation of this has been found.

Matthias Schwab built at least two large organs for Catholic churches in Baltimore, Maryland. Since Cincinnati Catholics began as part of the Baltimore Diocese, the ties were no doubt still quite strong in the 1840s. An 1843 installation at St. Alphonsus Roman Catholic Church was one of the largest of its day. The organ had "45 draw stops, 33 of them being full speaking registers. The largest pipe is the pedal CCC, which is 32 feet in length."⁵⁴ All that remains of this instrument is the case of its Ruckpositiv and a few of the frontal pipes.⁵⁵

Schwab completed a second large organ in Baltimore for the Church of the Immaculate Conception. This was a thirty-eight-stop, three manual installation of which the *Catholic Telegraph* of March 13, 1845 reports:

The organ, which has been completed in its internal arrangement, though not in its exterior finish, was built by Mr. Schwab, of Cincinnati, Ohio, and has been pronounced by competent judges to be unsurpassed in arrangement and tone by any in the country. It has 38 stops; 2,166 pipes, Grand Organ—Choir Organ—Swell and Pedal Organ all in one instrument. The organist, when performing, sits with his face towards the sanctuary.



The console of the 1860 Schwab organ in St. Joseph's R.C. Church, Covington, Kentucky, in 1965.

The last statement in the above article mentions one of the unique characteristics of Schwab's work. A detached and reversed console was fairly unusual for American tracker organs of the period. Of course, David Tannenberg, another builder of the German school, had built some consoles this way in the last half of the eighteenth century, but few other American builders, most of whom were of English background, did. It is especially noteworthy that Schwab (and his successors, Koehnken and Grimm) built most of their organs with detached and reversed consoles.

Other known Schwab installations outside of Cincinnati include an organ of twenty-two stops for "The Catholic Church in Detroit,"⁵⁶ and a small organ for St. James Church in Wheeling, West Virginia, which was "powerful and very sweet."⁵⁷ These organs were installed in 1843 and 1846 respectively.

Among Schwab's organs in the Cincinnati area, the earliest documented one is an 1844 installation for the Church of St. Stephan in Hamilton, Ohio. The organ had one manual and five stops, but was billed as "one of Mr. Schwab's best."⁵⁸

In January of 1846 Schwab completed installation of what was probably his largest local instrument for the new Cathedral of St. Peter in Chains, Eighth and Plum Street. Unfortunately, there remains only conflicting documentation concerning the details of this instrument. It was probably the largest church organ in the United States at the time it was completed. The organ was a three-manual and



The 1860 Matthias Schwab organ as it appeared in St. Joseph's R.C. Church, Covington, Kentucky, in 1965.

pedal tracker instrument. The number of stops was either forty-three or forty-four and number of pipes was between 2,658 and 2,717. There was, as with other large Schwab organs, an open thirty-two-foot diapason stop in the pedal division (with the pipe for CCC purported to weigh four hundred pounds). The organ case measured about twenty-eight feet by twenty-five feet and was placed in the east end of the sanctuary, opposite the altar. The organ contract was given to Schwab in February of 1844, with fifteen months allowed for building and installation. The organ was not installed, however, until nearly twenty-four months later, early in 1846. The total cost was between \$5000. and \$5400.⁵⁹ There is no record of the eventual disposition of this organ, but it does not now remain at the Cathedral in any form.

Other local Schwab installations include an 1846 organ for the first building owned by St. Paul's Evangelical Congregational Church, which no longer exists (see below J), and a \$2800. organ for St. Mary's Church, Thirteenth Street, that was first played on November 4, 1846.⁶⁰ Less than a year later (July 1, 1847), a new Schwab organ of eighteen stops was first played at the Church of St. John, the Baptist, Green and Republic Streets. The organ was described as "sweet and powerful."⁶¹ This important church had a remarkable growth during this era and was considered for part of the century to be the largest German Catholic congregation in the United States.⁶²

The only other Schwab organs presently known to have been built for Cincinnati were two instruments connected with St. Joseph's parish in Covington, Kentucky. The first was a one-manual and pedal instrument for the chapel of St. Joseph's convent. When the convent building was razed, the organ was moved to a Roman Catholic church in southern Kentucky.⁶³ Unfortunately, the St. Joseph Church building was also demolished in 1970. The organ was saved and has been reassembled and modified in the rear gallery of the Cathedral Basilica of the Assumption in Covington, Twelfth and Madison Streets. Although Schwab does not appear ever to have used a name plate on his consoles, he did follow a common practice of the time and signed a board on the inside of the case. The signature board for this organ was uncovered during the dismantling of the organ in 1970. The board reads: "Matthias Schwab 1860" in larger script and "J.H. Koehnken" in smaller script. Curiously enough, old newspapers found about the pedal board date back to 1858. Probably the organ was begun in late 1858 or early 1859 and was completed and dedicated in 1860. As J. H. Koehnken was legally taking control of the Schwab business about this time, he probably did much of the work on this organ. The amount of planning, tonal direction and supervision done by Schwab cannot be determined, although it was probably still a Schwab organ for the most part.⁶⁴

This organ has the following specifications:

Left Jamb		Right Jamb	
Subbass	16 F. P. 25 pipes	Bourdon	16 Fuss M. 54 pipes
Violon Bass	8 F. P. 25*	Principal	8 Fuss M. 54
Hohl Floete	8 F. Sw. 54**	Viol de Gamba	8 Fuss M. 54
Violine	8 F. Sw. 42**	Gedackt	8 Fuss M. 54
Gedackt	8 F. Sw. 54	Octav	4 Fuss M. 54
Dulciana	8 F. Sw. 54	Rohrfloete	4 Fuss M. 54
Principal	4 F. Sw. 54	Quinte	3 Fuss M. 54
Rohrfloete	4 F. Sw. 54	Super Octav	2 Fuss M. 54
Hoboe	8 F. Sw. 54	Mixtur	(III) M. 162
Tremulant is later addition		Trumpete Discant	M. (gone)
Octave Couppel (sub. on M.1)		Trumpete Bass	M. (gone)
Couppel M. & Sw.		Calcantenruf (disconnected)	
Couppel Pedal & M.		Two combination pedals affecting the Manual Division	
*Now has Gedeckt 16' pipes		Mixtur: pipes 1-24: 17-19-22	
**Share common bass		pipes 25-54: 12-15-19	

This particular organ is the only remaining one by Schwab or his successors which has a Tannenberg-style case and which has vertical stop jambs. It is typical of Schwab that the Great division is labeled as the "Main Manual" division. This practice was from the German background and is one good way to be sure that an organ is either a Schwab or an early Koehnken and Grimm.⁶⁵ Other typical Schwab characteristics are the use of metal rohrfloetes for part of the compass of many 16', 8' and 4' flutes and the use of a Clarinet Bass for the lowest twelve notes of the Swell Hoboe. The lowest octave of swell pipes are unenclosed, as was often the case with this company. The organ now has a balanced swell pedal, which was a later addition.

In a general way Schwab's tonal ideas reflect his Southern-German background. The use of adjectives such as "sweet" or "delicate, but powerful" are not unlike those found in descriptions of Silbermann organs from a century earlier.⁶⁶ Large proportions of tin for the pipe-metal, a Schwab characteristic, was

also a well-known characteristic of Silbermann's instruments (and thus of David Tannenberg's in this country). The high tin content was used to produce bright, but better-blending upperwork. Use of flutier principal stops at four-foot and at two-foot pitch and the use of flutier mixtures are also features common to most South-German builders.⁶⁷ Other apparent influences upon Schwab can be found in the use of bright string stops, such as the Viola da Gamba at eight-foot pitch, and in the use of the tierce pitch (1 3/5') in mixtures. Schwab even labeled some of these mixtures "sequilaltera," as Silbermann had often done.⁶⁸ While these influences continued to some extent with Schwab's successors, economics and a lack of direct contact with the original eighteenth-century models led to less effective ensembles in later organs from the factory of 555 Sycamore Street.

Notes

- 44 *Clerics Cincinnatiensis*: Official Publication for the Clergy of the Archdiocese of Cincinnati (Cincinnati: no pub. 1946).
- 45 *Greater Cincinnati and Its People*, Lewis A. Leonard, editor (Cincinnati: Lewis Historical Publication, 1927), III:21-1. Also Greve, *op. cit.*
- 46 *The World of Music* (Chester, Vt.), November 1, 1844. Also *op. cit.*, III:234, and *History of Cincinnati and Hamilton County: Their Past and Present* (Cincinnati: Nelson, 1894), p. 276, and Henry Howe, *Historical Collections of Ohio in Two Volumes: The Ohio Centennial Edition* (Cincinnati: Krehbiel & Co., 1902) I:849.
- 47 Charles H. Siefert, *et al.*, *et al.*, of Cincinnati (Cincinnati: H. Moore & Co. 1851), p. 221.
- 48 Also the *plinio* 11 f T. V. Burningham, who points out that no Hook organs, for example, were known in Cincinnati before 1858. Also see advertisement in Cincinnati, "the Queen City," Newspaper Reference Book (Cincinnati: C. W. Press; 1914), pp. 62, which states that Schwab, Koehnken and Grimm had built most of the larger organs in "this part of the country in their time."
- 49 Koehnken and Company Account Book (1860-1864) and the Cincinnati City Directories indicate that Koehnken took over ownership of the company in late 1860.
- 50 The organ from St. Joseph's Church in Covington (1860), which is now dismantled (see below).
- 51 This and most of the following information was gathered by Robert I. Thomas of St. Louis and is here abridged. Mr. Thomas did his research at the Missouri Historical Society Library and his sources were *Missouri Republican* of September 20, 1838, *Catholic Heritage of St. Louis* (Schulte, 1934), and *Valley of the Mississippi, Illustrated*, 1841.
- 52 Cf., E. Harold Geer, *Organ Registration in Theory and Practice* (New Jersey: J. Fischer Bros., 1957), pp. 239, 273. Although the expression pedal was known in England about 1712 and in Germany by 1758, this comment probably indicates that it was not yet a standard device on American organs.
- 53 John B. Wuest, *100 Years of St. Boniface Parish* (Louisville: G. F. Felter Corp., 1937), p. 28. Also, see below.
- 54 *The World of Music* (Chester, Vt.), November 1, 1844. The organ is said to be in "a German Catholic Church in Baltimore." However, the remaining record case is fairly conclusive that it is St. Alphonsus Church which the Vermont periodical refers to.
- 55 Brochure of the 1971 Convention of the Organ Historical Society, Baltimore, Maryland, p. 6.
- 56 *World of Music* (Chester, Vermont), November 1, 1844.
- 57 *Catholic Telegraph*, XVII, no. 49, December 7, 1848.

One Query Begets Others

by Homer D. Blanchard

A recent query about Matthias Schwab prompts these remarks.

