

# The Tracker

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# CARL BARCKHOFF AND THE BARCKHOFF CHURCH ORGAN COMPANY

Carl Barckhoff - about 1880

Carl Barckhoff, one of the foremost Midwest late 19th and early 20th century organ builders, was born in Wiedenbruck, Westphalia, Germany, in 1849. His father, organ builder Felix Barckhoff, brought the family to the United States in 1865, and in that same year the first Barckhoff organ was built in this country. The firm established at 1240 Hope Street, Philadelphia, was for a time during the 1870's known as Felix Barckhoff & Sons, the sons being Carl and Lorenz.

Felix Barckhoff died in 1878, <sup>1</sup> and at about this same time Carl relocated the firm in Allegheny County, Pennsylvania, in an area which is today North Side Pittsburgh. An organ for the Presbyterian Church of Salem, Ohio was built in this plant, and at the dedication of this organ on September 23,



The 1880 Barckhoff in the Presbyterian Church, Salem, Ohio Removed in 1937

#### by Vernon Brown

**Summer 1978** 

1880, "the church filled with a fashionable and cultured audience," <sup>2</sup> Carl himself played. Cora Hawley, the daughter of an influencial man in Salem, was the soprano soloist, and this marked the beginning of a romance between Barckhoff and Miss Hawley.

In 1881 Carl married Miss Hawley, and in 1882, having obtained financial backing locally, he relocated the Barckhoff Church Organ Company in Salem. The new factory at 31 Vine Street "had an organ hall 35 feet high, which made it possible to construct the largest organs built at that time. According to records, most of the men employed by Mr. Barckhoff had learned their trade in Germany. The company had 'an enduring reputation throughout the country for the beauty and perfection of its instruments.'"

The Barckhoffs took an active part in the musical life of Salem. The **Salem Republican** on April 27, 1882 reported the first regular meeting of the Salem Choral Union "at Barckhoff's Organ Hall, where a fine pipe organ has been set up. The voices were tested, and classified by the director, and regular musical drill commenced. Prof. Barckhoff's experience as a musical director both in this country and in Europe,<sup>4</sup> have given him a high standard of excellence, and the Choral Union should be congratulated on securing his services." In 1883 the Choral Union presented Haydn's **Creation;** the program lists "Musical Director PROF. CARL BARCKHOFF" and "Mrs. Cora Barckhoff" heads the list of sopranos.

In spite of periodic financial crises, the business grew. The 1889 Salem City Directory lists the Barckhoff Church Organ Company as having fifty-four employees in seventeen classifications: carpenter, wood worker, cabinet maker, works, pipe maker, pipe decorator, painter, tuner, voicer,

<sup>1.</sup> As nearly as can be determined. Felix is last listed with a home address in Philadelphia city directories in 1878, and Pittsburgh city directories list "Barckhoff, Elizabeth, widow of Felix" beginning with the 1878-79 directory.

<sup>2.</sup> The Salem News, June 5, 1956. Source of quotation unidentified.

<sup>3.</sup> The Salem News, June 5, 1956. Source of quotation unidentified.

<sup>4</sup> Carl was 16 years old when he came to the United States.

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#### The Carl Barckhoff Church Organ Co., SALEM, OHIO.

finisher, traveling salesman, foreman, bench hand, engineer, teamster, bookkeeper, and stenographer.

An 1891 ad for the Carl Barckhoff Church Organ Company claims the company was "Established 1850" and is "The Largest Pipe Organ Works in the World." Carl later dropped this last claim, but for some years he continued to advertise "Established 1850" — at which time he was one year old.

By 1892, agencies were established in New York City; Atlanta, Georgia; Pittsburgh, Pennsylvania; Chicago, Illinois; Minneapolis, Minnesota; and Washington, D.C., and a news item mentions "a very fine organ for the St. Marcus Lutheran Church, corner Bushwick Avenue and Jefferson Street, Brooklyn, N.Y., which was greatly admired by the leading organists of that city."<sup>5</sup>

The company contracted to build a large organ for the 1893 Columbian Exposition in Chicago. "A four manual instrument by the Carl Barckhoff Church Organ Co. of Salem, Ohio was to have been placed in the Music Hall, but architectural changes in the structure of the building made installation impossible."<sup>6</sup> On April 29, 1893 the **American Art Journal** reported: "The Barckhoff Organ Co., of Salem, Ohio, who were to build the organ for the Music Hall in the Columbian Exposition grounds, have received a check for \$10,000 as a forfeit from the Exposition authorities because the organ was not installed in Music Hall as contracted, owing to the opposition of Theo. Thomas." Theodore Thomas was a noted orchestral conductor of the time. It is said that this organ was later shipped to South America.

In the panic of 1893 the company had serious financial difficulties, and in 1895, Carl, whose position was then Superintendent, withdrew from the firm, following which the name was changed to the Salem Church Organ Company.<sup>7</sup>

5. American Art Journal, May 2, 1892.

Barckhoff then re-established the Barckhoff Church Organ Company in Mendelssohn, Pennsylvania, a community now incorporated in Clairton, Pennsylvania.8 It was while Barckhoff was located in Mendelssohn that his love affair with one of his employees caused a great scandal, and his wife divorced him. The July 17, 1897 issue of the American Art Journal reported: "Carl Barckhoff, the Mendelssohn, Pa. Church Organ builder, has been sued for divorce. His stenographer has been named by Mrs. Barckhoff as co-respondent." The divorce was granted in April 1898. The court records indicate: "three children were born of said marriage to-wit: (1) Sara, born 1883, (2) Henry Carl, born 1884, (3) Frederick Samuel, born 1890" and name Florence Shaffer as the person with whom "the said Carl Barckhoff committed adultery at 414 6th Avenue, Pittsburgh, Pennsylvania.

**Memories,** a booklet commemorating Clairton's twentyfifth anniversary, mentions Barckhoff's sojourn in Mendelssohn as follows:

"The Carl Borckoff Pipe Organ Company [sic] was located in a brick building approximately 350 feet long facing the Pennsylvania Railroad. The building was built around 1889 or 1890 for the Mendelssohn Piano Company, but later nearly all the front portion of the building was rented to the organ company.

"The mechanics employed by the Borckoff Organ Company were highly skilled in their various lines of work. All were natives of Germany and numbered about 60 men."

The men "were militarily trained to the nth degree. Almost without exception during good weather, every Sunday morning, Mr. Borckoff, in full regalia of a Germany [sic] Army Officer, rank not recalled, astride a high-spirited black horse, would lead his uniformed men in a formal military marching order to a level area on the hill - Fourth Street North - between Mendelssohn and Pittsburgh Avenues, where intensive military drills, with arms, were indulged in, Mr. Borckoff directing with pomp and ceremony. Periodically, about twice annually, target practice was deemed a necessary part of the military training of Mr. Borckoff's men. Large, heavy, wooden backstops, probably 20 or 24 inches in thickness, filled with sand, were erected for targets near the river bank in the field north of the...factory." This military training was "looked upon in wonderment by the residents of the countryside, who were privileged to be witnesses.



Barckhoff and his Schuetzen-Gilde (Barckhoff on horse in foreground)

8. The Pennsylvania State Gazetteer for 1903-04 lists "Mendelssohn, Pop. 1,050. On the Monongahela River and on the Penn. R.R. (Peter's Creek Station), in Allegheny Co., 18 miles south of Pittsburgh." In 1907 the towns of Mendelssohn, Wilson, and Coal Valley united to form a community which later became the Wilson Borough of present day Clairton.

<sup>6.</sup> Orpha Ochse, The History of the Organ in the United States (Bloomington & London, 1975), p. 212.

<sup>7. &</sup>quot;The Karl [sic] Barckhoff Church Organ Company has taken legal steps for the changing of its present corporate name to that of the Salem Church Organ Company, Karl Barckhoff having withdrawn from the company, as previously reported, and established himself in business in Mendelssohn, Pa." The American Art Journal, September 28, 1895.

"In the fall of 1897 the building burned to the gound, destroying all equipment housed in it as well as several unassembled pipe organs, ...costly tools, and valuable woods and other materials. It is believed the fire was of incendiary origin, and that no insurance was in force at the time of the fire; it, according to rumor, having lapsed a short time before."

Barckhoff lost no time in re-establishing his company in another location. On October 30, 1897 the **American Art Journal** reported: "Carl Barckhoff, the organ builder, has formed a new company, who have purchased the Methodist Church at Latrobe, Pa., which will be fitted up at once as an organ factory."

In the spring of 1900 Barckhoff again relocated the company, this time in Pomeroy, Ohio, and sometime thereafter he married Florence Shaffer, the woman named by Cora as corespondent. This marriage, too, ended in divorce a few years later when Carl became involved with a young woman thirty-five years his junior. The young woman was Lena Graber, and about 1906 Carl and Lena were married.

A great many organs were built in the Pomeroy plant. Many were stock models, reasonably priced, and many were sold through catalogs. A Barckhoff Church Organ Co. catalog published soon after the move to Pomeroy lists two one-manual instruments, eight two-manual instruments, and two three-manual instruments, the smallest twomanual having nine stops, nine ranks, the largest threemanual having thirty-five stops, thirty-nine ranks. Manual compass is 61 notes throughout; pedal compass is 27 notes except for the largest instrument, which has 30 notes. All have balanced swell pedal, and even the smallest twomanual has combination pedals. All have couplers "operated by piston knobs placed under their respective manuals." Photographs show pipe fences, lavishly decorated, with little or no wood above the impost. Some fronts have attached electric light brackets, some have gas.

By 1902 a branch office had been opened in St. Louis, and the company was shipping organs "at the rate of one instrument every three to four days."<sup>9</sup> Another item mentions a record-breaking week in which seven contracts were received.<sup>10</sup> By 1904 the company was shipping "an average of three organs per week, and nothing smaller than two-manual instruments."<sup>11</sup>

In the 1890s Barckhoff had begun to use tubular pneumatic action in the pedal of some of his organs, and although he continued to build mechanical action instruments, he now built "entirely pneumatic" and "electric organs" as well, some with detached console. Wind was supplied by water motors or electric motors, as well as manually.

9. The Music Trades, March 29, 1902 10. The Music Trades, July 26, 1902 11. The Music Trades, June 4, 1904

#### AUCHINCLOSS PIPE ORGAN SERVICE

Gordon S. Auchincloss (914) 677-8001

Woodstock Road Millbrook, N.Y. 12545 Barckhoff was instrumental in the establishment of the American Organ Supply Company in Pomeroy. The December 2, 1901 issue of **The Music Trades** reported: "They expect to manufacture all parts that are necessary in the construction of an organ, such as metal and wood pipes, reeds, action parts, leather and glue, [and] to import felts and such articles as they may be unable to make to supply the trade. ...Large and roomy factories are now being built in Pomeroy, and the company will be ready for business about January 1, 1902."

Barckhoff at first served the company as manager, but in an article in the February 27, 1903 issue of **The Music Trades** he announced: "With the consolidation of the American Organ Supply Co., which we purchased for thirty-five thousand dollars, we are most excellently equipped and are entirely independent. We make everything ourselves, from the raw material, that we use in the construction of our organs." The American Organ Supply Company was apparently quite successful, as later articles mention the large number of orders from other builders for action parts, pipes, reeds, and the like. A report of a dedication of a new Barckhoff organ in 1903 mentions "every component part ... from the smallest screw to the largest pipe" being made in Pomeroy.<sup>12</sup>



In 1908 the Barckhoff Church Organ Company celebrated its 100th anniversary. (Carl seems to have conveniently forgotten his earlier claim that the company was founded in 1850.) A booklet issued by the company stated: "It is now 100 years since the first Barckhoff organ was built and fifty years since the first Barckhoff organ to Copiapo, Chile. ... Thereafter a large number of them were sent to South America. In 1865 the first Barckhoff organ was built in the United States, since which time, without interruption, there have been erected in all parts of the United States over 2,500 Barckhoff organs."<sup>13</sup>

In April 1913 a disastrous flood along the Ohio River "did great damage to the factory of the company and destroyed all accounts and records in its office."<sup>14</sup> Shortly thereafter, Barckhoff, taking a number of his employees with him, relocated in Basic, Virginia, a community now incorporated

12. The Music Trades, July 18, 1903

- 13. The Music Trades, June 20, 1908
- 14. The Review, July 19, 1913



in Waynesboro, Virginia. The American Organ Supply Company was apparently also a casualty of the flood, as nothing further is heard of it, but some of Barckhoff's employees in Pomeroy became employees of Klann Organ Supply Company in Basic. Others who got their start as Barckhoff employees in Pomeroy include Adolph Reuter, founder of the present Reuter Organ Company, and Fred and Val Durst, founders of what is today Durst Organ Supply Company.

With the move to Basic in 1913, the Barckhoff Church Organ Company became the Barckhoff Organ Company, a change that may have been prompted by the rapidly growing popularity of the theater organ. Michel's Organ Atlas lists: "Barckhoff, Carl, Basic City, Virginia. Built church organs and self-playing instruments."15 It was just at this time (1913) that "the proliferation of nickelodeon theaters ...brought with it a fantastic demand for accompanying music."16 and many of the early theater organs were pit organs equipped with roll players.<sup>17</sup> According to a news item announcing Barckhoff's relocation in Basic, "The plant consists of one building 150X50, with modern engine of 50 horsepower, which building is to be devoted to automatic instruments and self-playing organs. The second building, with high ceilings, being 65X130 feet, also having its own power plant with 50 horsepower engine, will be devoted to church organs exclusively. There is also a fine office building, independent of the others."18 A number of church organs built in Basic are extant today; there are, however, no known extant Barckhoff theater organs or other selfplaying instruments.

The Barckhoffs were respected if not especially well liked in Basic. It is said that Lena was inclined to "put on airs" and Carl was somewhat aloof. In 1914 World War I broke out in Europe, and although Carl was by this time a naturalized American citizen, his military ways and the fact that he still spoke English with a German accent may not have endeared him to the townspeople.

