The Tracker

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The Tracker

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COVER PHOTO — 1761 John Snetzler chamber organ, built in London, now located in the Smithsonian Institution, Washington, D.C. Photo courtesy of the Smithsonian Institution.

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Organbuilders' Rountable at 1978 Smithsonian Folk Festival: l. to r., David Moore, John Brombaugh, George Taylor, David Gibson, and Si Fisk. Voicing table in background.

Five Organ Builders Talk "Tracker"

by Jerry R. Chase

Five organ builders met during this year's Festival of American Folklife at the Smithsonian Institute in Washington, D.C. to discuss and demonstrate to the general public their unique craft of making mechanical-action organs. This seminar had greater implications than just acquainting the general populace with organ building. For probably the first time in recent American history have this many experienced mechanical-action organ builders come together under one roof to share with one another and the public the techniques that give their instruments identity. The builders who joined in the workshop are John Brombaugh and Si Fisk who live and work in Eugene, Oregon; George Taylor in Germantown, Ohio; A. David Moore in North Pomfret, Vermont; and David Gibson in Deerfield, New Hampshire.

Two sessions met daily from October 4 through October 9, 1978, to discuss what it is like to be an organ craftsman working in a small shop and the kind of instruments they make. After each of these brief sessions they went to their work benches and demonstrated how to work with lead alloy in making pipes. Once the pipes were made they were placed on a voicing machine and voiced to the particular sound and quality desired. The visitors talked freely with the organ builders asking a large range of questions: What makes your organs different from the electronic organ in my church? What combination of metals do you use for the pipes? What influence does a case around the pipes have on the sound of the organ?

Several of the builders contributed various pieces of organ building equipment for the workshop. Most notable was the voicing machine, already mentioned, built by A. David Moore, utilizing a wind chest and keyboard from a 19th century organ. To this he added an air reservoir and a

foot operated bellows situated in such a way that the person playing could also work the bellows. He also made one rank of principal pipes to be used in tuning the pipes made at the workshop. On one side of the wind chest a small window was made so that one could see how the pallets moved to allow air to enter the pipes. A hammering machine, also built by A. David Moore, patterned after a design in *L'Art du Facteur d'Orgues* (1766) by F. Bedos de Celles, was displayed and used during the workshop. This machine is used in hammering the metal for pipes, giving the metal a more uneven consistancy which improves the tone.

Charles Fisk supplied scale models of two organs he has built. These were used in the planning of the organs in Mount Calvary Church in Baltimore, Maryland (1961), and University of Vermont, Recital Hall, in Burlington, Vermont (1975). These models were important in deciding what design would look best in the proposed surroundings.

While visiting with Si Fisk I asked him to explain the statement that had been made saying that "Organ craftsmen are one large community." He replied, "We are all good friends. In fact some of us have studied together or have been apprenticed to one another. While working together in a shop you become well acquainted with those you work with. You feel comfortable talking over your problems or sharing good news with one another. When one of us leaves the shop and begins his own shop that closeness still exists."

I asked Si Fisk what about the competition in the organ market for contracts and how does this affect how these builders get along.

"In the first place there is enough work right now for all of us so that we do not need to be cutthroats. An example of this is that John Brombaugh, for whom I am working, has contracts to keep us busy for the next four years. Secondly, we are building organs in our own unique way; we do not always appeal to the same customers since we are not putting out the same product."

I have been curious about the backgrounds these builders came from and what has compelled them into building mechanical-action organs. In talking with David Gibson I found that many of these builders came from fields totally unrelated to organ building. For example Charles Fisk (father of Si Fisk) of Gloucester, Massachusetts, who has the largest tracker-action shop in the country, has a degree in nuclear physics. Equally intriguing is David Gibson's own background. In 1966 he graduated from Texas A. and M. University with a degree in electrical engineering. Soon he was designing spac craft communication equipment for Collins Radio in Dallas and later at Hughes Aircraft in Los Angeles. Later he was field service manager for a small computer company in Cambridge, Massachusetts.

After working in that kind of environment for a number of years he realized it wa n't bringing him personal satisfaction. In his own words, "I just didn't feel as if I was making any real contribution. I became dissatisfied when a three year project of mine, which was near completion, was thrown out because the program that it was associated with was cancelled."

I asked him how he became interested in building mechanical-action organs.

"First I must explain that originally I had a love for organ music and for electronics. Here I saw in the blend of the two tremendous possibilities for development. But soon I discovered that electronics could not duplicate the real pipe sound. Up until this time I had considered tracker instruments to be archaic and complicated. When I discovered how they really worked I realized that they were very simple. In fact, now laymen often maintain the church organs which I have built. If something is disconnected or broken, you see it right away. If need be, you can use primitive materials such as popscicle-sticks and rubber bands to make a repair. My experience rebuilding and restoring old American trackers has taught me just how valuable an asset this can be. If an electronic component fails on Sunday morning it is very unlikely that you can find a replacement much less a competent person to make the replacement in time for the morning service."

I asked him if he knew of any of the other builders here who started out with interests in electronic organs.

"Yes, John Brombaugh, who also has a degree in electrical engineering, worked for Baldwin organs."

David Moore has studied and rebuilt early American organs. I asked him what type of organ building he has been doing recenlty.

"I would say my organ building closely resembles the classical French organ building style. Two of the largest jobs I have done have been where I added French reeds, and German mixtures and upper work to an early American organ. Each of the organs ended up with half new and half old pipe work — the results were very good indeed."

I asked him what kind of organ building would he like to see in the future.

"I would really like to see more specific styled organs built that can play a certain period of music authentically. If each region were to have several examples of historical organs I think organ playing could be greatly improved."

John Brombaugh has been recognized by more and more organ critics as a leading American organ builder of our time. I asked him what he feels is the most important consideration to be made in planning an organ.

"It has to be a *musical* instrument. If it does not make music, then it is no longer really what I am looking for in an organ. This may seem terribly blunt, but let's face it, the vast majority of organs we see throughout the world today are machines, not musi al instruments. It is my feeling that with the advent of the Industrial Revolution, organs, like most other products of society, underwent significant changes. But to my thinking, in most ways, these changes were to the musical detriment of the organ."

I then asked him, "Do you think we should be copying the organs from Bach's time?"

"It is not my thought that our response today should be to go back to copying what the old masters did, but we must understand *what* they did, and *why*, and try to put similar concepts into effect again. Only then can we expect the principal musicians of our age to pay attention to the organ as a musical instrument and write for it as Bach did."