There is much misunderstanding about the Silbermanns, but the story goes like this: the family stemmed from Saxony, a part of Northeast Germany which includes the cities of Leipzig and Dresden, all now behind the Iron Curtain as part of the DDR. There were six brothers, the sons of a twice-married Michael Silbermann of the tiny village of Kleinbobritzsch near Frauenstein in the Erzgebirge (Ore Mountains) region of Saxony. Michael was official carpenter at the castle of Frauenstein.

Only two of the six brothers became organbuilders: Andreas (1678-1734) and Gottfried (1683-1753). Andreas left home to escape military impressment and in 1697 began to work for Eugen Casparini in Garlitz. He left that builder in 1699 and wandered into Alsace, which is quite a distance from Saxony and where the style of organbuilding being practised was considerably different from what he had known. It is clear that he was in Strassburg by 1701. In 1702 his younger brother, Gottfried, ran away from Saxony and joined him in Strassburg, apprenticing himself to Andreas with all the usual formalities. In 1704 Andreas decided that he had to learn more about French organbuilding, so he went to Paris where he seems to have worked for Alexandre Thierry.

It is obvious that Andreas studied every organ that he could and absorbed a considerable amount of the classic as well as the contemporary French style. He must have heard the instruments and the playing of all the important organists and builders of the day, including such men as Jean Francois Dandrieu, Louis Claude Daquin, Jacques-Denis Thomelin, Guillaume-Gabriel Nivers, Andre Raison, Mederic Corneille, Francois Roberday, Louis Garnier, Pierre Fouquet, Francois Couperin, Louis-Nicolas Clerambault, Claude Rachel de Montalan, and Louis Marchand. The details would fill a book.

Andreas returned to Strassburg in 1706 where he and Gottfried worked together until 1709-but Andreas was still "boss". Perhaps the most important tonal influences that he brought back from France were the conservative number of ranks in the Mixtures (usually 3), and the V rank Cornet. But he was inspired to develop the Recit and/or the Echo from a purely solo keyboard to an independent and fully developed manual division.

By 1709 Gottfried had become a master organbuilder. In his contract with Andreas he had promised never to stay in the same region and compete with his brother, so he returned to Saxony.

Andreas had four sons, all of whom had something to do with organbuilding, mainly through working with and for their father. They were:

Johann Andreas, 1712-1783

Johann Daniel, 1717-1766

Johann Gottfried, 1722-1762

Johann Heinrich, 1727-1799.

Johann Andreas was the great one. After this generation the activity of the family in organ-

building rapidly died out and by the early 1800s none of the above were left and the shop had been taken over by the Sauer family.

Gottfried was back in Saxony early in 1710 and at once got work. By October of that year he had managed to get the contract for the big organ in Freiberg Cathedral (not Freiburg, which is in the Black Forest, clear on the other side of Germany), which still exists today. He introduced the Cornet here but dropped the Rtickpositiv, with which he had been familiar in the work of his brother. Ruckpositivs, however, were just about out of style by that time and Gottfried used the Oberwerk instead.

The organ was built in the cathedral at Freiberg, as was often done. The builder moved into the church or any premises provided by the buyer and built the organ there. The voicing was mostly done in the churches, as was the building of the large cases. Gottfried later opened a shop in Freiberg. His fondness for reeds doubtless stems from his experiences in Strassburg.

There is no mention in the standard literature of any employee named Schwab working for the Alsatian Silbermanns. In fact, if Matthias Schwab opened his business in Cincinnati in 1831 while still a young man he would have most likely missed the Alsatian Silbermanns altogether. All of those listed above were dead before the end of the eighteenth century, and Andreas died in 1734! Nor did Gottfried leave any line, for he died unmarried. I have never been able to find even the slightest evidence that Johann Gottlob Klemm ever worked for Gottfried Silbermann, as is often claimed.

With a name like his Schwab may well have come from Schwaben (Swabia), which corresponds more or less to the former state of Wurttemberg. It is an area bounded very approximately by the Black Forest on the West, the Main River on the North, the Lech River on the East, and the Danube River on the South. It includes the valley of the Neckar River south of Stuttgart, the latter being perhaps its foremost local city.

Since this is all approximate, it leaves room to include the great builders of Upper Swabia, Joseph Gabler (1700-1771), Johann Nepomuk Holzhay (1741-1809), and Karl Joseph Riepp who, although he lived mostly in Dijon, France, actually belongs to this group also (1710-1775). But note the dates of all these great men. They all fall in the eighteenth century right at the end of the baroque period. They all developed unique styles and all built famous instruments. Gabler built the great Weingarten organ and the organ at Ochsenhausen; Riepp the organs at Ottobeuren; and Holzhay the organs at Obermarchtal and Rot an der Rot.

With the French Revolution and the arrival of Napoleon at the beginning of the nineteenth century, the golden age of organbuilding had passed. The great fever of church building activity in the eighteenth century that gave us those magnificent baroque structures was snuffed out, as was the



The Andreas Silbermann organ in the Benedictine Abbey Marmoutier (Maurismünster), France, 1710. Photos by Lowell and Elizabeth Riley.

monastic life and much of the church's secular power with Napoleon's reforms, and almost never really came back.

I know too little about the decadent years of the first few decades of the nineteenth century in south and central German organbuilding to put the finger on the training centers, if any, for the kind of men who emigrated to the United States at that time. My *impression* is that there were few genius builders left, few important shops, really little to keep the craftsmen, if any, in Europe at all. The upswing does not appear to begin until around 1850 when the machine age approaches and we begin to get away from slider chests. The Walcker firm, for example, as with the Boston Music Hall monster, which had cone-valve chests, was among those branches off in this direction. Grandfather (Johannes) Klais started building organs in 1882 and began with slider chests, changing to cone-valve chests in 1894, but he is later than some of the others.

What we need to know about men like Schwab is more family history. Just what city did they come from? ...Accurate birth and death dates. With whom did they serve their apprenticeship? In what years? What instruments did they have experience with? What or who influenced their tonal ideas, if any? What motivated them to come to America? Was it political oppression—fear—a sense of unlimited opportunity—ambition? And were they well enough developed to bring ripe skills to our shores or did they count on polishing themselves on our backwoods society? Such questions are not always easy to answer but the answers are important and help to clear up some of the myths and misconceptions.



The Gottfried Silbermann organ in the Cathedral at Freiberg in Saxony, now East Germany (DDR), 1714.

It is helpful, therefore, to keep the two lines of Silbermanns clearly separated: Gottfried in the north and east in Saxony, Andreas and Johann Andreas in the south and west in Alsace, then a part of France. Andreas really devoted himself to French tonal ideals. Gottfried was exposed to these while he learned with and from his brother, but on returning to Saxony he carried on in a more northern kind of tradition, with some new spice from his Alsatian experiences. Gottfried was childless, while Andreas left four organbuilding sons, the most gifted of whom was Johann Andreas who remained an Alsatian but traveled widely, visiting and inspecting most of his uncle Gottfried's instruments in Saxony. There were two separate workshops or work areas: Strassburg in Alsace and Freiberg in Saxony. Gottfried seems to have done more actual fabricating of organ parts in the churches at first than Andreas was wont to do. Both men learned not to try to ship big pipes by wagon over the bumpy roads in those days, for they would arrive egg-shaped. So they rolled and soldered them up in the churches. Hans Gerd Klais did the same with the 32' front pipes in Würzburg Cathedral.

This, then, is at least a partial answer to the query: whence came Matthias Schwab and did he learn his trade from the Silbermanns? Perhaps we shall get definitive answers later.

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(continued on page 12)

The William Schuelke Organ Co. In 1908

by Elizabeth Towne Schmitt

In 1908, the city of Milwaukee, Wisconsin, built a new auditorium. The William Schuelke Organ Company was one of the organ builders to enter a bid to supply a pipe organ for the new auditorium.

The following article, which appeared in one of the Milwaukee newspapers on August 24, 1908, was given to me by Mrs. William Schuelke, widow of the younger son of the founder of the Schuelke Company:

MILWAUKEE-MADE ORGANS FAMOUS

**PRODUCT DISTRIBUTED ALL OVER COUNTRY.
THE WILLIAM SCHUELKE CO.
BUILDS FINE LINE OF PIPE INSTRUMENTS.
BIDDER FOR AUDITORIUM.**

**Is Leading Competitor for \$15,000 Contract
Here—Business Forces Increase of Capacity**

One of the leading competitors among the bidders for furnishing the great pipe organ to the new Milwaukee Auditorium is a Milwaukee concern, the William Schuelke Organ company. The slogan, "Milwaukee made goods for Milwaukee," which has been largely adhered to in the construction contracts for the Auditorium, will probably be carried out when it comes to the installation of the organ, which is to be one of the largest and finest in the country.

Milwaukee, long known for its famous musical organizations, its wonderful orchestras and widely heralded singing societies, is fast becoming a center for the manufacture of musical instruments. The city now boasts of three piano manufacturing plants, besides numerous concerns which turn out a line of musical merchandise, but none of these have carried the name of Milwaukee far and wide through the excellence of their product to the extent that the William Schuelke Organ company has done. This Milwaukee concern, established in 1875, and known the country over for its manufacture of high-grade concert, church and chapel organs, for many years has been putting upon the market a line of organs pre-eminent for beauty, fullness of tone, purity of voicing and having all of the excellence of the perfect pipe organ.

Founded by William Schuelke

William Schuelke, founder of the company and one of the expert organ builders of his time, passed away in 1904. All of the inventions and patents of the great builder are followed today in the manufacture of the Schuelke organs. Max A. Schuelke, son of William Schuelke, is now at the head of the business, located at 2217-2221 Walnut street, and under his direction the Schuelke organs are being installed in edifices the country over.

The plant, which has been busy throughout all of the "hard times" period, has a yearly capacity of fifty organs, large and small, and ranging in

value from \$1,000 to \$20,000. Producing the great Auditorium organ would be an every-day effort for the William Schuelke company.

Churches of the country seem to have been buying organs despite the quietness in some lines. and during the past few months the Schuelke company has delivered organs to the Mount Olive church, Milwaukee; the Holy Rosary academy, Corliss, Wis; an organ, partly donated by Andrew Carnegie, in the Methodist Episcopal church at Lima, Oh, and a handsome instrument in the St. Joseph's church at Winnipeg, Canada. At the present time the company is building organs for St. Francis's church at Washington, Mo.; the Methodist Episcopal church at Reedsburg, Wis., and rebuilding an organ for the St. Luke's church at Milwaukee.

Some fifteen churches of Milwaukee are equipped with the Schuelke organs, including St. Joseph's Polish church; St. Mary's on Broadway; St. Vincent's de Paul; the St. Stanislaus's church; the Trinity Lutheran; the Jewish Temple, Tenth and Cedar; St. John's Episcopal; SS. Peter and Paul's; Norwegian Evangelical Lutheran; St. Michael's; St. Boniface's, and many others. There is surely ample proof in Milwaukee alone of the high grade excellence of the Schuelke organ when it comes to the awarding of the contract for the Auditorium instrument.