Carl and Lena, in spite of the disparity in their ages, seem to have gotten along famously. Lena bore him three sons: Carl Jr., Felix, and Paul. His last son, Paul, was born in 1918 when Carl was 69 years old.<sup>19</sup> Carl was a lover of fine horses, and he and Lena were frequently seen at the horse races. He enjoyed gambling, and horse racing and card playing were his favorite pastimes.

Whether his gambling was a contributing factor is not known, but in October 1916 the company was declared

- Norman Elwood Michel, Michel's Organ Atlas (Pico Rivera, 1969), p. 99.
  Q. David Bowers, Encyclopedia of Automatic Musical Instruments (Vestal, New York, 1972), P. 663
- 17. A pit organ or photoplayer was built low enough to fit in the orchestra pit
- 18 The Review, July 28, 1913

19. On Paul's birth certificate, Carl gave his age as 67. Assuming his 1849 birth date is correct, it would seem that as he grew older (and married younger) he trimmed a few years from his age.



bankrupt,<sup>20</sup> and in 1917 ownership or control passed to E. C. Malarkey of Girardsville, Pennsylvania although management continued under Peter Wetzel, a former Barckhoff employee. At about this time, Carl's health began to fail, and after a lengthy illness — he was bedridden for four or five months — he died in 1919. The July 1919 **Diapason** carried the following obituary.

#### CARL BARCKHOFF IS DEAD

#### Veteran Organ Builder Passes Away

#### **Built Many Instruments**

Word has reached The Diapason of the death of Carl Barckhoff at Basic, Va. Mr. Barckhoff was said to have been the oldest organ builder in point of years of activity in the United States. His death occurred April 16 and was caused by cancer. He had been ill about six months, but previous to that time he had been active since his coming to this country as a young man.

Mr. Barckhoff was 70 years old and was born in Germany. He completed his first organ in this country in 1865. Since that time more than 3,000 Barckhoff organs have been built. The business has been taken over by his son, H. C. Barckhoff, in conjunction with W. G. Shipman, under the name of Shipman & Barckhoff. Mr. Barckhoff first was located in Pittsburgh and in later years he had plants at Latrobe, Pa., and Salem and Pomeroy, Ohio. He had been at Basic for some years.

Carl is buried in Riverview Cemetery in Waynesboro. The business taken over by Shipman and Barckhoff may have been another business venture of Carl's. (He also owned or had an interest in an apple orchard.) There is no indication that Shipman and Barckhoff played any part in the organ firm after Carl's death. An article in The Valley Virginian of May 21, 1920 entitled THE E. C. MALARKEY PIPE ORGAN PLANT mentions that the business "was established in 1913 by Carl Barckhoff, who was succeeded by E. C. Malarkey ... in 1917." The article also mentions "the large number of orders received in recent months" and says: "Recognizing the fact that good music is the large part of the entertainment Film Theatre, ...a great many of the movie house owners are installing pipe organs to replace the ... player piano, [and this] has produced the tremendous demand for pipe organs." The company continued to build church and presumably also theater organs until it closed in 1926.

Carl Barckhoff is described by those who knew him as a clean-cut and neat appearing person with a temperament varying between very nice and very nasty. That he was a ladies' man there is no doubt. As mentioned above, he moved around frequently during his career, and it is rumored that alliances with married women sometimes hastened his departures. It is said that he was a persuasive salesman who would often induce widows to purchase an organ from him in memory of their recently departed

<sup>20.</sup> This was not the first time. Carl was a notoriously inept businessman. The company had more than once been declared insolvent but had always managed to reorganize and recover.

husbands. He was a man of strong opinions, as can be seen in the following article:

#### **CARL BARCKHOFF'S VIEWS**

On March 22 [1902] THE MUSIC TRADES published an interview with E. H. Lemare, the organist of Carnegie Music Hall, in Pittsburg, Pa., in which he criticised quite severely the pipe-organs manufactured in America. This interview was shown to Carl Barckhoff, the head of the Barckhoff Church Organ Co., of this city, and after reading it over carefully, he made the following statement:

"Professor Lemare is hardly long enough in this country to criticise our work. Concerning the action of the American organs, there can be no question. They are superior to anything in the world.

"As to the tone of the English organ being superior, it should be taken into consideration that our American churches are small, as a rule, with low ceilings. Our voicers are accustomed to voicing the organ so that the sound is pleasing when coming direct from the pipe to the ear. The character of our American church music does not allow a harsh and powerful tone; it would be out of place in our small churches. Of course, our American organ builders try to please their customers, and I doubt whether the English organ builder could build an organ to please our American people.

"I have been practically engaged in the organ business in this country for over thirty years. I have had voicers of all nationalities in my employ and find that the English voicer, as a general rule, is stupid alongside of our German-American and American voicers; in fact, their ability cannot be compared, and I cannot understand why we should not be able to produce a quality of tone fully as good as, if not superior to, the English.

"We have only a few recital or concert organs in the United States, and if it were not for the munificence of Mr. Carnegie, we could count them on the ends of our fingers. I doubt very much if Mr. Lemare could show us an organ in England that could compare in tone quality with the organ in the Carnegie Library, at Pittsburg, and it is not the best standard of American voicing.

Custom made Organs, Selected rebuilding, Custom designed additions

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"I note further that, among other things, Mr. Lemare says the American pedal-board is defective and that it is only suitable for playing accompaniments, chants, and hymns in churches. I do not think the man knows what he is talking about. The present pedal-board, as I well know, was adopted for the sake of uniformity, and I know of several good builders who sacrificed their own ideas about pedals in order to have this uniformity in pedal-boards as to scale and distance between keys, and I am sure that after Mr. Lemare plays awhile on a straight pedal he can handle it fully as well as one of his radiating and concave pedals.

"If he says the radiating and concave pedal is Mr. Willis' pattern, he is mistaken. This pedal-board was first made by Schulze, of Paulincelle, Germany. It was advocated by Professor Topfer, of Weimar, in his work on organ building, and was used by a number of German organ builders. During the '40s and '50s Mr. Schulze built a number of organs for England, and it is very likely that this is where Mr. Willis got his idea.

"The Barckhoff Church Organ Co. manufactured them in the early '40s, and the last one was made in the United States in 1881 [sic] and is to-day in the Presbyterian Church at Salem, O., the organ being built by myself. We then adopted the straight pedal-board, which was adopted by all the most prominent builders in this country, making the keyboard and the distance between the key-boards uniform."<sup>21</sup>

Competition was keen, and Barckhoff seems to have had a reputation for good work at rock-bottom prices. According to Barnes and Gammons, "The cost of organs varied in the nineteenth century from the very lowest, asked by Barckhoff, to the very highest, obtained by Roosevelt."<sup>22</sup> In the preface of the catalog mentioned above, Barckhoff says, "An inspection of factory, in every detail, is invited, so that parties may be convinced that our prices are low."

Barckhoff organs are unfortunately not identified by opus numbers, and except for an inventory of machinery at Basic, all company records have been lost. Nameplates have merely his name and location, "Carl Barckhoff / Salem, Ohio" for example, engraved on a one-and-a-half by four inch ivory plate on his earlier instruments or as a stencil or decal on the nameboard of his later instruments. The nameboards of many of his instruments also carry an elaborate guarantee: "This is to Certify that this instrument is hereby Warranted for the term of TEN YEARS from the date of its manufacture, and should the instrument with proper care and use prove defective in material or workmanship within that time, it is hereby agreed to put it in good repair at our expense."

Most of his organs were of course built for churches, but he also built residence organs and organs for recital halls, Masonic temples, and at least one college. His organs were indeed, as he claimed, "erected in all parts of the United States" from Santa Barbara, California to Bath, Maine; from Grand Forks, North Dakota to Birmingham, Alabama and

<sup>21.</sup> The Music Trades, April 12, 1902.

<sup>22.</sup> William H Barnes and Edward B. Gammons, Two Centuries of American Organ Building (Glen Rock, New Jersey, 1970), p. 36.

Austin, Texas, and many of his "more than 3000" instruments are still in use today.

His earliest known extant organ is the two-manual ninestop instrument in St. Philip's Church, Cincinnati, Ohio, built in Salem about 1882 and in continuous use to this day. His latest known extant organ is the two-manual seven-stop instrument built in Basic for the Lutheran Church of Pulaski, Virginia in 1915, now located in the Performing Arts Building of Virginia Polytechnic Institute and State University in Blacksburg, Virginia.<sup>23</sup>

Following is a chronological summary of Carl Barckhoff's career

- 1849 Carl Barckhoff, son of Felix and Elizabeth Brinkman Barckhoff, born in Wiedenbruck, Westphalia, Germany.
- 1865 Family emigrates to the United States, settling in Philadelphia.First Barckhoff organ built in the United States.
- 1876-1877 Felix Barckhoff & Sons, Organ Builders, 1240 Hope Street, Philadlephia, Pennsylvania. (Sons Carl and Lorenz.)
- c 1878-1882 Barckhoff Church Organ Company (?), Allegheny County, Pennsylvania. (Exact company name unknown.)
  - 1882-1895 Barckhoff Church Organ Company, Salem, Ohio.
  - 1895-1897 Barckhoff Church Organ Company, Mendelssohn, Pennsylvania.
  - 1897-1900 Barckhoff Church Organ Company, Latrobe, Pennsylvania.
  - 1900-1913 Barckhoff Church Organ Company, Pomeroy, Ohio.
  - 1913-1917 Barckhoff Organ Company, Basic, Virginia.
  - 1919 Carl Barckhoff dies at age 70.

Robert Coleberd's interest in Carl Barckhoff and the Barckhoff Church Organ Company led him to undertake considerable research in the late 1960s and early 1970s, and without the corpus of material he assembled at that time, this article could not have been written. With Robert Coleberd's material as a nucleus, further investigation beginning in 1974 has revealed additional material, and although various lacunae still exist, enough is known now to make it possible to tell the Barckhoff story in some detail.

Edgar Boadway's painstaking research at the Library of Congress is also gratefully acknowledged. His material, kindly made available to me, proved invaluable in the preparation of this article.

Much information was also obtained through the kindness of librarians in Philadelphia, Pittsburgh, Salem, Clairton, and Waynesboro. Others who have contributed material or information include Mr. and Mrs. Frederick Samuel Barckhoff Jr., Jack Barckhoff, Barbara Owen, Alan Laufman, Homer Blanchard, Norma Cunningham, Thomas Brown, Douglas Drake, Kim Kasling, Joseph Roberts and Peter Cameron. The obituary was supplied be The Diapason.

# **AN OHIO HINNERS**

#### by Homer D. Blanchard

Prospect is a tiny town in central Ohio. St. Paul's Evangelical Lutheran Church, a brick building of no particular architectural significance, houses the only tracker action organ, Hinners No. 521 (1903), in the community. The instrument stands to the left of what was originally the north end chancel and altar area, against the west wall of the church, facing south. The axis of the room has since been shifted 90° counter-clockwise, but the organ remains in its original postion. The choir, that was formerly behind the organist, is now located in the former chancel and altar area, slightly around the corner from the organ, but now in full view of the organist.



Hinners Opus 521 (1903)

The oak case has four panels at each end and there is some decorative treatment around the top. The back of the organ is essentially open. The pumper originally stood beside the organ, where the pump handle and telltale wind gauge were located. The remains of the handle and the linkage to the feeders still exists in the church basement. An ancient electric blower now provides enough wind, but whoever installed it could not decide where to bring the wind into the organ. An attempt was made to enter the back of the bellows, above and between the feeders, which are still there, but this failed and the hole was crudely patched. An 8-inch wind line was finally run directly into the Swell windtrunk, with a controlling damper valve at the point of entry. As a result the wind is violently shaky. The pressure is now set at 23/4". A disc wind indicator lies flat in the key slip above the Swell keys, between Swell to Pedal and Swell to Great coupler knobs and actually cutting back into the coupler stop board.

There are nineteen formerly stencilled pipes in the facade in a 5-9-5 arrangement. The left flat contains Nos. 1-5 of the Great Principal 4', while the other two flats contain Nos. 1-14 of the Great Open Diapason 8'. These display pipes have been painted repeatedly but the windways are remarkably free from paint accumulation. Upper lips are rather sharply beveled and the nicking is not particularly coarse.

<sup>23.</sup> Nothing is known of the organs sent to South America, but there is a 1914 Barckhoff organ, originally built for Good Shepherd Episcopal Church, Petersburg, Virginia, now in a Baptist church in Fukuoka, Japan.

The attached oak console has the usual decorative brackets, while the outsides of the cheeks are further decorated with light carving. The terraced stop jambs have knobs with round shanks and oblique faces lettered in Old English. The music rack is hinged to the inside of the console cover. The Swell keyboard overhangs and both keyboards have sloping or beveled fronts covered with celluloid. There are no accessories beyond those shown in the stoplist. A miniature keyboard to play electronic chimes has been attached underneath the Great keybed in a most awkward position. The Bellows Signal now operates the blower switch. The cast iron Swell shoe is in the toe board at the right, over top C of the 27 note, flat, straight Pedal clavier.

The interior layout is very compact, to say the least. The organ case has its own floor, which is locked up slightly above the floor of the church itself. Pedal Bourdon 16' is on chests at the sides, with Nos. 1-9 on the left side, the others on the right, both against the ends of the case, and with nearly all pipes extremely difficult to get at for tuning. The Swell division is immediately behind the Great and on the same level with it. There are no roller boards in the organ, the trackers merely fan out to the chromatic chests. The Pedal trackers actually lie on the organ floor. The Pedal stop action is ventil. There are thumbscrews for adjusting the depth of the manual key motion.

Except for those speaking pipes in the display, the manual pipework is reached by removing the two upper panels in the right hand end the case. The Swell box has ten vertical shades. Access to the Swell pipes is through a panel at the treble end of the box, to the inside of which, until recently, the speaker for the chimes was attached, with its cable hanging through a hole in the panel like some sort of umbilical cord. The Tremolo is not original. Most of the conductoring for the Great offset pipes is done in a large channel board. Great Principal 4', however, is conductored through cardboard tubing, as are the twelve Swell Violin Diapason 8' offsets outside the Swell box and across the back of the organ.