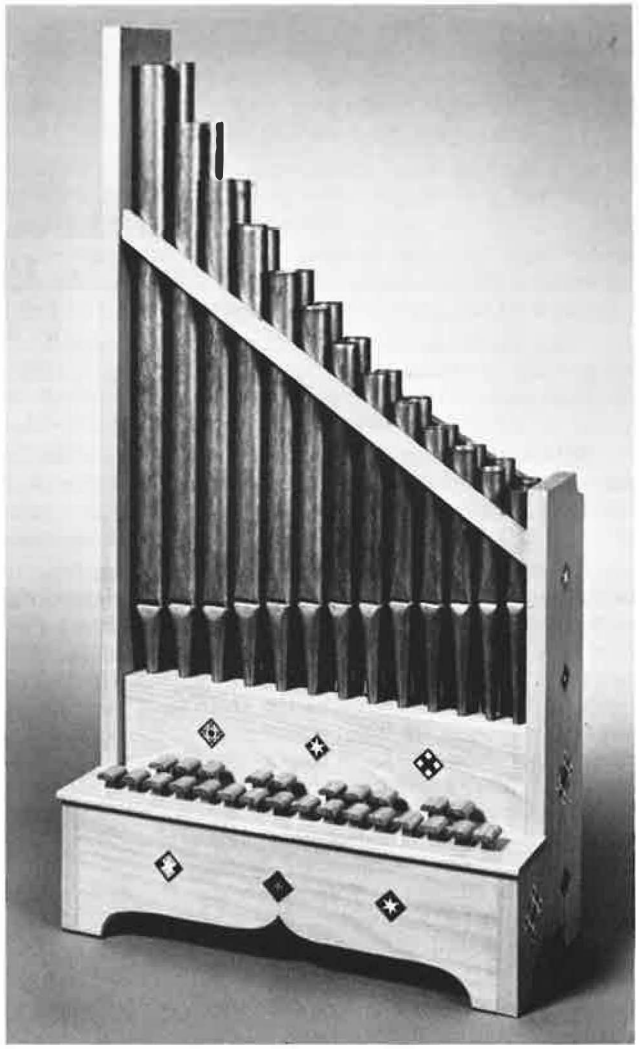
I asked him if we have a big advantage over the old masters of organ building because of our advanced technology.

"Yes, there are indeed certain aspects of modern technology which are quite helpful, and I by no means would want to go back to working directly in Arp Schnitger's shop! But when one pays attention to details found in the historic instruments, one can be nothing other than totally amazed at the incredible knowledge those builders had."

George Taylor has recently begun a shop with his partner, John Boody. I asked him how he went about training to prepare himself for running his own shop.

"Both John Boody and I had the best preparation for running our own shop by being partners with John

One-manual organ built in 1971 by A. David Moore. 4' Prestant treble, bass; 8' Stopped diapason treble, bass; 8' Dulciana; 2' Fifteenth; II Mixture; 8' Cremona treble, bass. Compass CC-f^3 - 54 notes.



Portative organ built by Brombaugh and Taylor weighs 30 lbs. One open metal principal stop; 26 pipes E 1 3/5 through F.

Brombaugh for seven years. We shared our responsibilities there as evenly as possible, so that each of us learned much about leadership in that time. Looking back further I must cite a rigorous apprenticeship in the Beckerath shop which taught me the fundamentals of good pipe making and joinery. That experience more than any other set me on course."

I asked him if he knew of any school in the U.S. where one could study organ building.

"Not as far as I know. The value of such a program is also questionable, since the best learning of a trade seems to come through working in it rather than studying it from a distance. The trick, of course, is to find the best person to work with, a person who can think and is not just an organ builder by habit."

I asked George Taylor what kind of person he is looking for to work in his shop.

"Experience has taught us that intelligent people who are socially well-adjusted and love to work with their hands fit in quickly. Unfortunately, organ building too frequently attracts persons who either have an inflated opinion of their abilities and are actually chronically inept, or those who think of themselves as incapable, while really having much to contribute if it can only be brought out of them. Naturally, the second category is preferable to the first. On the whole those folks known in the trade as organ nuts are more of a hindrance than a help around the shop. It takes considerable tempering to make an organ nut into a good organ builder."

These men seem to have abilities in many areas besides organ building. I asked myself why are they doing this instead of something else where they could make considerably more money? Si Fisk, I think, answered this question quite well.

"We are satisfied doing this. Those we work with are nice people and we develop strong friendships. Working schedules are flexible giving us freedom to make adjustments for our personal needs. Yet even greater than these reasons is the pride a person receives from having a part in the creation of a great instrument. Seeing a project completed is the realization of many hours of hard work. It represents not only the time you put in, but also the ideas and work of every one in the shop.

"I feel that it is important to continue the tradition of good organ building. This is a decision I have made on my own. My father, Charles Fisk, was very careful not to drag me into the business. I have chosen this profession because of the sense of satisfaction that comes from making fine instruments. What we build is more than a commodity. I believe it is a piece of art and I receive satisfaction from that fact."

There is a lot of work that goes into each custom-built instrument these men make with their associates. Some large instruments may require as much as 16,000 hours of

(*Please turn to page 12*)

Saint Louis Organ History and the 1979 Convention

by **Robert I. Thomas**

Where the Mississippi and the Missouri Rivers join forces — roughly 500 miles east of the geographic center of the continental United States — stands the city of St. Louis, site of the 1979 OHS Convention.

From their winter camp across the Mississippi from the town, Lewis and Clark launched their expedition northwest up the Missouri River in the spring of 1804. Not many years later (and until about 1860 when a railroad to the north became the main travel route) pioneers poured through St. Louis in droves. They crossed the state of Missouri to the west by wagon or by boat, and then, if they wished, they chose either the Santa Fe or the Oregon-California Trail and went on. The presence, near St. Louis, of Jefferson Barracks, then the largest military outpost in the "West," was no small factor in making this route convenient. In 1874 the famous bridge designed by James Eads spanned the Mississippi at St. Louis. Westward expansion continued by various routes so that in the 1880s a million sod houses (it has been estimated) dotted prairies between a line 100 miles west of the Missouri River and the Rocky Mountains.

A gleaming arch soaring 630 feet above the west bank of the Mississippi, just south of Eads Bridge, wordlessly, yet eloquently, proclaims St. Louis' historic position as the "Gateway to the West." No less eloquently — to those who care about such things — does a stone church in the shadow of the Arch proclaim the city's historic role as a gateway for the spread of — yes, the Church — but also of the use of the organ over the western half of the nation, for the walls of this "Old Cathedral" once resounded with the tones of what was very likely the first organ to be placed west of the Mississippi in the east-to-west expansion. [1]

This "large and handsome organ" [2] was given by a Flemish baroness around 1815 for the to-be-built brick cathedral of 1819, and it was moved later — in 1834 — into the then-new stone cathedral[3], the current Old Cathedral by the Arch.

That organ is gone, as is its splendid successor, a large 1838 Schwab & Hummel from Cincinnati [4] — unless the present Greek Revival case is from the latter organ, a supposition neither confirmed nor disproven by research thus far. But these instruments were forerunners of an impressive battery of St. Louis organs — some from the East, and many of local construction.

Tragically, most of those from the East have disappeared — the Erbens (*THE TRACKER*, 22:3), some splendid Hooks, a 40-stop creation by Hall & Labagh who were "assisted in its construction by Thomas Appleton," [5] a circa 1881 3-manual Jardine, an 1888 3-manual Johnson and more. But the fact that such instruments were brought as far west as St. Louis shows something of the musical interest of at least a portion of the populace. Locally built organs, some of them as imposing as the eastern "imports," seem not to have fared much better.