There are few states in the west and central where the Schuelke organs are not to be found. Some of the locations where the Schuelke organs are doing service outside of Milwaukee are at St. Mary's and St. Boniface's, New Orleans; St. Patrick's, Walla Walla, Wash.; St. Michael's Jesuit, Buffalo; St. Mary's, Columbus, Oh; Sacred Heart, Calumet, Mich.; Sacred Heart, Indianapolis; Unitarian church, Des Moines, Ia.; St. Joseph's, Freeport, Ill.; St. Mary's, Sleepy Eye, Minn.; St. Augustine's and St. Francisco's, Chicago, and at hundreds of other edifices.

Must Increase Capacity

Demand upon the Schuelke plant has been increasing to such an extent of late that plans are under way for enlarging and remodeling the establishment. The big three-story building, 200 by 50 feet in dimensions, has been found to be too small. Machine shops, stock rooms and offices are located on the first floor; all of the heavy woodwork is completed on the second floor, and here the wind chests, bellows, pedals and various other equipment are turned out; all of the finer work is completed on the third floor, and here the wood pipes and the famous Schuelke consoles are built. The big erecting room of the plant, where the finished organ is set up, occupies the rear of the second and third stories. Latest machines and expert workmen seem to be a hobby of the Schuelke people. It is said that some of the fifty employees (sic) of the plant

have been building Schuelke organs for the past thirty years.

Several patents controlled exclusively by the Schuelke family are followed in the construction of the Schuelke organ, among them, the Schuelke patent membrane wind chest, the Schuelke tubular pneumatic system and one now being used for the first time by which a wonderful change of action is possible.

Every process in the construction of the Schuelke organ seems to refute the statement so often heard that the building of an organ is a manufacture. It is a Schuelke motto that to properly build an organ involves both science and art.

Such an organ does not appear on the list of Schuelke organs that was published in 1911. A letter from the Milwaukee County Historical Society confirms that the Schuelke firm did not win the contract. It was awarded to the Skinner Organ Company for a bid of \$7,000 (less than half the figure mentioned in the article). The two-manual instrument with an "automatic playing device," was installed in Plankinton Hall in the Auditorium.

One item in the article is in error. The date of William Schuelke's death was December 8, 1902, rather than 1904.

None of the listed organs is known to exist in its original form, though nothing at all is known of several. Most, if not all, were tubular pneumatic. A few have had the action electrified while retaining the chests and pipework.

A second clipping in Mrs. Schuelke's possession is undated:

SHULSBURG

Hurrah for our new organ.

The Methodist church of this city purchased a fine large pipe organ and several experts of the William Schuelke Organ Co., of Milwaukee, Wis., have been busy for the past week installing a modern pipe organ. When this installation has been completed the people can boast of having one of the finest and most up-to-date Electric action organs in Southwestern Wisconsin. The very latest ideas have been carried out. No pipes or case works are visible. The entire organ is under expression and controlled by two sets of shutters operating behind beautifully designed grill work. This makes it possible for the organist to bring out the gradations of expression

from a whisper to the highest *forzando*. Of the organ proper nothing need be said as the Wm. Schmecke (sic) Organ Co., has been producing fine voiced and beautiful organs since the year 1875. The organ contains Cathedral chimes, 27 stop keys and 12 combination piston buttons. The console is of beautiful finished mahogany (sic) and is placed so that the organist faces the choir and soloists and they may be able to direct from the organ bench if necessary. According to Mr. Schuelke who is personally supervising the installation work, the organ will be ready by the end of this week. Announcement of the dedication will be made later.

Note the "progress" in organ building mentioned here—the chambers and electric action. The "Mr. Schuelke" here may be either the elder son Max, mentioned in the previous article, or the younger son William.

Cincinnati Organ Builders

(from page 8)

- 58 *Ibid.*, XIII, no. 2, February 24, 1844.
- 59 *Ibid.*, XIII, no. 9, March 2, 1844, and LXIV, no. 47, November 21, 1895. Also Cist, *op. cit.*, p. 50. Also *World of Music* (Chester, Vermont), November 1, 1844.
- 60 *St. Mary's Church: Diamond Jubilee, 1842-1917* (Cincinnati: Joseph Benning Printing Co., 1917), p. 14. Also, see below.
- 61 *Catholic Telegraph* XVI, no. 26, July 1, 1847.
- 62 Kurt Iverson, in the *Cincinnati Enquirer*, August 8, 1971, p. 1-E.
- 63 Interview with Thomas W. Cunningham, who saw the organ before it was moved.
- 64 See below.
- 65 Interview with Thomas W. Cunningham, August 1, 1971.
- 66 Geer, *op. cit.*, p. 270.
- 67 William L. Summers, *The Organ: Its Evolution, Principles of Construction and Use*; Third edition (London: MacDonald & Co. 1962), p. 94.
- 68 Geer, *op. cit.*, p. 269.

One Query

(from page 10)

- Flade, Ernst. Same. Leipzig: VEB Breitkopf & Hortal, 1952.
- Mathias, F. X. and Worsching, Josef. *Die Orgelbauer-Familie Silbermann in Strassburg im Elsass. Parts I & II.* Mainz: Rheingold-Verlag, 1959.
- Worsching, Joseph. *Der Orgelbauer Karl Riepp.* Mainz: Rheingold-Verlag, 1940.
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A Pair of Rockefeller Organs

by Rollin Smith

The Rockefeller name has seldom been more prominent in the news media than in the past months. Now that Mr. Rockefeller has been appointed Vice-President of the United States every journal in the country has covered some aspect of the family's interests from finance to Asian art. There is even a facet for organists and below we shall look at two organs owned by the Rockefellers and installed in their residences.

On March 18, 1907 John D. Rockefeller signed a contract for a three-manual, 46 rank organ with the Aeolian Organ Company. During the first months of 1908 Opus 1040 was installed at his estate at Pocantico Hills, New York. The specification and draw-knobs were in Italian (recommended by Audsley as the universal musical language), all pipes were enclosed in four chambers, and the bottom manual, in place of the conventional Choir, was a combined Solo-Echo. Except for one Pedal Bourdon, borrowed from the Swell, the entire organ was un-unified. The deficient upperwork was, in a small way, compensated for by the super couplers.

Three years later the organ was completely re-built. A new Great division was developed from the Solo and located in the basement on a new chest. The old Great became the Choir, the now-displaced Echo was made available on either Swell or Choir, seven new ranks and a set of "Tower Bells *p*" were added to the manual divisions. The work was completed in February and March, 1912. Below is the original 1907 Italian specification, a "translation" and the Aeolian Company's "Englished" specification of the 1911 rebuild. Manual compass was 61 notes but the pedal extended only 30 notes (CC-f¹).

This same year, on October 28, 1912, Mr. Rockefeller's son, John D. Rockefeller, Jr., ordered an 18 rank duplexed two-manual organ for his New York City house at 10 West 54th Street. This organ was in two divisions: the main organ in the Music Room and the Echo in a mezzanine closet, between the second and third floors, provided with a tone exit into the main hall. The painted birch console was centered in front of a large window in the music room. Work was completed by the first of February, 1913.



The Aeolian organ at the John D. Rockefeller residence, Pocantico Hills, New York,

Aeolian Organ Company
Opus 1234

Manual I & II 4" wind pressure

8' Diapason	F	Open Diapason
8' Diapason MF		Tapered Diapason
8' String F		Viol d'Orchestre
8' String p		Gemshorn
8' String Vibrato P		Vox Celeste
8' String PP		Aeoline
Flute F		Gross Flute
8' Flute P		Flauto Dolce
4' Flute (high)		Harmonic Flute
8' Trumpet 4"		
8' Oboe		
8' Clarinet		Free-reed Clarinet
8' Vox Humana		
Harp		
Chimes		
Tremolo		

Echo Organ 3 1/2" wind pressure

8' Flute P	Stopped Diapason
8' String P	Aeoline
8' Vox Humana	
Tremolo	

Pedal Organ

16' Deep Flute F	Bourdon
16' Deep Flute P	Bourdon

Manuale

8' Principale Grande
8' Viola Pomposa
8' Viola
8' Viola d'Amore
8' Flauta Primo
4' Flauta Ottava
8' Tromba 4 1/2"

8' Clarinetto
Tremolo

Manuale II

16' Bardone
8' Violoncello

Great (1907)

Open Diapason
Gamba
Gemshorn
Dolce
Gross Flute
Harmonic Flute
Trumpet

Clarinet
Tremolo

Swell

Bourdon
Violin Diapason

* new ranks added in 1911

Choir (1911)

Diapason
String F
String P
String PP
Flute
Flute (high)

*Oboe
Clarinet
Tremolo
Tower Bells P
Swell
Deep Flute
String P

8' Flauto Lonlono
 8' Quintoloni
 8' Violino Primo

8' Violino Sorto
 8' Violino Celeste

4' Violino Ottava
 VR Serafieno
 8' Baritone 5"
 8' Oboe di Coccia
 8' Voce Humana
 Tremolo
 Campanella

Manuele III (Solo)
 8' Principale Grande

8' Flauto Grande
 4' Flauto Ottova

8' Oboe Orchestrale
 8' Corna de Bassetto
 8' Tuba Mirabilis 7 1/2"

Tremolo
 Campanella

Echo
 8' Pastorita
 8' Violino
 8' Violina Distante
 8' Violino Distante Celeste
 4' Flauto d'Amore
 VR Serafieno Dolce
 8' Voce Umana
 Tremolo

Pedale
 16' Open Diapason
 16' Contra Basso
 16' Basso Minore
 16' Violone
 8' Flauto Grande
 16' Sordono 4 5/8"

Stopped Diapason
 Quintodeno
 Viol d'Orcheslre

Aeoline
 Vox Celeste

Violina
 Mixture
 Cornopean
 Oboe
 Vox Humana
 Tremolo
 Chimes

Solo
 Open Diapason

Philomela
 Hohl Flote

Oboe
 Clarinet
 Tuba
 Tremolo
 Chimes

Echo
 Stopped Diapason
 Salicional
 Aeoline
 Vox Celeste
 Flute d'Amour
 "Regular Cornet"
 Vox Humana
 Tremolo

Pedal
 Diapason
 Bourdon
 Bourdon (Swell)
 Violone
 Open Flute
 Contra Fagotto

Flute
 Quintadena
 String F
 *String Vibrato F
 String PP
 String Vibrato P
 4'*Flute (high) (Harmonic flute)

String Mixture P
 Trumpet
 Oboe
 Vox Humana
 Tremolo
 Chimes
 Tower Bells P

Great
 Diapason FF
 *Diapason F
 *Doppel Flute
 Flute (high)
 2'*Piccolo
 16'*Trumpet 5'

Clarinet
 Trumpet
 Tremolo
 Chimes
 Tower Bells P

Echo
 Flute
 String P
 String PP
 String Vibrato P
 Flute (high)
 String Mixture
 Vax Humana
 Tremolo

Pedal
 Diapason (deep)
 Flute (deep) F
 Flute (deep) P
 String (deep)
 Flute
 Bassoon (deep)

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The Hawke Papers IV

by H. William Hawke

Frivolities

Humor is not considered an essential ingredient in the job of a church organist, yet there have been many occasions when it has, as it were, saved the situation. Perhaps it is advisable to view some aspects of the organist's profession with a degree of levity, so that one can avoid ulcers and like ailments.