The organ was cleaned fairly recently and the metal pipework was restored and equipped with slide tuners.

The Great Open Diapason 8' is of zinc and spotted metal and is slotted, with Nos. 1-14 in the display. The Melodia is of pine, with birch caps, has very coarse nicking, and is open from No. 13 through No. 48, Nos. 49-61 are open, of spotted metal, not slotted. The stopped wood bass also serves as the bass for the spotted metal Dulciana, which has long slots, an arched mouth and, on Nos. 13-18 a variety of box beard with actual beard slightly curved or rolled. Principal 4' has Nos. 1-8 of zinc, with the first five in the display. The balance is of spotted metal. The pipes are slotted through No. 49.

The Swell Violin Diapason 8' has 17zinc pipes, with Nos. 1-12 unmitered, outside the box and behind the organ. These larger pipes are nicked fine and again have the adjustable beards similar to box beards, with the actual beard curved or rolled. Nos. 18-61 are of spotted metal. All 61 pipes are slotted. Lieblich Gedackt 8' is of pine, stopped, with birch caps, and has arched lips and very coarse nicking. Nos. 49-61 are open, spotted metal, not slotted. Nos. 1-12 also serve as the bass for the spotted metal Salicional, which has long slots and normal roller beards. The zinc and spotted metal Flute 4' pipes are actually marked Flute Dul., although the stopknob merely says Flute. Nos. 1-5 are of zinc, the balance spotted metal, slotted through No. 42, and not overblowing. The upper lips are arched and the stop is really very soft.

Windchests are of poplar, with basswood rackboards. Toe holes in the top boards are countersunk, not burned. The bellows has three folds. The safety valve in the center of the top is arranged so that if the bellows top rises too high the valve will hit an adjustable dowel, thus opening it to release wind and prevent the bellows ribs from blowing out.

It must truthfully be said that the tone of the instrument is dull and lacking in interesting harmonic development, yet it

has seemed to meet the needs of its very lively congregation for three quarters of a century with relatively little in the way of maintenance.

Console of Hinners Opus 521

The photos are by OHS member Lowell Riley



	ROSPECT.	OHIO.	St.	Paul's	Evangelical	Lutheran	Church
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Theoreon, on o, or radio Lyangencar Lur	cheran Church						
Hinners Organ Co, Pekin, IL No 521 (1903)	. Wind Pressure: 2%"	Order of stop	s, front to back	۲.			
GREAT: #1 #	6 #13	#15	#18	#25	#37	#49	#61
8 OPEN DIAPASON		3-1/6	2-3/4	2-3/32	1-1/4	3/4	7/16+
17z 14sm. 1/4m Marked "Sc. 44" 14	in display Slotted.	, -	2 07 1	2 0/02	1 1/4	5/4	1/10-
4 PRINCIPAL 3-15	5/32 1-3/4			1/1/16	21/22	10/00	
5z 56sm 1/4m. Marked "Sc. 59" 5 in c	lisplay Slotted through	#49		1/1/10	21/32	13/32	1/4
8 MELODIA 31/4X4// 2-1/8x	2/5/16		1.5/16-1.5/0	1	0/44	7/40	
12sw 36ow. 13sm marked "Sc. 91" not sid	otted Woods have 3-4 c	oarea nicke P	ine Birch cons		3/44	//16+	
8 DUI CIANA to		ourse mons. F	ine birch caps				
49sm 1/5m Marked "Sc 55" Slotted #13-	2-3710 18 bave box boards with	ouned beard		1-9/32	3/4	15/32	9/32+
CWELL.	To have box beards with	i curved beard					
SWELL,							
8 VIOLIN 5-1/4	4		2-3/8	1-13/16	1	9/16+	11/32
DIAPASON 17z 44sm 1/4m marked "Sc.	47" #1-12 behind Sw 1	oox. Slotted Bo	x beards with	rolled beards on	# 1-20.	0/10	117 02
8 LIEBLICH 3-1/4x4	1-11/16x2			$1 - 1/16 \times 1 - 1/4$	5/8x13/16	3/4	7/16+
GEDACKT 48sw 13sm marked "Sc 91", n	ot slotted. Woods have	3-4 coarse nic	ks Pine Birch	caps Arched line	s 0/0/10/10	5/4	//10/
8 SALICIONAL to	1-7/8			1-5/32	11/16	10/00+	1 / 4
49sm. 2/9m marked "Sc 58" Slotted Rolle	r beards #13 inscribed	on back: "Mfd	by A Gottfried	1 & Co Frie Pa	11/10	13/32+	1/4
4 FLUTE 2-1/2 2-3	/16 1-23/32		by n dounde	1 1 / 4	2/4	7/10	0.400
5z 56sm 1/5m Marked "FL Dul." and "reg."	' Arched lins Slotted th			[-1/4	3/4	//16	9/32
PEDAL	Allohed lipe blotted th	100g11 #42					
Boplet Bainted Crew Asshard line	4/4-33/8			2x2-1/2			
Foplat, Fainteo Grey Arched lips							

p

# **Barckhoff in Blacksburg**

#### by Thomas Sayler Brown

Ed. Note: An architectural designer presently working in Nantucket, Massachusetts, Thomas Sayler Brown helped supervise the renovation of the pipe organ discussed in this article while satisfying other architectural degree requirements at Virginia Polytechnic Institute and State University, graduating with a Bachelor of Architecture degree in 1977. During a two-year work/study leave from campus, he received some practical repair experience assisting Frederick B. Sponsler in many pipe organ repair jobs.

After his Pomeroy, Ohio, plant was destroyed in a flood in 1913, Carl Barckhoff moved his organ company to Basic, Virginia, an area which has become part of the present city of Waynesboro. In 1916, he declared bankruptcy, and he died three years later. He is buried in an unmarked grave in Riverview Cemetery in Waynesboro. The latest known extant pipe organ built by Barckhoff now stands in the Performing Arts Building at Virginia Polytechnic Institute and State University, Blacksburg, Virginia.

This tracker pipe organ was first installed in the Women's Memorial Evangelical Lutheran Church, now Trinity Evangelical Lutheran Church, of Pulaski, Virginia, in April, 1915, the church discarded it in 1956 during a renovation of the building, but the contractor removed most of the organ parts to his barn (except for the original case and swell box). After an unsuccessful attempt at restoration in 1964, Dr. Thomas O. MacAdoo, professor of classical languages at VPI&SU, removed the parts to his home in Blacksburg. Rehabilitation began again in 1972 at the College of Architecture at VPI under Dr. MacAdoo's and my supervision and proceeded off and on for the next five years. It is now installed in room 105 of the Performing Arts Building where it is being used as a practice organ. Frederick B. Sponsler, an organ builder in Philadelphia, provided much needed advice and assistance in the restoration.

This two-manual organ was originally designed to stand entirely within the church on 100 square feet of floor. It was nearly 18 feet tall with its 41 speaking screen pipes (off-set bass pipes of the Open Diapason, Dulciana, and Swell Salicional stops) arranged above the console and wrapping crown-like around two sides of the organ. These screen pipes were painted tan with a fleur-de-lis design stenciled in gold. They were later sprayed gold, but the paint has been cleaned off. The organ is equipped with Roosevelttype coupler action. Air was always supplied with an electric blower; nevertheless, a bellows signal and pressure indicator were provided. The name-board has an elegant gold seal at the left which proclaims a ten year warranty on this 63-year-old organ. Alfred Deutschmann signed the pipes.

**GEORGE BOZEMAN, JR.** 

RECITALS



The 1915 Barckhoff now in Balcksburg, Va.

Because of the low ceiling height in room 105, the screen pipes now stand at floor level. A standard AGO pedal board replaces the original 27 note straight board, and a new 32 note pneumatic action-box, patterned after the original design, fits the new concave radiating pedal board. The mechanical pedal couplers have been extended to play the full pedal compass. All the chests have been thoroughly refurbished, a new swell box built, and an oak case of contemporary design realized. Many of the original pipes were lost or severely damaged. The Swell Flute Harmonic and stopped Diapason have been replaced with Hook and Hastings pipes of the 1890 period; only the first C,C#, and D of the Stopped Diapason are the original Barckhoff pipes. Treble pipes of the Dulciana and Salicional have been replaced. A modern high speed blower is housed within the case.

While some pipes have of necessity been replaced, the stop list remains as in the original installation:

Swell	8' Stopped Diapason
	8' Salicional
	4' Flute Harmonic
Great:	8' Open Diapason
	8' Dulciana
	4' Principal
Pedal:	16' Sub Bass
Couplers	Swell to Great
	Swell to Pedal
	Great to Pedal

The manuals are 61 note compass; the original 27 note pedal has been extended to 32 notes. As with all Barckhoff organs, this instrument is not identified with any opus number.



# 23rd National Convention Report

About 200 members and friends of the Organ Historical Society gathered at the University of Lowell in Lowell, Massachusetts, for the 23rd annual national convention of the Society which was held June 26 through 29, 1978. If an award were given for the member traveling farthest it would go to Vernon Brown of Tokyo, Japan, whose sole purpose was to attend the Convention.

The National Council meeting was scheduled for 10AM on Monday, June 26. Minutes of this meeting will be found elsewhere in this issue of THE TRACKER. One of the preliminary programs was a concert by the choir of boys and men from St. Paul's Cathedral, Boston, directed by Thomas Murray, which actually was performing for the National Association of Singing Teachers at Durgin Hall, a concurrent convention. But the Council's business schedule was such that this program could not be attended by Councillors, although other early arrivals bore witness to the excellence of the choir's work.

The new Schlicker tracker organ, completed just one month before our convention opened, is located in Fisher Recital Hall of Durgin Hall at Lowell University, a room of unusual modern architecture and almost perfect acoustics. Carlton Russell played a recital here on Monday evening, employing music of four centuries in a program which afforded ample display of the organ's resources. We heard exemplary performances of works by Lűbeck, Bőhm, Franck, Krapf, Wyton and J.S. Bach. This listener particularly enjoyed the Prelude and Fugue in E by Lűbeck, Alec Wyton's "Flourish" and the Bach Passacaglia and Fugue in C Minor.

Tuesday morning was completely occupied with the Annual Meeting of the Society, minutes of which appear elsewhere in this issue of THE TRACKER. We congratulate James McFarland and Donald Rockwood on their reelection to the posts of Secretary and Treasurer respectively, and welcome Samuel Walter and William VanPelt III as Councillors for three years. We sang "Bro. James' Air".

The afternoon began with a demonstration recital by Robert Schuneman (one time editor of THE DIAPASON) at the First Parish Church in Billerica. His program consisted of Bach's transcription of the Concerto in G by Ernst and John Knowles Paine's Concert Variations on "Austria". The Emmons Howard 2-manual of 1890 has been rebuilt by Andover Organ Company (1970) with considerable tonal changes. The hymn was "Austria", appropriately.

Traveling in four yellow school buses, we heard Leo Abbott in a demonstation recital at the First Congregational Church in Billerica. Again, the S. S. Hamill of 1890 had been rebuilt by Andover Organ Co., but with fewer changes. The program included works by Mozart, Reger, Langlais and Mushel, all performed with good taste. The hymn was "Llanfair".

Michael Ambros, a recent graduate of Lowell University, played the 1884 Ryder Organ at the Methodist Church, Woburn. His choice of two Vierne pieces seemed



St. Charles Borromeo Church, Woburn



First Congregational Church, Woburn



Pedal Piano, First Unitarian Church, Woburn



Pawtucket Congregational Church, Lowell



Centralville Methodist church, Lowell

inappropriate for this instrument, and Bach's "Schműcke dich" fared little better. But the organ responded admirably in Rheinberger's 7th Sonata, and we sang "Hymn of Joy" in celebration.

St. Charles Borromeo Church has a Hook & Hastings 2manual of 1872 which Lois Regestein put through its paces with vigor and charm. Mendelssohn's 6th Sonata and pieces by Merulo, Scronx and Dandrieu were topped off with a stirring rendition of Harry Rowe Shelley's transcription of Verdi's Grand March from "Aida". In fact, this reviewer's notes include the comment that "we should have an OHS Banner (and spears when Verdi is played) and all should get up and march around the aisles on occasions of this kind." We sang "Christ the King" from the supplementary hymnal *Sixty Hymns from Songs of Zion* which was distributed to all conventioners.

Organbuilder George Bozeman, the Texan now firmly ensconced in New England, rendered two compositions (Clarke's Concert Fantasia and Buck's Sonata in E Flat) showing off to advantage the 1860 Hook organ in Woburn's First Congregational Church. The program showed complete registraton for the Clarke piece; and we sang "Amazing Grace" to close the afternoon's sessions.

Tuesday evening we enjoyed a double treat at Woburn's Unitarian Church. Dr. Kenneth Wolf gave a demonstration on a pedal-piano, playing two compositions by Schumann for this instrument — the A-flat Study and Sketch in C. And Samuel Walter gave a major recital on the 3-manual 1870 Hook organ, including works by Buxtehude, Bach, Hindemith, Buck and the first performance of Harold Knight's Partita on "Beecher". The composer claims he has no axe to grind, either with Zundel (the tune's composer) or the famed Evangelist, but the composition, which is in today's vernacular, seemed overly harsh to this listener. We concluded the day with "Love divine", naturally.

St. Peter's R. C. Church in Lowell, a handsome ornate structure, has Hook & Hastings' Opus 1848, built in 1899. In 1963 the console was replaced and some stop names changed, but otherwise it appears to be unaltered. So, Wednesday morning's first program was given here by Dr. Wolf who played all of Rheinberger's Ten Trios and his 6th Organ Sonata, wise selections for this instrument and much enjoyed by the conventioners, since Dr. Wolf announced the registration of each number, with amply display of the diapason chorus and other tonal features which were amplified by the fine acoustics. From the hymn supplement we sang "Glory, Love, and Praise".

Across the street at St. John's Episcopal Church we heard Ernest May in a demonstration recital, playing the 1872 Ryder, Opus 3. This program included Bach's Prelude in C, Rayner Taylor's Variations on "Adeste Fideles", Myron Roberts' "Pastorale and Aviary" and Bach's "St. Anne" Fugue, with Walter Chesnut as trumpet soloist. We sang "Ye Holy Angels Bright".