Although St. Louis' record for organ destruction may rival that of Cromwell's forces, it surely must, at the same time, hold the Midwest record for organ construction, for within a 25-mile radius of the Arch 16,000 to 20,000 pipe organs have been built!

Perhaps the St. Louis organ-building tradition began when **A.C. van Hirtum**, an organ builder from the Netherlands, arrived in 1818. [6] Did he install the organ given by the Flemish baroness? He seems not to have stayed long, [7] and not one of his instruments is known to survive in this country, although an altered one from 1817 still serves in Holland. [8]

The ingenious **Mr. Arlidge** of England, whose brief but colorful autobiography appeared in *THE TRACKER* about two years ago (21:1) seems to have built a few organs in St. Louis during the middle 1840s. If they were as interesting as their maker, how fascinating it would be to find one!

Wilhelm Metz arrived from Germany about 1846, and according to old Lutheran publications, his instruments must have supported the singing of many a pioneer congregation. It is not known how many organs he built, but Mr.

The organ case in the Old Cathedral, which may be from the 1838 Schwab, contains pipework by Pfeffer and Wicks. Photo by Robert I. Thomas.

Metz was well known in Midwest German circles. He seems to have left St. Louis in 1865, but it is currently believed that he continued building organs in nearby Collinsville, Illinois. Pioneer congregations grew rapidly and built larger buildings with larger organs. Only one Metz organ is known to have survived.

The Pilchers, originally from England, during their St. Louis sojourn (1852-1862) built about 50 instruments ranging from small "one-manuals" without pedals to large "three-manuals" with impressive pedal divisions.[9] Only one from this period, an 1861 2-manual organ in St. Francisville, Louisiana, is known to exist today.

Just north of St. Louis, at Alton, Illinois, **Joseph Gratian**,[9] another Englishman, built his Opus 1 in 1858, the year of a Lincoln-Douglas debate in that place. Gratian turned out a few organs every year. His only known 3-manual instrument was in St. Phillip's Episcopal Church in Dallas, Texas. He died in the late 1890s.

John G. Pfeffer, a German-born St. Louis artisan whose organs are revered today, arrived in 1858 and set up his shop a year or so later. Again, no records have been found, but some believe he built around 600 organs before he sold his business to the Kilgen firm in 1909, the year before his death. One of his obituaries [10] claimed that he was credited with building more organs than any other Midwest builder. While most Pfeffer instruments stayed in the Midwest, at least one went to California, and one was used in Buffalo, N.Y. until a few years ago.

George Kilgen, also of German birth, moved from New York to St. Louis in 1873. The Kilgen family firm, before closing in 1959, is believed to have built more than 8,000 instruments, according to a long-time employee. They are found in many states and in some foreign countries.

Henry Kilgen, too, came to St. Louis and had his own organ-building firm. It is believed that he built fine instruments, not many of which remain.

Several names of 19th century builders, about whom nothing is known, crop up in city directories to tantalize researchers who never seem to have enough time for hunting.

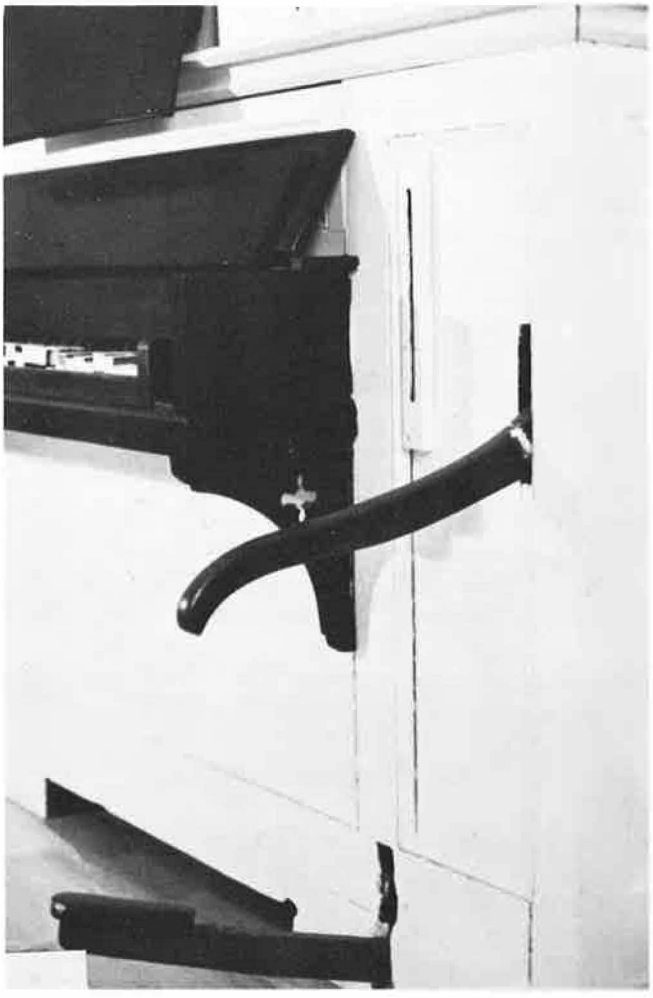
Another German immigrant, **Gustav Treu**, who was employed by Pfeffer, began the 20th century by opening his own business in St. Louis. His former bookkeeper believes that he built about 150 new organs in adition to many "rebuilds."

The Wicks Company in nearby Highland, Illinois, was founded in 1906, and it has completed more than 6,000 organs to date.

Several other firms, some quite small, will build electric action pipe organs of purchased components upon request. And several representatives of non-local organ firms reside in St. Louis.

Martin Ott, who apprenticed in Germany at the firm of his uncle, Paul Ott, came to St. Louis in 1971. Since 1974 he has built mechanical-action organs exclusively.

The Metz organ in St. Stanislaus Jesuit Museum, c. 1846. Photo by Elbert Fanter.



The pump handle and pedal, organ built by Wm. Metz, c.1846. Photo by Peter Pull.

Some Historically Interesting Organs Remain

Yes, organ history has been made in St. Louis, and fascinating pieces of it remain. While at this writing the itinerary for the June Convention has not been finalized, the Convention Program Chairman (who is also the chapter chairman) and the Convention Chairman — David Porkola and Earl Naylor respectively — are making selections from among a number of historic instruments listed below. They feel that St. Louis has something great to offer — instruments by builders whose work will be new to many in the OHS. (Locally-built instruments will be listed by builder in the order given above):

Wilhelm Metz

Circa 1846, 1-4, now in St. Stanislaus Jesuit Museum, until very recent years in a basement chapel of St. Joseph's R.C. Church. Almost totally original, the organ has not even had a blower attached. An immediate, authentic restoration is planned. Museum authorities have selected James Warner of Catawissa, Missouri, to do the work. The four ranks are: Gedackt 8', Gumba (sic!) 8', Principal 4', Octav 2'. This is believed to be the oldest extant organ of the thousands built in St. Louis.

The 1861 Pilcher case in St. John's Church. Photo by Robert I. Thomas.

