The Tracker

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Two Cabinet Organs Built c. 1740 by Jacob Teschemacher

The Teschemacher organ now restored at Bethel College, North Newton, Kansas.

A sister organ in Phillipus Kapel, a small modern church in Wuppertal-Elberfeld, Germany.

The Bethel College organ (left) traveled from the Jacob Teschemacher home and factory in Elberfeld, Germany, down the Wupper River to the Rhine, down the Rhine to Utrecht, The Netherlands, and was transloaded and went down the Vegt River to Amsterdam. This was about 1740. In 1796, it was shipped through the Zuider Zee and North Sea to Hamburg. In the 1830s it was sent again by water to Friederichstadt in Schleswig Holstein, and in 1868 it was shipped to Cleveland, Ohio—thence to Kansas about 1900.

E. Power Biggs
1906 - 1977

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An 18th Century German Organ in Kansas

by Esko Loewen

To find a 1740 cabinet organ in the plains of Kansas is, to say the least, unusual. But to be able to trace its story from its origin through 236 years is gratifying. And to once more have it restored so that it can sound forth is a thrill!

A small 5½ rank cabinet organ is the property of the Kauffman Museum at Bethel College in North Newton, Kansas. It was given to the college in 1910 by Mrs. Wilhelmina Schwake. It was a family heirloom coming to America with the van der Smissen family in 1868. Some of its story was known because descendants of the family live in the area, but that story was only in bits and pieces. As the story unfolded, the charm and romance of the account became ever more exciting. Let us share how that story unfolded for us.

In 1961, a regional AGO convention was held in Wichita. Joseph Blanton was one of the speakers. Somehow he knew of the old organ in the museum at Bethel College. He inspected it. About half the pipes were extant, the action was in disrepair, the oak cabinet retained its beauty. We met Mr. Blanton at the convention. When he learned we were on the Bethel College faculty, he mentioned the organ and made a very strong plea that it be restored. It simply should not be left as it was.

A few years later, members of the van der Smissen family, who had owned the organ, offered to raise funds for its restoration. We negotiated with Flentrop to restore the pipework, shipped the pipes, toeboards, and rack boards to the Flentrop factory in The Netherlands, and started restoration work on the action as well.

By this time we knew something about the organ's history. The original owner was Johannes Deknatel (1698-1759) of Amsterdam, The Netherlands. At this point we assumed the organ was built by a Dutch craftsman. Deknatel was pastor of the Mennonite church called the Zonist Congregation in Amsterdam. In about 1740 he obtained the little organ for his home on the Leliegracht. His church had no organ. (No Mennonite church anywhere in the world had an organ in 1740). Mr. Daknatal had been intimately involved with the Moravians. He was a good friend of Count Zinzendorf. He responded to the Moravian pietism, translated pietist hymns into the Dutch language, and sent both of his sons to the Moravian school in the Herrnhaak near Budingen, Germany. The Moravian love for music and instruments obviously inspired him to obtain the little cabinet organ for his home. He held house meetings—as many as three a week—in his home where hymns were sung at the sevices, a Moravian pattern of that time. On June 1, 1750, a riot occurred in front of his house, according to records in the city of Amsterdam archives. The riot was because of the meetings being held in his home.

One of the Deknatel daughters, Hillegonde, was the sole surviving member of the family and unmarried. In 1796 at the age of 46, she married Jacob Guysbert van der Smissen of Hamburg, Germany, a prominent merchant and civic leader. She removed her property, including the organ, to Hamburg. She was, according to Deknatal family members, a woman of means—about a half-million guilders.

The Napoleonic period ruined the van der Smissen fortune a few years later. Van der Smissen ships, which plied the India trade route, were lost along with losses sustained in Germany due to the war. The latter years of van der Smissen's life, until his death in 1826, were dependent upon the Deknatel fortunes.

A son, Jacob II, became a minister and inherited the organ. He moved to Friederichstadt, a village in Schleswig Holstein, just below the Danish border. The organ went there. In 1850 a war between the Danes and the Duchy of Schleswig Holstein resulted in Danish occupation of Friederichstadt. The family then fled to Hamburg and soldiers ransacked their homes. While looking for treasure, they kicked in the lower panels of the organ and took some silver bells (symbelstern). The damage is still very evident.

In 1868, Carl Justus van der Smissen, a son of Jacob II, also a minister, was called to Wadsworth, Ohio, to be headmaster of a new Mennonite school—the first venture in higher education by American Mennonites. He accepted, and the organ came to Wadsworth. Descendants of this family included Wilhelmina, who married a Schwake (an organist), so the organ went to her. For a time the family lived in Sommerfield, Illinois, until about 1900 when Wilhelmina was called to administer the Bethesda Home and Hospital in Goessel, Kansas. She brought the organ with her and, in 1910, gave it to Bethel College upon the suggestion of David Goerz, business administrator of the college. In 1910 it was not in playing condition and became a museum object. Mr. Blanton's urging, and the family's interest and support resulted in its restoration in 1972.

All this time, it was assumed the organ was constructed by a Dutch builder. It had no identification and no date on it. We relied on family records for what information we had.

After corresponding with Mr. John Fesperman of the Smithsonian Institute and Miss Barbara Owen, an inquiry was sent to Prof. Maarten Vente of Utrecht, The Netherlands, to try to solve the mystery of who its builder might be. Dr. Vente referred the inquiry with the pictures to Mr. A. J. Gierveld of Vleuten, The Netherlands. Mr. Gierveld was working on his doctoral thesis under Dr. Vente on Dutch cabinet organs. He is a high school history teacher. The cabinet organ is his special interest and he owns a very fine Dutch instrument of the same period.

When Mr. Gierveld saw the pictures of the organ, he immediately concluded it was not a product of a Dutch builder. Dutch cabinet organs of that time looked like fine pieces of furniture—bureaus or secretaries. They had false drawer pulls and, when

Johannes Deknatel, pastor of the Zonist Mennonite Church 1720-1759, Amsterdam. He came from Norden, Ostfrieslant, Germany.

closed, gave no indication they might be musical instruments. They used ivory instead of ebony for their keys for Holland was still enjoying the prosperity of her "golden age" of wealth from commerce of the 17th and 18th centuries. Dutch cabinet organs were made with veneer wood, a more costly process than oak which was a very common and ordinary wood.

Mr. Gierveld requested many detail pictures to analyze the organ. These were sent in July, 1973. Within two weeks he wrote stating the builder unquestionably was Jacob Teschemacher of Elberfeld, Germany (now Wuppertal-Elberfeld). He based his conclusion on the one Teschemacher cabinet organ in Holland located in the village church at Oosterland, the first village south of the great dike between Friesland and North Holland. Although entirely different in appearance, several little details were the means of identification. The design of the key block at the end of the keyboard was the same, and the main low C pipe on the facade had identically shaped mouths and ornamentation around the mouth. The appearance of the pipes and the way they were designed and placed was similar, and spare use of carved work on the screen above the facade pipes was by the same hand.

Bethel College has had an exchange student program with the Wuppertal Akadamie, a teacher's college, since 1950. One of the former students lives in Wuppertal. On a trip in 1974, we planned to visit Katrin and her husband, Heinz Kurzhals and their children. We wrote we were interested in Jacob Teschemacher. Katrin began a search for who that man was and who might know about him. She found Pastor Rolf Muller who once served a church where a Teschemacher organ had been. Pastor Muller showed us the Teschemacher home and the shop in the back of the home where he built his organs. Today the house is the property of the city of Wuppertal and a historic building being used at the same moment as an apartment building. It is one of the oldest buildings in the city, one of few not destroyed during the war.

Next, Pastor Muller took us to Phillipus Kapel, a small church—modern, only ten years old. In this church we saw the sister of our organ. It was also dated 1740. It was not identical, but so nearly so any

The one extant Teschemacher organ in Holland. Built for a home in Amsterdam, it was moved to a church in Haarlem, and for 80 years has been in Oosterland. It was built in 1762 and contains 15 ranks of pipes.

doubts about Teschemacher's being the builder completely evaporated.

A number of intriguing questions arose once the builder's identity was verified. Why did Deknatel choose Teschemacher to build his organ? Why did he not have a Dutch builder—of which there were many—build it for him? Why go all the way to Eleberfeld, a distance of some 500 kilometers?

Here the dynamics, the religious stirrings, and the resultant tensions of the 18th century come into play. As was indicated, no Mennonite church had an organ in 1740. All worship music was *a capella*. It was 1765 before the first organ was placed in a Mennonite church anywhere and that was in Hamburg.

Further, the only official church in Holland was the Reformed church. There were others given grudging permission to exist, but only if they were hidden. So the practice was to build hidden churches, in the center of the block behind the buildings facing the street, as with the "Zonist" church Deknatel served—which today is the "Singel" church, still hidden, the self-same church where Deknatel presided. A door on the Singel canal street lets you into a long hall leading back behind the front buildings to the church which is completely out of sight. In 1750 there were over sixty hidden churches in Amsterdam —mostly Catholic, three were Mennonite.

Since Mennonites used no organs, organ builders would be Reformed. There was a distance between the two. To illustrate this tension, the riot in front of Johannes Deknatel's home on June 1, 1750, occurred because of the Moravian house meetings he was holding there. Deknatel was deeply moved by the Pietism of the Moravians who had come to Holland in the 1730s. He was instrumental in much assistance to them as they established a Herrnhut (A Moravian Center) in Zeist. A rich Mennonite, who had purchased the castle at Zeist, turned over a part of it to the Moravians where they built their Herrnhut which is still standing today. The Pietism of the Moravians was offensive to the Reformed people, who were Calvinists. And here Deknatel, a Mennonite, pastor of a hidden church (which was permitted) was holding meetings in his home right on the street (which was not permitted). An angry mob collected. Frightened worshippers had to escape through the back door,

Keydesk and pedalboard of the Oosterland organ. Note the key-block which aided in identifying the Bethel College instrument.

into the garden and out of other homes in the block. (Incidentally, Deknatel's home is just around the corner from the Anne Frank house, looking out in back on the same garden.)

This incident describes the tensions. It was only natural that Deknatel would turn to a kindred spirit for his organ. This was Jacob Teschemacher. A part of German Pietism (he was not Moravian), he was a close personal friend of Gerhard Tersteegen, a free independent spiritual leader, hymn writer *(God Himself Is With Us)*. From 1732, Tersteegen made annual pilgrimages to Amsterdam. It was just before 1732 that the German government of that region banned all unauthorized religious meetings which banned Pietist gatherings. Could it be that Tersteegen was the channel of communication between Deknatel and Teschemacher? We have no firm evidence, but it all fits together so well one cannot but speculate that there must have been connections.

Through our search, other fascinating contacts were made. When this all began, the van der Smissen descendants were the one living connection we had with the organ's origin. In the winter of 1973, Joseph Blanton spent several days sketching and measuring the organ. One day we looked at the van der Smissen family records now held in the college's historical library. While visiting, Mr. Blanton commented that a Deknatel was a classmate of his in the school of architecture at Princeton, New Jersey. He was now in Chicago. We looked in a Chicago phone directory and found William Deknatel, architect. That was the person, for that was the only Deknatel in the Chicago

The Jacob Teschemacher home in Wuppertal-Elberfeld as it appears today, an apartment building owned by the city. The organ shop was at the rear.

Signature of the builder Jacob Engelbert Teschemacher.

directory.

A letter to Mr. Deknatel in Chicago brought a reply from Cambridge, Massachusetts, saying that William had died and that his widow forwarded the letter to his brother. He knew little of the family history, but knew of the organ. He forwarded the letter to Holland where Jan Deknatel of The Hague received it. He was the family genealogist, whose ancestor was a brother of Johannes Deknatel. They came originally from Norden, Ostfriesland, Germany. Johannes had married a van der Heiden, granddaughter of the van der Heiden famous for designing the first continuous flowing fire pump and installing the first street lighting in Amsterdam, that could be lighted in fifteen minutes time. Johannes Deknatel became a man of wealth, owning a town house and country home on the edge of Amsterdam, a plantation on St. Thomas Island of the Virgin Islands, etc. He identified with the Moravians at one time being a member both of his own Mennonite congregation and the Amsterdam Moravian fellowship.

Still another chapter of the romance with the organ was to unfold in the 1974-75 school year. No Teschemacher family descendants were known up to this time. As was stated, since 1950 an exchange student program with the Wuppertal Akadamie and Bethel College has been going on. The year of 1974-75, the Wuppertal student on campus was Silvia Hasenkamp. That Christmas time the organ students prepared a program of music to be performed on the old cabinet organ. The next day, Silvia saw one of the students and expressed her great pleasure at their program. To which the student, Jon Thieszen, said, "Thank you, but really you should have enjoyed

Silvia Hasenkamp, exchange student from Wuppertal Akadamie, seated beside the organ her great, great, great, great grandfather built. Esko Loewen, who directed the restoration, stands beside her.

the program for the organ came from your town." Then Silvia was curious. Jon said it was built in Wuppertal by a man whose name he could not remember. Silvia asked, "You don't mean Teschemacher?" Jon said, ' Yes." Silvia gasped, "Why, that's my great. great, great great grandfather ! ' So now we have an organ and a living contact with all the family descendants of those who first made or owned it.