The ride through the beautiful New England countryside took us to West Concord Union Church in Concord where Charles Krigbaum of Yale University played a program of 16th and 17th century music (Byrd, Gibbons, Bull, Lugge, Purcell, and Handel). The 1869 Stevens, rebuilt by Philip Beaudry in 1971, seemed inadequate for this exacting program which was superbly played. The hymn was "O Be Joyful" to the tune "Finley". James David Christie played the Andover rebuild of Odell's Opus 252 as the first program of the afternoon, giving ample display of the organ in works of C. P. E. Bach, Zipoli, Reincken and J. S. Bach. We sang the Vaughan Williams' tune, "Kings Weston", here.

At the Federated Church in Shirley, Donald H. Olson, vice president of the Andover Organ Company, played Emborg's Toccata and Lindberg's "Gammal fabodpsalm fran Dalarna" - both 20th century compositions, and we sang the hymn "Built on a Rock". The organ here is a 1905 Felgemaker.

An ambitious demonstration recital was presented by Brian Jones at Lancaster's Unitarian Church on the 1964 rebuild by Andover of the 2-manual Simmons of 1869. C. P. E. Bach's Fantasie and Fugue in C minor, three of Krebs' chorale preludes, Franck's Prelude, Fugue and Variation, and J. S. Bach's Prelude and Fugue in D minor (The Fiddle) collectively served as display material for the organ's resources. We heard the Paul Revere bell both before and after the program, and enjoyed an encore "Offertoire in Eflat" by Grieg. The hymn was "Give Ear, Ye Children", after which the lady from Fitchburg (our own Madeleine Gaylor) presented the artist with a rose.

During dinner at Bull Run Tavern, the same lady presented bouquets of flowers to both Mr. Jones and Dr. Walter, accompanied by appropriate remarks.

The Wednesday evening major recital was presented by John Skelton at the First Parish Church in Shirley Center where the oldest organ of the convention, a Stevens built in 1847, remains in unaltered condition. The program included works by Wesley, Pinkham, Byrd, Nielsen, Langlais, Fleischer, two anonymous dances, and two sonatas (Bach and Blavet) for flute and organ. Mr. Skelton was assisted by Marcia Mulroney who played the Baroque (wood) Flute in these. Oliver Holden, composer of the hymntune "Coronation" was born in Shirley, and this church displays a plaque to that effect. Thus it was natural that we sing "All Hail the Power" to this tune to close a most enjoyable evening. Miss Gaylor again presented flowers to the performers.

Thursday morning's opening program was given by Carrol Hassman at Pawtucket Congregational Church in Lowell, where the organ is a James Cole of 1905. His program included works by Gabrieli, Palestrina, Bach, Monza, Pepping, Bingham, James Rodgers and Samuel Whitney, all of which sounded well on an adequate instrument. We sang "Sing Praise to God" to "Mit Freuden Zart".

At the Fifth Street Baptist Church in Lowell, we heard a J. H. Willcox organ built for a residence in 1871; but for more than 90 years it has been in the present church and is currently undergoing a cleaning and reconditioning by Andover. Harold Knight was the artist here, playing Mozart's Piece for a Mechanical Clock Organ, three chorale preludes by Karg-Elert, and treating us to a choral performance of the builder's (Willcox) setting of Domine and Dixit Dominus assisted by a group of singers and three soloists. We concluded this program with the hymn "Praise the Lord" to Willcox's tune.

Permelia Sears, a member of the 1978 Convention Committee, chose an interesting program to display the twice rebuilt 1853 Stevens in Centralville Methodist



Forest Street Union Church, Methuen



St. George's Primitive Methodist Church, Methuen

Church, Lowell. Pieces by Muffat, Boyvin, Scarlatti and Franck's Chorale in E came off well on the 3-manual instrument. We sang "For the Beauty of the Earth" to the "Dix" tune, which was introduced by David Sears on a George Wood reed organ which had a sweet tone.

Forest Street Union Church in Methuen had an 1898 Methuen Organ Company instrument, rebuilt in 1965 by Andover. This, too, was originally a residence organ, and it was demonstrated with works by Brahms, Bach, Karg-Elert and Reger, well played by Kristin Gronning Johnson. We sang "Jesus, Lover of My Soul" to "Aberystwyth".

Donald R. M. Paterson, one of the founders of OHS and University Organist at Cornell, has set the pace for convention organ recitals for many a year, and he proved that his skill has not diminished in his perfect program at St. George's Ebenezer Primitive Methodist Church in Methuen. Works by Froberger, Corrette, Bach, Dandrieu, Pachelbel and Buxtehude brought out the best features of the 1889 James E. Treat organ. One official declared that Professor Paterson "never disappoints", while another observed that his rendition of Bach's chorale prelude, "Allein Gott in der Ho'h's sei Ehr'" would have made the late Albert Schweitzer smile. Indeed, he was accorded a standing ovation, and we sang "How Firm a Foundation" to the old American tune called "Foundation".

The Redeemer Lutheran Church at Lawrence has a 1959 Andover organ of 14 ranks. It is a big sound in a small room, and was played by Deborah Sohn who included works by Couperin, Vierne, Buxtehude, Drischner and Bach. We sang "Lord, Keep Us Steadfast".

Thomas Murray presented a program of Victorian and Edwardian organ music at St. Andrew's Episcopal Church in Methuen on the 1905 Methuen Organ Company instrument which is, unfortunately, "entombed" as Dr. Schweitzer would say. Never-the-less, Mr. Murray brought out its best features in Elgar's "March Imperial" and selections by Samuel Sebastian Wesley, Samuel S. Wesley and Henry Smart. We sang "Crown Him with Many Crowns" to "Diademata", after which the lady from

# Fitchburg dubbed Mr. Murray "Lord of the Trackers" in an impressive ceremony.

During the banquet that evening, the OHS award for outstanding service to the Society was presented to Donald C. Rockwood, the third recipient, and Patrick Murphy of Haddon Heights, New Jersey, and Brandon Spence of Richmond, Virginia, who were awarded the E. Power Biggs Fellowship enabling them to attend this convention, were presented to the Society. Both young men exhibited keen interest in the organs and the programs, and pronounced the experience "most rewarding".

The final recital was played by Rosalind Mohnsen on the great Methuen Memorial Music Hall organ. The huge monster seemed a formidable challenge to the young "slip of a girl", but she soon proved to be its master and gave thrilling performances of works by Reger, Parker, Widor, Langlais, Sowerby, and others. The hall was packed, as it should have been, and there was a long standing ovation with a beautiful bouquet presented by Miss Gaylor to the artist. No more fitting close could have been designed for this wonderful convention which, like so many before it, will go down in history as one of the best.

The entire Society is indebted to John K. Ogasapian and his committee which included Peter T. Cameron, Charles F. Navien, Robert C. Newton, David Sears, Permelia Sears and Gary Wright. The Convention Booklet, one of the most complete in detail and photographs, is the product of Alan Laufman, Edgar Boadway, F. Robert Roche and William VanPelt III.

Chairman of our Audio-Visual Committee, Norman Walter, was assisted by Scott Kent in recording every one of the recitals — not alone for posterity but also hopefully for the release of a souvenir record.

Photographs accompanying this article are by courtesy of Andover Organ Company, Alan Laufman, and William VanPelt III.

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# An Unknown Organ Looking for a Home

#### by Charles Ferguson

Ed Note: The instrument described here is currently stored in a barn belonging to Mr. Ferguson. Interested parties are invited to inspect the organ, particularly those who might have or be able to find clues as to its identity. The author also has in storage a large chamber organ that was salvaged from the attic of the Universalist-Unitarian Church at Saco, Maine, where it had lain since 1853. Photos of this were displayed at the National Convention of OHS at Lebanon in 1976.

The Universalist-Unitarian Church in Old Town, Maine, has reached the end of its long career: it is to be torn down, and the lot will become the site of an apartment house. The church was originally a plain, square meetinghouse and dates from the first half of the last century. In the 1890's, it was turned 45° and enlarged on a new square ground plan. A porch, vestibule, and classroom were added, plus a tower with Italianate loggia and onion dome. The organ was rebuilt and fitted into a niche at one corner of the sanctuary. Two colleagues and I made an inventory of the organ and asked to be notified when a decision had been made about disposing of it. Following our suggestion, the Church voted to have the Organ Clearing House remove the instrument.

There are two manuals and 16 stops, in a Greek-revival case with three towers and two flats. The round center tower has been cut down considerably, with the result that its cornice rests on those of the flat end towers. The pilasters and the top of the center tower have been altered with the addition of Victorian turnings and moldings. At first glance, the base appears too large for the upper part, because cornice moldings have been added to the impost and extend well outside the profile of the rest.

It is a G organ, although the manuals installed in 1892 have the low G#. These manuals lie forward of the original location, as do the stop jambs, the latter standing on the grooves for the sliding console doors, which are lost. Similarly, the hitch-down swell pedal occupies a new slot, forward of the original one. All the key action and most of the pedal action is new, but the stop action was retained with only the necessary changes. The Great chest is centered towards the front, at impost level. The Swell chest stands behind and above it, with the Choir chest mounted at the bass end of the Swell, at the same level. The two Pedal chests stand on the floor along the inside of the case, at either end. The double-rise reservoir has two feeders, hinged at the front. The blower handle was originally at the C# end, but it has been shifted to the C end.<sup>1</sup> The handle was accessible but some six feet from the floor of a stairwell landing: apparently the electric blower was provided at the time of this installation.

The manuals have a compass of 58 notes, GG to e<sup>3</sup> (including GG#), The Great is an N chest; the Swell, an A chest of 37 notes (e to e<sup>3</sup>); and the Choir, a chromatic chest of 21 notes, GG to d#. The Pedal chests have a combined compass of 13 notes, CC to C, while the pedal keyboard has 20, extending up to G through coupler only. The 23 drawstops are arranged in two vertical rows, one on each jamb. The following table summarizes the information we have gathered thus far concerning the stops:

1. Since this is a G organ, the C and C# ends are in fact reversed: I use the terms in their usual sense.

Left Jamb (Name on face<sup>2</sup>) Blank Oboe 8<sup>\*\*</sup> (Swell Cornet) (Swell Principal) Diapason Treble\* Dulciana Swell (Swell Open Diapason) (Choir ...?) (Choir Stopped Diapason) (Pedal Double Open Diap ) Pedal Swell \* (Pedal Great)

Right Jamb Tremulo\* (Great Melodia) Fifteenth \* Gamba Great\* Flute Great

Octave 4'\* Melodia Treble\*

Melodia Bass\* Open Diapason 8'\* (Swell-Great) (Great Octave Coupler)

#### Description

Bellows signal (missing) "Swell Hautbois" "Swell Cornet" IV (Tierce missing) "Swell Principal" 4' "Swell Stopped Diapason" 8' "Swell Dulciana" 8' "Swell Open Diapason" 8' (Pipes missing) "Choir Stopped Diapason" 8' Ventil Swell-Pedal 8' coupler Great-Pedal 8' coupler Added to Swell bung-board "Great Melodia" 8', Tenor c "Fifteenth" "Gamba Great" 8', Tenor e "Flute Great" 8', chimney flute, Tenor c "Great Principal" Tenor e, chimney flute, wood basses Wood "Great Open Diapason" 8' coupler 4' coupler, Great-Great

The case pipes all belong to the Great Open Diapason. From the C end, they are: B,A,G; ? (not f), d#, c#; F, C#, D#, D, E; c, d, e; F#, G#, A#. The five pipes in the center tower are of zinc, and the rest are of metal. They are all winded through channel-blocks, tubes having been kept to a minimum both in number and length.

Despite the alterations, the outstanding quality of the organ is plain to be seen, one example being the use of channel-blocks rather than tubes. The lower case is framed in pine 3" thick, and there is not the slightest looseness in the joints of the chest bearers and supports. Pine was used throughout, except oak for the Great chest bearers and the drawstop levers, and walnut for the drawstops. The Pedal chests have narrow, deep channels and a compact set of squares at the forward end. The wooden pipes are finely made, particularly the Pedal rank, where end-joined planks are provided with splines, corners are pegged, and the largest pipes have separate upper lips. The toeboards for the manual chests are only 34" thick.

A few graffiti were found inside the organ, but no clue as to the builder, opus number, or date. The rebuilding was done by "C. P. Graves Portland Me. 1892." (on coupler backfall beam over manuals). A board bracing the top rear corner of the C-end case panel to the Swell box reads, "I. H. Miner" and "Chas. F. Wright Auburn, N.Y." as well as "C. B. Quick AAHS May 24, 1876 Student Organist Central Church."

The necessity of completing the move on two Saturdays prevented study of many details. However, I hope this brief description may lead eventually to identification of the builder, and both a new home and new life for this fine old organ.

<sup>2.</sup> An asterisk indicates a replacement stop face; parentheses, a missing stop face for which the name given here is conjecture. Under *Description*, quotes indicate information from the pipes.