The Pilchers

Only one large case of a locally built Pilcher organ is known to remain in St. Louis. It is in the Church of St. John the Apostle and Evangelist. The Pedal division of this 1861 organ extended from 32' to 4'. A picture and the description of the original organ appeared in *THE TRACKER* 15:4.

Joseph Gratian

Very few of his instruments remain, and there are no known ones in the immediate St. Louis area.

J.G. Pfeffer

1862, 1-8, St. Mary's R.C. Church near Moselle, Missouri. It has a very brightly voiced Principal chorus of 8, 4, 2⅔, 2'. This organ was rebuilt and the case refinished a few years ago, largely by Raymond Churchtown.

Circa 1865, 1-15, SanSalvator Lutheran Church, Venedy, Illinois. This large one-manual instrument which boasts both an 8' wooden "Violon Schello" and an 8' Possaunne with wooden resonators in its three-stop Pedal, is almost certainly the work of Pfeffer and definitely an American-built organ, although the church believed for many years that it was the organ which Saxon Lutheran immigrants brought from Dresden to Missouri in 1839. (The Dresden organ apparently went down with the ship *Amalia*). [11] Mistakenly accepting the "facts" as published by the church, the present writer described the organ as the 1839 German Organ *THE TRACKER* 11:1. A complete stop list appears there, although three manual stops are labeled "Pedal."

This splendid instrument is the subject of a doctoral dissertation by OHS member, Dr. Richard Hass.

1870, 1-12, St. Paul's Lutheran Church, New Melle, Missouri. The Chorus in this organ is unusual — 8, 4, 2⅔, III — the only 2' being in the Mixture which breaks at Middle C from 2', 1⅓', 1' to 4', 2⅔', 2', thus doubling the 2⅔' in the treble. The two-stop Pedal includes an 8' Open wood which makes a division in itself. This organ is treasured.

A picture and a write-up of the organ's one hundredth anniversary recital (as well as a translation of the church records regarding the organ) appeared in *THE TRACKER* 14:4. OHS members Donald Petering and Peter Pull have researched both this organ and a large Pfeffer in Iowa in great detail for a Master's thesis which Mr. Petering is writing about Pfeffer and his work.

Circa 1890, 1-5, St. Patrick's Rock Church near Catawissa, Missouri. Still hand-pumped, this organ is in a fascinating church which is lighted by kerosene lamps. Although the instrument is small, its sound is grand. It has Pfeffer's usual wind system for small organs — a single-fold reservoir with very wide ribs and a single feeder. Unlike some of the others which have been slightly altered, this Pfeffer retains its two wooden leaf springs about nine feet long which assist the weights on the reservoir. The organ has a distinctive horizontal roller board of the type adopted by Mr. Pfeffer in the 1880s.

We have saved Pfeffer's two large instruments within the city of St. Louis to mention together.

1874, 2-33, reversed console, St. Vincent de Paul R.C. Church. The organ is in use, but in dreadful condition. The church hopes to secure funds for an authentic restoration, but there is only slight hope that this will have taken place before the Convention. It is basically an outstanding instrument. (Many stop labels are missing or illegible. This list represents ranks in the organ).

Great	
Open Diapason	16'
Open Diapason	8'
Melodia	8'
Gedeckt	8'
Gamba	8'
Dulciana	8'
Octav	4'
Floete	4'
Super Octav	2'
Mixture IV	2⅔'
Trumpet	8'

Swell	
Bourdon (divided)	16'
Geigen Principal	8'
Gedeckt	8'
Viola d'Gamba	8'
Salicional	8'
Principal	4'
Harmonic Flute	4'
Rohrfloete	4'
Flute	2'
Mixture III	2'
Hautboe (sic)	8'
Clarinet	8'

Pedal	
Open Diapason	16'
Bourdon	16'
Octave	8'
Floetenbass	4'
Posaune	16'

1890 (case may be older) 2-34, St. Joseph's R.C. Church. The organ, itself nearly three stories tall, stands in the second balcony of a large building which is in danger. The organ is not playable. There is great public interest in saving the building. The local OHS chapter continues to point out the great importance of saving the organ — the largest old tracker in the area, and the largest Pfeffer known to be extant. The stop list is somewhat similar to that of the St. Vincent de Paul organ. On this later one, the voicing seems bolder, the scaling perhaps broader, the cut-ups just a bit higher, and the upper lips skived — features one might expect on an 1890 organ compared to an 1874 one. The older instrument has a large single-fold reservoir which was fed by three feeders on a cam shaft operated by a large, hand-turned fly wheel. The newer organ has a more conventional wind system, a large double-fold reservoir which was fed by a normal (but large) double-feeder hand pump.

The console of the 1890 Pfeffer in St. Joseph's Church, St. Louis. Photo by Paul van Horn.

A Convention stop at St. Joseph's could be of great interest to the OHS and of great help in the cause of restoration, even if the organ has not been made playable by that time.

Pfeffer organs in the area which will probably not be visited include one-manual instruments in Olive Branch Lutheran Church near Okawville, Illinois, and in St. Joseph's R.C. Church, Josephville, Missouri, and a two-manual organ in the R.C. Church in Portage des Sioux, Missouri.

George Kilgen, George Kilgen & Son

Circa 1879, 1-6, privately owned, but in church use at Grace and Peace Fellowship (Reformed Presbyterian). This is one of the oldest extant Kilgen organs.

Manual	Principals 8' (TC), 4', 2' Gedackt 8' (TC), metal Chimney Flute above MC. Dulciana 8' (TC) Unison Bass 8'
Pedal	Sub Bass 16' (currently 27 notes, originally 25). Manual to Pedal coupler.

The 1-6 Kilgen, c. 1879, at Grace and Peace Fellowship Church. Photo by Robert I. Thomas.

The organ is voiced on low (slightly above 2") pressure. The cut-ups are much lower than on later Kilgens. (Even stopped wood pipes have ¼ cut-ups). As with a number of old organs in the area, wind is supplied by a Buffalo Forge Blower, but the organ may be hand-pumped. The only date found in the organ is on a piece of advertising glued (for utilitarian purposes) inside the pedal chest — Feb. 25, 1879. The church plans a centennial observance.

Circa 1885, 1-6, United Church of Christ, Femme Osage, Missouri. The specification is the same as that above, save that the 8' Flute is a Melodia, the Diapason extends to the bottom note, and the Pedal has but 18 notes. This church is an idyllic spot a few miles from the Daniel Boone home.

Circa 1890, 1-8, Parkway United Church of Christ, St. Louis County. This nice but gentle organ has a stop-list the same as the above and two more ranks: Salicional 8', Flute d'Amour 4'.

1897, 2-23, Holy Trinity Slovak, R.C. Church, St. Louis. (The largest Kilgen tracker remaining in the area.)