I remember one occasion particularly, when John Rathbone Oliver, the distinguished author of *Pagan or Priest* and other semi-religious, pseudo-psychiatric novels, was giving a lecture in an Anglo-Catholic church. In his talk of "Penitence" he cited the case of the old Irish lady who kept confessing the same sin over and over again. The priest finally remonstrated with her: "Now, Mrs. Flaherty, you have confessed this sin many times. Forget it. It happened when you were eighteen years old." "Yes, Father," was her reply, "but I like to think about it." Needless to say, the congregation burst into laughter, and so did the organist.

Another occasion (and I envy the spirit of the man) was when a certain organist was dismissed for drunkenness. At the conclusion of his last Sunday evening service, he pulled out all the stops on the organ and played, for a final postlude, "God be with you till we meet again." And there was another organist who was dismissed because he was too high-brow in his musical taste for that particular church. At his final service, when the ushers in their morning coats, gardenias and all the dignity that goes with such apparel, were processing up the aisle with the golden platters for the elevation of the cash, he blithely played "Here comes the bride."

An English organist in the early nineteen hundreds played in a church where the console was perched in a balcony high up above the chancel. He was given to shouting directions to his choir below, with much embarrassment to the priests and others. On one occasion the Celebrant, who had little sense of pitch, complained to this organist that he never gave him the note loud enough. So the next time it was given on full organ, but the priest just sang as usual — off key — and the organist called down, "I knew you wouldn't get it." Another time he called down to his tenor soloist, a quite famous man, after his aria was concluded, "Dishpan voice." But the best of these remarks was when a choir man came in too soon after the grand pause in the *Hallelujah Chorus*. The organist called out, "Will some one trample on that man", and then went on with the final "Hallelujah!"

But my most wonderful experience was in a church in New York, when the benign rector, who loved to honor his congregation with many "Beloveds" in his kindly admonitions, was talking on the parable of the lost coin. He explained that the ten coins in the form of a necklace had been given to the bride on her espousal: "And, of course, beloved, when she lost it, naturally, beloved, she swept diligently and sought to find it, beloved, for when her husband came home and she said, I have lost one of the coins which you gave me as a pledge of my faithfulness, he would say, Oh, tell that to the Marines." Naturally, the choir went out of control, and the organist (me) couldn't do anything to stop the hilarity, for he was lying down on the organ bench laughing his head off.

Then there was the time when two ladies got up and sang a duet most horribly, and the minister got up immediately after and launched into the "long prayer" (it was a Presbyterian church). He hadn't got very far into it before he implored the Almighty "to accept our efforts of praise, feeble though they be". We just looked at each other, my wife and I, and quietly slunk out of the church so we could vent our mirth. Another time a rector was preaching on the miracle at Cana, explaining how the water-pots were filled with water, but, he explained, "Too many of us are apt to try to fill our water-pots with an atomizer." This was another time when our sense of humor demanded that we get out of the building quickly.

Then there is the story told by a well-known composer-organist about a Good Friday Service when the choir was singing *The Crucifixion* by Stainer. They concluded the work solemnly, prayerfully, and there was a hush of reverent silence throughout the choir and congregation, to be followed and broken abruptly by the rector, who got up and announced that "There will be a sauerkraut supper in the parish hall next Tuesday."

So many things come to mind. I really have enjoyed playing and attending church services, and these humorous happenings are only spare incidents rather than the gist of the enjoyment. There have been many rewarding occasions as well. I will never forget one time when we were singing the Schubert *Mass in G*. The taxing treble solo in the *Agnus Dei* had been assigned to a boy named Crider. I played the introduction on the organ. A voice began, and I said in alarm to my assistant, "That's not Crider!" "No," he said, "that's Vickery." Crider had taken ill and had had to leave the choir; I couldn't see that side of the choir from the console, and Vickery—without any rehearsal—had calmly saved the situation, and sang the solo so effectively that the organist just sat there and wept because of the spirit that was shown. The show must go on, and choir boys are the most loyal and zealous individuals that can be imagined when they have pride in their work.

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Dvorak's residence while he lived in Spillville, Iowa; now a museum.



St. Wenceslaus R. C. Church (1860), Spillville, Iowa.

The Dvorak Organ

by the Rev. Mark R. Nemmers

The Czech composer, Antonin Dvorak (1841-1904), is not generally considered an organist. He left little music for the organ, only some organ accompaniment for smaller choral works. He was however, a graduate of the Prague Organ School, which was the school of the Society of Friends of Church Music in Bohemia, and later merged with the Prague Conservatory where he was to become Professor of Composition. Dvorak also was a friend of the American organists Dudley Buck and Harry Rowe Shelley. In fact, it was Buck who tried to persuade Dvorak for years to come to America. He finally came in 1892, to become Director of the National Conservatory in New York.

In the summer of 1893, Dvorak was invited by a pupil to come to a colony of Czech people in Spillville, Iowa. This, plus the good fortune of the remainder of his family coming to America that summer, brought all of them to Spillville, where they were warmly received throughout a three-month stay. Dvorak loved the quiet life of the rural village, being among his countrymen, and the wooded hills of northeast Iowa, especially after a hectic year in New York City.

His composition in Spillville was confined mostly to making notes for future compositions, completing his "New World" Symphony which would be premiered in New York in December, and writing two string ensembles, the Quartet in F Major, Opus 96, and the Quintette in E Flat. These pieces had their premiere before invited townsfolk in the Dvorak home with some surprisingly capable local musicians. Every morning Dvorak would rise quite early to walk through the woods. To conclude his walk, he would stop at the village Church of Saint Wenceslaus for daily Mass. He would play the organ in an improvisatory manner during the Mass. According to several elderly natives who were youngsters at that time, they still recall how the townsfolk loved to hear the melodies of their familiar hymns. A review of the Czech hymnals of the period reveal music of a highly romantic nature, much of it with sweeping melodic lines quite conducive to solo singing. The organ which Dvorak played still exists in quite good condition in the same church. The only additions seem to have been an electric blower and a plywood backing on the case of the organ. Situated

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The console of the 1876 Pfeiffer organ at St. Wenceslaus R. C. Church, Spillville, Iowa.

in a rear gallery, the instrument has a case of painted white wood and the pipe facade (from the 8' Principal) is painted pink and gold. Apparently these pipes have always been painted or gilded one color or another.

The organ bears no name of its maker; the nameplate above the manual is missing, but it is said that it is the work of the Pfeiffer Company of St. Louis, a German firm which was later incorporated into the Kilgen Company. The organ was built in 1876. It is based on the Principal chorus with the auxiliary flutes and gamba being separately under expression of means of louvers at the side of the case. The two composition pedals revolve about the Principal chorus as well: one brings on the complete chorus, the other takes it off. They do not affect in any way the other stops or pedal. The manual compass is 56 notes and the pedal, 25 notes, in a straight pedalboard. A cleaning, tuning and replacement of several broken trackers will be effected this year to celebrate the organ's centennial.

The specifications of the organ are:



Dr. Antonin Dvorak, Spillville, Iowa, 1893.

Manual

16' Principal (blank stopknob)
8' Principal
8' Floete (blank stopknob)
4' Principal
4' Floete
8' Viol d'Gamba
3' Quinte
2' Octave
2' Mixture 1111 ranks,

Pedal

16' Subbass
8' Violoncello
Manual to Pedal (blank stopknob)
Bellows Signal
One knob is nailed in and appears to be a Tremulant. It can-not be deciphered.

Fortunately the church, built in 1860, has been preserved free of any absorbent materials, and the acoustics are complementary to the organ. The instrument is quite adequate for the service of the parish, and the townspeople speak of it with pride. It is interesting to note that an electronic instrument was purchased some few years back to supplement the pipe organ, but it has proved so undependable that one must keep returning, as usual, to the trustworthy mechanical century-old pipe organ.

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MINUTES OF THE OHS COUNCIL MEETING

June 28, 1976

Lebanon, Pennsylvania

The meeting was called to order by President Laufman at 1:30 P.M. The following Council members were present: Homer Blanchard, George Bozeman, Norma Cunningham, Thomas Cunningham, Thomas Finch, Helen Harriman, Alan Laufman, Lois Regestein, Albert Robinson, F.R. Roche, Donald Rockwood, Lawrence Trupiano, Samuel Walter, and James McFarland. The following Committee Chairmen were present: Charles Ferguson, Culver Mowers, and Norman Walter. Also present were Randy McCarty, Mrs. Mowers, and Richard Oslund.

The minutes of the Wilmington meeting of February 21, 1976, were accepted as they appear in *THE TRACKER*.

Reports from Council Members and Chairmen of Standing Committees in attendance were read and accepted with thanks.

The resignation of the Chairman of the Historic Organ Recital Series Committee was accepted with regret and with thanks to Dr. Boeringer for his service. Randall McCarty was appointed his successor.

After considerable discussion about the Finance Committee Report, Council voted 'to accept the budget as presented by the Finance Committee Chairman.' This report also precipitated the motion 'that we print alphabetical membership lists as in the past, and that they be offered for sale to the general membership for \$2.00.'

Continuing with financial matters, Council passed two matter-of-record motions as requested by the Treasurer: 'that Retained Earnings be credited in the amount of \$12,293.11 for inventory revaluation as of May 31, 1976,' and 'that Retained Earnings be debited in the amount of \$3680.14 representing the Net Loss for year ended May 31, 1976.'

Council then voted to 'recommend to the annual meeting, Mr. Harold Knight as the chairman of the Nominating Committee for 1977 with the responsibility of choosing the other two members.'

Council then appointed Thomas Finch and an assistant of his choosing as auditors of the 1976 Treasurer Reports.

At the request of the Finance Committee, Council voted 'that the treasurer be authorized to pay the final bill on the *BI-CENTENNIAL TRACKER* by means of the savings accounts as soon as possible.'