Technical Information

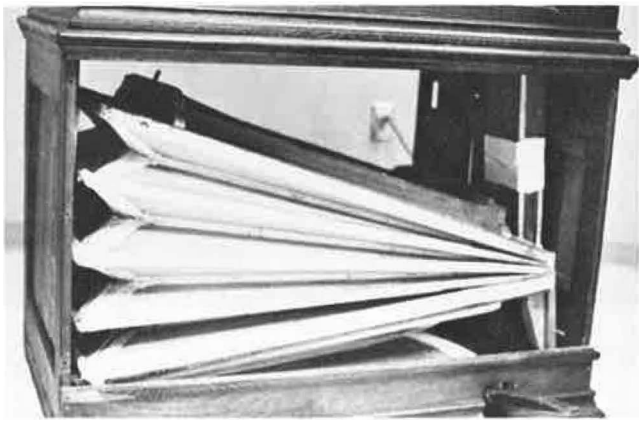
As stated, a little less than half the pipes were extant at the time of restoration. There were, however, original pipes in all 6½ ranks, a total of 270 pipes. The specifications are as follows:

Bourdun 8′
Viola 8′ (treble)
Fleut Traverso 4′
Principal 2′
Quint 1 1/3′
Octava 1′

The Bourdon can be drawn on the treble and the bass register. The Octava can be drawn on the bass register alone by drawing the knob half way out, or full ensemble by drawing it all the way out.

The Principal 2′ includes the 27 facade pipes. The Bourdun is made of oak ; the Principal has a high tin content. The voicing and scaling was done in the style in keeping with the original design. Wind pressure stands at 2″ but should be 1½″. Six of the largest Bourdun pipes are mitered and lay across the top of the case with an oak board carrying the air up from the chest through six holes drilled the length of that board. The facade pipes stand on an oak board one inch wide and eight inches deep through which 27 holes are drilled carrying the air from the chest. It remains a mystery how 18th century craftsmen could

The carved work above the pipes on the screen. The little star turns and is connected to show the reservoir is filled with air.



The envelope bellows under the reservoir. Pedal activating the bellows is seen on right front.

so skillfully accomplish that because they criss-cross each other.

The chest is made of oak. It had one check in it when repairs were made. The reservoir is an envelope type with a bellows below it, pumped with a foot pump in the front of the organ. A Meidinger blower was added which stands outside the organ in back.

Repairs included re-leathering all pallets, filling cracks in the reservoir board and re-leathering. Also, the bellows was re-leathered. The chest was cleaned, but not dismantled. No repairs of keys was necessary, although the action does rattle which could have been improved.

The keys are directly under the pallets and hang on the pallet wires, a simple style of construction. The pipes are set chromatically.

To place 270 pipes in the space available meant using all space. The wooden ranks of pipes (Bourdun and Fleut Traverso) have no rack-boards, but are tapered to fit into the toe-boards.

A cymbelstern once was in the organ. Exactly what it was is not known. One has been obtained to replace it, but to activate it on low wind pressure has been a problem.

The dimensions of the organ are 93 inches high, 45 inches wide, and 28 inches deep.

Cincinnati Organ Builders of the Nineteenth Century

by Kenneth Wayne Hart

Chapter Five
Summary and Conclusion

Aside from a few cities on the East coast, Cincinnati was unique among American cities in matters of organ building. No other city had so many organs locally built and so few organs imported as did the "Queen City of the West."

Organ building began in Cincinnati within twenty years of its founding. The first three organ builders all happened to be connected with the Swedenborgian faith and built mostly small organs in the English chamber organ tradition. First of these builders was Adam Hurdus, a Swedenborgian minister who built Cincinnati's first organ in 1808. Hurdus was also the first Cincinnatian to make his living from organ building. Two other early builders were Luman Watson, a clock-maker, and his assistant Hiram Powers, later a world-renowned sculptor. Watson and Powers built church organs and mechanical clock-organs.

A fourth early builder and the first non-Swedenborgian was Israel Schooley, about whom little is known. The only other two minor builders were William Nash, organist of Christ Church (Episcopal) in the 1830s and John Closs, who lived in Cincinnati from 1853 to 1896.

Nothing remains of the instruments built by any of these five men except part of one case. Although it is well-established that they were pioneer organ builders in Cincinnati, nothing can be stated about their ideas of tone or design.

A considerable amount of information has been discovered, however, about the three men who operated Cincinnati's major organ-building firm from 1830 to 1897. The first of these men, Matthias Schwab, was probably the most highly trained of the three in the South-German tradition of organ building. Schwab spent his youth in Freiburg, Germany, and would have been exposed to many organs built a century before by the famous Andreas Silbermann. The South German influence was probably stronger in Schwab's work than in that of any other American builder before 1900, with the exception of David Tannenberg, the late eighteenth-century Moravian builder. Tannenberg's knowledge of Silbermann was secondhand; he learned the art of organ building from a student of Silbermann's. Since nothing is known of Schwab's teacher and master during his apprentice years, it can not be ascertained if he, too had such a direct line to the techniques of Silbermann. However, Schwab might have at least seen Silbermann's instruments at the time he was learning the trade.

Beyond such speculations, though, it can be stated that several South German traits are evident in the Schwab specifications which remain: the attempt to build "sweet, but powerful" principal choruses, the inclusion of string stops at eight-foot and often at four-foot pitches on all divisions, and the consistent use of the tierce (1 3/5′) pitch in mixture stops. Use of a high tin content in the pipe-metal was also characteristic of Schwab and of his South German antecedents.

Probably Schwab's instruments represented the best of early-nineteenth century German organ building. Unfortunately, some elements of lower quality had entered German organ building by that time and no builders in America or Europe completely maintained the high standards established a century before by the Silbermanns. With this qualification, Schwab was one of the best builders in that tradition, building organs with a complete, independent principal chorus on the main division, often the same on the swell division, and with a generous supply of solo colors as well. Only the pedal divisions showed a major deterioration of the German tradition. Even the largest Schwab instruments seldom had more than four independent pedal stops and most had only two or three.

During a century when the general deterioration of organ-building principles was marked, Schwab built high-quality instruments for thirty years without making any significant modifications of his tonal ideas. His instruments were primarily placed in Catholic churches and in non-Catholic German churches. Before the Civil War, Schwab probably built eighty per cent of the organs used in the Cincinnati area. He also installed large organs in Catholic churches in Louisville, Kentucky; St. Louis, Missouri; Baltimore, Maryland; Buffalo, New York; and Detroit, Michigan. Although most of Schwab's influence and instruments did not survive after 1900, in his day he was definitely a major American organ builder and the leading one in the new West.

Schwab was succeeded in business by two of his employees: Johann Heinrich Koehnken and Gallus Grimm. While these men continued to build organs until 1897, their instruments gradually grew further from Schwab's ideals. Throughout America there was a general deterioration in tonal concepts and organ design between 1860 and 1900. Fewer mixtures, more stops at eight-foot pitch and more color stops replacing ensemble stops all reflected this decline in tonal integrity. Probably the organists and their repertoire caused this trend, as much as any intentional departure from tradition on the part of the builders.

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 published it in five parts of which this is the fourth.

In the organs built by Koehnken and Grimm, at least, the decline in quality was a gradual one and seems to reflect merely a necessity to build what would sell. The fact that two distinct qualities of material were used for building after 1860 also points to the effect of economics upon building standards. Understandable or not, the deterioration took place.

It is unfortunate that most of the extant organs by Koehnken & Grimm were from this late-century period of decline in quality. Further, most of the remaining organs were altered by later builders who made changes with little or no understanding of the traditions upon which Schwab, Koehnken, and Grimm had tried to build their organs. Many of the company's organs were removed because a change in taste for organs and organ music evolved at the turn of the century; others lasted well, but were destroyed as the churches which housed them were razed. The fact that a few of these instruments have lasted over one hundred years and are still in playing condition indicates that regardless of tonal design, these Cincinnati-built organs were made by expert craftsmen who had talent in the area of mechanics and carpentry.

After 1900, American organ building was at a generally low point. Because of this change in taste and because few of the best instruments by Cincinnati's major builders remain, the influence of their work was minimal after the turn of the century. When Alfred Mathers purchased the business from Edward Grimm in 1907, he was only interested in acquiring the company's clientele. Mathers made no attempt to continue the German tradition in his organ building and, in fact, managed to do considerable harm to some of the company's better organs. With the beginning of the twentieth century, then, came the end of an important nineteenth-century American organ company. While the firm's significance is now largely historical, at its height the company had a musical significance as well. The organs built in the factory at Sycamore and Schiller Streets were among the best being built in America at that time and were an important part of the German cultural influence which pervaded Cincinnati from 1840 to 1900. Those organs which remain merely suggest the quality and beauty of the pre-1860 instruments which are now only a part of history.

Appendix A
Organs Built in Cincinnati 1808 - 1900
Chronological Listing

Note: Size is given as the number of manuals, followed by the number of speaking stops—not ranks. A pedal clavier may be assumed unless the word "only" appears in this area. The sequence is: Location; Size/Cost; Date; Builder; and Status.

Home of A. Hurdus; "small"; 1808; Hurdus; gone.
New Jerusalem Society; 1M only; 1819; Hurdus; gone—part of case exists.
Frank Lawson home; 1M only; ?; Hurdus; gone.
Cora Carter Kendall home; 1M only; ?; Hurdus; gone.
Christ Church Episcopal; 1M only; 1820; Watson; gone.
Christ Church Catholic; 1M only; 1822; Hurdus; gone.
Haydn Society organ; 1M only; 1822; Watson & Powers; gone.
Western Museum; 1M only; 1823; Watson & Powers; gone.
Unitarian Church, Cincinnati; 1M only; 1833; Nash; gone.
Catholic Cathedral, St. Louis, Mo.; 2M-27/$4000, 1,860 pipes; 1838; Schwab; gone.
St. Boniface Church, Louisville, Ky.; 1M/$600; 1841; Schwab; replaced in 1856-see below.
St. Alphonsus Church, Baltimore, Md.; 3M-45 (32′ Diap.); 1843; Schwab; Ruckpositiv case remains.
Catholic Church, Detroit, Mich.; 2M-22; 1843; Schwab; gone.
St. Stephen's Church, Hamilton, O.; 1M-5; 1844; Schwab; replaced in 1861-see below.
Church of the Immaculate Conception, Baltimore, Md.; 3M-38, 2,166 pipes; 1845; Schwab; gone.
Cathedral of St. Peter in Chains, 8th & Plum; 3M-44 (32′ Diap.); 1846; Schwab; gone.
St. Paul's Evangelical Congregational (now Church of God), Race St.; "small"; 1846; Schwab; replaced in 1883-see below.
St. Mary's Roman Catholic, 13th St.; 2M/$2800; 1846; Schwab; case extant, rebuilt 1864-see below.
Church of St. John the Baptist, Green St.; 2M-18; 1847; Schwab; gone.
St. James Church, Wheeling, W. Va.; "small"; 1848; Schwab; gone.
St. Boniface Church, Louisville, Ky.; 2M/$2000; 1856; Schwab; gone.
St. Joseph's Church, Covington, Ky.; 2M-20; 1858; Schwab; now at Cathedral in Covington, altered tonally and mechanically.
St. Joseph Convent, Covington, Ky.; 1M; ?; Schwab; exists in downstate Kentucky.
Catholic Cathedral, Ft. Wayne, Ind.; ?; c. 1860; Closs; gone.
Holy Trinity Church, 5th St.; 2M/$1075; 1860; Koehnken (Schwab); gone.
St. John's Church, Newport, Ky.; 2M/$1160; 1860; Koehnken & Co.; gone.
Union Chapel (P. Knowlton)*; $1000; 1860; Koehnken & Co.; gone.
St. Martin Evangelical & Reform, Riverside Dr.; 1M/$980; 1860; Koehnken & Co.; gone.
Holy Trinity R. C. Church, Dayton, O.; 2M/$2200; 1861; Koehnken & Co.; gone.

* Probably Union Methodist Chapel. However, insufficient facts were available for this and the following entries in the Koehnken & Co. account book: "Rev. O. Kopf — Carrolltown, Pa.," "St. Paul's Louisville," and "Lewisburg." They appear to have received new organs between 1860 and 1864, however.