Great		**Swell**	
Dbl. Open Diap.	16'	Bourdon (B & Tr)	16'
Open Diapason	8'	Geigen Princ.	8'
Melodia	8'	Std. Diapason	8'
Viola D'Gamba	8'	Salicional	8'
Dulciana	8'	Aeolina	8'
Octave	4'	Flauto Traverso	4'
Flute D'Amour	4'	Violina	4'
Fifteenth	2'	Picolo	2'
Mixture	II	Oboe (B & Tr)	8'
Trumpet (Missing)	8'	Tremolo	
		Pedal	
Normal Couplers		Grand Open Diapason	16'
Gt. to Ped. Reversible		Bourdon	16'
Piano and Forte pedals for Gt. & Sw.		Violoncello	8'

Circa 1900, 2-19, St. Trinity Lutheran Church, Carondelet (So. St. Louis).

Great		**Swell**	
Bourdon	16'	Geigen Principal	8'
Open Diapason	8'	Stop. Diapason	8'
Melodia	8'	Salicional	8'
Gamba	8'	Oboe Gamba	8'
Octave	4'	Flute Harmonique	4'
Flute D'Amour	4'	Violina	4'
Super Octave	2'	Flautino	2'
Mixture	III	Tremolo	
Pedal			
Bourdon	16'	Usual Couplers	
Bass Fl.	8'		

1905, 2-12, Trinity Episcopal Church, St. Louis. This organ was moved from the United Church of Christ, O'Fallon, Illinois, within the past decade. A concave, radiating pedal board was added, two Swell ranks were moved one octave higher, and an 1882 Johnson Oboe was added on a jump slide. A zimbelstern has since been added. The organ may be hand pumped.

Other Kilgen tracker instruments in the immediate area which are not likely to be visited are: Westminster (formerly Lafayette) Reformed Presbyterian, Ellisville, Missouri, 1892, 1-4 altered; Visitation-Holy Ghost R.C., St. Louis, c1900, 2-20; Lutheran Church, Wartburg, Illinois, c1900, 2m; Grace Presbyterian, St. Louis, c1908, 2-15; Immaculate Conception R.C., Dardenne, Missouri, c1915, 1-7; St. Paul's U.C.C., Oakville, Missouri, c1915, 2m; Lutheran Church, Wentzville, Missouri, c1920, 2-11.

Henry Kilgen

None of his instruments is known to exist in the St. Louis area, but a splendid organ in Lincoln, Missouri, which was featured on page 16 of *THE TRACKER* 21:1, is now believed to be by this builder. It will very likely be heard by tape during the Convention.

Gustav Treu

Circa 1908, Christ Lutheran Church, St. Louis. This rather small two-manual instrument is the only known Treu tracker to remain in St. Louis. Only a few ranks are playable at last report. It is hoped that the organ will be completed before the Convention.

Another Treu tracker, that in the **Lutheran Church of Stover, Missouri**, may be heard by tape.

A large, 3m electro-pneumatic Treu c1925 stands in **Our Lady of Perpetual Help R.C. Church.** It is seldom used, but it is significant because of the presence of a Cornet and Mixtures at that date.

Organs by Non-Local Builders

In addition to historic organs built by local builders, there are a few to be seen and heard which were built by craftsmen in other places — mostly in the Midwest.

1879 3m Odell organ pipes in Moller No. 6943, Second Baptist Church, St. Louis. The congregation, with Howard Kelsey as organist, insisted on keeping their pipe organ when the church moved from its previous building. The present building was built for the organ, so far as acoustical properties go. This instrument has had an exciting history, and it is an old friend of the local chapter. The AGO has sponsored two recitals by Thomas Murray on this instrument.

1905 Hinners, 2m, United Church of Christ, Holstein, Missouri. Hinners organs were built in Pekin, Illinois. This is a fine one, but not large. Chapter chairman, David Porkola, presented a recital on it not long ago.

A larger Hinners in St. Louis is at the **Nash Prayer Band Mission.** It is in poor condition, and it will probably not be visited.

1872 Koehnken, 2-26, from Cincinnati, is currently being installed in a new chapel at Covenant Theological Seminary, St. Louis County, by Louis IX Associates of St. Louis. Several ranks are to be added, especially in the Pedal division. All additions are being made of old pipes, mostly of Koehnken manufacture. All original ranks are to be retained, and the new stop handles will be added in such a

way as to make them distinguishable from the original ones, yet without destroying the handsome appearance of the reversed console. The feeder bellows and hand pump are to be restored along with the Klingel — a bell to signal the pumper. The case is walnut, Victorian, and quite ornate.

This organ was heard during the 1965 Convention in St. Henry's Church, Cincinnati. It is hoped that it may be heard during the St. Louis Convention. Its interesting stop list and a picture appear in *THE TRACKER* 21:3. The "missing" pipes have been retrieved. Longtime OHS member, George Pallage of Cincinnati, rendered invaluable assistance to the seminary during arrangements for purchase and relocation of this organ.

Kimball tracker, 1-4, Opus 354, built in Chicago. This often altered organ has three ranks of pipes and one rank of free reeds, the reeds sounding at 16' pitch in the Pedal. This instrument appears to be a tracker version of the Kimball Portable which was usually built with tubular-pneumatic action. [12] Between two glued-together boards, above the notation, "With W.W. Kimball Co.," were initials which appear to be those of Frederic W. Hedgeland who developed the Kimball Portable around 1891. An 1891 Chicago Herald was used as bushing on the spacers.

This tiny organ sounds forth from the rear balcony of the new chapel at Covenant Theological Seminary. The Koehnken is being installed in the chancel because its height is too great for the rear balcony. The seminary's Board of Directors have named the new chapel containing the two historic organs in honor of OHS member Dr. Robert G. Rayburn who was president of the school for more than twenty years and who continues to serve as Chairman of the Practical Theology Department. Dr. Rayburn "grew up" playing a 1905 2-19 Barckhoff tracker.

Three currently-not-playable historic tracker organs are known to exist in private homes in St. Louis and St. Louis County: An altered 1700s Positiv from Europe; a c1827 chamber organ from Boston, believed to be the work of Ebenezer Goodrich; a 4-rank 1881 E. & G.G. Hook and Hastings.

St. Louis and its surrounding area boast quite an array of rather new tracker instruments, most of which cannot be visited on the Convention circuit simply because there will not be time. There are two Walckers, a number of Bosches, a Holtkamp, a Casavant, a Sipe, a Kleuker, a Hradetzky (the first one in America by this Austrian builder), and several by Martin Ott.

The scope of the Convention will be expanded considerably through a splendid slide and tape program developed by chapter members Michael Quimby and Mark McQuire. Currently "covering" some interesting tracker organs in western Missouri, the program may be enlarged to include other Midwest organs of special interest.

In addition to all this, Convention-goers may enjoy such pleasures as dining on a Mississippi riverboat, seeing the world-famous mosaics in the "New" cathedral, and going on a tour of the Wicks Organ Factory.

Some may be interested in visiting the new Museum of Westward Expansion under the Arch.

We of the Greater St. Louis Chapter believe that all who attend the Convention in the "Gateway City" will find it highly informative and enjoyable.

NOTES

1. Exclusive of earlier organs in the Southwest which had come by Spanish influence through Mexico. See Orpha Ochse, *The History of the Organ in the United States* (Indiana University Press, 1975), pp. 4ff.

2. J. Thomas Scharf, *History of St. Louis City and County* (2 volumes) (Philadelphia: Louis H. Everts and Co., 1883), vol. II, p. 1652.