After being informed of a tie for first place, Council approved 'the awarding of prizes in the membership contest as follows: a *BI-CENTENNIAL TRACKER* and a record to one winner, and the free membership and a record to the other'. Council then voted 'that the membership contest be repeated for the year June 1, 1976, to June 1, 1977 with the provision that in order to qualify for the prize, one must bring in at least ten new members, with the prize being free registration at the 1977 Convention.'

Council then voted 'to accept the petition for charter by the Northwest Chapter of the OHS pending receipt of their Bylaws.'

Charles Ferguson and Richard Oslund were chosen election tellers and authorized to select a third person for assistance.

Albert Robinson's invitation to host the next Council Meeting in Haddonfield was accepted.

The meeting adjourned at 4:10 P.M.

Respectfully submitted,
/s/ James McFarland
Secretary

MINUTES OF THE ANNUAL MEETING OF THE ORGAN HISTORICAL SOCIETY

June 29, 1976

Lebanon, Pennsylvania

Prior to the formal opening of the Annual Meeting, Thomas Kuras presented a short recital to demonstrate the 1929 E.M. Skinner in Salem Lutheran Church, the site of the meeting. The meeting was called to order by President Laufman at 9:30 A.M., and Kenneth Simmons was appointed Parliamentarian.

Reports from Officers and Committee Chairmen were presented and accepted with thanks. Of special note was the report of the 1977 Convention Committee Chairman, William Worden, that plans were well underway for the first convention featuring joint events with the A.G.O. The Auditors reported that they had found all in order in the Treasurer's books. The meeting voted to close the books.

Charles Ferguson reported the following election results: Donald Rockwood as Treasurer; James McFarland as Recording Secretary; Helen Harriman as Corresponding Secretary; George Bozeman and Thomas Cunningham as Councilors; and the passing of the Bylaws Revision 128 to 14. Because of the passing of the Bylaws revision, the post of Corresponding Secretary no longer exists. Mrs. Harriman was presented with an orchid corsage by Madeleine Gaylor, with a card which read "With love and admiration for all the devoted years to OHS." Those present at the meeting expressed their appreciation for Mrs. Harriman's service with a round of applause. By vote of the meeting, the ballots were destroyed.

After hearing Thomas Cunningham present the reasons set forth by the Finance Committee for the necessity for dues increase, the meeting carried the motion 'that the dues be increased as outlined by Thomas Cunningham, \$7.50 to \$10.00 per year, effective immediately.'

Norma Cunningham announced the results of the membership contest. Norman Walter and William Worden tied for first place with four members each. Rules for the new contest were announced.

At the suggestion of the National Council, the meeting voted to have Harold Knight act as Nominating Committee Chairman for 1977 and to select the other two members of his committee.

The meeting adjourned at 11:10 A.M.

Respectfully submitted,
/s/ James R. McFarland
Secretary

The Bylaws of the Organ Historical Society, Inc.

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ARTICLE I: Name

The name of the organization shall be: The Organ Historical Society, Incorporated.

ARTICLE II: Purpose

The purpose of the Society shall be to encourage, promote and further an active interest in the pipe organ and its builders in North America; to collect, preserve, evaluate, and publish detailed historical information about organs and organ builders in North America; to use its good offices to have significant American organs preserved in their original condition, carefully restored, or worthily rebuilt; to provide members with opportunities for meetings for the discussion of professional topics and other lawful acts incidental to the purpose of the Society. The Society is a corporation which does not contemplate pecuniary gain or profit, incidental or otherwise, to its members.

ARTICLE III: Membership

Section 1. Membership in the Society shall be open to any person sincerely interested in the history of American organs and the purpose of the Society as stated herewith. Any such person may become a member of the Society by paying one year's dues.

Section 2. An individual may become an Honorary member by the unanimous approval of the members of the National Council subject to the approval of the general membership at an annual meeting.

ARTICLE IV: Dues

Dues shall be fixed by the National Council subject to approval by the entire membership and shall be paid annually in advance on or before October 15th. Membership in the Society will automatically be terminated if the annual dues have not been paid by November 15th. The membership year shall last from November 15th to November 15th.

ARTICLE V: Publications

Section 1. The official publication of the Society shall be *THE TRACKER*, a subscription to which is included in the membership dues. The Editor and the Publisher shall be appointed by the President and approved by the National Council in the odd numbered years and may succeed themselves. They shall serve as members of the National Council.

Section 2. All printing representing the Society shall be first authorized by the National Council.

ARTICLE VI: National Council

Section 1. The National Council shall consist of the President, Vice-President, Secretary, Treasurer, the Editor and the Publisher of *THE TRACKER*, the Archivist, and six Councillors. All members of the National Council must be members in good standing in order to serve.

This Council shall meet at least once annually in addition to the annual meeting. All council members must be present at no less than one meeting yearly. Failure to comply forfeits membership on Council. The presence of a minimum of fifty (50) percent of the National Council members will be required at each meeting in order to transact legal business of the Society. A member of Council may be represented by a written proxy to another member of Council. The written proxy does not fulfill the obligation of personal attendance once a year.

Section 2. The National Council shall be responsible for the management of the affairs of the Society, including, but not limited to, the determining of the place and time for the annual meeting, the arranging of the order of business for meetings, and the appointment of special and standing committees.

Section 3. The National Council shall be the board of directors of the Corporation.

Section 4. Duties of the officers:

a. THE PRESIDENT shall preside at the annual meeting of the Society and at all meetings of the National Council. He shall be the chief executive officer of the Society and a member of all special and standing committees with the exception of the nominating committee.

b. THE VICE-PRESIDENT shall be prepared at all times to assume the duties and responsibilities of the President as chief executive officer of the Society.

c. THE SECRETARY shall perform all duties usually associated with that office. He shall keep a list of the members of the Society and shall have custody of the official records of the Society. He, or a qualified substitute, shall be present at the annual meeting and all council meetings. The minutes of these meetings shall be recorded by him and a copy of same sent to all Council members and committee chairmen no later than two weeks following the meeting. The minutes shall appear in *THE TRACKER*. He shall prepare, at least two weeks prior to all Council meetings, as complete an agenda as possible for the particular meeting. He shall have present at all meetings the official Organ Historical Society minute books and one book containing

the constitution, bylaws, rules of order, and standing rules as prescribed by Roberts' Rules.

d. THE TREASURER shall keep accurate and complete financial records. He shall prepare the annual budget for presentation to the Council for its approval prior to the annual meeting of the Society. A quarterly report of the financial status of the Society shall appear in each issue of *THE TRACKER*. He must prepare for auditing a complete financial statement as of June 1st prior to the annual meeting. Auditors shall examine the financial records annually and report on their findings of same at the annual meeting of the Society.

ARTICLE VII: Election of officers

Section 1. a. The President and Vice-President shall be elected in each odd-numbered year. These officers shall serve no more than two consecutive terms in any one office.

b. The Secretary and Treasurer shall be elected in each even-numbered year.

c. Two council members shall be elected annually for a term of three years. These officers shall serve no more than two consecutive terms in that office.

d. Newly elected officers shall begin their terms of office at the conclusion of the annual meeting.

e. Vacancies resulting from resignation or other means shall be filled by presidential appointment with the approval of the National Council for the remainder of the unexpired term.

Section 2. The nominating committee:

a. Prior to each annual meeting the National Council shall appoint a chairman of the nominating committee which shall consist of three members.

b. The nominating committee shall formulate a list of at least two (if possible) nominees for each office to become vacant. All nominees shall be members in good standing. The committee shall submit this list of nominees by December 15th to the Secretary and the Editor of *THE TRACKER*. A ballot and instructions for voting shall be mailed to all individual members each Spring.

c. A majority of all qualified persons voting shall be necessary for election to office. If second ballots are required, they shall be restricted to the two candidates receiving the largest vote on the first ballot.

ARTICLE VIII: Chapter organization

Section 1. A chapter may be formed with no fewer than ten members by applying to the National Council. All members of the chapter must be members of the Organ Historical Society, Inc. The Bylaws of the chapter must be in accordance with those of the national organization.

Section 2. Each chapter shall hold at least one meeting each year, and a representative of each chapter shall present a written report of activities and financial condition to the annual meeting of the Society.

Section 3. The National Council may dissolve any chapter for failure to comply with the foregoing rules and regulations.

ARTICLE IX: Amending the Bylaws

Section 1. The Bylaws of the Society may be amended at any time with a two-thirds favorable majority of those members voting. All amendments shall appear in *THE TRACKER* prior to voting.

Section 2. A copy of the amendment and instructions for voting shall be mailed to all members.

Section 3. Roberts' Rules of Order shall govern the Society in all applicable circumstances which are not inconsistent with the special rules of order of the Society.

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Our First Patron

For a period of nine years (since 1967) the **Organ Historical Society** has listed as a category of membership "Patron - \$100. per year." In all this time there has been no applicant for that class of membership, and a recent editorial points up this fact.

But now the first Patron has been enrolled in the person of Lawrence Trupiano who enrolled as such during the 1976 Annual Convention at Lebanon, Pennsylvania. Mr. Trupiano is a long-time member of the Society and a generous one. Congratulations are in order to him, and it is now time for other members to "go and do likewise."

ANNUAL REPORT OF THE TREASURER (Condensed)

For Fiscal Year June 1, 1975 - May 31, 1976

ASSETS:

Total funds on deposit (checking and savings) \$ 7,403.35
Helen B. Harriman Fund 604.44

Total Cash in Banks \$8,007.79
Office furniture & fixtures 267.98
Inventories (valued at cost or replacement) 21,490.02

Total Assets \$29,765.79

LIABILITIES & RETAINED EARNINGS:

Liabilities: Curless Printing Co. \$ 5,000.00

Retained Earnings: Balance 6/1/75 \$16,152.82

Add: Adjusted Inventory 12,293.11

Less: Net Loss for Year 3,680.14

Balance 5/31/76 24,765.79

Total Liabilities & Retained Earnings \$29,765.79

RECEIPTS:

Dues (all classes) \$ 8,322.30
Record sales 358.37
Slide-Tape program 260.00
Sale of Membership lists & books 123.25
Savings Account Dividends 501.64

Total Receipts \$ 9,565.56

EXPENDITURES:

THE TRACKER \$ 4,101.68
1976 Convention 216.00
Historic Organ Citations 457.86
Archives 111.39
PR display 25.14
Historic Organ Recitals 898.44
Publicity Ads 195.00
Membership & Subscriptions 25.00
Research 171.00
BICENTENNIAL TRACKER 5,547.24
Office & Administrative 1,496.95

Total Expenditures \$13,245.70

NET LOSS for year ended 5/31/76 \$ 3,680.14

NOTE:

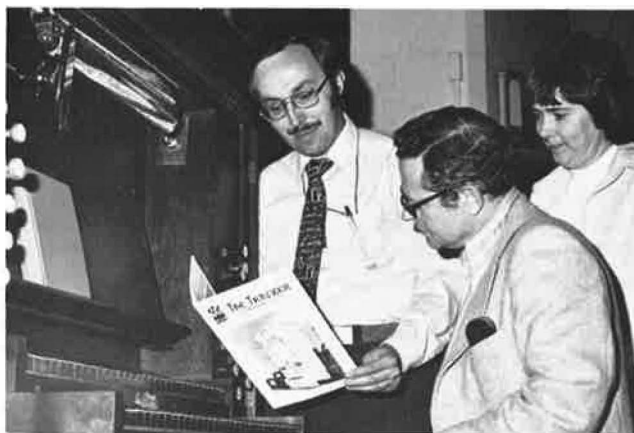
1. No report or monies received from 1975 convention treasurer to date.