St. Stephen's Church, Hamilton, O.; 2M/$1800; 1861; Koehnken & Co.,; gone.
St. Paul's Episcopal Church, 4th St.; 2M-44; c. 1861; Koehnken & Co.; gone.
St. Anthony's R.C. Church; 2M-30/$4500; c. 1863; Koehnken & Co.; rebuilt for Columbiere College, Mich. 1960s.
St. Henry's R. C. Church, Flint St.; 2M-24; c. 1863?; Koehnken & Co.; extant, moved to St. Louis, 1976.
St. Louis Church, Buffalo, N.Y.; $2650; 1863; Koehnken & Co.; gone.
St. Mary's Church, Madison, Ind.; 2M/$1500; 1864; Koehnken & Co.; gone.
German Reformed Church, Covington, Ky.; 1M/$804; 1864; Koehnken & Co.; gone.
St. Francis Seraph Church, Liberty & Vine Sts.; 2M-26/$3200; 1864; Koehnken & Co.; rebuilt, using some original pipes.
St. Mary's R. C. Church, 13th St.; 2M/$2100; 1864; Koehnken rebuild; gone, 1846 case extant-see above.
St. Brigid's Church, Xenia, O.; 1M/$650; 1864; Koehnken & Co.; gone.
St. Clement Church, St. Bernard, O.; 1M; 1864; Koehnken & Co.; replaced 1871-see below.
Salem U. C. of C., Sycamore St.; 2M-16; c. 1865; Koehnken & Grimm; rebuilt by Pilcher 1942.
Isaac M. Wise Temple, Plum St.; 3M-38; 1866; Koehnken & Co.; extant.
Grace United Methodist Church, Newport, Ky.; 2M-12; c. 1866, Koehnken & Co.; extant.
St. Aloysius Church, Covington, Ky.; 2M-20; c. 1868; Koehnken & Co.; rebuilt by Hillgreen Lane, most of original pipes used.
St. John's Unitarian, 12th St.; 2M-24/$1200?; 1868; Koehnken & Co.; gone.
St. Patrick's Church, Covington, Ky.; 2M-14; c. 1871; Koehnken & Co.; gone—some pipes saved at Cathedral.
Calvary Episcopal, Clifton Ave.; 2M22/$4155; 1871; Koehnken & Grimm; rebuilt for All Saints' Church, Pleasant Ridge.
St. Clement Church, St. Bernard, O.; 2M-18/$2600; 1871; Koehnken & Co.; major rebuild by Kilgen.
Central Christian Church, 9th St.; 3M/$5000; 1872; Koehnken & Grimm; gone.
St. Francis deSales, Woodburn & Madison; 3M; c. 1872; Koehnken & Grimm; rebuilt by Mathers, removed 1973.
May Festival Organ; 1M-9, 665 pipes; 1873; Koehnken & Grimm; gone.
St. George's Church, Calhoun St.; $7700; 1874; Koehnken & Grimm; case remains.
First Baptist Church, Covington, Ky.; ?; 1875; Koehnken & Grimm; case & one chest remain.
Mother of God Church, Covington, Ky.; 3M-36; 1876; Koehnken & Grimm; electrified 1958—to be restored by Cunningham Pipe Organs, Inc.
St. Aloysius Church, Delhi, O.; 2M-17; c. 1878; Koehnken & Grimm; extant, but altered and unused.
Church of the Assumption BVM, Mt. Healthy, O.; $7750; 1878, Koehnken & Grimm; gone.
Trinity Church, 5th St.; "grand"; 1878; Closs; gone.
St. Xavier Church, Sycamore St.; 3M; 1882; Koehnken & Grimm; rebuilt by Hillgreen Lane, removed 1973.
St. Paul Congregational (now Church of God); 2M-26; 1883; Koehnken & Grimm; gone.
St. Mary's Episcopal, Hillsboro, O.; 2M-13; 1885; Koehnken & Grimm; extant—rebuilt by Moller 1933.
Immaculate Conception Church, Kenton, O.; 2M-12; 1887; Koehnken & Grimm; extant.
Our Lady of Perpetual Help, Steiner Ave.; 2M-21; c. 1888; Koehnken & Grimm; extant.
Asbury Third Methodist; 1M-8; probably from '70s or '80s; Koehnken & Grimm; removed 1971, restored by Cunningham Pipe Organs, Inc. 1972.
Concordia Lutheran Church, Race St.; 2M-20/$2223; 1891 & earlier; Koehnken & Grimm; extant.
Clifton Methodist; 2M-17; 1893; Koehnken & Grimm; extant.
Holy Cross Church, Mt. Adams; 2M-19; 1895; Koehnken & Grimm; removed 1973 to Immaculata, Mt. Adams, partially restored by Cunningham Pipe Organs, Inc.
First Presbyterian Church, Newport, Ky.; 2M-23; c. 1893; Koehnken & Grimm; extant.
Catholic Church, Shawnee, O.; 1M; ?; Koehnken & Grimm; extant.
Immaculate Conception Church, Newport, Ky.; 2M-23; c. 1897; G. Grimm & Son; gone.
S. S. Peter & Paul Church, Reading, O.; 2M-23; c. 1897; G. Grimm & Son; rebuilt by Kilgen.
Church of the Nazarene, Delaware, O.; 1M; ?; Koehnken & Grimm; extant.
Covenant-First Presbyterian, 8th St.; ?; ?; Koehnken & Grimm; case only remains.
First Presbyterian Church, Glendale, O.; 2M; ?; Koehnken & Grimm; rebuilt by Kilgen and others.
Mound Street Temple; ?; ?; Koehnken & Grimm; gone.
Phillipus U. C. of C., McMicken St.; ?; ?; Koehnken & Grimm; tower fell on organ in storm—many pipes used by Hillgreen Lane.
St. Aloysius Church, Bridgetown, O.; 2M; ?; Koehnken & Grimm; moved to Edmonton, Canada.
St. Joseph Church, Cold Springs, Ky.; 1M-9; c. 1890; Koehnken & Grimm; in storage with Cunningham Pipe Organs, Inc.
St. Paul's Episcopal, Newport Ky.; 2M; ?; Koehnken & Grimm; gone.
St. Peter's Reformed, Vine St.; 2M; ?; Koehnken & Grimm; gone.

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A Votteler of the Mid - 1870s

by William Worden

One of the organs to be demonstrated at the 1977 OHS convention in Detroit is the work of G.F. Votteler, predecessor of the present Holtkamp Organ Company.

The organ is located in St. John's—St. Luke Evangelical hurch, the oldest German congregation in the city. ow a sociated with the United hurch of hrist, the congregation has been in the present Gothic Revival building since 1873. Designed by the local architect Julius Hess, and located on Russell Street just south of Gratiot Avenue, in the heart of Detroit's old "Germantown," the building is one of the few remnants of that neighborhood, most of which is now modern townhouses and highrises.

Built of red brick, the church is now covered with concrete in a tone pattern. The spire has been lost to lightning, and some of the architectural detail is gone. Inside more of the ambience of the nineteenth century remain , though the once-dark woodwork was painted white and gold many years ago. At the liturgical we t, we find a typical German Protestant arrangement with the altar, pulpit, and organ one above the other. Galleries urround the other three sides of the room, and the roof treatment is an adaptation of the hammerbeam truss.

The organ, a noted, stands in a gallery above the altar and wall-hung pulpit, housed in a typical Gothic Revival ca e, now painted white and gold. The console is attached at center, largely hidden from the floor of the church by the elaborate canopy of the pulpit, which is in "ruckpositiv" position.

The exact date of the instrument is uncertain, but evidence suggests that the organ was built shortly after the church was built, likely c. 1875. A pewter or German silver plate above the Great manual reads: "G.F. Votteler, Cleveland, Ohio."

The stoplist is:

Great
- 16′ Bourdon (TC)
- 8′ Open Diapason
- 8′ Flute
- 8′ Gamba
- 8′ Dulciana
- 4′ Principal
- 4′ Rohr Flute
- 2′ Octave
- 1 3/5′ Mixture III
- 8′ Trumpet

Pedal
- 16′ Subbass
- 16′ Bourdon
- 8′ Violin

Swell
- 8′ Geigen Principal
- 8′ Stopd. Diapason Bass (12)
- 8′ Stopd. Diapason Treble (TC)
- 8′ Quintation [sic]
- 8′ Aeolian [sic]
- 4′ Gamba
- 8′ Oboe and Bassoon
- Tremolo

Couplers
- Manual Coupler
- Pedal Coupler
- Cop. Pedal to Swell

Manual compass is fifty-six notes, and pedal compass twenty-seven, with a particularly awkward straight and flat pedalboard. Stopknobs are arranged on vertical boards to right and left, with the Great tops Manual Coupler (swell to great), and Tremolo on the right, and the Swell stops, Pedal stops, Pedal Coupler (great to pedal , and Cop. Pedal to Swell (swell to pedal) on the left. Original knobs have square shanks and ivory plates; knobs for the Tremolo and Cop. Pedal to Swell are similar, but have round hanks, both being later additions to the organ. Four toe pedals were once provided in the kick panel; three still exist. One draws the Great 16′ Bourdon, 8′ Open, 4′ Principal, and 2′ Octave. Another withdraws these same stops. Neither affects any other stop. The third is a Great to Pedal reversible, and the fourth appears to have been a hitch-down swell pedal. The Swell is now controlled by a wooden shoe above the right edge of the pedal board. Both the Swell to Great and Great to Pedal coupler Knobs had been altered to hook-down operation by a local serviceman in recent years; the Great to Pedal has been returned to normal push-pull operation, since the hitch down feature seemed unnecessary, and prevented use of the reversible pedal.

Areas of the console not painted gold and white show a light brown finish on oak, suggesting an original color for the case. Facade pipes are painted light blue with gold bay leaves; there have been at least two sets of stencilled decorations on the pipes previously. The projecting console is closed by two hinged doors which cover the front of the keyboard area, and a sliding panel which covers the top.

Inside the case, the arrangement is typical; the Great chest is front and center, at the level of the impost. The Swell is behind the Great, and about three feet higher. The Pedal slider chest runs across the entire width of the case at the rear, pipes arranged "M" chest fashion, with the trebles under the Swell chest. Basses of the Great Dulciana and Gamba occupy toeboards along the side of the Great chest, under which is a large double-rise reservoir with still-operative feeder bellows. An old Moeller box blower is in an adjoining room; the organ once had a water motor.

Both manual windchests are arranged "N" chest fashion; the Swell has six basses on the C# side, while the Great chest has eight. The Great action utilizes splayed backfalls, with rollers only for the eight C# side basses; the Swell action has splayed trackers, again with rollers only for the C# side basses. The Pedal action makes use of a rollerboard.

A number of alterations have been made in the organ, notably about 1905, when the sons of the Detroit builder Andreas Moeller did much work. The Pedal Bourdon is an addition to the organ, no doubt dating from that time, and appears to make use of the Blowers' Signal for its stop knob. In the Swell, the Oboe and Bassoon is believed to have replaced a 4′ flute, while the Aeolian, so spelled on the knob, replaced some other eight-foot stop.

Fewer changes have been made to the Great; a tradition in the congregation maintains that the Dulciana replaced a "quint," but the Dulciana pipes are clearly original, and their placement on the chest, especially the basses on the toeboards on either side of the chest, argues against that toeboard ever having been used for a 2⅔′ stop. The same tradition states that the "Aeolian" replaced the Dulciana in the Swell, and the Dulciana was moved to the Great. This might well be, but raises the question of what eight-foot stop might have been in the Great where the Dulciana now stands. Interestingly, the basses of the Dulciana

are stopped wood pipes, bearing the inscription "Gt. Quint." These pipes are exactly identical to the basses of the Swell "Quintation," which leads one to wonder whether the Great "quint" that was removed might have been another stop of the quintadena family. Two such stops in an organ of this size, then or now, seems most unlikely.

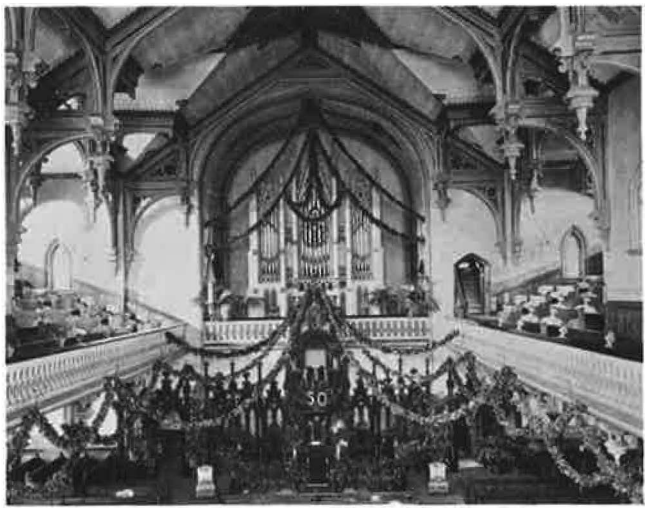
The Swell Tremolo, now a standard pneumatic tremolo, and the Swell to Pedal coupler are also later additions to the organ. Most recently, a set of electronic chimes built by a local high school student were installed in the organ; these are playable from the Swell manual, and extend the full compass of the keyboard.

Tonally, the organ is somewhat crude, but with a brashness and recklessness that can make for considerable charm. Of interest is the fact that the 8′, 4′, and 2′ members of the Great chorus are all of the same scale, about 1 13/16″ at 2′ C. The Great Mixture is hardly a subtle stop, with its beginning composition of 17-19-22 breaking at middle C to 5-12-15. Voicing is not sophisticated; nicking is generally widely spaced and rather deep, though not wide.

Another interesting scaling detail concerns the strings; the Great Gamba and Dulciana, and the Swell 4′ Gamba, are all identical in scale and voicing treatment; apparently only the toehole treatment varies their tonal character.

In the Great, the 8′ Open Diapason has eighteen zinc basses in the facade, which also contains dummies of zinc and semi-cylindrical wood. The rest of the Open is common metal, as are all original open metal pipes in the organ, excepting zinc basses. The 4′ Principal has 12 zinc basses; the Gamba has twelve open wood basses. The Great 8′ Flute is of the melodia type, rather loud, with nineteen stopped wood basses. The 16′ Bourdon is stopped wood throughout its compass. The 4′ Rohr Flute is fully stopped wood, with twelve open metal trebles. The sound is very much that of a Nason Flute. The wood pipes of this stop, and the smaller pipes of the Great and Swell eight-foot flutes as well, have their toes forced into holes in the toeboard without benefit of rackboards. The Great Trumpet, which appears to be a replacement for the original, given its great similarity of construction to the c. 1905 Swell Oboe, has seventeen zinc resonators with spotted metal tops, thirty-three spotted metal resonators, and open metal trebles. The boots are common metal.

The Swell Geigen is open metal of smallish scale, except for twelve stopped wood basses. The Stopd. Diapason is fully stopped wood with twelve open wood trebles. The "Quintation" has twelve stopped wood basses, thirty-eight stopped pipes of common metal, and six open metal trebles. The Aeolian reflects its later origins; from tenor C it has very narrow scaled spotted metal pipes with narrow slots; there are twelve stopped metal basses. The 4′ Gamba, as noted, is common metal and identical to the Great Gamba and Dulciana in scale and mouth treatment. It is not too loud, and only somewhat stringy compared to the much louder and stringier Great Gamba. The Oboe and Bassoon has seventeen zinc and spotted metal resonators at the bass end, and seven open metal flue trebles. There are no caps.



The interior of St. John's-St. Luke Evangelical Church, Detroit, showing the Votteler organ. The photo was apparently taken in 1883, when the congregation celebrated its 50th anniversary. We are indebted to the church, and especially to Richard Wirth, organist, for making the photo available.

Both Pedal sixteen-foot ranks are stopped. The Subbass, the original set, is large scaled with relatively low and straight cutups. The Bourdon, the later addition, is small scaled with high arched mouths. Votteler apparently considered tuning of the Subbass a rare necessity, given the lack of stopper handles or any other device to get hold of the stoppers. The 8′ Violin is open wood throughout, with a rich, fairly loud, and somewhat stringy tone.