# Henry Pilcher's "Parvum Opus"

#### by Randolph Blakeman

Henry Pilcher's Sons of Louisville, Kentucky built sixtythree organs for Mississippi churches between about 1880 and 1937.1 Of this total, fifty-three organs were under fifteen ranks.<sup>2</sup> While many Pilchers have been altered or replaced or are in poor condition, the two-manual, eleven rank organ in the Hebrew Union Temple in Greenville, Mississippi is a happy exception. A tracker organ with tubular pneumatic action to the Pedal, it was installed in 1906<sup>3</sup> and is in mint condition. It is exactly the right size for the building. There was no need to push any rank for the sake of volume. Therefore, each stop was voiced for maximum beauty of tone and optimum blend. Furthermore, the building is topped by a large dome. Because of the resulting acoustical excellence, the moderate scales and windpressures, and the relatively high tin content of the metal pipes, I consider this organ Henry Pilcher's "parvum opus."<sup>4</sup> The stoplist is given below (there have been no alterations):

Great	Swell	Pedal
Open Diapason 8'	Oboe Gamba 8'	Bourdon 16'
Doppelflute 8'	Stopped Diapason 8'	Subbass 16'
Dulciana 8'	Aeoline 8'	
Octave 4'	Vox Celeste (TC) 8'	
	Elauto Traverso 4'	

Tremolo in Swell (adjustable)

Couplers Swell to Great Swell to Great Super Octaves Swell to Pedal Great to Pedal

The reader will note several deviations from the norm for this period; first of all, a Doppelflute 8' is substituted for the usual Melodia 8' in the Great, and a Flauto Traverso 4' has been substituted for the usual Harmonic Flute 4' in the Swell. Instead of a Violin Diapason 8' and a Violina 4' in the Swell (as in his II - 10 organ for Trinity Episcopal Church in Yazoo City, which was installed in 1908)<sup>5</sup>, we find a Vox Celeste 8' (T.C.) in the Swell and a Subbass 16' in the Pedal. The improvement in Manual/Pedal balance is immediately apparent. The Subbass 16' can be used against the softer combinations, while the Bourdon 16' is suitable for full combinations, especially when the Great is coupled to the Pedal.

Each stop is well voiced; as a result, the ensemble is clear and bright. The Open Diapason 8', which is rather heavy in the bottom octave, lightens as it ascends until the top octaves give the illusion of an Octave 4' being added. The Doppelflute 8' is full, but not heavy. While it is heaviest in the bottom octave, it also lightens as it ascends. It is even bright enough to fit under the Octave 4' and make the Great

1. Dates from a list drawn up by William E. Pilcher, Jr. from company records. List kindly provided by Mr. William H. Bauer of Louisville, Kentucky.

3. Ibid.

4 "parvum opus" - little masterpiece.

5. Letter from Mr. William H. Bauer confirmed this date from company records.

seem like a four foot division. The Dulciana 8' goes in open pipes to CC. It is a true English Dulciana--a soft, bright Open Diapason, light even in the bottom octave. The Octave 4' completes the Great division. It is quite bright, and when combined with the Open Diapason 8', gives the illusion of a Super Octave 2' being added. Combined with the Doppelflute 8', it gives a lighter full Great effect.

The Swell contains three basic elements: a flute chorus (Stopped Diapason 8' and Flauto Traverso 4'), a pair of soft strings (Aeoline 8' and Vox Celeste 8' - T.C.), and a "reedless reed" - called Oboe Gamba 8'. The Oboe Gamba 8' can double as a Violin Diapason 8' if necessary.

The Stopped Diapason 8', while not as bright as the Great Doppelflute, is lighter, and is quite nice. The Flauto Traverso 4' sounds well even when played in chords in the bottom octave. The stop brightens as it ascends, and when played alone in chords in the top octave, becomes almost bird-like and "chirpy." When drawn with the Stopped Diapason 8', the Great Doppelflute 8', and the Swell to Great Super Octaves, a beautiful chorus of 8', 4', and 2' flutes results.

The Aeoline 8' and the Vox Celeste 8' (T.C.) are softer than the Great Dulciana 8' and are quite light and bright. When drawn with the Great Dulciana 8' by means of both Swell to Great couplers, these three ranks make a beautiful String Chorus.

The Oboe Gamba 8', a very successful "reedless reed," is perhaps the most versatile stop in the entire organ. It brightens the full organ and makes a significant addition to the ensemble. It can, when played alone in chords, function as a Violin Diapason 8'. It can even function as a solo reed, when accompanied by the Great Dulciana.

The Pedal consists of two 16' stopped flutes, a Bourdon and a Subbass. The Bourdon is suitable for full combinations, the Subbass for softer combinations. The Bourdon is full, but not muddy. The top E is somewhat slow of speech; otherwise, the stop is excellent. Similarly, the Subbass, while brighter than the Bourdon, is somewhat slow of speech and indistinct on CC.

The best Full Organ effect consists of the Open Diapason 8' and Octave 4', both Swell to Great couplers, the Oboe Gamba 8', the Pedal Bourdon 16', and all the Pedal couplers. This combination has sufficient clarity for playing Bach's works. I found, for instance, that the Pedal part could even be heard distinctly under the Manual parts in the B-Flat Major Prelude of the Eight Little Preludes and Fugues. I played the entire E Major Choral of Franck without any registrational difficulty; the lack of a mixture in the full organ was hardly noticeable due to the bright voicing, especially when the Swell eight and four-foot flutes were coupled to the Great an octave higher.

While this organ is small and therefore limited, the available combinations are beautiful. Because of the beauty of each stop, and because of the way they blend into a silvery ensemble, I believe I am justified in calling this organ Henry Pilcher's "parvum opus."

<sup>2.</sup> Ibid

## A George Stevens Organ

The "Farthest West" of this New England Organ Builder's work? -- At Trinity Episcopal Church, Geneseo, Illinois.

by

Fr. George E. Hoffman, Vicar of Trinity Church, 1966-72, now Staff Assistant, S. Luke's Cathedral, Orlando, FL

and

Fr. Charles White, Chaplain, Holiday Hospital, Orlando, FL

with information furnished by Mr. Norman Wentz, Bishop's Warden, Trinity Church, Geneseo.



George Stevens Organ in Geneseo, Ill.

"Above the keyboards there are 17 large metal pipes; these pipes are not dummies like some organs; these actually work," writes Mr. Norman Wentz, Bishop's Warden of Trinity Episcopal Church, Geneseo, Ills. "I am about the only one left who helped tear [the organ] down and then rebuilt it in its present location," he says. Thereby hangs another tale in the history of this George Stevens organ, still played every Sunday, still beautiful, still a very worthy representative of the tracker type.

Trinity Church was originally Unitarian —Geneseo, Ill., was settled by many people from New York State and New

DON'S BARN ANTIQUES China, Glass, Furniture, Prints, Reed Organs Bryant Pond Rd. & Taconic Pkwy. Mahopac, NY 10541 914-528-5041 England. The Unitarian congregation gradually slipped away, many of them going to the large Congregational church. Trinity Episcopal church had a small building nearby; when the Unitarians agreed to sell, Trinity bought it. The organ until that time occupied a central niche or shallow alcove, in the wide raised chancel area. The organ was entirely dismantled and moved to the west wall of the chancel, so that the altar might occupy the center. A sacristy balances the organ now, built to the right of the altar. The whole arrangement is attractive; visitors have to be told how the chancel once appeared, so natural is the arrangement.

Notable among its strong voices is the oboe stop, praised by organists and organ service men alike.

"Inside the organ," writes Norman Wentz, "there is a large air box which is fed by a blower in the basement. At the bottom of the box there are several rows of wooden pistons that open to let air into the pipes. I could not get up there to count them. The organ... is very delicate so I did not move around too much inside for fear I might break some of the wooden arms that make it work." The people of Trinity Church love the fine tone of this tracker organ —and when it is played *fortissimo* it reveals not only beauty but also unsuspected power!

The Specifications, as furnished by Mr. Norman Wentz, Bishop's Warden:

GREAT ORGAN - 56 no	tes	SWELL ORGAN - 56 notes	
Open Diapason	8′	Principal Treble	8'
Dulciana	8′	Principal Bass	8
Keraulophon	8'	Stopped Diapason Treble	8′
Stopped Diapason Bass	8'	Stopped Diapason Bass	8'
Melodia Treble	8'	Viola De Gamba	8
Principal	4'	Hautboy (Oboe)	8′
Flute	4'	Tremolo	
Twelfth	2 2/3'	PEDAL ORGAN - 25 notes	
Fifteenth	2'	Bourdon	16′
COUPLERS		ACCESSORIES	
Swell to Great		Bellows Signal (not in use)	
Swell to Pedal		Balanced Swell Pedal	
Great to Pedal			

George Stevens was considered one of the very able organbuilders of his time; his'casework design and material was superb. He lived from 1811 to 1894 and built organs in East Cambridge, Massachusetts. This 13-rank instrument is thought to be the more westerly of any Stevens organ. It has fine tone quality and very powerful when played full organ.

This instrument is thought to be dated 1876. All of the case work pipes speak. There are 13 ranks of pipes and 18 drawknobs on the console.

Many organ books give pictures and specifications of Stevens' organs, but it is not known that this instrument has been featured in any book or magazine prior to this writing.

#### **ROBERT GLASGOW**

School of Music The University of Michigan Ann Arbor, MI 48109

# Bernard Lagacé in Recital at First Presbyterian Church

# Lake Wales, Florida

#### Donald R. M. Paterson

To alight from a DC9-50 at the Tampa airport late on a Friday afternoon, beginning my first visit to Florida, is an awesome experience. But to find myself, less than two hours later, seated in the First Presbyterian Church of Lake Wales, pondering my bare escape from near inundation by snowstorms left behind and about to ear an organ concert by my friend Bernard Lagacé is perhaps even more startling - and I am impelled to write.

Mr. Lagacé, professor of Organ at the conservatory of Music in Montreal and famous for his international appearances, needs little introduction to many readers. He was largely unknown in this country until some years after he first appeared in the U.S. as guest recitalist at the Organ Historical Society's Annual National Convention, held in Maine in 1963. At that time, he played a program on an E.&G.G. Hook and Hastings organ in celebration of its 100th birthday. Later, after appearances in Sage Chapel, at Cornell University, and elsewhere and after ten summers as guest lecturer at the Choate School, he has become widely distinguished as a musician and scholar. His reputation is secure, and he immediately elicits careful attention.

Playing a 1973 Rieger organ of 22 stops, Mr. Lagacé seemed much at home in Lake Wales, despite the church's acoustics, which are hardly flattering to the instrument. The program began with three Buxtehude pieces: The Prelude and Fugue in G Minor, a Choral Prelude on "Der Tag, der ist so freudenriech" (This Day, which is so joyous") and the Passacaglia in D Minor and continued to the intermission with the Chorale Partita on "Freu dich sehr, o meine Seele" (Rejoice greatly, O my soul") by Georg Böhm. Then followed a performance of all of Brahms' Eleven Chorale Preludes and the Bach G Major Fantasia.

In evidence throughout the recital was a considerable thoughtfulness - a genuine devotion. The organist seemed particularly involved in the music. One was obliged to listen. Deeply personal his performances were, evoking strong response.

In the Buxtehude, Bohm and Bach, Mr. Lagacé appeared to be the most persuasive. However, his careful phrasings and articulations were often inappropriate in terms of the acoustical environment, and unnecessary in view of the obvious articulate qualities of the instrument. Although his use of tempo rubato was intimate and intelligent, the shorter musical units were often excessively stretched, to



the point of obscuring larger, more overall structures. Furthermore, very similar uses of such principles in the Brahms were quite disturbing, despite the deeply introspective and often restless nature of these short masterpieces. Those who have seriously studied the Brahms' *Chorale Preludes* know that they are among the most profound, yet most elusive, of all organ music. Perhaps my criticism of their performances is thereby rendered especially difficult. But I was deeply moved by Mr. Lagacé's interpretations of No. 4 ("Herzlich tut mich erfreuen" - I heartily rejoice") and No. 8 ("Es ist ein Ros' entsprungen" -"It is a rose-tree sprung up") and my purpose is not to argue.

The exhuberance of the Buxtehude Chorale Prelude and the Böhm Partita and the brilliance and expansive grandeur of the Bach remain to rejoice the mind. The freedom displayed in the ornamentation added to the rich imitative counterpoint in the middle section of the Fantasia was exciting.

Organists know that they are perhaps more bound by their instrument contained in its acoustical setting than by any other musicians who perform alone - save, of course, the singer. The medium through which organ music must speak is a special and essentially indivisible trio: the human being, the instrument and its space. Mr. Lagacé's consciousness of the colors inherent in this Rieger was made vivid to all in attendance. His extensive demonstration of the organ's resources sometimes interfered with my understanding of the music's character. But, more often, the music's initial suggestions were enhanced and newly illuminated by Mr. Lagacé's refreshingly imaginative use of the stops.

Lengthy conversations with Mr. Lagacé following the recital were appreciated and revealing. They showed an additional dimension in his communicative ability. Playing music is one thing; talking about it is another. It is said that music speaks for itself. That point is not debatable, but talking about and all its "whys" and "wherefores" is irresistable.



#### Three New Reed Organ Books by Robert Bruce Whiting

The appearance within one year of three books of entirely different content yet all dealing with reed organs indicates an increased interest in these instruments. Each one, in its own way, is highly recommended to organ historians and restorers.

Mason & Hamlin Organ Co. "Illustrated Catalogue of Cabinet Organs for March, 1880". Vestal Press reprint, 32 pages, Vestal Press, Vestal, New York 13850, \$3.50.

Glendon Swarthout. "The Melodeon", 129 pages, Doubleday & Co., Inc., Garden City, New York, 1977, \$6.95.

Horton Pressley, "Restoring & Collecting Antique Reed Organs". TAB Books No. 911, 313 pages, TAB Books, Blue Ridge Summit, Pa. 17214, 1977, \$8.95

Original organ catalogues of the nineteenth century are difficult to locate today, so that the Vestal Press merits the thanks of organ historians and reed organ enthusiasts for making a full size and complete reprint of the Mason & Hamlin catalogue of March, 1880, available at a nominal cost. The paper is of good quality and the illustrations are exceptionally sharp and clear.

The catalogue describes and illustrates all the styles of reed organs the Mason & Hamlin Organ Co. made at that time, from a small portable organ to the large two manual and pedal organ. Many of the one manual organs had several sets of reeds and extremely ornate cases. The one manual Liszt cabinet organ is pictured, along with a testimonial from Franz Liszt. The catalogue shows the unusual "Orchestral Organ", which was built on the pressure system like a French harmonium. It had Percussion stops, an Expression stop, and a 32 ft. rank of reeds in the treble.

The catalogue lists Mason & Hamlin patents, gives special construction features of their organs, explains the use of the stops, suggests how to select the proper style of organ, and shows the awards won by their organs at exhibitions. It also prints many interesting testimonials from prominent musicians of the time, including John Stainer, C. Saint-Saens, Johann Strauss, Charles Gounod, Henry S. Cutler, John Zundel, John K. Paine, and Samuel P. Warren.