2. Form 990-A as of May 31, 1975 was prepared and filed by Franklin Tax Consultants with Internal Revenue Service.

3. Liability of \$5,000.00 represents balance due to Curless Printing Co. for 2,500 BICENTENNIAL TRACKERS, to be paid by Dec. 31, 1976.

Respectfully submitted,
/s/ Donald C. Rockwood
Treasurer

CENTRAL NEW YORK CHAPTER MEETS, SELECTS OFFICERS



Central New York Chapter officers, from left, Culver Mowers, president. Donald Paterson, archivist, and Mary Ann Dodd, secretary-treasurer. The console is Johnson & Son Opus 43, 1855, at Westminster Presbyterian Church, Syracuse, New York.

The newly-organized Central New York Chapter held its first full-scale meeting on Saturday, May 22nd at Westminster Presbyterian Church, Syracuse. The meeting included a demonstration recital on Johnson & Son Opus #43, 1855, 2-19, by Will Headlee. This organ, the oldest known extant Johnson, proved well-suited to selections by Bach, Franck, Vierne, and Langlais, and provided an ideal demonstration of the flexibility of older instruments intelligently played.

Following the program, the eighteen members and friends present elected officers for two-year terms: the Rev. Culver Mowers, Episcopal priest-in-charge of parishes in Candor (1867 John G. Marklove 2-27) and Slaterville Springs — president; the Rev. David Talbot, rector of St John's Episcopal Church, Ithaca (1967 Schlicker 3-43)—vice-president; Mary Ann Dodd, organist of Colgate University, Hamilton (1976 Holtkamp tracker, 3 manuals)—secretary treasurer; Donald R.M. Paterson, Chapel Choir Director and University Organist, Cornell University, Ithaca (1940 Aeolian-Skinner 3-69, 1963 Schlicker 2-24 tracker, and 1972 Helmuth Wolff 2-22)—archivist.

After some discussion and several interesting suggestions, the members decided on *The Coupler* as a name for the Chapter newsletter. The meeting concluded with a slide presentation prepared by the President, surveying several dozen important instruments in the Chapter's geographical area.

A number of new national memberships were solicited, and plans made for a July meeting at Colgate University. The chapter has offered to host National Convention in the Finger Lakes region of the State in 1980.

ALBERT F. ROBINSON

FIRST PRESBYTERIAN CHURCH
HADDONFIELD, NEW JERSEY

LETTERS TO THE EDITOR

Dear Sir,

In the Winter 1976 issue of *THE TRACKER* on page 9 two Durner organs are listed for 1906, one at Telford, Pa., and one at Indianfield, Pa. These are one and the same organ. Telford, as I understand, is the post office name for Indianfield.

We (St. Paul's Episcopal Church, Mt. Vernon, Washington) purchased the organ in 1966 from Robert Whiting. Fred Sponsler was engaged to be major domo in charge of operation "Go West." He and I took the organ apart in six days and packed it in a U-Haul truck. Ellen, his wife, helped and we came west in six days of travel.

It took two weeks to erect the organ here in Mt. Vernon. The enclosed photo shows one day's crew: Lambert Smith (electronics expert), Canon Forbes, the late Eugene McCracken and Ellen Sponsler. Peer-ing down from above is Fred Sponsler. Fred and I were classmates at the University of Pennsylvania 1933- 1937.



Since Eugene McCracken wrote out the specifications in *THE TRACKER* XII:3(1968):2-3, I changed the 4' Flute on the Great to a 2-2/3' and in the summer of 1974 Fred Sponsler and I built two little chests to hold an 8' Krummhorn on the vacated ends of the facade which Fred and Ellen Sponsler gave as a memorial to Eugene McCracken. The 8' Krummhorn is wired in to the Great by a "Rube Goldberg" invention of Fred Sponsler's, but it works.

We have had good service out of the old organ. It is easy to sing with and is a sheer delight in its renovated state to play. We tune it each year for the great festivals of Easter and Christmas and I make the minor repairs myself.

/s/ William Forbes
425 South 10th Street
Mt. Vernon, Washington 98273

Dear Sir,

I am writing to make one correction to my article in *THE BICENTENNIAL TRACKER*. In a section dealing with Labagh & Kemp, I guessed that an organ in St. Joseph's Church in Newark, N.J., was by Labagh & Kemp. In fact, however, this church appears in a list of organs in a catalogue published by L. C. Harrison, successor to Henry Erben & Co.

Sincerely yours,
/s/ Peter T. Cameron
94 Fairview Avenue
W.Springfield, Massachusetts
01089

Dear Sir,

Having started my organ building career repairing an old Schuelke organ in Milwaukee, I've always had a fondness for them, and have gathered some information that may be of interest.

The New Vienna, Iowa, Schuelke dates from 1890 or 1891 and is his Opus 70.

The organ in Mr. Knueppel's residence in Mequon, Wisconsin, is, according to the Wisconsin Tracker List that I am helping to compile, Schuelke's Opus 9 built in 1879 and originally installed in St. Jacobi Evangelical Lutheran Church, Milwaukee. It is the second oldest extant Schuelke organ.

The oldest of his organs is his Opus 5, now in Our Lady of Spring Bank Monastery at Summit (Oconomowoc), Wisconsin. It was built for the German Lutheran Church in Town Liberty, Wisconsin. The Opus list I have does not give a date for this instrument, but when I saw it in 1973 I was told that it was just 100 years old. It is installed in the rear gallery of the church. I don't recall the stoplist, but it is a large I-manual organ having a complete chorus including Mixture and Trumpet, a pedal Subbass and a manual Octave coupler. What an effect! At the time I saw it, it was badly broken down and very dirty, but I understand that some much needed repairs and tuning were done since then. Happily, Wisconsin's oldest native-built organ is being cared for.

The Schuelke organ in Milwaukee, that I mentioned earlier is in St. Francis Monastery, 1927 N. 4th Street. It is his Opus 34, built in 1885. It was dedicated on 27 September of that year and cost \$3275. Here is the specification:

Great

Bourdon 16'
Principal 8'
Gamba 8'
Gemshorn 8'
Melodia 8'
Gedockt 8'
Octav 4'
Flauto d'Amour 4'
Quinte 2 2/3'
Octav 2'
Mixture 4 rks.
Trompette 8'

Swell

Sw. Principal 8'
Viola d'Amour 8'
Salicional 8'
Lieblich Gedackt 8'
Fugara 4'
Winer Flote 4'
Piccolo 2'
Clarionet 8'
Pedal
Principal 16'
Subbass 16'
Octav 8'
Violoncello 8'
Ocrav 4'

The pipes were made by Pierce. The organ is not

a straight tracker as it has Barker Machines halfway through the long (about 25 feet) tracker run to the cone valve chests. The organ stands in the rear gallery of this large and reverberant building, the chests situated on either side of a large rose window. They are at right angles to the console, with the organist facing the window. Sadly, the largest unaltered Schuelke organ (and the oldest 2-manual) is falling to pieces, and there is no prospect of restoration or repairs as the organ is not used in the new "relevant" services of this now poor inner city church. Hopefully this monument of William Schuelke's art can be saved.

I would be most interested in hearing from others with information about Schuelke and his organs.

Sincerely,
/s/ James C. Taylor
815-1/2 N. Clark Street
Appleton, Wisconsin 54911

Dear Sir,

THE BICENTENNIAL TRACKER is a stunner!

/s/ Elfrieda M. Kraege
P.O. Box 4102
Grand Central Station
New York, N.Y. 10017

Dear Sir,

I am enjoying my **BICENTENNIAL TRACKER** very much ... (sic) it is a fine compilation. In order that a friend may have the same enjoyment, and perhaps consequently become a member of OHS, I am enclosing a check.... Thank you.

/s/ Frank B. Stearns,
6 Columbia Ave.
Greenville, Pennsylvania 16125

Dear Sir,

My **BICENTENNIAL TRACKER** (arrived) last week and I am certainly impressed. I have yet to find ... an error in it. The article on the history of tonal design was of the most interest to me and I thought it was very well done. I've already lent my copy to a friend so he can read it while waiting for his own copy to arrive. I've also recommended it to several others. I really think it was a terrific effort and you should be justifiably proud of it.

/s/ Gerald L. Piercey
Lewis & Hitchcock, Inc.
9150 Brookville Road
Silver Spring, Maryland 20910

Dear Sir,

Superb is the word to describe your new publication. Bravo!

/s/ D. Deane Hutchison
3533 N.E. Klickitat Street
Portland, Oregon 97212

Dear Sir,

THE BICENTENNIAL TRACKER is a fantastic compilation of interesting and historical material — so great to have this combined fine book! Congratulations to you and all who contributed.

You may know that my wife and I travel in Europe to photograph and record the organs there. This fall we are making a return visit to Czechoslovakia revisiting several friends there - Ferdinand Klin-da of Bratislava, Prof. Dr. Jiri Reinberger of Praha, Prof. Antonio Schindler of Olomouc, etc. I would be extremely pleased if I could take copies of **THE BICENTENNIAL TRACKER** to them since they are not familiar with the history of organs in America...

/s/ Lowell Riley
First Community Church
1320 Cambridge Boulevard
Columbus, Ohio 42312

Dear Sir,

I must say a word about our wonderful **BICENTENNIAL TRACKER** and how proud I am to have been a part of its production. How will we ever top that one?

/s/ F. Robert Roche
P. O. Box 971
Taunton, Mass. 02780

Dear Sir,

THE BICENTENNIAL TRACKER is superb!

/s/ Alan Laufman
P.O. Box 104
Harrisville, New Hampshire 03450

Dear Sir,

My **BICENTENNIAL TRACKER** arrived and although I have not read it all, it is excellent! You should be very proud and pleased with it. Congratulations.

Sincerely,
/s/ Kenneth F. Simmons
17 Pleasant Street
Ware, Massachusetts 01082

Dear Sir,

My copies of **THE BICENTENNIAL TRACKER** have arrived, and I congratulate you. This is a tremendous achievement, and well worth all of the work that has gone into it. There is certainly a wide range of material from all periods, and I'm sure the issue will appeal to a great many readers. This certainly should be a great stimulus to the growth of **THE TRACKER** and OHS itself.