Recent work on the organ, though far from a restoration, has greatly improved its playability. Years of service by someone unfamiliar with cone tuning had left the pipework a shambles, and tuning an impossibility. The pipes have been repaired and straightened, and the organ returned to what was apparently its original pitch, about A444 hz at 70° f. Open metal basses are generally roll tuned with slots; trebles, including all of the Great 2′ and Mixture, are cone tuned. In the Great, a few slide tuners were added, particularly on basses and on individual pipes whose tops were so badly damaged that cone tuning was impossible, or which were sufficiently weak that cone-tuning might damage the pipe. In the Swell, damage was so extensive, and the tendency of the division to wander in pitch seasonally so marked, that slide tuners were installed more generally. Some work was done to quiet the very noisy action; it was necessary to consider, however, whether this might, in the strict sense, constitute over-improvement, as there were a number of points in the action where there was no sign of any original bushings. Various broken action parts were replaced, and, as noted above, the Great to Pedal reversible returned to operation. In addition, it was decided to move the swell shades forward to give more clearance for the shades to open. The installation of the Oboe and Basson where smaller pipes once stood may have been partially responsible for the lack of clearance that prevented the shades from opening fully; in any event, the Swell was a very *dolce* division. With the shutter front moved forward, and the swell mechanism adjusted to suit, the division has become much more effective. The former effect, of course, is

(Continued on page 13)

1977 Convention Meets in Detroit

by William M. Worden

Plans for the 1977 OHS convention in Detroit are well advanced, and the convention promises to be interesting both for the instruments seen and for the activities offered.

The AGO will be holding a regional meeting in Detroit during the same week as the convention, and their schedule offers OHS members the opportunity to participate in their Sunday and Monday events. Likewise, many AGO members are likely to join OHS for our Thursday activities.

Tuesday, June 28th, opens the convention proper at headquarters, the Detroit-Cadillac Hotel. In the afternoon, we are planning lunch at Henry Ford Museum and Greenfielld Village, where a number of interesting instruments are housed, particularly in the musical instrument section of the museum, where several nineteenth century parlor organs are on display. Tuesday evening we will join with AGO for a recital by Thomas M. Kuras, F.A.G.O., at St. Joseph's Church.

Wednesday is set aside mostly for organ touring; in the morning, however, we will again join with AGO for a liturgical performance of Rheinberger's *Grosse Messe* in C at St. Anne's Church, Detroit's most historic institution. Organs to be seen on Wednesday include a 2-29 Granville Wood & Son of 1889, a Jardine, and other ninteenth century trackers.

Thursday morning, we will again tour in the city, pausing at SS. Peter and Paul (Jesuit) Church to see the magnificent case of the Henry Erben organ of 1848; the organ, now gone, was demonstrated in New York prior to shipment west, as described by Orpha Ochse. In the afternoon, we will visit Meadowbrook Hall, a magnificent Tudor country house, which offers a large Aeolian with player for our inspection. The convention will close that evening at Holy Cross Church, Marine City, with a recital on the 1860 three-manual Hook, rebuilt by Hook and Hastings in 1892, and presently being rebuilt by Bozeman-Gibson.

All in all, the convention promises much for OHS members; organs by builders unfamiliar to many, the only pre-civil-war three manual Hook outside New England, and the playing of talented midwestern members who seldom have the opportunity to demonstrate their talent to the membership. The possibility of joining in AGO activities prior to the convention provides an opportunity for the tireless, and AGO participation in our events brings OHS an opportunity to bring its message to AGO members.

Kney at St. Aloysius Church

During the 1977 Organ Historical Society Convention, members will have the opportunity to visit St. Aloysius R. C. Church in the heart of downtown Detroit for a demonstration-recital on the 1973 Gabriel Kney 2-35 organ.

St. Aloysius Church, a neo-Romanesque building erected in 1930, is a most unusual church structure. Each of the three floors, basement, main, and balcony, has a good view of the main altar of the main floor sanctuary, making the most efficient and greatest capacity usage of a small building site. To view the main level sanctuary from the basement, one looks through a semi-circular "hole" in the ceiling (floor of the main level). At the front wall of the basement level was a second sanctuary which could be utilized when the main level was in use or for private services.

The original Kilgen organ was placed on the balcony level in two enclosures on opposite sides of the sanctuary area. When that instrument was no longer functional, a mechanical action instrument was selected to replace it and a new location was considered.

The Kney organ was originally to have been placed where the main altar stands, affording the best sound projection into this unusual building. Subsequently, this location was viewed as unacceptable, and the organ was installed in the west section of the balcony. The ceiling of acoustical deadening material and the location of the instrument cause the organ not to be heard effectively in most areas of the main and basement levels.

The console is detached; manual compass is 56 notes, pedal, 32 notes. The stop action is electric with six general toe studs, cancel piston, and a solid-state setter combination action.

The organ is partly cone-tuned, with a great deal of scroll tuning employed. The specification of the organ is:

Great
- 8′ Principal
- 8′ Rohrflote
- 4′ Octave
- 4′ Quintadena
- 2′ Blockflote
- 1 3/5′ Terz
- IV Mixture 1 1/3′
- II Zimbel 2/3′
- 8′ Trompete
- Tremulant

Pedal
- 16′ Subbass
- 8′ Principalflote
- 4′ Choralbass
- 4′ Koppelflote
- IV Mixture 2 2/3′
- 16′ Posaune

Swell
- 8′ Gedeckt
- 8′ Salicional
- 8′ Celeste (TC)
- 4′ Principal
- 4′ Blockflote
- 2′ Principal
- 1/3′ Quint
- IV Scharf 1′
- 16′ Dulcian
- 8′ Krummhorn
- Tremulant

Thomas M. Kuras

Casavant at Oakland University

Thursday will be a day of contrasts at the 1977 OHS Convention, and surely the strongest contrast will come in the afternoon, when we visit the campus of Oakland University in Rochester, Michigan.

The university has been built in recent years on the grounds of Meadowbrook Hall, the country estate of Mathilda Dodge Wilson. The property was donated to the state for the purpose of university—level education prior to the Wilsons' deaths, and the development of a modern campus on the estate is sufficiently far removed from the main house that the atmosphere of the Hall and its surroundings have not been disturbed.

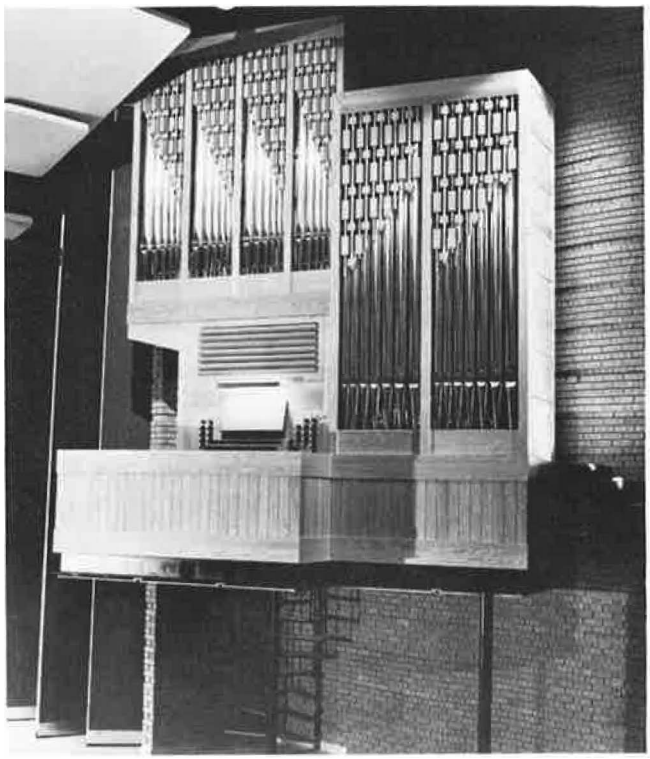
We expect to have lunch in the Hall, followed by a tour of ome of its more than one hundred rooms. The major attraction of the tour will be the Aeolian organ of more than sixty ranks, with operating player.

When we leave the Hall, a short ride will bring us to the recital hall of the university, a totally modern auditorium which house the Kyes organ, gift to the university of Mrs. Roger M. Kyes.

The organ was built by Casavant Freres, under the direction of Gerhard Brunsema. The stoplist is:

Hauptwerk — Manual I		
Praestant	8	51
Holflote	8	56
Oktave	4	56
Spitzflote	4	56
Sesquialtera II	2 2/3	112
Oktave	2	56
Waldflote	2	56
Mixtur V		280
Trompete	8	56
Cymbalstern		
Couplers		
Brustwerk to Hauptwerk		
Hauptwerk to Pedal		
Brustwerk to Pedal		

Brustwerk — Manual II		
Holzgedackt	8	56
Rohrflote	4	56
Klein Prinzipal	2	56
Zimbel III		168
Regal	8	56
Siffflote	1 1/3	56
Pedal		
Subbass	16	32
Oktave	8	32
Oktave	4	32
Mixtur IV		128
Fagott	16	32
Trompete	8	32



The Kyes organ built by Casavant Freres at Oakland University, Rochester, Michigan.

Surely the contrast of the Tudor-style Meadowbrook Hall and the modern campus will be a marked one; and surely the contrast between the Aeolian house organ and the Casavant tracker will be no less strong.

William Worden

Votteler . . . *(from page 11)*
obtainable simply by closing the shutters a little more than halfway.

In some ways, this is a rather ungracious instrument. Certainly, it reflects the provinciality of its builder's location, and, perhaps, a certain Germanic determination. Without a doubt, it tands diametrically opposed, both tonally and mechanically, to the suavity and sophistication of a Johnson. But as a highly playable example of the work of a builder about whom we know very little, it occupies a place of importance. The changes to it have not altered its essential character, and its condition is now such that Votteler's work here can be judged. In spite of the fact that much that is in this organ would not be a source of pride to a builder today, the fact remains that the organ presents a strong appeal in its brash and ringing quality, and that whatever crudities it presents to the player or organbuilder, by the time the sound reaches the seats in the main floor, the charm of this delightful instrument has taken over. One visiting organbuilder commented that, in this case, crudities in the gallery are subtleties in the church. We may misjudge Votteler if we assume that he did not know what he was doing.

Since the character of the organ extends to its mechanical parts and, after one hundred years of service without a major mechanical rebuilding, the organ i playing well, we may assume that it has a long life in front of it, particularly given the devotion of the congregation of St. John's — St. Luke. Surely this fascinating old instrument speaks from another time, and will be one of the high points of the 1977 convention.

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Berea College Berea, Kentucky 40404

Schuelke Organs in Colorado

by Elizabeth Towne Schmitt

During its first 35 years of operation (the period for which a builder's list is available), the Wm. Schuelke Organ Company of Milwaukee, Wisconsin, built only three organs in the state of Colorado. All three were made by the elder William Schuelke who founded the firm in 1875. These organs were built for the following churches:

Leadville—First Presbyterian Church, 2m, 1889
Colorado Springs—Grace Episcopal Church, 2m, c. 1891
Colorado Springs—First Baptist Church, 2m, c. 1891

The two organs in Colorado Springs appear side by side on the Schuelke list; very likely both instruments were installed on the same trip.

The Schuelke organ at First Baptist Church, Colorado Springs, was moved in 1951 when the present instrument was installed. Much of the pipework is now in the First Methodist Church at Salida, Colorado.

In the 1911 Schuelke catalog, this letter appears:

Colorado Springs, Colo., Oct. 22, '06.

The Schuelke Organ Co.
Milwaukee, Wis.

The Organ of the First Baptist Church of Colorado Springs, built by William Schuelke, is a very satisfactory instrument. After fifteen years of use, it compares favorably in tone and action with other organs of more recent manufacture.

Respectfully yours,
James H. Franklin, Pastor.

A portion of the history of the Schuelke organ that was built for Grace Episcopal Church has been traced. Grace Church used the organ until 1926 when Grace and St. Stephen's Episcopal Churches were merged. St. Stephen's had a two-manual Roosevelt, Opus 376, at the time. The Great division from the Schuelke was added to the Roosevelt as a Choir organ, thus making a three-manual instrument. The chests were electrified and a new console added, but it has been possible—from surviving pieces of the Schuelke organ—to partially reconstruct the stoplist.

The Great chest and many of the pipes are in the hybrid instrument which was sold when a large Welte organ was installed in 1928. The Schuelke-Roosevelt organ is now in a private home along with five other organs, but is no longer in playable condition.

The Swell division of the Schuelke organ is scattered. The chest was for several years in St. Michael and All Angels' Church, Denver. It had eight sliders. Pipes from this division are now in three organs: portions of two ranks are still at St. Michael's (16′ Bourdon, 12 stopped wood pipes of small scale, and 2′ Fifteenth (Flautino); three ranks at the Church of the Holy Comforter in Broomfield, Colorado (4′ Violina is now used as an 8′ Viola, revoiced Gedeckt is an 8′ Holzbourdon, and 4′ Harmonic Flute unchanged); and the Oboe is in an organ in a private home.

Three sets of pedal pipes, similar to Schuelke's work, are at the same house where the Great chest and pipes are. They do not match other instruments there. These may well be the pedal pipes of the Schuelke.

Here then is the reconstructed stoplist of the Schuelke organ at Grace Church c. 1891:

Great	(16′	Bourdon or Open Diapason) Port in case. TC
	8′	Geigen Principal (1-12 stopped wood, 13-58 open metal)
	8′	Gamba (1-6 stopped metal)
	8′	Melodia (1-12 stopped wood)
	4′	Principal (scale 57, marked W.S.)
	4′	Flute d'Amour (1-30 stopped wood, 31-58 open metal)
	2 2/3′	Twelfth (open metal, scale 65, marked W.S.)
	2′	Fifteenth (open metal, scale 70, marked W.S.)
	8′	Clarinet (1-49 reeds, 50-58 open metal)
Swell	(16′	Bourdon, TC)
	8′	Violin Diapason
	8′	Salicional (1-6 stopped metal, 7-58 open metal, scale 55)
	8′	Stopped Diapason (Gedeckt)
	4′	Flute Harmonic (all metal)
	4′	Violina (all metal)
	2′	Flautino
	8′	Oboe
		Tremulant
Pedal	16′	Open Diapason (wood)
	16′	Bourdon (wood, marked "Subb")
	8′	Cello (metal)

Pipes for the ranks in parentheses were not located.