It's somewhat unfortunate that Vestal Press did not reprint a Mason & Hamlin catalogue of a little later date. The catalogue of October, 1881, and later catalogues not only contain material like the foregoing but also picture and describe the three manual and pedal reed organ. This splendid instrument had thirty-one stops, including a Sub-Bourdon 32ft. in the pedal. Perhaps Vestal Press will be encouraged to reprint other organ catalogues!

A novel about an organ of any kind is most unusual and certainly deserves mention. "The Melodeon", by Glendon Swarthout, is an enjoyable story for all who are young-atheart. It's a frankly sentimental tale about a small boy who is sent to his grandparents' farm in Michigan. In the parlor there is an old pump organ on which his grandmother plays hymns and Christmas carols. The organ is identified as a "five octave cherrywood cabinet Mason & Hamlin, serial number 10905". The book is designed to recapture forgotten small-town nostalgia and has many charming illustrations. Actually, the organ was not a melodeon at all but instead a "flat-top" cabinet organ of 1863, with a hitch-down swell pedal at the left of the two exhauster pedals. It had only one set of reeds, since no mention is made of the knee pedal which on these organs is used to bring on or take off the second (four foot) set of reeds.

Reed organ historians will find a few inaccuracies. The Mason & Hamlin factory was in Boston, Mass., not Rochester, New York, as stated. Furthermore, Mason & Hamlin catalogues prove that the organs of the early 1860's were made with cases of walnut, oak, or rosewood veneer, never cherry. The catalogues also show that Mason & Hamlin discontinued the manufacture of melodeons by the late 1860's, not 1911 as stated, although they made organs into the early twentieth century. And, of course, when the pedals are pumped, the bellows are not filled, but rather are exhausted. These minor errors should be overlooked; this is not a book on organ history; it is instead a heart-warming story that should be read for its literary appeal.

"The Melodeon" is a book to be enjoyed. As its dust jacket states, it is a book about miracles, courage, and honesty; a tender and haunting tribute to a time gone by; a book to be listened to, in laughter and in tears, and to be treasured.

The book, "Restoring & Collecting Antique Reed Organs" by Horton Pressley explains these subjects in great detail and with numerous helpful pictures. Anyone reading it will realize that the author has and a wide experience in actually restoring reed organs. In individual chapters he gives instructions for the restoration of the case; the bellows; the reed pan and reed cells; the pallets; the mutes, swell shades, and coupler; the keyboard; and the stop board. There are also chapters on reed organ history, principles of organ operation, dating organs, tools needed, action disassembly, reeds and tuning, the Vox Humana, final assembly, the piano-cased organ, the melodeon, organ stools, and organ care. The book also contains a brief bibliography and sources of supplies. In many cases, several possible procedures for doing the same job are discussed. The book might perhaps be faulted for being too wordy and too detailed!

Inevitably, a book of this scope has small errors. On page 4, the correct title is Concert Roller Organ, not Crown Roller Organ, and the photo is inverted. On page 20, the last reed organs were not made in 1920; the Estey Organ Co. built reed organs into the 1950's. On page 23, not only an exact octave but also perfect thirds, fourths and fifths (and other intervals) will have no beats. On page 26, the frequencies of harmonics are not fractional multiples of the fundamental but instead are integral multiples of the fundamental. On page 24, in discussing couplers, treble couplers sometimes *Continued on page 19* 

**ZION'S REFORMED CHURCH** United Church of Christ Greenville, Pennsylvania Frank B. Stearns, Director of Music

**Three New Organ Books** Continued from page 18 couple down (as on Shoninger organs) and bass couplers sometimes couple up (as on some Estey Artist organs). On page 53, although Michel's Organ Atlas is a nice book of pictures, it contains numerous errors and is not reliable in dating organs. On page 99, the thinest cloth is best for behind grille work, and dense cloth or no sound cut-outs definitely does muffle the tone of the organ (just play the organ with the keyslip removed!).

On page 103, in discussing electrification using Lee Suction Units, the only really satisfactory unit is their model RO-68. The smaller units do not produce enough suction. The author rightly favors bellows restoration to electrification; he might mention that artistic playing with the proper expression requires foot pumping. On page 170, when putting springs on mutes and swell shades, the author neglects to state that small pieces of felt should be put under the springs to prevent vibration. On page 200, the list of stops and their locations is not always correct (the Diapason set is often at the back; the Principal set at the front; the Choral, Bourdon, and Clarionet are often treble stops; and the Cornet a 2ft. bass stop.). On page 216, the operation of the valve-type tremolo is not correctly explained.

Some organ restorers would modify certain procedures given in this book. For example, the best way to test for leaky reed cells is to play major and minor thirds throughout the keyboard, on each set of reeds, and listen for inner notes faintly sounding. On page 161, the reason sponge neoprene is unsatisfactory for covering pallets is that the pallet rods soon wear holes in it on the most-used notes, and the keys become very uneven. On page 173, instead of replacing the cloth hinges on couplers, two small brass hinges can be used on each coupler for a really permanent job. On page 175, octave coupler collars and their felt washers are available commercially at low cost, so it does not pay to make them. On page 182, the easiest way to remove old ivories is to grind them off carefully on a disk sander, and contact cement is excellent for fastening ivories to the keys.

There are now three comprehensive reed organ books in English; "The Reed Organ: Its Design and Construction" by H. F. Milne; "The American Reed Organ" by Robert F. Gellerman; and "Restoring & Collecting Antique Reed Organs" by Horton Pressley. These three really supplement each other, and a reed organ restorer should have all three. (They are all available through the Organ literature Foundation, Braintree, Mass. 02184.) The Milne book gives detailed information on the construction of both pressure and suction type reed organs and directions for actually building a reed organ; his chapter on reed voicing and tuning is excellent. The Gellerman book gives the history of reed organs, many pictures of reed organs, and concise directions for restoration. The Pressley book gives abundant directions and many pictures as a step-by-step guide for reed organ restoration.

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# **NEW TRACKER ORGANS**

#### Kleuker organs in Maryland:

Detlef Kleuker of Brackwede, Westfalen, Germany has installed a tracker-action organ in St. John's Evangelical Lutheran Church, 8808 Harford Road, Parkville, Baltimore.



The instrument has 33 ranks disposed as follows:

	•	
(Manual II)	RÜCKPOSITIV C-g <sup>3</sup>	(Manual I)
8′	8. Gedackt	8'
8'	9. Prinzipal	4'
4'	10. Koppelflöte	4'
2 2/3'	11. Oktave	2'
2'	12. Quinte	1 1/3
2'	13. Sesqualtera II	
8'	14. Scharff IV	1'
	15. Krummhorn	8'
16′		
8'	3 Normalkoppeln	
8'	Schleifladen	
4'	rein mechanische T	rakturen
2 2/3'	Tremulant RP	
16′		
	(Manual II) 8' 4' 2 2/3' 2' 2' 8' 16' 8' 4' 2 2/3' 16'	(Manual II) 8' 8. Gedackt 8' 9. Prinzipal 4' 10. Koppelflöte 2 2/3' 11. Oktave 2' 12. Quinte 2' 13. Sesqualtera II 8' 14. Scharff IV 15. Krummhorn 16' 8' 3 Normalkoppeln 8' Schleifladen 4' rein mechanische Th 2 2/3' Tremulant RP 16'

Continued on page 20

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#### **New Tracker Organs**

Continued from page 19



The same builder has installed a one-manual pedal positiv of 8 ranks in the home of Paul Birckner, 1608 Tucker Road S.E., Oxon Hill, Maryland. The manual is divided between A and A sharp, and the case is African mahogany. The stoplist

MANUAL - 56 notes	
Gedackt	8′
Rohrflöte	4'
Quinte	2 2/3′
Prinzipal	2'
Mixtur III	1'
PEDAL - 30 notes	
Subbass	16′
Manual to Pedal coupler	

This organ contains all metal pipes. Both of the above instruments were completed in 1973.

#### Andover in Hattiesburg, Mississippi

The Andover Organ Company, Inc., of Methuen, Massachusetts, has completed the installation of a two manual, 30 rank organ for the Main Street United Methodist Church, Hattiesburg, Mississippi. The organ was given by Mrs. H. Guinn Lewis in memory of her husband, H. Guinn Lewis and her son, H. Guinn Lewis, Jr. This is Andover Opus 81.

The organ has suspended mechanical key action and electric stop and combination action. The case wood is solid red oak with a stained oil finish. The attached console has ebony naturals and bone sharps. The drawknobs are rosewood with hand engraved ivory labels. The Zimbelstern has a revolving star and is wind driven. The organ is tuned to the Werkmeister III temperament. The specification was drawn up by Robert J. Reich, President of Andover in conjunction with H. Guinn Lewis III, grandson of the donor. The case was designed by Donald H. Olson, Vice President and General Manager (also a member of the American Institute of Organbuilders). The mechanical design and tonal work was by Walter V. Hawkes, Foreman, The casework was executed by Frank Catania.

Susan Ingrid Ferre played the dedicatory recital.



The specification:

IV

GREAT		SWELL	
16' Bourdon	61 pipes	8' Holz Gedeckt	61 pipes
8' Principal	61 pipes	8' Viola de Gamba	49 pipes
8' Rohrflöte	61 pipes	4' Principal	61 pipes
4' Octave	61 pipes	4' Koppelflote	61 pipes
4' Spitzflöte	61 pipes	2' Octave	61 pipes
2 2/3' Nazard	61 pipes	1 1/3' Quint	61 pipes
2' Fifteenth	61 pipes	III Zimbel	183 pipes
1 3/5' Tierce	61 pipes	8' Cromorn	61 pipes
IV-V Mixture	305 pipes	Tremolo	
8' Trumpet	61 pipes		
Zimbelstern		PEDAL	
Tremolo		16' Bourdon	32 pipes
		8' Principal	32 pipes
COUPLERS		8' Gedeckt	32 pipes
Swell to Great		4' Choral Bass	32 pipes
Great to Pedal		16' Posaune	32 pipes
Swell to Pedal		4' Rohr Schalmei	32 pipes



FIRST PRESBYTERIAN CHURCH

HADDONFIELD, NEW JERSEY

8------

# Organs at the St. Olaf Lutheran Church, Cranfills Gap, Texas

by

#### James H. Richards

West central Texas of one hundred and fifty years ago was a vast virgin territory covered with tall grass and rich in buffalo and other wild game. Indians roamed the area, gradually yielding to settlers from the United States both before and after the establishment of the Texas Republic in 1836; and tales of fertile land and an opportunity to begin life anew soon drew homesteaders from several foreign countries as well. Immigrants from Germany, Sweden, Denmark, Bohemia, and Norway were among those who came, bringing with them the customs and manners of their native lands; and it is not unusual even today to encounter communities in which German or Danish is a second language. In the town of Cranfills Gap (population 347) it has been the Norwegians who set the predominant cultural tone. The town forms the westernmost extension of the original Norwegian sphere of interest involving several other settlements in Bosque County, an area lying approximately eighty miles to the southwest of the Dallas-Fort Worth complex, and about thirty miles northwest of Waco, a city of 125,000. The town of Cranfills Gap was named after an early settler who lived near the "gap" between two mountains through which passed a trail leading to the town of Commanche.1 Somewhat later, urged on by Cleng Peerson, the "Father of Norwegian Immigration to America," the Norwegians came. After abortive attempts at settlement, first near Dallas, and then in the damp East Texas woods, the first contingent of eight households moved to Bosque County in 1854, bringing with them their strong Lutheran faith.<sup>2</sup> The area in which they finally settled is rugged, sprinkled with "mountains" more precipitous than high. Watered by the Bosque river, it is largely rural in character and is given over to farming and ranching. The immigrants apparently found the country congenial to memories of their homeland, and the settlements took a firm hold.

The first Norwegian church services in the area were held on January 10, 1867 in a small native stone building which still stands; and in 1878, Our Saviour's Lutheran Church was erected nearby at the community of Norse. With the expansion of Norwegian interests, the need to form another congregation was felt, and the "St. Olaf," or "Rock Church" group was formed, so called because of the old St. Olafs Kirke, the cornerstone of which was laid on May 31, 1886.<sup>3</sup> The huge limestone blocks used in its construction

<sup>1</sup>LaVerne Pendleton and Chris L. Rohne, *The History of Cranfills Gap*, Texas (Cranfills Gap, Texas: Cranfills Gap Chapter of Young Homemakers of Texas, 1975), p. 1 *Bosque* is a Spanish word meaning "wooded" or "shady."

<sup>2</sup>Rebecca D Radde, Bosque Primer An Introduction to the History of Bosque County (For the Author: Rebecca D. Radde, 1976), p. 21.





Old St. Olafs Kirke, or "Rock Church" (Norwegian Lutheran), built in 1886.

were hewn from local quarries by men of the congregation, and the design is said to follow closely that of parish churches in Norway. Finally, with the continued growth of the congregation and its movement toward the Cranfills Gap area, a second edifice was erected in the town itself in 1917. Today, both buildings are still in use, the newer on a regular basis, and the Rock Church for special occasions, such as Christmas and Easter, and for weddings and funerals.

That the church evinced an early interest in music is shown by the mention in church records of individuals who served in various musical capacities. The church employed a "forsanger" and "klokker," whose combined duties were to lead the singing and read the opening and closing prayers. There was also a choir, and later, a male chorus. A. H. Danby Olsen was the first to be associated with the church's choral music;<sup>4</sup> however, he played the organ as well, for at a meeting held in 1902, he was appointed organist and "Klokker" at a salary of \$60.00 per year.<sup>5</sup>

The instrument used at the Rock Church was not a pipe organ but a Vocalion reed organ. It seems possible that it was acquired even before the appointment of an organist; though no date is apparent, its serial number of 3503 seems to indicate that it was manufactured shortly before 1900. The single manual is divided at middle c and its compass extends from CC to c<sup>'''.6</sup> The specification, common to many instruments of this type, is as follows:

Bass Treble

Octave Coupler	Flute 4'
Contrabass 16'	Bourdon Treble 16'
(lowest octave of Bourdon Bass	)Open Diapason 8'
Aeolian Harp 2' (two ranks)	Melodia 8'
Open Diapason 8'	Vox Humana (tremulant)
Bourdon Bass 16'	Bourdon Forte
Viola 4'	

<sup>4</sup>Otto H. Reesing, Brief History of the St Olaf Lutheran Congregation Cranfills Gap, Texas (Cranfills Gap, Texas: St. Olaf Lutheran Church, 1963), p. 14.