Best wishes,
/s/ Peter T. Cameron
94 Fairview Avenue
West Springfield, Mass. 01089

Rosalind Mohnsen

RECITALS

St. Joseph's Church

345 Waverly St.

Belmont, MA 02178

NEW TRACKER ORGANS

Wahl in Forestville, Wisconsin

St. Peter's Lutheran Church at Forestville Wisconsin, has a new tracker organ built by Ronald Wahl of Appleton, Wisconsin. It has two manuals and pedal, and a case of hand-rubbed solid white oak. The pipe shades, foot shades and second manual doors were designed and carved in oak by Kenneth Greenberg, using a white oak leaf motif. The manuals are of boxwood and ebony, and the flat pedalboard is of maple and rosewood. The hand-turned stopknobs are also of rosewood, and the keydesk and music rack are of walnut, rosewood and maple.

The organ is tuned in a well-tempered system. The manual chest is arranged in major thirds following the polished tin facade. Open pipes are cut to pitch without rolls; stopped pipes have caps soldered on. The winding system has solid wood wind trunks fed by a weighted reservoir. The manual compass is 58 notes, C-a² and the pedal compass is 30 notes, C-c². The stop action has wood rollers and tracers. Wood trackers are used.

First Manual

8' Principal
8' Rohrflöte
4' Octave
2' Small Octave
1 1/3' Mixture III-IV

Second Manual

8' Gedackt
4' Spillflöte
2' Waldflöte
1 1/3' Larigot

Pedal

16' Subbass
8' Flöte
First Manual Coupler
Second Manual Coupler



The Wahl organ at St. Peter's Lutheran Church, Forestville, Wisconsin.

The Rev. C. J. Cizek was pastor at the time of signing the contract; Ronald Kostichka is the organist. The organ was dedicated on December 14, 1975.

Klaus Becker in South Holland, Illinois

Art Johnson reports that a new tracker organ was dedicated at the Peace Christian Reformed Church in South Holland, Illinois, on September 9, 1973. The organ is a 2-manual and pedal, fully mechanical instrument built by Klaus Becker Company of Kupfermühle, Germany. This disposition is:

Hauptwerk

Gemshorn 2'
Gedackt 4'
Rohrflöte 8'
Mixture 4f
Oktave 4'
Prinzipal 8'
Trumpete 8'

Pedal

Choralbass 4'
Prinzipal 8'
Subbass 16'
Posaune 16'

Brustwerk

Terz 1 3/5'
Quinte 2 2/3'
Scharf 31
Prinzipal 2'
Spitzflöte 4'
Gedackt 8'
Krummhörn 8'
Tremulo

The instrument possesses a craftsmanship of the highest order and a quality of sound to match. It stands on the floor five feet away from the wall at the rear of the sanctuary. The console is extended away from the case to facilitate the placement of the tiered choir benches between the console and the main case.

The manual clavers have a 56-note compass and the pedal 30. The wind pressure of all three divisions



The Becker organ at Peace Christian Reformed Church, South Holland, Illinois.

is 1½". Pipe scaling is halved on the twelfth pipe. All the trackers, stickers and squares are made from wood as are all the stop controls. The Tremulo is interesting due to the fact that the vibrations per second can be varied at will from the console by means of a rheostat-type switch.

Berghaus in Beecher, Illinois

Mr. Johnson reports also on a tracker action organ built by the Berghaus Organ Company of Bellwood, Illinois. This two-manual and pedal instrument was installed in Zion Evangelical Lutheran Church (Missouri Synod) at Beecher, Illinois, and was dedicated February 17, 1974. The specification is:

Hauptwerk (56 notes)	Chorwerk (56 notes, expressive)
Prinzipal 8'	Gedackt 8'
Rohrgedackt 8'	Koppelfloete 4'
Oktav 4'	Prinzipal 2'
Nasat 2 2/3'	Quintfloete 1 1/3'
Waldfloete 2'	Zimbal 3 - 1/2'
Terz 1 3/5'	Krummhorn 8'
Mixtur 4 - 1 1/3'	Pedalwerk (32 notes)
Tremulant	Choralbass 4'
	Offenbass 8'
	Subbass 16'
	Fagott L2 16'

The Krummhorn and Fagott are prepared in the console and windchests. Hopefully these will be added at a later date. The organ is located in the rear balcony, the console extended away from the case approximately six feet. The key and stop action run under the floor and up to their respective divisions. All key action material is of 2mm Aluminum rod which was obtained in Germany. The windchests are constructed of poplar; slider seals of the telescopic type are employed between the table and toeboards to prevent wind loss around the sliders.

The casework is of oak plywood with solid oak trim framing the panels. All facade pipes are constructed of 75 percent polished tin as are all principal voices in the organ, except for the Choralbass which is 50 percent tin. All other labial pipes, excluding the wood Subbass, are of 50 percent tin. The lowest octave pipes of the Rohrgedackt, Gedackt, and the Gemshorn are made of Zinc. The Krummhorn resonators will be of copper; the Fagott resonators will be 50 percent tin and use wooden boots with membranes throughout the compass.

A windpressure of 2-1/4" is maintained in all windchests which are fitted with "Schimmer" bellows. Principals are voiced with full open toes, with moderate cutups and little or no nicking. Flute colored voices have moderate to high cutups and slightly closed toes. The builders' intent is to produce an organ sound just right for this church.

Mr. Carroll Hanson worked with the builder, Len Berghaus, in determining the pipe scaling. Professor Victor Hildner served as consultant. Mr. Wayne Tjaden designed the case. Mr. Frederick Lake assisted with the tonal finishing. All 75 percent tin pipes were made by Giesecke & Sohn, Gottingen, Germany. Mr. Helmut Hempel of Cleveland, Ohio, made the other metal pipes.

RECORD REVIEWS

The Bach Collection; Rollin Smith playing the 1876 Jardine organ at Sacred Heart Roman Catholic Church in Brooklyn, New York. RRS 14 Stereo.

The organ at Sacred Heart Church, Brooklyn, built a century ago by Geo. Jardine & Son, is said to be the last 3-manual Jardine in the metropolitan area. This 36-rank instrument is also the largest unaltered tracker organ in New York City. With many of its metal pipes made by Henri Zimmerman in Paris, the organ is on 3" wind pressure and produces a mellow, rich sound. The manuals are arranged thus: Great (lower), Swell (middle) and Choir (top).

Rollin Smith has achieved many successes - both performing on historic organs and in producing records of the same. He is currently director of music at the Church of Our Lady of Angels in Bay Ridge, Brooklyn.

This record is no exception in the series of successes. Playing the compositions of Bach on this organ must have presented many problems, most of which are masterfully overcome. The program includes the *Passacaglia in C Minor*, the *Pastorale in F*, the *Toccata and Fugue in D Minor*, and the great *Prelude and Fugue (St. Anne) in E Flat*. All of the performances are done with precision and good taste as we have come to expect from this fine artist. The recording is clear and of good quality throughout.

Credits should be given to Larry Trupiano for putting the organ in perfect playing condition, to David Hancock for mastering the controls, and to Anthony Baglivi for the attractive album design and information.

20th Century American Organ Music: Robert Noehren playing the Noehren Organ in First Baptist Church, Ann Arbor, Michigan. Lyrichord Stereo LLST 7191.

It is rare indeed to find a recording of a skilled recitalist playing an outstanding program on an organ he himself has designed and built. Hence this record is almost unique in that sense.

The instrument has (we counted) 72 ranks in five divisions, according to a specification published on another (competitive) record jacket. It is considered by many authorities to be an outstanding example of modern American organ design and construction.

Mr. Noehren plays pieces by Ross Lee Finney (employing tone clusters, complicated rhythmic varieties and assorted tonalities), Samuel Adler (showing the influence of Hindemith, requiring many various tonal colors), Herbert Fromm's *Partita on "Picardy"* (treating the familiar melody in the simplest and most complex styles), Leo Sowerby's *Autumn* (requiring a display of the organ's full tonal resources), Walter Piston's *Chromatic Study on BACH* (which is just exactly that), and Gerald Near's *Passacaglia in E Flat* (whose theme is only too reminiscent of the great Bach piece).

Mr. Noehren then proves himself a thoroughly seasoned composer by playing his *Fantasia*, which he subtitles "A Homage to Hindemith." It is a brilliant

technical display piece in good modern idiom with exciting rhythms and a fine climax.

These totally impeccable performances on a fully adequate organ make this a must for every record collector. The lack of resonance in the building may defeat some of the desired effects, and the omission of the stop-list are the only defects we could find.

Lyrichord has recorded Mr. Noehren in several other programs, i.e., Brahms, Reger, Couperin, Tournemire, Hindemith and 20th Century French Organ Music.

E. Power Biggs Organ Favorites Vol. 6: Mr. Biggs plays the 1958 Flentrop organ at Harvard University. Columbia M 32791.

Here we have two organ concertos (the first in G minor after Johann Ernst, and the second in A minor after Antonio Vivaldi) coupled with two of the Trio Sonatas (No. 1 in E flat major and No. 5 in C major) - surely a feast of favorites for all Bach devotees.

Mr. Biggs plays the 1958 Flentrop tracker organ in the Busch-Reisinger Museum of Harvard University at Cambridge, Massachusetts, an instrument ideally suited to these scores. He achieves a degree of perfection through careful phrasing, appropriate registration and clear delineation of the rhythmic content and the intention of the composer.

The record was produced by Andrew Kozdin and engineered by Edward T. Graham, Ed Michalski, and Raymond Moore with faithful results.

Fugues, Fantasm & Variations; Richard Morris playing the E. & G. G. Hook & Hastings organ in St. Joseph's RC. (Old) Cathedral, Buffalo, New York. 19th Century American Concert Organ music by Buck, Thayer, Parker, Paine & Whiting. NW 280 Stereo.

New World Records, a recent newcomer to the record field, has produced ten recordings to date on a Rockefeller grant. It seems significant that this—the only organ record of the ten—should use the 4m 49rk 1876 E. & G. G. Hook & Hastings organ built for the great Centennial Celebration at Philadelphia. After the Centennial closed it was sold to St. Joseph's R. C. Cathedral in Buffalo where it is still in use. In 1925 the organ was electrified, and a few minor additions were made. During 1975-76 it underwent a complete restoration, and is here shown to fine advantage by the excellent playing of Richard Morris and unusually fine recording technique.

The program includes Dudley Buck's *Grand Sonata in E Flat*, Opus 22, Eugene Thayer's *Variations on the Russian National Anthem*, Opus 12, Horatio Parker's *F11gne in C Minor*, Opus 36 #3, John Knowles Paine's *Fantasy on 'Ein feste Burg'*, Opus 13, and George E. Whiting's *Postlude*, Opus 53. All of these are recital pieces of the turn of the century, requiring a certain flare for performance and an able technique. Mr. Morris possesses both qualities in abundance, and shows the organ off in great style. Highly recommended.