A check through the Schuelke stoplists on file and those in the 1891 catalog reveals that a 16′ Bourdon is included on almost all instruments in the pedal. The second stop included in a two-rank pedal division was usually a Cello, occasionally a Flute or Octave 8′. The third stop in a pedal division was almost always an Open Diapason 16′. This reinforces the belief that the pipes in the hybrid organ are indeed from the Schuelke.

The third and oldest of the Colorado organs is still extant in the First United Presbyterian Church in Leadville. The stoplist is:

Great	16′	Bourdon TC (stopped wood, with chiff)
	8′	Open Diapason (1-7 on chest, 8-24 in case, 25-58 on chest, low C marked W.S., scale 43, 4 lowest pipes mitered to 6′)
	8′	Melodia (1-12 stopped wood, 13-58 open wood)
	8′	Dulciana (1-6 stopped metal, 7-58 open metal)
	4′	Principal (1-4 in case, 5-58 open metal on chest, scale 58, low C marked W.S.)
	3′	Twelfth (open metal, low G marked W.S., scale 68)
	2′	Fifteenth (open metal, low C marked W.S., scale 72)
Swell	8′	Open Diapason (1-12 stopped metal, 13-58 open metal)
	8′	Salicional (1-12 stopped metal, 13-58 open metal)
	8′	Stopped Diapason (stopped wood)
	4′	Flute Harmonic (1-10 open wood, 12-24 open metal, 25-58 harmonic open metal, Middle C marked W.S.)
	8′	Oboe-Bassoon (1-12 original reeds, 13-58 Estey oboe gamba with leather lips and beards)
		Tremulant (valve or pneumatic beater, on bottom of Swell)
Pedal	16′	Bourdon (stopped wood, pipes marked "Subb")
Composition Pedals:		Great Piano (Melodia and Dulciana)
		Great Forte (Full Great)

The following letter appeared in the 1911 Schuelke catalog:

Leadville, Colo., Mar. 31, '11.

The Schuelke Organ Co.,
Milwaukee, Wis.

Gentlemen:

The Organ you built for the First Presbyterian Church has been in use for a number of years and has given splendid service. Everybody is well satisfied with its power and tone quality. We have no hesitation in recommending your Company to any Church about to instal [sic] a new pipe organ.

Very sincerely,
Alexander Pringle

Two changes were made after the organ was built. In about 1940 an electric blower was added, and in 1948, the Oboe-Bassoon was replaced from Tenor C up with an Estey Oboe-gamba because "the organ's remoteness left the Oboe stop unuseable the majority of the year because of tuning problems and dead notes stemming from infrequent service visits." Apparently they had also suffered some water damage. Only the lowest 12 original reed pipes remain.

In 1968 the congregation built a new church. The Schuelke organ was moved into the new building in the summer of that year. The instrument was restored by Edward T. Bollinger, a former pastor of the church (1947-1949) and owner of Bollinger Pipe Organs of Northglenn in Denver. He was assisted by several boys from the church who worked under his guidance.

I quote the following comments from a letter written by Mr. Bollinger to Ruth Arnold Dugie, a former organist at the church:

> The Swell and Great chests were water damaged. I sawed open the cracks in the table and filled them with live oak slivers. I filled all the cracks with many coats of Paxbond glue, then I turned the chests over and filled them with shellac and drained it out. The reservoir was releathered because of the mice. The Oboe-Bassoon had the lower octave reeds only. The rest were reedless reeds, put in 20 years ago. The 12 reeds were repaired. . . . Other reeds were voiced so accurately that Charles Eve could not tell where the original ones ended.

John Chrastina voiced an old Reuter Oboe to replace the old Oboegamba.

The case was also restored, with the original paint on the display pipes painstakingly matched. The entire organ was placed on a platform to raise the organ so it would not blast in the ears of the congregation.

The one thing that could not be restored was the acoustical setting. While the new church had a reverberation time of two seconds originally, carpeting has been installed which rendered the room dead.

The following was taken from the January 10th, 1969, issue of the *Herald-Democrat* in Leadville:

> The original cost of the organ was $2,000. The restoration contract was for $5,000., but involved dismantling, restoration, and reinstallation. Dismantling took place in June 1968. Restoration, including the moving of the electrical blower system added in 1936, was completed by November 15, 1968. One-half of the funds for the restoration contract came from funds given to the church by the Rocky Mountain Conference from First Methodist funds. . . .
>
> The first full service in the new Church building was held November 17. The old building at the corner of 8th and Harrison, built by French Canadian carpenter Eugene Robitaille, was retired November 10. . . .
>
> On Sunday, January 12, 1969, the postponed services to rededicate the organ will be the crowning glory in the ceremonies which gifted Leadville and the members of the church with the third First United Presbyterian Church in some 80 years.

Charles Eve, organist and director of chapel music at Temple Buell College, played a recital at the rededication service. The program included two Schuebler Chorales by Bach, Six Pieces for a Musical Clock by Haydn, Humoresque "The Primitive Organ" by Pietro Yon, Triumphal March, and Pastorale on "Adeste Fideles."

The Act of Rededication used at the service reads:

> It has pleased God to put it into our hearts to restore this instrument of music as an aid to our worship of him in this house of praise. It is therefore right that we should now rededicate it to him and consecrate it once more to the religious use for which it has been restored.
>
> The organ is being rededicated in the faith of Christ who inspires men to offer the best of their music and song in his praise.

As there is a junior college in Leadville, the organ is used often by the students. Hopefully some of these will recognize its value and encourage other churches to restore their old organs.

The 1889 Schuelke organ as it appears today at First United Presbyterian Church, Leadville, Colorado. Photo courtesy Leadville Herald-Democrat.

Author's note: Special thanks to James M. Bratton, an OHS member who supplied voluminous information and did most of the detective work on the Grace and Baptist organs. Thanks also to Ruth Arnold Dugie who sent information on the Leadville organ; and to Mrs. C. E. Graham, Dr. J. Julius Baird, the Rev. William C. Brown, Mr. L. S. Burt. Mr. Edward T. Bollinger provided information concerning the restoration.

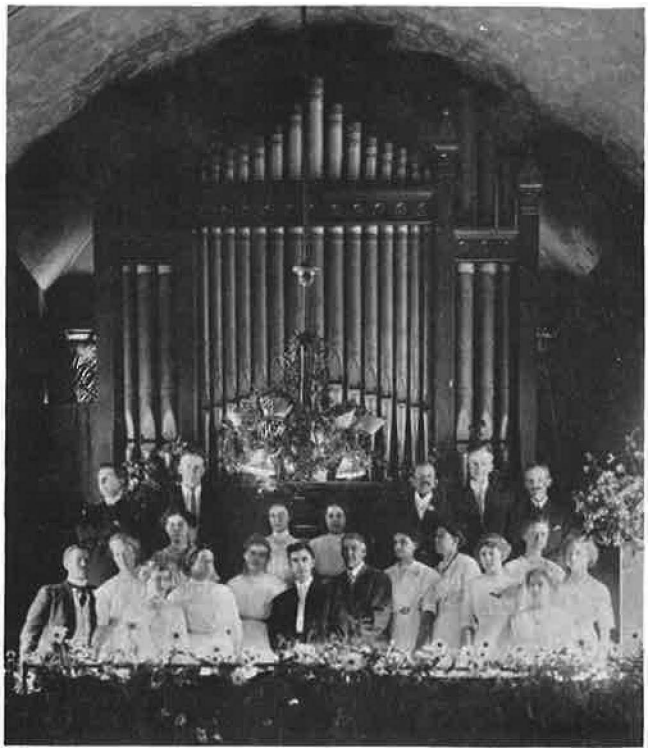
A California Tracker Organ

by Jim Lewis

In comparison with many of the organs that came to California in the nineteenth century, the little organ built for the First Congregational Church of Riverside was nothing out of the ordinary. In fact, it appears to be one of George Hutchings' stock specifications that could be ordered out of a brochure. On Hutchings' opus list the organ is listed as #166 having two manuals and eighteen stops. One thing about the organ is of special interest—M.H. Plaisted, Hutchings' former partner in Hutchings, Plaisted & Co., was living in retirement in Riverside and was involved with the sale of the organ. He also made a contribution to the organ fund that allowed enough money to provide for additional mechanical combination pedals.

Still preserved in the Congregational church archives is a letter dated January 3, 1887, from the chairman of the organ committee giving the recommendation to purchase a Hutchings organ. It says in part:

> Accepting the appointment you tendered me as a music or organ committee, I have attended to the duties assigned and beg to report as follows: Plans and specifications were submitted by two San Francisco agencies and also from the Messrs. Hook and Co., and Mr. Hutchings of Boston—the latter establishment being the one with which Mr. Plaisted of this city is connected.
>
> After a careful examination of their plans, the committee were unanimously of the opinion that, considering the testimony we have obtained as to their reputation for good, thorough work, and the special advantages offered, we should accept and do recommend the adoption by the church of the proposition made by Mr. Geo. L. Hutchings. Their offer is as follows: To furnish on board the cars in Boston for $1650 one of his No. 3 organs, made in accordance with specifications forwarded in his last letter. These specifications give us in addition to the regular organ of this number, a 16 foot Bourdon instead of an 8 ft. Bassoon and an addition to the mechanical stops (the former a gratuity from Mr. Hutchings, and the latter a gift from Mr. Plaisted as his subscription to the organ fund, each of the value of $50). This is a more complete organ than either of the other houses offer and is also slightly lower in price.
>
> The cost of freight to Riverside will be delivered inside the church, not to exceed $150. This will make it cost $1800 and is as cheap an organ as would be thoroughly satisfactory. In regard to the expense of putting up, the cost will depend on the circumstances. Mr. Hutchings is planning to visit Riverside in April and says if he does so and we see fit to give him an order, there will be no expense for his services. I am told there is a man who does such work in Los Angeles, in case Mr. H. could not be in Riverside.



The choir and ogan at the Riverside, California, First Congregational Church. The organ is Goerge Hutching's opus 166 installed in 1887.

The man in Los Angeles who could set up the organ was probably one Samuel C. Symonds. Symonds came out from Salem, Massachusetts with Hutchings Opus #114 in 1882 to set it up in the First Methodist Church of Los Angeles (see *THE TRACKER* 16:3:9). He evidently stayed in Los Angeles as he is listed in the L.A. City Directory in the mid-1880's as "Samuel C. Symonds, organbuilder. 14 Turner St."

The church wasted no time putting in their order to Hutchings. The organ was constructed, shipped by rail to Riverside and by May of 1887 it was set in the church ready for dedication. On May 5, 1887, the *Los Angeles Times* carried an announcement for the opening recital in a column entitled "Our Neighbors":

> The new church for the Congregationalists of Riverside is rapidly approaching completion. This church contains the only pipe-organ in San Bernardino, and it is a very fine instrument. It was made by George S. Hutchings, of Boston. and cost about $2000.
>
> A concert in aid of the organ fund will take place in the new edifice on Friday evening next. Mr. John A. Preston, the distinguished organist of St. Paul's Church, Boston, will preside at the organ. The programme, while sufficiently classical to suit the taste of cultivated musicians, will yet prove pleasing to the masses.

The Double Organ Situation at Trinity Church, New York

by the Rev. Robert C. Hunsicker

When Henry Erben installed his organ in the rear gallery of Trinity Church, Broadway at Wall Street, New York, in 1847, some 20,000 people paid a one dollar admission to hear the organ during a two-day organ marathon played by four or five organists. The Erben case is still in the rear gallery and some of the pipework is said to be his also. The case was designed by Richard Upjohn.

By 1864 it was felt that congregational singing would be better supported if there were a chancel organ as well. A contract with Hall & Labagh was signed, and the organ was installed. Since both organs were trackers. it was necessary to engage two organists when both organs were used.

All went well until the day an enthusiastic preacher decided to close his sermon with a congregational hymn. He announced the number but not the tune, and, since there were two tunes both of which had been used on occasion, the chancel organist chose the first and the gallery organist chose the second. Neither could hear what the other was playing, but the congregation really suffered from the disharmony.

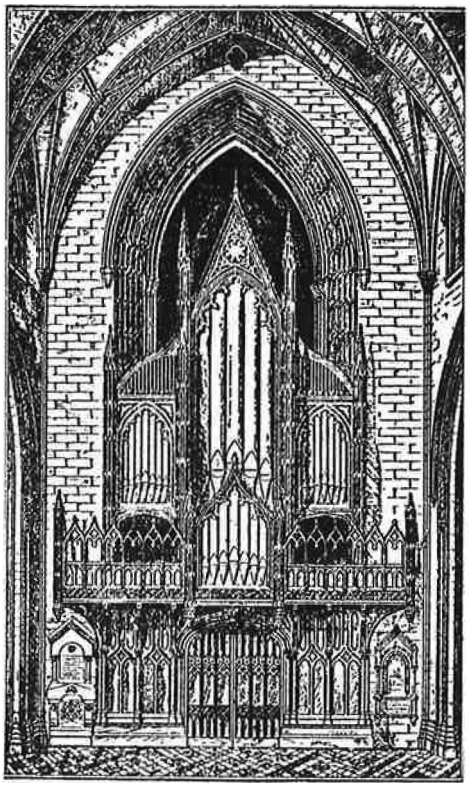
Following is a list of Trinity's organists and their assistants during the period that the two organs were used:

1858-1865 Dr. Henry S. Cutler
- 1864-1867 William Augustus Muhlenberg Diller

1866-1897 Dr. Arthur H. Messiter
- 1867-1868 Edward Morris Bowman
- 1868-1876 John Paul Morgan
- 1873-1879 Henry Carter
- 1879-1880 Frederic E. Lucy-Barnes
- 1880-1885 F. W. Thursch
- 1885-1897 Victor Baier

1897-1921 Victor Baier
- 1897-1901 Henry Hans Wetzler
- 1901-1904 R. J. Winterbottom

1922-1941 Channing Lefebvre
- 1904-1925 Moritz E. Schwarz



The rear gallery Erben organ at Trinity Church, New York City, from the cover for the December 1931 recital programs by Channing Lefebvre.