<sup>s</sup>"Rock Church - St. Olaf Lutheran," *Clifton* (Texas) *Record*, 16 October 1975, sec. B, p. 6.

<sup>6</sup>The system of pitch notation used here designates middle c as "c"; successive octaves below are C, CC, etc. Octaves above are c', c", an so on.

Continued on page 22

## **ARTHUR LAWRENCE**

Editor, The Diapason

Saint Mary's College Notre Dame, Indiana 46556 St. Paul's Episcopal Church LaPorte (1872 Steer & Turner)

#### Organs at the St. Olaf Lutheran Church

Continued from page 21



Vocalion reed organ in the Rock Church.

The Vocalion was a superior type of reed organ, far exceeding the average of that class of instrument in design, construction, and tonal quality.<sup>7</sup> This particular example is provided with a facade of dummy pipes made of solid wood. Though still playable, its condition is poor.

When the church building in Cranfills Gap was erected, it was decided that an instrument of greater musical capabilities was needed. Accordingly, the Vocalion was left at the Rock Church and the firm of Kilgen was called upon to build a suitable organ. This instrument, in altered form, is still in service at St. Olaf's today. The nameplate reads "Geo. Kilgen & Son/Chas. G. Kilgen/St. Louis, Mo./U.S.A." The instrument was purchased through a Prof. J.W. Parnum of Waco, who also installed it. According to an unpublished history of the organ read at its rededication in 1970, Parnum was a graduate of the London Conservatory of Music and played the original dedicatory recital. Two members of the congregation were subsequently sent to Waco to study under Parnum with a view to serving as organists to the congregation.

<sup>7</sup>For the history and development of this species of instrument, see James H. Richards, "The Vocalion," *The Diapason*, August 1975, p. 5. See also Georgia and Dale Williams, "Restoration of a Vocalion," *The Tracker* 29 (Summer, 1975): 12.



Console and case of Kilgen organ at St. Olaf. The casework is of oak.

As it stands today, the instrument does not represent the original intent of the builders, especially from a tonal view, for the organ underwent a rebuilding and modernization process in 1969-70. The action remains completely mechanical, the only electricity being utilized to drive the blower. The present thirty-two note concave radiating pedalboard was supplied during the rebuilding process; the original was very likely flat. As the existing chest and pipework allowed for only twenty-eight notes, the top four keys are dumb. The stops are controlled by drawknobs located in two tiers on either side of the single sixty-one note manual. The compass is from CC to c‴. The specification is as follows:

	Left	Side
Octave 4'		
Super Octav	ve 2'	
Mixture III		
Dringing 0	//	ot fi

Principal 8' (lowest five notes are stopped pipes.) Sub Bass 16' Pedal Coupler (pull-down to manual) Right Side Dulciana 8' (lowest note is C) Unison Bass (lowest octave of Gedeckt) Gedeckt 8' (lowest note C) Spillflöte 4'

Continued on page 23



#### Organs at the St. Olaf Lutheran Church

Continued from page 22

All ranks are enclosed except the Sub Bass and thirteen of the Principal pipes which form part of the nineteen-pipe facade. A balanced pedal controls the mechanically operated swell. Two other foot-operated levers or studs act as combination pedals; one brings on selected stops, while the other removes them.

Some idea of the instrument's original specification may be gained from a letter from Robert L. Sipe, Inc., the firm which undertook the 1969 rebuilding operation.<sup>8</sup> This document outlines the work deemed necessary at the time. and which was ultimately carried out. The original bellows was replaced with a "reservoir of modern design"; as noted, the pedalboard was replaced; worn felts and bushings in the action were renewed; the instrument was thoroughly cleaned; mechanical linkages were adjusted or replaced as needed; and tuning collars were installed on metal pipes. In addition, the Mixture and the 4' Spillflöte were supplied, along with sliders and toeboards. The present 8' Gedeckt replaced an 8' Melodia, and it was proposed to move the pipes of an existing 4' Flute an octave so as to play at 2' pitch. However, this idea seems to have given way to the installation of a 2' Superoctave. Finally, the existing Diapason and Octave stops were voiced to blend with the new pipework. The following stoplist may be deduced as the probable original specifications:

Diapason 8'	Flute 4'
Octave 4'	Dulciana 8'
Melodia 8'	Sub Bass 16

The instrument makes a splendid effect in the small sanctuary, despite its seemingly limited tonal resources. The Principal is particularly good, and the Principal Chorus is more effective than that found on far more pretentious instruments. A rededicatory recital was presented on March 15, 1970 to commemorate the completion of the work. Ruth Bakke of Texas Lutheran College played a program consisting of works by J. S. Bach, Franck, Buxtehude, Micheelson, Scarlatti, Mozart, and Nystedt. The organ continues in regular use today.

<sup>8</sup>Robert L. Sipe, Inc. Organ Bilders. Proposal for St. Olaf Luthean Church, Cranfills Gap, Texas, July 15, 1968. St. Olaf Church Files, Cranfills Gap, Texas.

## **BOOK REVIEWS**

UWe Pape: <u>The Tracker Organ Revival in America.</u> Berlin: Pape Verlag, 1978. 470p., profusely illustrated.

Here is a most important publication for all who are concerned with history-in-the-making, made all the more interesting by the fact that its author is essentially an "outside observer", a European — and Europeans are traditionally not supposed to concern themselves with goings-on in "the colonies". Well, history *is* being made here, and Dr. Pape, well-known as a historian in his native Germany, is but one of many who are taking notice — and certainly, as this book proves, one of the most articulate.

Published in both English and German, and with dual prefaces by Hermann Busch and E. A. Boadway, the book consists of six parts. Part I comprises articles by both Americans and Germans, some reprinted from other sources. Authors include John Fesperman, E. Power Biggs, C.B. Fisk, George Bozeman, and Alan Laufman, to mention some who also happen to be OHS members. Part II is a list of American installations by European builders, and Part III the opus lists of American and Canadian builders of tracker action organs. The lists of Parts II and III are unusually exhaustive and complete, the only flaw being the inclusion of some rebuilt instruments in the lists of some American builders, for which Dr. Pape can hardly be faulted, since he requested only new installations and a complete checking out of the lists would have been impossible even for an American. Part IV consists of representative specifications, and part V of photographs of organs. Part VI is an appendix in which are contained biographies (and pictures) of organ builders, references, lists of societies and journals, and builders themselves, and include in some instances employees in some of the American firms.

What we have in this book, then, is a documentation, essentially, of where we are and, to some extent, how we got there, as of A.D. 1978. Put together in a tasteful, scholarly, and well-organized manner, I predict that this volume will very speedily become an indispensible source-book on the history and development of the American organ in the second half of the twentieth century.

It seems unfortunately rare nowadays to encounter a scholarly book which accomplishes exactly what it sets out to do, and does so in a manner which is straightforward, lucid, and uncluttered. This is such a book. Subtitled "A Study of Its Styles", it adheres strictly to this format, treating the development and interaction of the various national and regional schools of organ composition historically and analytically.

One suspects that Mr. Shannon may have originally been tempted to include such peripheral considerations as organ design and performance practice in his discussion, and he indeed makes an ever-so-slight apology for not doing so in his preface. In this readers' opinion, his decision to forego wanderings in these admittedly important and fascinating byways was a correct one. As a result, both he and the reader are thus allowed to concentrate without distraction on a single facet of the literature - its style. This is carefully analyzed and explained in a cleanly-written and wellorganized manner which is refeshingly free of pedantry and multi-footnoted pseudo-erudition. It is the work of a concerned and experienced teacher with a real interest in and love of the literature he is discussing.

It is much to be hoped that this book will find its way into the hands of all serious students of organ music, for it will materially advance their understanding of a very important segment of the literature, written during one of the most important epochs of the organ's history. Beginning with the late Renaissance by way of introduction, Shannon discusses the literature of Italy, France, England, Spain & Portugal, Netherlands & North Germany, Middle & South Germany. With few exceptions, his musical references are made to accessible, presently-in-print sources, and a Bibliography of these modern editions is to be found at the end of the book, along with a Glossary of the various stylistic terms referred to in the text. If you are an organ teacher, you should own this book — and perhaps buy one as a Christmas present for your best student!

John R. Shannon <u>Organ Literature of the Seventeenth</u> <u>Century</u>. Raleigh: Sunbury Press, 1978. 310 pages, musical illus. \$22.00

## MINUTES OF THE OHS COUNCIL MEETING JUNE 26, 1978 Lowell, Massachusetts

The meeting was called to order by the president at 11:15 A.M. In attendance were council members George Bozeman, Homer D. Blanchard, Thomas L. Finch, Alan Laufman, Lois Regestein, Albert F. Robinson, Donald Rockwood, Lawrence Trupiano, Samuel Walter, and James McFarland; committee chairmen E. A. Boadway, Cullie Mowers, John Ogasapian, F. Robert Roche, David F. Sears, Permelia S. Sears, Bill Van Pelt, and Norman M. Walter; and interested members Helen Harriman and Martin Walsh.

The minutes of the Millersville meeting of February 18, 1978 were accepted as they appear in THE TRACKER.

The editor of THE TRACKER reported that he has succeeded in finding an alternative printer for the magazine and that some interest has been generating for a twenty-fifth anniversary issue.

The publisher reports a record membership as of June 1, of 1109 members. There are now four patrons (contributors of \$100.00 or more): Jack M. Bethards, Dana E. Cartwright 3rd., Reinhold von Gerlach-Gerner, and Lawrence Trupiano.

The archivist reported success with his efforts to secure a grant to copy the Everett Truette Scrapbooks housed in the Boston Public Library. This gift of \$2500.00 from the AHS Foundation marks the first significant grant to the OHS from an organization such as this.

The audio-visual committee chairman reported the release of the 1977 convention record.

The co-chairmen of the extant organs committee report the completion of all but two lists. Their activity has resulted in the most complete register of historic organs in the history of the OHS.

The chairman of the headquarters and foundation grants committee reported that a proposal for a headquarters is in the offing and that detail will be presented at the next council meeting.

The chairman of the committee on international interests reports activity on the journal exchange program with organ societies in many other countries. It is hoped that we can benefit from constructive comparison, especially as Mr. Ferguson plans to print extractions from these journals in *THE TRACKER*.

The public relations director reported the release of 21 various articles to 1500 publications in the past year. Data on T-shirt sales, new memberships, inquiries, and *BI-CENTENNIAL TRACKER* sales have verified the effectiveness of his efforts.

The chapter coordinator reported the securing of the chapter charters, and explained his plans to distribute them.

Interim business of the council (between meetings) is frequently carried out by mail. Since the February meeting, council created the "OHS E. Power Biggs Fellowship." This fellowship provides grants to enable students to attend the convention, who would not otherwise be able. The committee chairman, Sam Walter, noted that such a program could be of benefit to the society, mentioning that there are currently two members of the organization who became actively involved only after they were brought to a convention by a friend. These two members now serve on or with the national council!

Reports were received from 1979, 1980, and 1981 convention chairmen, all indicating an advanced degree of readiness and preparation. As usual, reports were received and accepted from all other committee chairmen as well.

The first item of business resulted in the passing of the following motion: 'to instruct the chapter coordinator to proceed as he sees fit concerning the preparation and distribution of the recently received chapter charters.'

In order to improve delivery schedule of *THE TRACKER*, council voted that 'we have one issue printed by Ollard Printing, Southampton, PA on an experimental basis.'

The motion 'to follow Norman Walter's recommendation concerning the purchase of equipment for use in the routine functions of the audio-visual committee' passed with one nay and one abstention. A pursuant motion was passed 'that the secretary direct the audio-visual committee to provide the OHS with all necessary certificates and other safeguards to protect mutual interest.'

Along with many favorable remarks about the increasing frequency of such motions, council carried the following 'motion to accept the Pacific South-West Chapter with warmest wishes.'

The resignation of E. A. Boadway as chairman of the research and publications committee was accepted with regret. Mr. Laufman appointed John Ogasapian to fill the vacant position. At Mr. Ogasapian's request council directed 'the research and publications committee to explore entering an agreement with the Organ Literature Foundation for distribution of special society publications, and if findings and urgency warrant, send a proposal for such an agreement to council by mail for approval.

Council directed the president 'to appoint a committee for the purpose of drafting a code of ethics for the society.'

The following two matter-of-record motions were passed at the request of the treasurer: 'that Retained Earnings be credited in the amount of \$3,438.67 for Inventory reevaluation as of May 31, 1978.' and 'that Retained Earnings be credited in the amount of \$4,146.57 representing the net income for year ended May 31, 1978.' Council then approved the budget as presented by the treasurer for the upcoming year.

After complaints from a society member that he has been unable to secure a microfilm backlog of *THE TRACKER* in spite of the agreement to this end between Xerox University Microfilms and the OHS, council directed 'the president to telephone Xerox University Microfilms to see if we can remedy this situation.'

The motion carried to 'establish a convention booklet committee, the chairman of same to be appointed by the president subject to the approval of council.' Council approved the appointment of E. A. Boadway and Alan Laufman as co-chairmen and noted their selection of William Van Pelt and F. R. Roche as committee members. It is hoped that this action will insure the maintenance of a high standard in the booklets. Council then directed the treasurer to pay 'the printers bill of \$144.56 on the extra 1977 convention booklets.'

Council asked 'Thomas Finch to type up a new set of Revised Rules and Suggestions for Convention Chairmen in time for the next council meeting.'