3. Paul C. Schulte, *The Catholic Heritage of St. Louis*, (Catholic Herald Press, 1934), p. 192.

4. *Missouri Daily Republican*, Sept. 20, 1838. (Also, recently-discovered letters written by Mr. Schwab show that Hummel was a partner in 1838).

5. *Missouri Daily Republican*, Dec. 4, 8, 1851. (Information supplied by Robert L. Miller).

6. Ochse, *op. cit.*, p. 187.

7. His name does not appear in the first St. Louis directory, 1821.

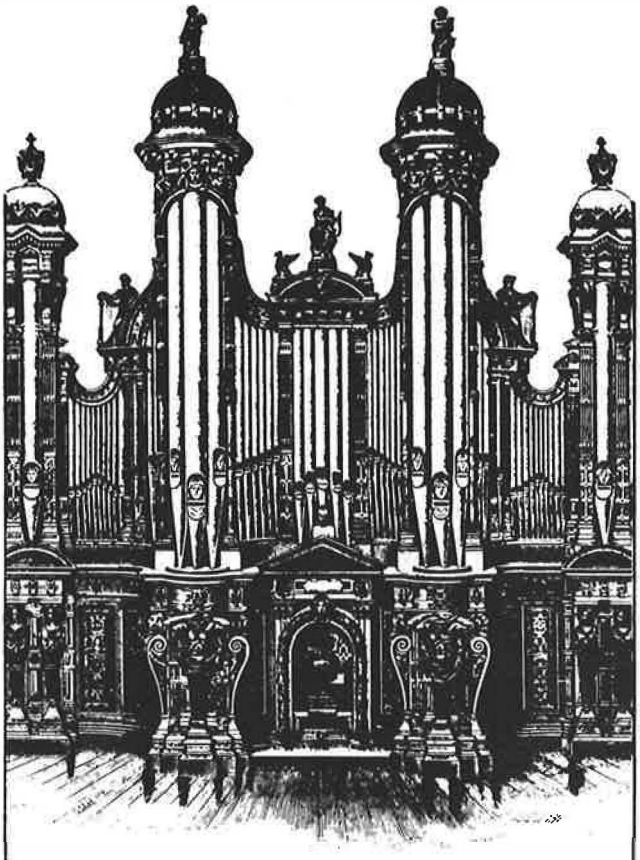
8. Frans Jespers, *De Orgelmakers van Hirtum* (Hilvarenbeek, 1976), pp. 59-61.

9. Pilcher and Gratian information supplied by Dr. Robert E. Colebred, Jr.

10. *The St. Louis Republic*, April 16, 1910.

11. Arnold Otto Lehmann, "The Music of the Lutheran Church, Synodical Conference, Chiefly the Areas of Missouri, Illinois, Wisconsin, and Neighboring States, 1839-1941." Chapter VIII. Ph.D. Dissertation, Western Reserve University, 1967.

12. Ochse, *op. cit.*, pp. 302-304.



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Five Organ Builders Talk "Tracker"

(*Continued from page 5*)

labor. Much of this time is spent doing repetitive and tedious tasks. It is not a glorious job, except possibly in the mind of the craftsman where he can visualize the instrument in its completed state. Maybe it is a vision that urges him on through the hours of drudgery and meticulous, painstaking care of forming each minute part — parts that the builder will finally unite in one majestic instrument.

Note: The 1978 Folklife Festival was sponsored by the Smithsonian and the National Park Service. It is the first in a five-year cycle of variations on the theme of "community." The object of the festival was to demonstrate folklore as the artistic expression of community life, and pleasure and dignity found in that process. The organ workshop was only one facet of the entire festival. Festival of American Folklife Program Book.

Editor's Note: Our attention to this matter was initiated by the issuing of a list of 86 instruments by the Smithsonian Institution in connection with their exhibit called The Harmonious Craft: American Musical Instruments, *which will run through May 1979. The two organs included (see photos) generated a sizable amount of correspondence, and we are indebted to Jerry R. Chase (an associate of John Fesperman), A. David Moore, and Margery Byers, Chief of the Smithsonian's Office of Public Affairs, for the material presented here. It is not available elsewhere.*

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Pipe Scales and Scale Data

by Homer D. Blanchard

Photos by Beth Riley, wife of OHS member Lowell Riley

The idea for an organ design usually crystallizes in the form of a paper stoplist. A stoplist on paper can reflect considerations of space and acoustics and at the same time be peculiarly organ-like.[1] But even the most careful application of experience and knowledge — and even the finest craftsmanship on the part of a builder — can come to naught if the paper stoplist is not right to begin with.

As the organ builder fleshes out the paper stoplist, however, he has to think about the means he will use to achieve the tonal results he has in mind. Experience teaches that a rank of pipes having a certain shape, made of a certain material, and having certain proportions will, within reasonable limits, fulfill certain functions. The process of determining and setting down the materials, shapes, and proportions of the pipes of an organ is often referred to as "scaling" the instrument. This scaling, moreover, must be done long before a voicer can make such pipes speak properly or a finisher balance them to fulfill their functions in an instrument in a given room.

For convenience, many organ builders think about the "size" of the largest pipe in a given metal rank and arbitrarily give it a number. The number one pipe, that is, the largest pipe, of an 8' Diapason, for example, could arbitrarily be given the number 44. The entire stop might then be said to be of "44 scale." This would simply mean that the largest pipe in that stop was what that particular builder called a 44 scale.

The inside diameter of a 44 scale pipe might vary considerably from builder to builder, but would probably be somewhere around 6 inches. Some builders use the European (largely German) *Normalmass* (*NM*) or Normal Scale of 155.5 mm (6 1/8") diameter for the 8' pipe and call that a 44 scale. If the number one pipe (C) were assigned the scale number 44, the number two pipe (C#) would be called a 45, the number three pipe (D) would be called a 46 scale, and so on: the larger the number, the smaller the diameter of the pipe. Thus if an 8' C were given the scale number 44, the C an octave higher, (that is, 12 notes above it) would get the number 56. The C above that, similarly, would be called a 68 scale. Or, in other words: $44 + 12 = 56$; $56 + 12 = 68$, etc.

An 8' Principal, for example, might be of 44 scale. An 8' Dulciana might be of 56 scale, or 12 notes smaller in diameter for the same note. A 4' Octave might be a 58 scale, which is two notes smaller than a 44 scale 8' at the same pitch (if 8' C is 44 scale, its 4' C would be 56, but a 4' Octave of 58 scale is two notes smaller than that). A 2' Super Octave might be 70 scale, or the same relative scale as a 58 scale 4' Octave. A 2⅔' Quinte or Twelfth might be 65 scale, or the same relative scale as a 58 scale 4' Octave and a 70 scale 2' Super Octave. These particular scales, in fact, have been used hundreds of times in just these relationships.

All of this takes on real meaning if one knows the diameters that the scale numbers represent.