In 1923 the two organs were rebuilt by Ernest M. Skinner with both under the control of one chancel console. It seems odd that a situation which must have caused more than one problem was allowed to exist from 1864 to 1923--a period of nearly sixty years.

When the organ dedication took place on May 6, 1887, the permanent pews were not yet in place and the large crowd was seated on chairs borrowed for the occasion. One visitor noted that the new sanctuary appeared small at first but on closer examination he realized that it had more seating capacity than he thought; probably an effect of the church's Akron plan, a very efficient way of using space. The concert was reviewed in the local newspaper, the *Riverside Daily Press*, on May 7, 1887.

> Mr. Preston, an expert organist from Boston, brought out the power and quality of the organ in a most excellent manner. His selections were made with that end in view and included a wide range of musical compositions from the funeral dirge to the brilliant concert piece and that ever favorite Mendelssohn's *Wedding March* concluding with the gem of the evening, *Offertoire de Saint Cecillia*. In them all Mr. Preston showed himself perfect master of the instrument and brought out all the excellencies in a skillful manner.

In 1915 the Congregational church moved to a new building taking the organ with them. It was in use until 1935 when, thinking that "pipes, bellows, and valves would soon be a thing of the past," the church purchased an electronic substitute. The organ went the way of most nineteenth century organs in the southern California area—the scrap pile.

St. Paul's Chapel, New York: Its Organs from 1802 to 1904

by C. A. Radzinsky

Ed. Note: The following was contributed by Dr. James Boeringer who found the item in Musical Opinion & Music Trade Review, *Volume XXVII no. 324, daetd 1904. This was published in England.*

In the quiet town of Port Jervis, N.Y., nestling among the hills of Orange County, stands the R. C. Church of the Immaculate Conception. It contains an organ which has stood in its gallery for over thirty years; and probably no one in the town, and indeed very few people in the world, know the history of the instrument. It has been the good fortune of the writer, by a succession of favoring circumstances, to obtain the true and complete history of the organ.

In 1801, the vestry of Trinity Church, N.Y., decided to have an organ placed in St. Paul's Chapel at Broadway and Vesey Street, and contracted with George Pike England, a noted organ builder of London, England, at that time, to have an organ built for the church. It was stipulated "that the cost was to be about the price of one in Trinity Church, New York, taking into consideration the advanced price (if any advance has arisen) since Trinity organ was purchased." As the price given for the Trinity organ is not stated, we can form no idea as to what St. Paul's organ cost. In 1802 the organ was erected in St. Paul's Chapel, in the west gallery, and had three manuals, pedal, twenty-four sounding stops and four couplers, as follows:—

Great	**Swell**
Open Diapason	Bourdon
Stopped Diapason	Open Diapason
Principal	Stopped Diapason
Twelfth	Gamba
Tierce	Principal
Fifteenth	Cornet
Sesquialtera	Trumpet
Trumpet	Hautbois
Choir	**Pedal**
Dulciana	Open Diapason 16
Stopped Diapason	Stopped Diapason 16
Principal	**Couplers**
Flute	Great to Swell
Fifteenth	Choir to Swell
Hautbois	Pedal Great and Choir
	Great to Choir

The organ was enclosed in a fine case of solid mahogany with many flat and towers of gilded pipes, and presented a beautiful appearance. The lower ection was panel work; and, above the belt or impost, three towers were built out, supported by large carved bases. The centre tower was formed of small pipe , nine in a group; and there were two of these groups, one above the other, semicircular in shape. The flanking tower contained five pipes in each tower, of 8 ft. speaking length; and between these three towers were ten flats of smaller pipe in double tiers in some places and singly in others. In addition to these groups of gilded pipes was a niche or recess on each side of the centre tower, containing a sort of lamp with a brass hanging shade some 20 ft. from the floor.

For sixty-eight years the organ stood undisturbed, save by organist and tuner; and during this time New York had extended and many changes had taken place around the church. When the organ was placed in the church in 1802, the city was all to the south of St. Paul's Church; and, in fact, was mentioned by Cooper, the great American novelist, in one of his excellent historical romances, where he speaks of "a walk out toward the country around St. Paul's." In 1870 the city had grown to such an extent that, in place of being outside the city limits on the north, St. Paul's was ten miles south of the northern limit of the city. About this time the vestry considered that a new organ was needed, and plans and specifications were prepared by Mr. John H. Cornell, then organist and choirmaster of the church. The contract was awarded to Messrs. J. H. & C. S. Odell of New York City, and the new organ was placed inside the old case, which was widened to make room for the new instrument by adding a tower on each end carrying a single 8 ft. pipe, the whole being made to conform to the general design of the case. At this time the new Swell box, having all 8 ft. basses to CC inside, was built to show above the old case for several feet, with a heavy cornice placed around the top. The two sets of vertical shades one above the other, with edges gilded and the whole stained to imitate the mahogany of the case, add to the size of the case, which presents a noble and imposing appearance.

The new organ contained the following three manuals, pedal, thirty-two speaking stops, six couplers, two accessory stops and four comp. pedals.

Great		**Swell**	
Bourdon	16′	Bourdon	16′
Open Diapason	8′	Open Diapason	8′
Viola da Gamba	8′	Salicional	8′
Clarionet flute	8′	Clarionet flute	8′
Principal	4′	Flute	4′
Twelfth	2 2/3′	Principal	4′
Fifteenth	2′	Fifteenth	2′
Mixture	3 ranks	Cornet	3 ranks
Trumpet	8′	Cornopean	8′
Pedal		Oboe	8′
Double Open Diapason	16′	Tremulant	
Keraulophon	16′	**Choir**	
Quinte	10 2/3′	Keraulophon	8′
Violencello	8′	Dulciana	8′
Gamba	4′	Melodia	8′
Trombone	16′	Principal	4′
Couplers		Flute	4′
Great to Swell		Fifteenth	2′
Choir to Swell		Cherubina	8′
Choir to Great			
Great to Pedal			
Swell to Pedal			
Choir to Pedal			
Bellows Signal			

Some years after the following changes were made in this organ. In place of the Great Twelfth, a Dolce was inserted; in place of the Swell Flute, a Vox Angelica was placed in the organ; and the Pedal Quint was carried down and a Bourdon 16 ft. made

of it. In the mean time, however, the Messrs. Odell had taken the old organ in part payment; and, having completely overhauled and renovated it, and also built a new case, they sold the instrument to the church in Port Jervis above mentioned. It is still there, doing faithful service week after week and year after year, though more than a century has passed since it was fashioned by these pioneers in the art who long have been dust. After a hundred years of constant use, the organ is still pouring forth its sweet tones, and it may continue to do so when the name of its builder will be forgotten.

It is a striking commentary on the class of work done by many so-called builders of the present day that this organ, after so many years of use, is still apparently good for many years to come, while many organs of comparatively recent construction are literally worn out.

The writer first heard the organ in 1872, and has a clear recollection of being impressed with the majesty and power of the full organ, although the instrument could not by any means be called large. The tone, however, was very good,—the diapasons were mellow and full, the mixture work bright and silvery and the reeds clangy but not harsh. The present organist, Miss Catherine J. Young, informs me that even now (1904) the tone is still very good, except the reeds which are out of order (probably from lack of attention). She also says that the action and keys are much worn, which is to be expected; but otherwise the organ is still capable of doing good service. It is to be hoped that the instrument may be preserved from the hands of the travelling "tuner" whose establishment is in his pockets.

Among the organists of Old St. Paul's, N.Y., was Mr. Michael Erben (a brother of Henry Erben, who in his time—1824-1870—was considered the master organ builder of New York if not of the United States). Mr. Erben was followed by Mr. J. H. ornell (mentioned above), who was succeeded by Mr. Leo Kosser; and a few years ago Mr. Edmund Jacques was appointed organist and choirmaster, and still holds that position.

In 1902, under the direction of Mr. Jacques, the organ built in 1870 by Odell was renovated, the action repaired, tubular pneumatic action applied to the pedal organ, new reeds in erted and a Flute 8 ft. placed on the pedal instead of the Gamba and Trombone. The organ as it now stands is one of the finest in New York City tonally and mechanically; while its fine old case, suggesting the architecture of a century ago, is very quaint, and seems a link between the present master builders and those of the past. The organ now (1904) stands as follows:

Great	
Bourdon	16′
Open Diapason	8′
Viola da Gamba	8′
Dolce	8′
Clorionet Flute	8′
Principal	4′
Fifteenth	2′
Mixture	3 ranks
Trumpet	8′
Pedal	
Double Open Diapason	16′
Bourdon	16′
Keraulophon	16′
Violoncello	8′
Flute	8′
Couplers	
Great to Swell	
Choir to well	
Great to Choir	
Great to Pedal	
Swell to Pedal	
Choir to Pedal	
Tremulant	
Bellows	

Swell	
Bourdon	16′
Open Diapason	8′
Salicional	8′
Vox Angelica	8′
Clarionet Flute	8′
Principal	4′
Fifteenth	2′
Cornet	3 ranks
Cornopean	8′
Oboe	8′
Choir	
Keraulophon	8′
Dulciana	8′
Melodia	8′
Principal	4′
Flute	4′
Fifteenth	2′
Clarionet	8′
Pneumatic Pistons	
8 to Great - 8 to Swell	
4 Composition pedals	
Manuals—CC to A	
Pedal—CCC to F	

These changes were made by Messrs. Odell, who have had charge of the organ since its erection.

It may be of interest to English readers to know that St. Paul's Chapel is the oldest house of worship in New York, having been opened in 1766, and service having been held therein daily even to the present time. In its early days, President George Washington and Governor DeWitt Clinton attended service in this church; and the pews which they occupied are still in the church, unchanged as to form and location, and are marked by a wall tablet which states the above facts. The royal arms, placed there when New York was a British colony, are still over the pulpit canopy; and the tower contains a clock and striking apparatus with three bells,—the whole having been made in Clerkenwell, London, over one hundred and ten years ago.

The writer has for many years collected data of every description concerning organs and organ building, and has never seen any mention made of England's organ at St. Paul's in any list of his work. The instrument seems to have been forgotten or overlooked; hence these lines. I must express my thanks to Miss Young for her kind assistance in the preparation of this article; and also to Dr. Walter D. Gilbert, who issued a pamphlet in 1892, giving a history of the "Organs of Trinity Parish" from which much data has been used.

The Rev. Robert C. Hunsicker, Parish of Trinity Church, New York, provides an up-to-date history of the organs of St. Paul's Chapel:

The first organ at St. Paul's Chapel, Trinity Parish in the ity of ew York (Broadway at Fulton Street), was by George Pike England. It arrived in New York October 20, 1802. It had 3 manuals pedals, 24 stops, and four couplers. It was the only organ England made for shipment to America. So far as is known. Adam Geib made the case for this organ. The organ remained in use from 1802 to 1870; its replacements were: J. H. & C. S. Odell 1870-1930, Aeolian-Skinner 1930-1964, and Schlicker Organ Co. 1964 to present. The present organ is in the Geib case which was restored to its original size.

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The Hawke Papers VI

by H. William Hawke

Pages from the Past

Frederic Archer played the inaugural recital on the three-manual Roosevelt organ in the Church of the Incarnation [Madison Avenue near 35th Street] in New York on the 11th of May, 1883, and the program has been preserved. Times have indeed changed, and outside of the Bach selection, and rarely the Guilmant, none of the numbers appear on today's recital programs-at least those which come to this writer's attention.

Program - Part I

1. Sonata in D minor (with Mss. pedal cadenzas) .....A. Guilmant
2. Serenade .....Hamilton Clarke
3. Valse in A flat .....Chopin
4. Prelude and Fugue in D major .....J. S. Bach
5. Overture "Love's Triumph" .....W. V. Wallace

Part II

1. Storm Fantasia .....J. Lemmens
2. Allegretto .....B. Tours
3. Selection "La Coppelia" .....Leo Delibes
4. (a) Andante .....E. Batiste
   (b) Canzonetta .....Mendelssohn
5. Marche Cortege "La Reine de Saba" .....Gounod

Although these numbers are now *passe* one is able to appreciate Archer's plan—a long, somewhat serious Sonata to begin, followed by a couple of tidbits of melodic interest, then another virtuoso number, succeeded by an overture which embraced several moods as did the Guilmant sonata.

The *piece de resistance* of those days was the Lemmens' "Storm," and I have a recollection of one of my early teacher's (about 1913) playing this number an an evening offertory, enhanced by his wife flashing the church lights off and on—only he neglected to remember that the organ lights were also affected by this procedure, so that his performance here and there was somewhat improvised I am afraid, and appropriately chaotic. Just the same, he did get much applause, and had to play an encore, believe it or not!

The other numbers in this second part are comparatively light. Perhaps Archer had had experience of audiences getting somewhat bored or worn out after three-quarters of an hour, as many of us have, so he put in these titivating morsels. Then he sent them home with a rousing rhythmic march, most of it on substantial combinations, and all were in a good humor.

I would call this a program designed strictly for entertainment value, rather than educational, historic, or otherwise specialized, as many of our programs are now.