Council then made the following appointments: E. A. Boadway as chairman of the nominating committee (he is to choose two committee members), Tim Watters and Earl Naylor as election tellers, and Bob Roche and Larry Trupiano as auditors of the treasury records.

The meeting adjourned at 5:25 P.M. The next meeting will be held in Haddonfield, New Jersey, September 9, 1978, at 9:30 A.M.

Respectfully submitted, James R. McFarland, secretary

## MINUTES OF THE ANNUAL MEETING OF THE ORGAN HISTORICAL SOCIETY

#### JUNE 27, 1978

#### Lowell, Massachusetts

The meeting was called to order at 9:27 A.M. after those present sang "The Lord's My Shepherd" to the tune "Brother James' Air." The meeting commenced with a moment of silence in remembrance of Cleveland Fisher. Madeleine Gaylor presented flowers and a most appropriate eulogy in honor of Mr. Fisher.

The president appointed Homer Blanchard as parliamentarian for the meeting.

The minutes of the previous annual meeting were accepted as they appeared in *THE TRACKER*. The secretary recapitulated the events of the council meeting on the previous day.

Reports from officers and committee chairmen were presented and accepted with thanks. The readings of several of these reports prompted spontaneous rounds of applause. At the close of the archivist's report, the meeting carried a motion 'thanking Homer Blanchard for his ceaseless efforts.' Of particular note among the chapter reports was the announcement by the Central New York Chapter that their member Dana Cartwright will match OHS historic organ recital grants in the central New York area. Details from other reports may be found in the previous day's council minutes.

The appointment of John Ogasapian as the new chairman of research and publications was announced. A testimonial was presented by Alan Laufman concerning the former chairman's efforts and achievements. The meeting responded with a round of applause for Ed Boadway.

Member Richard Hedgebeth described his efforts towards preservation of the Springfield Symphony Hall Steere Organ. His discoveries about the working of the U.S. Government in the direction of matters historical prompted the meeting to carry his motion 'that applicable portions of the "National Register Criteria for Historic Significance" be adopted as the policy of the historic organs committee of the OHS for the citation and recognition program.' It is hoped that this will fascilitate cooperation from the federal government in the future. A second and cojunct motion by Mr. Hedgebeth was also carried 'to direct the national council to look into the society upgrading its membership with the National Trust.'

A motion was brought to the floor 'that the annual meeting suspend the action of the council on expenditure for audio equipment for one year at which time it will be subject to review at the next annual meeting.' After considerable discussion the motion was brought to a vote and failed to carry.

A petition was presented for a Mid-Hudson Chapter which was 'accepted pending receipt of their by-laws.'

The election tellers announced the following results: For treasurer, Donald Rockwood; for secretary, James R. McFarland; for councillors, William Van Pelt and Samuel Walter. A motion was then passed to destroy the ballots.

The auditors reported that all was in order with the treasurer's books, prompting the meeting's vote to close the books.

The meeting adjourned at 11:25 A.M.

Respectfully submitted, James McFarland, secretary

#### **REPORT OF THE TREASURER**

#### FISCAL YEAR JUNE 1, 1977 — MAY 31, 1978

(Condensed)

ASSETS: Cash (Checking & Savings) Equipment & Other Assets Inventories	\$12,462.25 649.19 26,397.47
Total Assets	\$39,508.91
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LIABILITIES: None	-0-
RETAINED EARNINGS:	
Balance 6/1/77 \$31,923	3.67
Add: Inventory Revaluation 3,438	3.67
net Income for year 4,146	5.57
Balance May 31, 1978	\$39,508.91
TOTAL LIABILITIES & RETAINED EARNING	\$39,508.91

#### Statement of Income & Expenses

RECEIPTS: Memberships		\$12,710.21
Other		3,546.76
1	Total	\$16,256.97
EXPENSES: Printing & Projects	\$12,110.40	12,110.40
NET INCOME FOR PERIOD ENI	DED	
MAY 31, 1	1978	\$ 4,146.57

Respectfully submitted,

/s/ Donald C. Rockwood, Treasurer

## **RECORD REVIEWS**

To all those interested in historic European organs, a new series of recordings recently begun under the direction of the noted German organ scholar and author, Dr. Uwe Pape, will be of considerable interest. Under the general title of *Pape Orgeldokumente*, this hopefully long-to-be continued series specializes in period music performed on some of the lesser known but historically important instruments. Although the series already contains more than 12 issues, I will here briefly review three recordings which are of special interest to me.

No. 10: Festliche Orgelmusik im Schloss Charlottenburg, Berlin. Charlottenburg Castle in Berlin is one of the monuments of German baroque architecture, situated in the western sector of the city. Badly damaged by bombing in World War II, its famed Eosander Chapel containing a most unique 1706 Arp Schnitger organ was almost totally obliterated. Indeed, all that was salvaged of the organ was a part of the keydesk. Fortunately, many scales, photos, and other documents pertaining to the organ were preserved, and in 1969 the Berlin organ builder Karl Schuke attempted a largely successful reconstruction, based on the existing documents. While one might quibble with some of the details (such as the 19th century style wind supply and construction of certain reed stops) there is no denying that Dr. Schuke has caught the spirit, if not every minute letter, of the original instrument, with which he was long familiar before its unfortunate destruction. In record No. 10 of the Pape series, Rudolf Zartner performs music of three Bachs -J.S., C.P.E., and W.F. -- on the reconstructed instrument. His style is cool and at times academic, yet he displays sensitivity and insight in his interpretation of J. S. Bach's Partita on "Ach, was soll ich Sunder machen." The littleheard C. P. E. Bach works are a delight, especially the Fantasie & Fugue in c-minor with its saucy fugue subject, and provide an interesting contrast to the more traditional but no less interesting compositions of his brother W. F. Bach.

No. 9: Hohenkirchen. In the ivy-grown masonry church of the small North Sea town of Hohenkirchen, a one-manual organ was built in 1694 by the north German builder Joachim Kayser. By 1699 the congregation apparently had second thoughts, and Kayser was commissioned to convert the little one-manual, 4-foot organ with its coupled pedal into something grander. The result was a two-manual and pedal organ with an 8-foot Hauptwerk, 4-foot Brustwerk, and 16-foot Pedal. Since the original one-manual case design was retained and added on to, the appearance of the organ is a bit curious and naive compared to that of other North German examples of the period. While this organ suffered various alterations in the 18th and 19th centuries (including the complete loss of its Brustwerk and substitution of a 19th century Oberwerk) much of the original work remained in virtually untouched condition, and in 1973 a restoration was carried out under the careful guidance of Fritz Schild of the Alfred Fuhrer firm. Among other original features to be restored was a reconstruction of the original Brustwerk and the reinstatement of unequal temperament.

In this Pape recording Gunther Maurischat plays German works of the Renaissance and Baroque periods. The Renaissance pieces, occupying one side of the record, are an interesting cross section, largely sacred, and benefit immeasurably from the old tuning, which imparts a liveliness impossible with equal temperament. The second side contains works by three eminent North German masters; Scheidemann, Weckmann, and Lubeck. While one might sometimes wish for a little more freedom in the playing, it is nonetheless obvious that Maurischat understands this music well, and the organ unquestionably has the "right" sound for it -- warm yet bright, with that comfortable balance between fundamental and brilliance which characterizes the best North German instruments.

No. 13: Altenhagen. Here is a real rarity: An organ from the "lost century" between 1750 and 1850. Built in 1842 by Philipp Furtwangler, founder of a dynasty of German organ builders which extends down to the present day, it exemplifies the early Romantic organ with which Schumann and Mendelssohn were familiar. Its roots are still solidly in the 18th century, as shown by the relatively conservative stoplist, lack of registrational aids, and tonal kinship to the late Baroque, yet there is a hint of things to come in its tone colors as well. It serves as an admirable vehicle for the late Romantic works of Brahms as well as Schumann's Fugue on B-A-C-H. But it is in the late Baroque works of his countrymen Zach, Kuchar, and Chernohorsky that the Polish organist Jan Hora (and, incidentally, the organ) shines. This music deserves to be better known, especially the Kuchar Fantaisie with its cheerful Mozartean flavor, for which the sonorities of the Altenhagen organ seem ideally suited.

All of the records in the Pape series are well recorded, with the microphones located far enough away from the organ to include some room ambience, yet not so far as to lose clarity. This writer has personally heard and played two out of the three organs on the records reviewed, and regards the reproduction to be excellent. In addition, all Pape records are accompanied by profuse liner and/or insert notes, well-illustrated, giving the complete history of the organ and often of its builder as well. Stoplists are always included, and usually registrations also. One cannot praise too highly the helpfulness of such detailed notes, which add so much to one's understanding of the instruments and the music played on them. Let us hope for the long continuation of this useful series!

(Full information on the Pape-Orgeldokumente series may be had from Prof. Dr. Uwe Pape, Prinz-Handjery-Str. 26A, 1 Berlin 37, West Germany).

— Barbara Owen

## Letters to the Editor

Dear Sir,

The necessary editorial "Those R's Again" by Barbara Owen points out the abuse of the word "restoration". Rebuilt organs often are wrongly called "restored organs", for instance.

In this connection I want to add some corresponding formulations concerning this topic. The Weilheim Regulations ("Weilheimer Regulativ") of 1957, in the revision of 1970 ("Richtlinien zum Schutze alter wertvoller Orgelin", i.e., regulations for the protection of old valuable organs) define different fields of activities at historical organs:

1. **Conservation:** stopping the ruin of the original substance.

- 2. Repair: remedy of defects that affect organ function.
- Restoration: undoing alterations and reproducing of a provable original condition.
- 4. Reconstruction: copying lost parts according to the precise original forms.
- 5. **Recompletion:** rebuilding of lost parts of which the original design is not known.
- 6. Extension: addition of parts that originally have not existed; an historical organ should possibly not be extended; even the construction of an additional manual impairs the value of an historical organ.
- 7.<sup>4</sup> Alteration: free change of the traditional condition; free alterations of historical organs should not be considered, except the before mentioned activities cannot be applied at all.
- Maintenance: periodical checking, tuning and repairing of smaller defects.

Best wishes!

Sincerely, /s/ Gottfried Rehm 64 Faulda Saalestr. 10 West Germany

Dear Sir,

First let me say how pleased I am with the appearance of VINTAGE TRACKER IN TOKYO. I've had a number of compliments on the article. There are two minor printer's errors: the omission of *Aeoline* in the caption of the photo of the pipework, and the transposed letters in the word *Yamaha* on page 19, but neither of these is important and I'm probably the only person who noticed.

HISTORIC AMERICAN ORGAN BUILDERS arrived, and I have thoroughly enjoyed reading it. There is much that is not recorded elsewhere, and the many photographs are most interesting. I'm especially intrigued with that photo of Johnson Opus 479 with the elaborate case and the console, of all places, among the pews! What a tracker run that must have been! I hope the Elsworth book you mention will have some details on this instrument. The wonderful spiral effect wings on the case and the location of the console are unique, are they not?

Although there is a "Carl Barckhoff / Pomeroy, Ohio" nameplate on the cover of your opus, I looked in vain for some mention of Carl in the text. (I even hoped I might find a tidbit or two to include in my acticle.) This is not criticism; by no means; you mention that you are interested mainly in the innovators, and Carl was, after all, I must admit, rather run-of-the-mill. His main claim to fame is the large number of organs he built and the fact that many are still in use today.

Since Carl is not mentioned in HISTORIC AMERICAN ORGAN BUILDERS and is mentioned only briefly in Ochse and in Barnes & Gammons, I flatter myself in thinking that my article will be a worthwhile contribution to the overall

> Organ Recitals of Transcriptions of Chestnuts **EARL L. MILLER** Epiphany Church - Jefferson Avenue Danville, Virginia 24541

picture of late 19th and early 20th century organ building in the United States . . .

Sincerely yours, /s/ Vernon Brown Minami Aoyama 4-8-24 Minato-ku, Tokyo 107 Japan

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#### DONALD R. M. PATERSON

University Organist and Sage Chapel Choirmaster Cornell University, Ithaca, New York

#### **ONE MORE STEP FORWARD ...**

#### An Editorial

The most important fact of OHS history in 1977 was the appointment of a public relations director in the person of William Van Pelt III whose experience and expertise have proven him to be a most valuable asset to the Society.

For a number of years we have promoted the creation of such an office, but there seems to have been a great lack of candidates to fill same. When President Laufman discovered Mr. Van Pelt and observed his tremendous capabilities, there was no doubt that the right person had been found.

Mr. Van Pelt's first undertaking was publicizing the Detroit Convention of 1977, a job of considerable magnitude and detail. That it was accomplished successfully was evidenced by the large crowds attending the public events of that convention and the newspaper coverage of same.

It was Mr. Van Pelt's idea to undertake the OHS T-shirt project, not so much a money-making idea as a publicity stunt. It has proven a success, particularly with younger members of the Society - and their friends, who are potential new members.

Another suggestion born at Mr. Van Pelt's desk is the E. Power Biggs Fellowship Fund to enable young persons who have financial problems to attend OHS Conventions. This action came after the February Council meeting (the last one prior to the Convention Council meeting), and members of the National Council were asked to act by mail so that the activity could be undertaken for the 1978 Convention. That there was some objection was expected, for there are Councilors who would not approve the expenditure of OHS funds which were derived from dues for the benefit of individuals. But the plan is such that a special foundation has been established into which specific gifts have been deposited, and this fund is the only source of fellowships for candidates.

Happily, the E. Power Biggs Fellowship Fund developed so rapidly that three young candidates were chosen by the committee (chaired by Dr. Samuel Walter) to attend the 1978 Convention.

In addition to carrying out this primary purpose, there is the secondary fact of perpetuating the memory of E. Power Biggs, one of our late Honorary Members and a true champion of the Organ Historical Society.

Therefore, if you have a fond recollection of Mr. Biggs and wish to help this new feature of the Society, please send your contribution to the treasurer at any time, carefully indicating its purpose.

This is, then, one more step forward in the work which "makes OHS tick". Let's all lend a helping hand.

#### DAVID GOODING

Lake Erie College Painesville, Ohio 44077

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