BOOK REVIEWS

Lois Rowell, *American Organ Music on Records*. The Organ Literature Foundation, Braintree, Massachusetts 02184. Paperback, xxii plus 105 pages; \$6.00 plus 50¢ postage & handling from Organ Literature Foundation.

Bibliographies and discographies are not the sort of thing one normally gets enthusiastic over. In this regard Rowell's discography is an exception. It is superbly researched and organized, and is everything works of this genre should be but most often are not. Further, it contains some interesting bonuses, not the least of which is a 10-page introduction which in a succinct and scholarly fashion outlines the history of organ recording in the United States.

The actual listings comprise 82 pages giving composer, title, performer, location (with builder and date of organ when known) and title of record, along with information concerning such things as the writer of the liner notes and whether specifications are included. And these listings are exhaustive: nothing seems to have been overlooked, from old 78's to foreign recordings to private pressings. Yes, even OHS releases are there.

In addition to the main composer listing, this discography is cross-indexed for performer, organ (by builder), album title, record label and even program note author.

A casual browse through this discography brings to light some interesting statistics. Did you know that there are no less than twelve recordings of Charles Ives' *Variations on America*? And would you guess that the most-recorded American composer is Richard Purvis (40 entries) with Leo Sowerby coming a close second (35 entries)? As might be expected, the overwhelming proportion of works date from after 1900, but there is a smattering of pre-1900 works also, by such Composers as Selby, Buck, Chadwick, Foote, Paine, and Parker. One suspects that a few more will be added in this category before the close of 1976.

Of organs represented, one finds, among the inevitable modern Aeolian-Skinners and Mollers, organs by Hook & Hastings, Hutchings, Odell, Barckhoff, and Roosevelt. This, too, should be expanded before the year is out. Aeolian-Skinner seems to be by far the most recorded make of organ in America, at least as far as the performance of American music is concerned.

But this fine discography is more than just an interesting source of facts to amuse your friends with at the next OHS chapter meeting. It is an excellent re-search tool and source of useful information. It might even help to change the future course of the recording of American music, for through its listings there emerges what to this writer seems a lopsided pattern. It is hoped that in the future recording artists will be motivated to commit to vinyl more works by nine-teenth century composers, and avoid the temptation to issue yet one more recording of some familiar "war-horse" when excellent if less popular works remain unrecorded. And of course, it goes without saying that all OHS members should hope for (and work for) more recordings of historic organs in the future, especially as the vehicle for the music of the earlier composers.

A.F.R.

Barbara Owen

Organ Miscellanea: Three essays on organs. The Martin Press, Minneapolis, Minnesota. Hardbound, 50 pages, edited by Walther M. Liebenow.

Mr. Liebenow, the compiler of *Rank on Rank*, his bibliography of books, monographs, and other publications pertaining to the history and construction of the organ, here serves as editor of a trio of writings concerned with the use of the organ in services of worship spanning a century and a quarter during the period when this argument was a matter of great concern to particular denominations.

First appearing as *Gregorii Posthuma: or Certain Learned Tracts*, the tract by John Gregory, Chaplain of Christ Church, Oxford, first appeared in London in 1650. The catechist asks, "What time the Nicene Creed began to be sung in the Church?", and proceeds to research back to the time of David the King, giving a nut-shell history of the development of church music, and tracing the use of organs in worship from Old Testament and Talmud references through Latin historians. He adds that the first organ "seen in the West" was sent by the Greek Emperor Constantinus Copronymus to King Pepin of France about A.D. 766, although he fails to offer a description of same. In the East, however, he feels that organs were in use at the time of the Nicene Council, 325 A.D., quoting the Emperor Julian's epigram on the instrument, and (to answer his own question) declares that by 425 the Nicene Creed was being sung generally.

On the occasion of the opening of the new organ in St. Oswald's Church, Ashbourn, Derbyshire, John Boydell published a tract entitled, *The Church-Organ: or, a Vindication of Grave and Solemn Musick in Divine Service*, in London in 1727. This cleric cites the need for music in worship in a lengthy discussion of its historic use and Scriptural references to same. He finally arrives, after describing trumpets, psalteries, harps, timbrels, flutes, stringed instruments and cymbals, at use of the organ in apparent rebuttal to those who at that time opposed its use in church.

The third tract, *Observations in a Journey to Paris by way of Flanders in the month of August 1776*, is anonymous, and is in a rather lighter vein, short and witty. Although no instruments are named nor hardly described. He declares that the best French instruments "want a good breathing bottom in the diapacons, and are greatly overcharged with noise and trumpeting." He avers that "they have no such thing yet, at Paris, as the swell", and admits that French organists were obliging and good performers.

With its quaint language and clear print, this little book is a gem to own.

A.F.R.

Joseph Goebel, *Theorie und Praxis des Orgelpfeifenclaves*. (Jes, 2nd edition, (in German). Frankfurt-am-Main, Das Musikinstrument, 1975.

Herr Goebel was born in 1893 at Fünfkirchen, Hungary; died in 1969 in Leichlingen, Rhineland. He founded his firm in Danzig in 1920 when it became a Free City, and began again in Leichlingen in 1945 when Danzig was returned to Poland.

A translation of the cover-flap statement would be:

"This book is intended first of all for the new generation of organ-builders. It describes in detail the sequence of events involved in the speech of a labial pipe. For the beginning pipe-maker, detailed diagrams are provided of lips and languids, showing the best regulation. References to poor practices that may be encountered, and advice for remedying them, lead naturally to the difficult subject of voicing.

"The organist is provided with directions for improving the speech of a pipe when necessary, so long as he follows instructions closely.

"The bulk of the text is devoted to reed voicing, and is intended for experienced voicers. On the other hand, a chapter on maintaining and tuning the most expensive stops - the reeds - is addressed to experienced organists, who tune the reeds at least every four weeks. It is a waste of expensive pipework to leave handsome stops out of tune or silent for months on end. So this book belongs in the hands of every organist who loves his instrument. The chapter of overtones provides valuable suggestions for registration, so that tonal resources may be used with variety. A practical introduction to quick and accurate tempering affords valuable help to apprentices as well as organists. The chapter on tonal design gives the organist advice on the art of registration. Analyses of traditional as well as advanced mixtures point to the future. Several stoplists, from the smallest to the largest, and tables showing the percentages of stops at the various pitches, give practical guidance for the logical design of stoplists. Individually-controlled mixture ranks and advice for the rational use of expensive pipework will allow breadth and variety in organ sound, and will help to explore new sounds, even on modest budgets. As the old craftsmen's saying goes:

"From what's old, hold onto what's good.
From what's new and strong,
take strength and delight."

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- Foreword
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- 5. Tonal Design and Finishing
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- 8. What Overtones can be Used in the Modern Organ?
- 9. Conclusion, and. Prospects for the Future
- Afterword: H. K. Herzog

Charles Fergusson

Laurence Elvin, *Forster & Andreius: Their Barrel, Chamber and Small Church Organs*. Published by the author at 10 Almond Ave., Swanpool, England. 140 pp., illus., \$13.00 post free.

By now many readers will be familiar enough with Mr. Elvin's past offerings to welcome any new fruit

The Bicentennial Tracker

An Editorial

When the National Council proposed the publication of a special edition of *THE TRACKER* to mark the 20th anniversary of the founding of the Organ Historical Society as well as the 200th anniversary of American Independence, there was no set policy as to the size or format of the issue, nor were there any suggestions as to the contents. But the idea did strike a spark away back in 1974, and eventually a plan evolved which—except for one or two disappointments—is apparent in the current publication of *THE BICENTENNIAL TRACKER*.

A look at the table of contents shows that our own history is admirably covered, and that our Honorary Members manifest their genuine concern and support of the Society's policies and activities.

In the next category, the material on development and design is perhaps the greatest evidence of research in the issue - although our authors declare that there is much more work to be done. As a matter of fact, Dr. Blanchard has continued his studies and in covering the period from 1876 to 1900 he has amassed as much material as he presents in the previous century. Hopefully he, or we, may have the opportunity of publishing this in the near future.

Again in the organ builders' section, we have coverage which has never before appeared in print, and yet there are vast areas of the country and many builders who are omitted partly through a lack of authors and also due to space limitations.

of his continuing research into England's Victorian organ-builders and their work. The prospectus for Mr. Elvin's latest book describes it as a sequel to his earlier work on Forster & Andrews (now unfortunately out of print). I would go further and suggest that it is also, if not exactly a sequel, certainly a supplement to two other books with which many of us are familiar: Wilson's *The English Chamber Organ and Church & Chamber Barrel Organs* by Langwill and Boston. In preparing the background material for Forster & Andrews' small organs, Mr. Elvin describes such things as Prince Albert's Gray & Davison chamber organ (once played by Mendelssohn), gives some delightful literary anecdotes concerning barrel organs, and goes into considerable detail concerning the Rev. John Baron's "Scudamore" organs, which enjoyed no small amount of popularity during the height of the Oxford Movement in liturgical reform.

As Mr. Elvin's previous book on these builders describes many of their larger organs, so does this with regard to their smaller ones. Here we find stoplists, pictures, and scales of Forster & Andrews' small organs, some of which are still doing worthy service in parish churches throughout England. In addition, there is much material about the builders which was not included in the earlier book, and a complete alphabetical list of all the firm's installations. A chapter entitled "A Tonal Assessment" is of particular interest, and a brief synopsis of the firm's total history

The section on organs is another part which appeals to us greatly, both as to the timely content (centennial and exhibition organs) and the disposition of the instruments. Again, there are omissions, but we hope that the material presented will encourage further research.

Millions of people relate the organ to the church, even in this day of enlightenment. Hence, Dr. Wolf's study of the use of organs in secular locales and their influence on cultural development is another tremendous contribution to literature on the organ. In fact, his contribution is one of the most complete items in the issue.

A whole volume might be devoted to the organ case designs, but Mr. Blanton covers the important examples of these in a positive way. He could have (and perhaps we all could make suggestions) cited a number of bad organ cases, so we are grateful for those we have which measure up to his high standards.

And, of course, it was most fitting that we should have included material on some of the people who performed and composed for the organ. In this section Miss Kraege gives us the most comprehensive biography available for Eugene Thayer.

All in all, then, here is a volume which should serve the entire organ world. It is a work of which the Organ Historical Society can take great pride, but it should not rest upon these laurels. It should serve to stimulate more and greater research that we may all be the better informed and be enabled to face our foes with authority.

(This is written on the day we received our first copy of *THE BICENTENNIAL TRACKER*.)

is given for those who may not have read the earlier book on that subject.

Barbara Owen

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