As a contrast, the last recital played by Lynnwood Farnam on October 12th, 1930, in the Church of the Holy Communion, New York, shows a definitely educational plan, and unlike Atchel's was played for a discriminating musical audience. The series was captioned "Bach and His Forerunners," but Mr. Farnam was shrewd enough not to program the works in chronological order, as is often done. He endeavored always in his programs to create a musical interest, rather than a geographical or historical one.

The Program

1. Dietrich Buxtehude: Prelude and Fugue in E minor
2. Arnolt Schlick: "Tender Mary of Nobility" (Trio on the Chorale)
3. Vivaldi-Bach: Concerto in D minor (formerly attributed to W. F. Bach)
4. John Bull: "The Duchess of Brunswick's Toye" (Fitzwilliam Virginal Book)
5. Girolamo Frescobaldi: Prelude and Fugue in G minor
6. J. S. Bach: Chorale Preludes (Orgelbuchlein)
   (a) Hark! a voice saith: "All is Mortal"
   (b) O how cheating, O how fleeting
7. DuMage: Grand Jeu (D minor)
8. G. B. Bassani: Larghetto in F major
9. J. S. Bach: Un poco allegro from Fourth Trio Sonata
   Prelude and Fugue in E minor

Like Archer, Farnam begins with a serious and somewhat abstract work, following with a lighter work of colorful interest. And, let me say here, Farnam did not play these works without *expression*—his phasing was carefully planned; the registration was often varied, even in a short work like Schlick's, and some phrases were intensified and urgent, some more reposeful. The third number (Bach-Vivaldi) contained more meat, with exciting, compelling rhythms. Then came a trifle by John Bull, a larger Frescobaldi work and two melodic Bach Chorales, both dealing with the after-life. To me, this was rather prophetic, for after playing this recital Farnam was taken immediately to St. Luke' Hospital where he died a few weeks later. The DuMage work contains variety in rhythm and color, the Bassani is delightfully restful, and ending with the Bach numbers, both of which are substantial and have rhythmic appeal.

Program-building, like service-building, is an art. But it is too often approached from the playing standpoint instead of the listener's ears.

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A Hinners in Michigan

by J. Paul Schneider

Located in the center front of the sanctuary of Beaver Dam Reformed Church is a tracker organ built by the Hinners Organ Company of Pekin, Illinois. The church building is a frame edifice in the rural community of Beaver Dam, Michigan.

A plaque on the organ case tells us that the organ was installed in memory of Mrs. S. Bekins who was born 1836 and died in 1905. It was donated by her children and grandchildren. Hence the date of the organ is undoubtedly 1905. The organ is still operative and in use.

The original bellows hand pump lever remains, located inside the organ chamber, accessible through a full sized door in the side entry hall, but some years ago an electric blower was installed so the hand pump has had little use.

The oak case is surmounted by a display of 37 colored decorated metal speaking pipes of the Open Diapason 8′ and Principal 4′. Above the upper manual are five control knobs which are: Great to Pedal coupler, Swell to Pedal coupler, Swell to Great coupler, Swell Octave to Great coupler, and Swell Tremulant. The two manuals each have 61 notes and the straight parallel pedalboard has 27 notes.

The stoplist:

Left Jamb	Right Jamb
Sw. Violin Diapason 8′	Gr. Principal 4′
Sw. Lieblich Gedackt 8′	Gr. Open Diapason 8′
Sw. Salicional 8′	Gr. Dulciana 8′
Sw. Flute Dolce 4′	Gr. Melodia 8′
Ped. Bourdon 16′	Bellows Signal

There is a Swell shoe, and there are two foot levers. The left lever controls Gr. Dulciana 8′ and Gr. Melodia 8′ and cancels Gr. Principal 4′ and Gr. Open Diapason 8′ when the right lever is previously set. The right lever controls all stops.

The Hinners firm was established in 1879 as Hinners & Albertsen. In 1902 (after the death of Albertsen) it was incorporated as the Hinners Organ Company, and the firm continued in business until 1936.

The Hinners organ in the Beaver Dam, Michigan, Reformed Church. Below is a close-up view of the console.

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A. I. O. at Houston

by Randall E. Wagner

The fourth annual convention of the American Institute of Organbuilders met in Houston, Texas, October 3 through 6, 1976, for a stimulating three and one half days of discussion, lectures, and exchange of information.

After a filling poolside barbeque hosted by Durst Organ Supply, Roy Redman presented a slide lecture prepared by Fritz Noack on the current trends of U.S. organbuilding. The current indication seems to be that 20% of the instruments built in America this past year possess bar chests and tracker action. Mr. Noack projects that in the next generation, this percentage may well reach 50% of American output.

Monday morning's activities were formally opened by President Earl Beilharz. Roland Killinger from Germany enthralled us with some of the uses and problems of short length, Schnarrwerk reeds. With the use of model chests and pipes, he amply demonstrated his statements point for point.

The remainder of the day was spent examining the equipment and manufacturing techniques of the Visser-Rowland facility and touring local instruments. We examined a one-manual tracker duplexed on two manuals by Visser-Rowland, a 3-manual tracker by Rieger, and a 2-manual tracker with electric pedal by Rubin Frels. The evening concluded with a stunning recital by Robert Anderson on a new 3-manual Von Beckerath tracker at the University of Houston.

Dr. Anderson continued his challenge to organbuilders on Tuesday with his "view through the music rack" urging expanded thinking in organ design. Contemporary composers are pushing the organbuilders for new means of artistic expression. He stressed their de ires and suggested some solutions.

"Some aspects of Iberian Organbuilding" was the subject of Dr. Maarten A. Vente's lecture. Many reasons for the uses of this insular organbuilding school were shown through drawings and slides.

Joseph Blanton's "Practical aspects of Case-design" held several cogent comments on what to avoid. Jack Sievert moderated a panel of a lawyer and a C.P.A. on the nitty-gritty of administrational problems faced by the small organ-builder-businessman.

An impressive array of sophisticated electronic measuring gear and models of nearly all chest action styles provided us with a wealth of information on "Pressure-rise in the pipe-foot and some implications." Jan Rowland proved to be an entertaining and informative source of factual material.

How do you handle bad placement, poor acoustics, and/or limited funds when faced with the purchase of a new pipe organ? Pete Sieker of Abbott & Sieker provided many solutions that their firm achieved accompanied with slides and drawings of the final product.

The second lecture of Wednesday morning was provided by Otto Hoffman. His reflections on organbuilding in Texas gave much insight into history of that region since World War II. He again reminded us that the first sizeable tracker instrument since the 1930s was built in Albany, Texas, in 1957, nearly 20 years ago.

Pieter Visser brought the formal lectures to a close upsetting many caldrons and calling off incantations in the craft of assessing room acoustics and proper scaling of an instrument.

Dr. Vente, building on the etymology of the word "Organ," reminded us in his banquet speech of the long tradition which we are upholding. At the conclusion of his address, Dr. Vente was presented with an Honorary Membership in A.I.O. for "his many contributions to the research and history of organbuilding." Mr. Earl Bielharz, the out-going President, was recognized for his contributions to the first three years of the A.I.O. and the growth of the organization under his leadership.

During the regular business sessions of the Institute, 14 new members were voted in, three new Board members were elected, and new officers were elected by the Board. They are: H. Roland Poll, President; Randall E. Wagner, Vice-president; Rubin Frels, Secretary; and Charles McManis, Treasurer.

Free time and time between lectures provided the attendees with ample opportunity to visit the displays and talk with the 5 domestic and 6 foreign suppliers.

The 1977 Convention will be held in Pittsburgh in early October under the leadership of a committee headed by Harry Ebert.

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Rosalind Mohnsen

St. Joseph's Church 345 Waverly St. Belmont, MA 02178

Schoenstein Firm Under New Management

Backed by the studio organ in the Schoenstein factory, Lawrence Schoenstein (right) looks on as Erwin Schoenstein (left) congratulates Jack Bethards on taking over the San Francisco organ building firm. Photo by Cathe Centorbe.

A complete change in ownership and management along with plans for expanded operations has been announced by the venerable San Francisco organ building firm, Felix F. Schoenstein & Sons. With the retirement of Erwin A. Schoenstein, the last of the founder's sons still active in the business, the name was changed to Schoenstein & Co. on January 3, 1977.

Lawrence L. Schoenstein, grandson of the founder and a fourth generation organbuilder, who returned to the firm following twenty years with the Aeolian-Skinner Company, will be in charge of all tonal and technical matters.

Jack M. Bethards, a San Francisco business and management consultant, who has operated a pipe organ restoration and maintenance firm for the past fifteen years along with other business and musical interests, will take charge of financial and overall management of the Schoenstein firm.

A nationwide search is underway to build a top-rate staff of technicians and builders so that the firm's factory can be fully utilized in all phases of organ work including building of new organs and restoration of fine old instruments. Tuning contract work will be continued.

In preparing to take over the firm, Lawrence Schoenstein and Jack Bethards indicated that their aim is to provide the "highest quality workmanship backed up with professional management."

The firm will celebrate its 100 anniversary in August 1977.

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PRINT NUMBER SIX

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MINUTES OF THE OHS COUNCIL MEETING

November 27, 1976

Haddonfield, New Jersey

The meeting was called to order by President Laufman at 11:10 A.M. In attendance were the following Council members: Norma Cunningham, Thomas Finch, Alan Laufman, Albert F. Robinson, F. Robert Roche, Donald C. Rockwood, Lawrence Trupiano, Samuel Walter, and James McFarland.

The minutes of the Lebanon meeting of June 28, 1976, were accepted as they appear in *THE TRACKER.*

Reports from Council members in attendance were read and accepted with thanks. The report from the Archivist was read and accepted as were those by the following Committee Chairman: Advertising, Audio-Visual, Extant Organs, Historic Organs, International Interests, Recital Series, Research and Publications, and the 1976 Convention. The report from the 1977 Convention Committee Chairman was received by telephone at the meeting. It was noted that the report from the Nominating Committee Chairman was expected in the mail. President Laufman delivered oral reports by proxy for Committees for Convention Coordinating and the 1978 Convention.

In consideration of the written report from Norman Walter, Council voted to 'accept the tentative selections for the 1976 Convention Highlights Recording, and authorize the Committee to proceed with preparations for a specialty recording featuring Pennsylvania German organs, if feasible.' The Council wishes to express its strong support for the work of the Audio-Visual Committee with a vote of thanks.

Council then voted 'to redesign the brown program covers for the Historic Organ Recitals Series, and specify that either these program covers or the official OHS brochure be used at these recitals, and that the committee chairman, in consultation with the President, be responsible for said redesigning.'

In response to an inquiry from the publisher, Council voted 'that foreign subscriptions to *THE TRACKER* be increased by the difference in mailing costs, effective with the next volume.'

Council then carried the motion 'to accept the petition for charter by the Boston Organ Club Chapter of OHS pending receipt of their Bylaws.' Having received the Bylaws of the Northwest Chapter, Council, voted to accept them with warmest wishes.

Council then voted to 'accept the proposal from the St. Louis Chapter to host the 1979 Convention, June 26-28.'

In response to the report from the Audio-Visual Committee, Council carried the following two motions: 'to authorize the Committee to continue negotiations with Betty Louise Lumby, in consultation with F. Robert Roche, for sale or lease of a slide tape program to the University of Montevallo'; and 'that the Committee begin the paperwork for a new version of the Audio-Visual production.'

Council voted 'to form a Committee consisting of the President and Editor to select appropriate articles from *THE TRACKER* for reprinting elsewhere.'

Council then voted to extend thanks to Norman Walter for the magnificent founders dinner and reception which he and his mother hosted at the Convention. Thanks were also extended to Albert Robinson for hosting the meeting, which adjourned at 4:00 P.M. The next meeting will be hosted by Larry Trupiano at 55 Mercer Street, Manhattan, Monday, February 21, at 10:30 A.M.

Respectfully submitted,
/s/ James R. McFarland
Secretary

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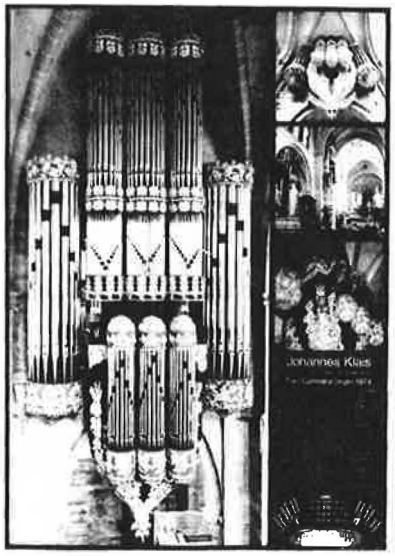

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LETTERS TO THE EDITOR

Dear Sir,

Thank you for publishing my short article on the very interesting "Dvorak" organ in Spillville, Iowa, in the Summer issue of *THE TRACKER*. I did use an unfortunate choice of words in the stoplist, however, which might mislead your readers. In the interest of accuracy, I thought that you should know that I used the term "blank stopknob" on the two stops, Principal 16′ and Floete 8′ on the manual and also in describing the Manual to Pedal coupler. By this I meant that the engraved inlay was missing from the stopknob, and not as we often use the term today that these stops were simply "prepared for". These two stops and coupler are entirely operable. I assigned the names to them to be consistent with the specifications and the pipes and mechanism which they do, in fact, control.

I have moved recently into northeast Iowa, and am finding some pure gold in the hills, discovering many wonderful old instruments and saving them, I hope, from ambitious salesmen of lesser products.

Sincerely,
/s/ Rev. Mark R. Nemmers
St. Francis de Sales Parish
Ossian, Iowa 52161

Dear Sir,

I was the "some" who say that the Lititz piano could not have been built by David Tannenberg. Had there been doubt about this matter, it should, and could, have been settled before publication of the convention report in *THE TRACKER*. The report, as it stands, only spreads confusion.