Complicating all this, however, is the fact that at some point up the scale one usually reaches a pipe having a diameter half that of the beginning pipe. In the European Normal Scale, which was set forth mathematically by Topfer, [2] this halving occurs on the 16th pipe above the starting pipe, or on the 17th step including the starting pipe. Thus if an 8' C had an inside diameter of 6", and the E an octave above it had a diameter of 3", one would say that the rank "halved on the 17th" or used "17th halving."

If the half diameter falls on a note nearer the starting note, say on the 16th or even the 15th note, the diameters get smaller more quickly as one proceeds up the scale and one then speaks of a "lower" or "quicker" halving. If, however, the halving does not occur until some note higher up the scale than the 17th note, the diameters will remain larger as one goes up and one speaks of "higher halving." Halvings may be selected to proceed in a regular mathematical proportion, as the need may be, or they may vary within a given rank, in which case one speaks of a "variable scale."

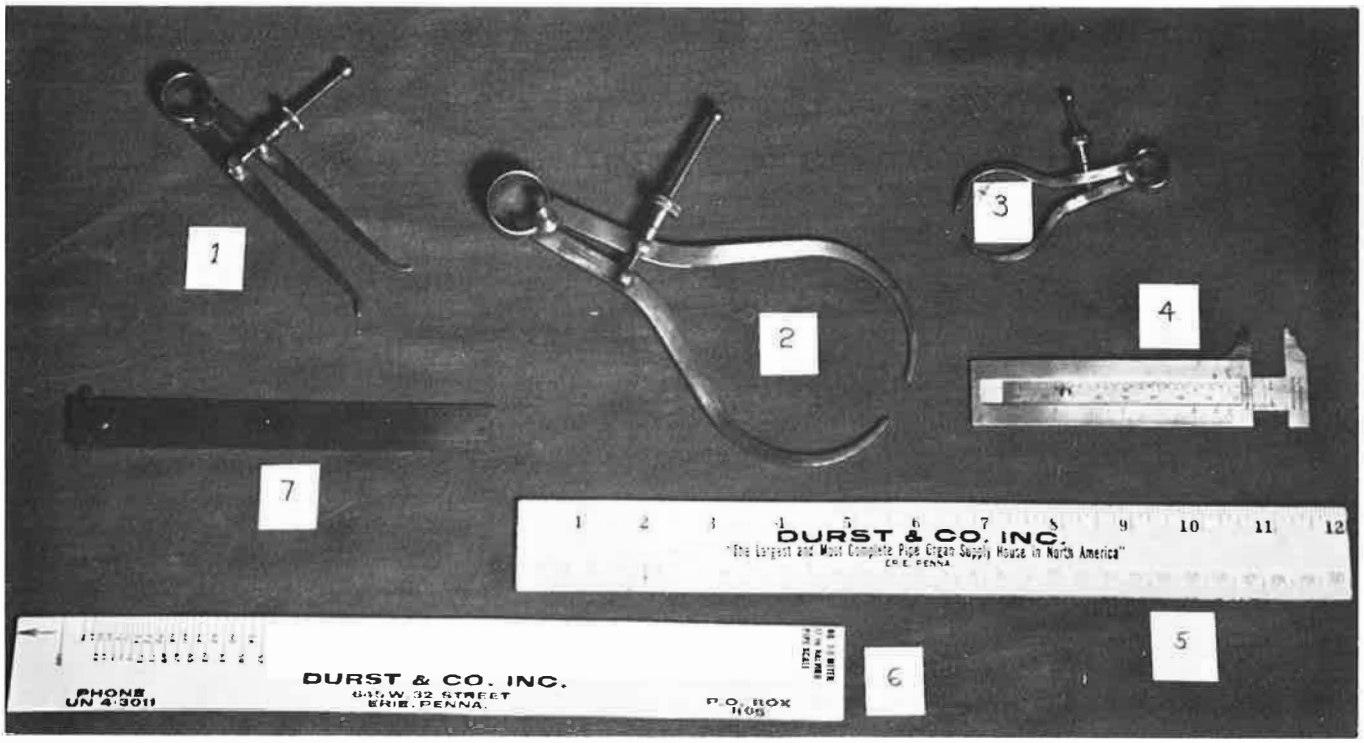
The above shows that a lower halving produces thinner trebles and that, conversely, a higher halving produces fatter trebles. These variables may be used in order to produce a rank that begins, for example, with a moderate scale, say that of a Principal, but which then grows wider in diameter from some point so as to emphasize an element of fullness and/or flutiness, perhaps thinning out again near the top of the rank for the sake of greater clarity in that area.

Frequently the European Normal Scale is assumed as a standard and other scales are said to be so many notes larger or so many notes smaller than it at given points, with the halving ratio either being stated, if a constant one, or being indicated mathematically or graphically for the C's or for all pipes in the rank as being so many notes larger or smaller than *NM* at those particular points. Thus a scale may be given as $NM + 3$, which is three notes larger than *NM*, or $NM - 2$, which is two notes smaller than NM, and so on.

The whole idea of scale numbers, however, is merely to give the organ builder a reasonable and practical system for expressing relative metal pipe sizes, since it provides him with a kind of shorthand in which to show the relationships of the various ranks in an instrument.

Of equal importance in the tonal result, of course, is the width of the pipe mouth, usually expressed as a fraction of the circumference of the pipe at the mouth. Normal mouth widths are 2/7, 1/4, 2/9, 1/5, 2/11, and 1/6 of the pipe circumference at the mouth. A builder may, to be sure, elect to use variable mouth widths within a given rank of pipes.

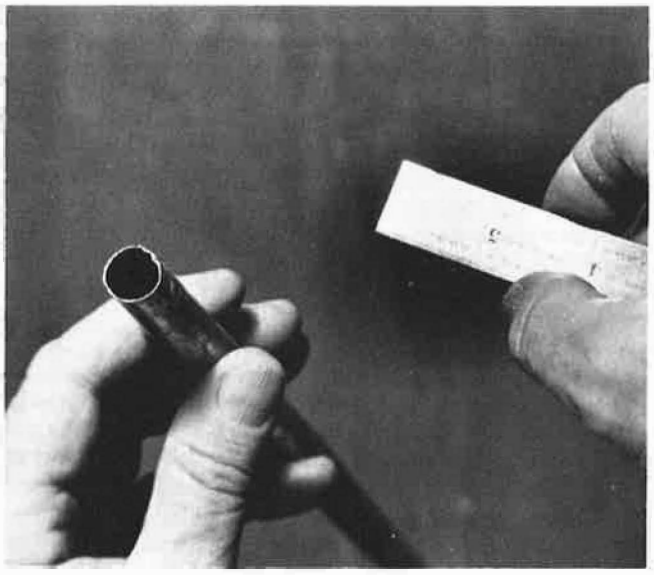
Besides pipe diameter and mouth width, the builder is concerned with pipe shape, whether cylindrical, tapered or conical, inverted conical or flared, or of some compound shape. The rate of taper or flare is important. It is usually stated so as to show the diameter of the top of the pipe as a fraction of that at the mouth, e.g., 1/2 taper, 1/3 taper, etc.