I have no reason to doubt that Tannenberg made a piano for the school. There is a picture extant of Mr. Herbst standing up at a square cornered piano of normal 1800 size (except for the long legs) accompanying some young ladies singing. This was, probably, the Tannenberg piano, which I would be delighted to find. I suspect, however, that it became firewood in the 1820's or '30's, when the current six octave piano, in a countrified Regency style case, was built. Later the builder's name was rubbed out, perhaps by someone who wished it had been Tannenberg. The traces are still visible.

Both the six octave range and the Regency case would have been unthinkable in Tannenberg's lifetime.

I went to Lititz on Tuesday, October 19, to make the piano playable, in the hope that it was a Tannenberg. If my wish could make it so, it would be.

Yours truly,
/s/ Rodney N. Myrvaagnes
271 Dartmouth St., 4E
Boston, Massachusetts 02116

Dear Sir,

OHS members might be interested in seeing this unusual design for the church plate which commemorated the centennial of the *building* of the Fifth Avenue Presbyterian Church, New York, in 1975. The organ case shown was designed by Ernest Skinner in 1913 (see *THE TRACKER* 18:2), and the pulpit area dates from 1875. Mr. Jan Stuffers, member of the church, was the artist. The picture here is modified for use on the church bulletin cover.

It would be interesting to know if OHS readers know of any other church plates which feature the organ case and pulpit area. I think the usual custom is to show the church exterior. There were 150 plates made for this celebration, but none remain for sale.

Sincerely yours,
/s/ Elfrieda A. Kraege
P. O. Box A-1303 Grand Central Station
New York, N.Y. 10017

Dear OHS-ers,

Thank you so much for your kind expression of sympathy sent from the convention in Pennsylvania. For some time we had looked forward to the get-together, and we were sorry the death in our family kept us from being with you.

Sincerely,
/s/ Carrol Hassman
/s/ Elmer Perkins

Dear Sir,

Just a few lines to let you know how much I enjoy *THE TRACKER*. It is a shame there are no Chapters on the West Coast. I would surely like to be active in a chapter.

For your information, near-by Sacramento has a 100-year old playable Johnson of 16 ranks. E. Power Biggs played it in 1963-64.

I hope I can attend one of the OHS conventions sometime.

Sincerely,
/s/ William H. Evans
9033 La Valencia Court
Elk Grove, California 95624

Dear Sir,

Perhaps the material below, excerpted from White & Igleheart's History of the World's Columbian Exposition, Chicago, 1893, will be of interest to those who collect information on organs built for Worlds' Fairs, national exhibitions, etc.

"The greatest organ in the building Liberal Arts is that manufactured by Henry Pilcher's Sons, of Chicago and Louisville. It is thirty-three feet in height, twenty-five feet wide, and fifteen feet deep. In a building of ordinary size it would present an imposing appearance, and even in this great building it is one of the most attractive exhibits. The case is of quarter-sawed red oak, handsomely finished, and the displayed pipes are arranged in graceful groups and are richly decorated. The wood-work of the keyboards and accessories is of handsomely polished ebony, while the keys, plates, indicators, pistons, etc., are of genuine ivory. The instrument is valued at $12,000. It has hundreds of pipes, including all sorts of combinations known to modern organ building."

Unfortunately, the stop-list is not given. Perhaps some other OHS member has this. And its fate is unknown, too. Again, maybe someone knows what became of this fine three-manual organ.

Sincerely,
/s/ Leonard D. Lataille
P. O. Box 114
Sturbridge, Massachusetts 01566

A Letter to the Society

Dear Mr. Broadway,

It was a joy to meet you and the members of the Organ Guild [sic] at our church a few weeks ago. I want to take this opportunity of thanking you and your society for the check of $350.00 which I have just received and have given to the new treasurer of the Andrew Krauss Organ Restoration Fund of Christ Little Tulpehocken Church. Funds will be added to this treasury from time to time until we can order a restoration of our remarkable organ. We do thank you for your interest and inspiration in this organ. Especially do we thank you for the knowledge you gave us concerning this instrument. We shall treasure it in the future.

Already our organist, Clark Snyder, has used it for a service. The response from the congregation was enthusiastic, hearing the organ play again. Some had heard it only years ago. It brought back sacred memories. You can well imagine the greetings I received at the door after the service. It was great!

Mr. Snyder informed me that he shall play upon it again next Sunday morning when we shall observe our Summer Communion. That date is August 8, 1976. Of course, we shall use it again and again to keep up the interest, increase the treasury and, please God, soon restore this lovely instrument.

Again, thank you, one and all, for your kind generosity.

Sincerely yours,
/s/ Joseph W. Schober, pastor supply

NEW TRACKER ORGANS

The Charles Ruggles organ for David Lee Maulsby, Fort Collins, Colorado.

Ruggles at Fort Collins, Colorado

David Lee Maulsby of Fort Collins, Colorado, is the owner of a small, two-manual and pedal organ recently completed by Charles M. Ruggles of Cleveland, Ohio.

The instrument has suspended mechanical action with 56-note keyboard compass and 30-note compass in the pedal. The case is of fumed oak, with the pipe shades and front center panel utilizing Navajo Indian designs. The manual naturals are of cherry and the sharps of grenadil. The organ is entirely self-contained with a weighted, diagonal bellows in the lower case. All of the pipes in the organ are metal.

The organ is tuned after a temperament of Andreas Werckmeister.

The Rev. Edward Ostertag of St. Luke's Episcopal Church in Fort Collins presided over the dedication ceremony, after which a short recital was played by David Maulsby, Charles Ruggles, Paula Kubic and Robert Cavarra, Professor of organ at Colorado State University.

The stoplist: Manual I—Quintadena 8′; Manual II—Rohrflote 8′; Pedal—Gedackt 8′.

Lewis & Hitchcock at Baltimore

St. Peter's Lutheran Church in Baltimore, Maryland, has a new tracker organ built by Lewis & Hitchcock, Inc., of Silver Spring, Maryland, installed in the rear gallery. The main case contains the Pedal and Manual II while the smaller case on the gallery rail contains Manual I in the traditional Ruck position.

The organ has mechanical action throughout. On Manual I the Cornet ranks may each be drawn separately on the same knob.

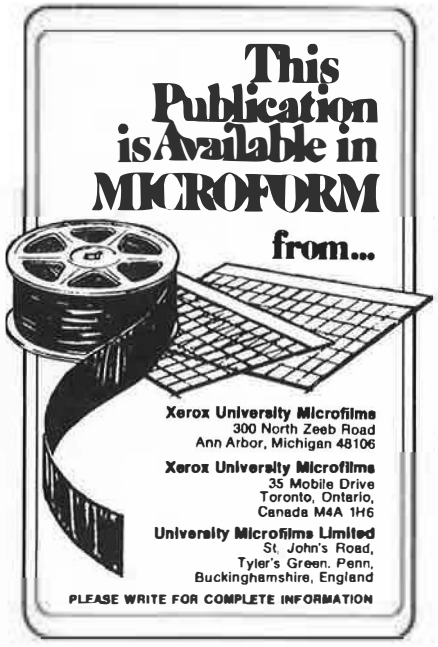
The main case has the Manual II Principal, Octave, Trumpet and the Pedal Choral Bass exposed, with the remainder of the pipework enclosed. The Subbass, Celeste and Choral Bass pipes are revoiced from the former instrument.

The console has manual naturals and stopfaces of cherry. The stopknobs are of polished oak, with hand-lettered faces. The casework is of red oak, and features the polished-tin pipes of the Principal and Spitzflute stops, with the Trumpet in a horizontal position.

The design was worked out by Mr. George Payne, president of the firm, in consultation with organist Everett L. Long, Pastor Russell Finkenbine, Mr. Charles Stairs, and Mr. Gerhardt Dohmeier of the church. Tonal design and finishing were by Mr. Payne.

The specification is:

Manual II		Manual I	
16′ Quintada	56 pipes	8′ Gedeckt	56 pipes
8′ Principal	56 "	4′ Spitzflute	56 "
8′ Rohrflute	56	2′ Principal	56 "
8′ Gemshorn	56	2 2/3′ Cornet II	88 "
8′ Celeste	44 "	**Pedal**	
4′ Octave	56 "	32′ FauxBourdon	
4′ Koppelflute	56 "	16′ Subbass	32 pipes
1/3′ Mixture III	168	8′ Principal	
8′ Trumpet	56 "	8′ Flute	
Manual Coupler		4′ Choral Bass	32 pipes
Pedal Coupler I		16′ Trumpet	12 "
Pedal Coupler II			



BOOK REVIEW

Werckmeister's Erweiterte und Verbesserte Orgelprobe in English, translated by Gerhard Krapf. Raleigh, N.C., Sunbury Press, 1976. 69 pages (no price given).

Sunbury Press, publishers of the eagerly-awaited Ferguson translation of Dom Bedos' classic work on organ-building, have given us another, much shorter but highly important translation which should find a place on the bookshelf of every serious student of the organ. Unless you read classical German fluently or possess those hard-to-find 1956 issues of the *Organ Institute Quarterly* in which W. L. Sumner's earlier translation appeared, Andreas Werckmeister's significant publication of 1698 is probably only known to you through an occasional intriguing quotation.

Werckmeister's original title means, literally, "organ testing," and his book was meant originally as a guide for church committees and organ examiners in evaluating the quality of workmanship in an organ. The work was highly regarded in its day, and no less a personage than Arp Schnitger set his seal of approval on it with a prefatory poem which, after lofty praise for both the organ and Herr Werckmeister, perfunctorily categorizes all the latter's critics as asses.

But such elements, while intriguing, are not the crux of this book, for in describing how to judge an organ, Werckmeister must also describe how a good organ of his day should be built. And in doing this, he offers important and often fascinating insights into the organ-building practices of the late 17th century, a period which holds much more than casual interest for present day organists, organ builders, and students of organ lore. Thus one finds in the pages of this little book first-hand information on scaling, wind systems, chest construction, tonal design, the composition of pipe metal, compasses, hints on tuning and repair, and many other such subjects.

A comparison of Krapf's translation with Sumner's might prove of interest here. In general I find that Krapf's translation, while freer, is more clear and readable than Sumner's. Perhaps this stems from Krapf's better understanding of the German language, for Sumner seems continually stumbling over Werckmeister's colloquialisms and word-plays, while Krapf either translates such into English equivalents or explains them in footnotes. Krapf also displays a surer grasp of modern organ terminology, and again does not hesitate to use footnotes to clarify confusing technical terms. If Krapf is to be faulted, it is perhaps for insisting on giving rhymed translations for the numerous little verses that Werckmeister inserts into his text. This sometimes results in a three-line verse being expanded to six lines merely for the sake of finding a rhyme. Sumner's literal unrhymed translations seem somehow closer to the spirit of these succinct little verses. But this is really a minor criticism, and on the whole this reviewer vastly prefers the new Krapf translation for its organization and clarity. It seems, too, to capture better Werckmeister's somewhat informal and conversational style. For all who are interested in the German organ of the Baroque era, this book is a definite "must."

Barbara Owen

We Tried — Seriously

An Editorial

By the time OHS members receive and read this, the great American Bicentennial will be a matter of history. No one can deny that it received adequate attention and cost a great deal of money. Undoubtedly a great many historical facts were rediscovered and many previously unaware citizens began to appreciate their American heritage in many ways.

When the several announcements were made that patriotic societies and historical organizations planned a whole battery of citations for various musical shrines, we corresponded with several suggesting that our citations of historic organs might be recognized or that one or more groups might want to endorse our work by adding their citation to ours.

One of these was the National Music Council which conducted a plaque program as part of its full *Bicentennial Parade of American Music* project, "funded by Exxon." A report arrived in November listing 200 historic music landmarks, and we wish there was space to list each one. They did select the homes of Horatio Parker, Leo Sowerby, and Oliver Shaw, all listed as organists, but not one organ, organ factory (or site of same), organ builder or other reference to this phase of America's musical heritage can be found.

We suppose that there must have been great pressure brought to bear to include "Distinguished Philadelphia composers, Philadelphia" (who got *that* plaque?); or the rock outside a church in Keokuk, Iowa, where the Music Educators National Conference first met (there is such a *shortage* of rocks); or little Tutwiler, Mississippi, which the National Music Council labels "Home of the Blues," particularly when at least six individuals from *other states* received awards as purveyors of this style of music; or Thomas A. Edison who, as has been recorded in *THE TRACKER*, 19:4, could play "a tune using the 'pick and hunt' method."

One cannot fault the committee for citing Miss Ima Hogg of Houston, Texas, as "patron of the arts"; nor for informing us that Ethelbert Nevin's middle name was *Woodbridge;* nor for carefully awarding not one but *two* plaques to the Distinguished Alumni and Faculty of the New England Conservatory, Boston (one for the living and one for the dead?); nor for delineating a plaque for Outstanding *18th Century* Massachusetts Composers on the Old State House in Boston. . . . All very proper.

Well, a personal note from the president, Dr. Merle Montgomery, advises us that while no organs were cited, several collections of hymns were, including James Lyon's *Urania*, the *Charleston Hymn Book*, plus the work of Tom Cummach (American Indian hymns), Lowell Mason, and Thomas Hastings.

This makes our own organ citations even more important, and we commend our Historic Organs Citation Committee for its excellent work. Have you discovered an organ worthy of this honor lately? Keep trying!

Plan now to attend the
Twenty-second
ANNUAL NATIONAL CONVENTION
of the
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Watch the Spring issue of *THE TRACKER* for details.
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FOR SALE—OHS Convention Programs, containing specifications and photos; Capital Dist., New York State 1967, Worcester, Mass. 1968, New York City 1969, Northern New York State 1970, Baltimore 1971, Central New Jersey 1973. 50 cents per copy. Order from OHS, P.O. Box 209, Wilmington, OH 45177, enclosing payment.

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