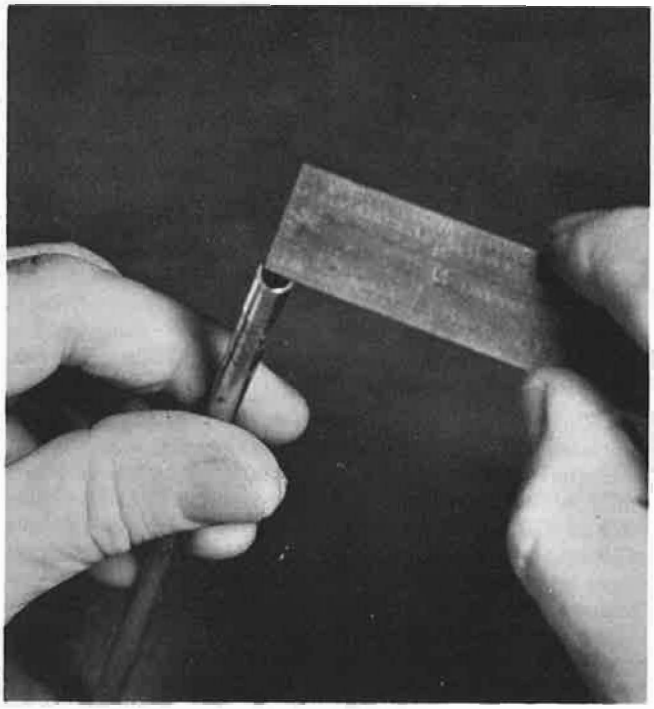
Tools for measuring pipes: 1. Inside caliper. 2. Outside caliper, medium size. 3. Outside caliper, small size. 4. Inside caliper, sliding scale. 5. Commercial scale rule, obverse, calibrated in inches and milimeters. 6. Commercial scale rule, reverse, showing scale numbers. Arrow indicates end to measure from. 7. Steel rule, calibrated in 1/8, 1/16, 1/32, and 1/64 of an inch.

In other words, the pipe tapers to a diameter at the top equal to 1/2 or 1/3 that at the pipe mouth. Pipe length, of course, is important for pitch but is not usually considered when one thinks about the scale of a pipe.

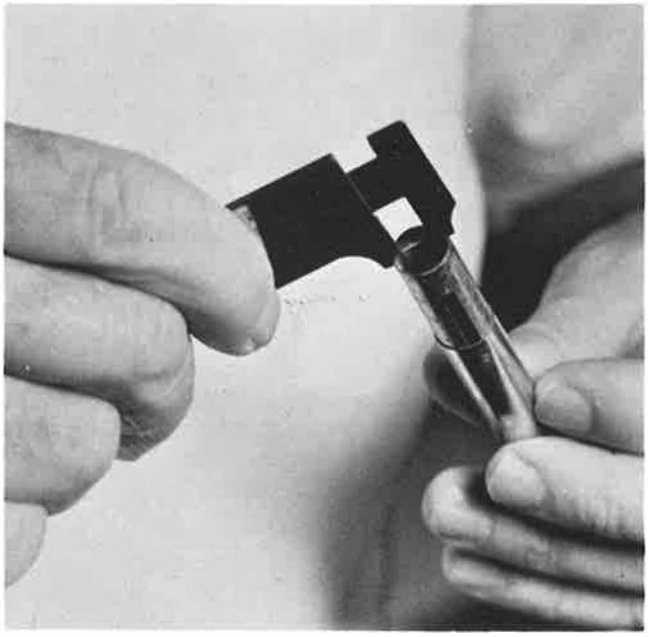
It is equally convenient for the builder to use some system of size designation for wood pipes. Since there are usually fewer scales used for wood pipes, one may find a given builder speaking of a "No. 1 Bourdon," or a "No. 2 Melodia," for example, where 1 or 2 may mean larger or smaller according to that particular builder's own system, but where the actual dimensions involved are known only to him. Often the larger numbers designate smaller sizes, as in the case of the scale numbers for metal pipes. Sometimes the inside measurements of wood pipes or perhaps just the widths at the various C's are used as "scale" designations,



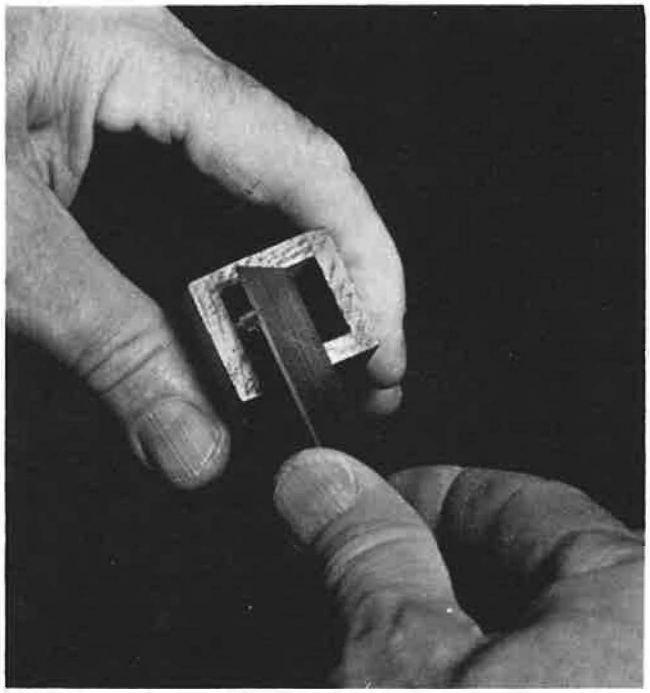
Preparing to measure inside diamater of pipe in 64ths of an inch with steel rule. Note how much the end of the pipe has been mutilated by a poorly fitted slide tuner.



Measuring inside diameter in 64ths of an inch of a small top octave pipe with steel rule.



Measuring inside diameter of Oboe-Gamba pipe with sliding scale inside caliper.



Measuring width inside wood pipe with steel rule.

but these again mean very little except to the builder himself, since what is important are the actual dimensions of all the pipes and how they represent some ratio of diminution in pipe size as they go up the scale.

As with metal pipes, it is important to indicate the mouth width in wood pipes, perhaps by showing whether the mouth is on the wide or narrow side of a rectangular pipe, or whether the pipe is square or triangular.

Reed pipe scales are usually indicated by giving the inside diameter of the largest part of the resonator, e.g., 8' Trumpet, 4" scale. This means that the inside diameter of the open end of the resonator is 4". Again, it is important to know the ratio at which the pipe diameters diminish as they go up the sacle. Scale data frequently give the inside diameters of the largest part of the reed resonators for each C pipe in a rank.

In reed pipes, furthermore, the nature of the shallot has a great deal of influence on the tone. Some shallots are tapered, with the rate of taper often being expressed by the builder in fractions which indicate the rate of taper per foot. For example, a 3/8 taper shallot might taper at the rate of 3/8" to the foot, but that would still tell us little about the actual size of the shallot itself, or about the nature and size of the opening in it. Parallel shallots are often used, with domed, flat, or beveled heads, all factors that influence tone. Shallots are made in sizes and proportions worked out or selected by the builder to suit himself, and they often have quite arbitrary designtions.

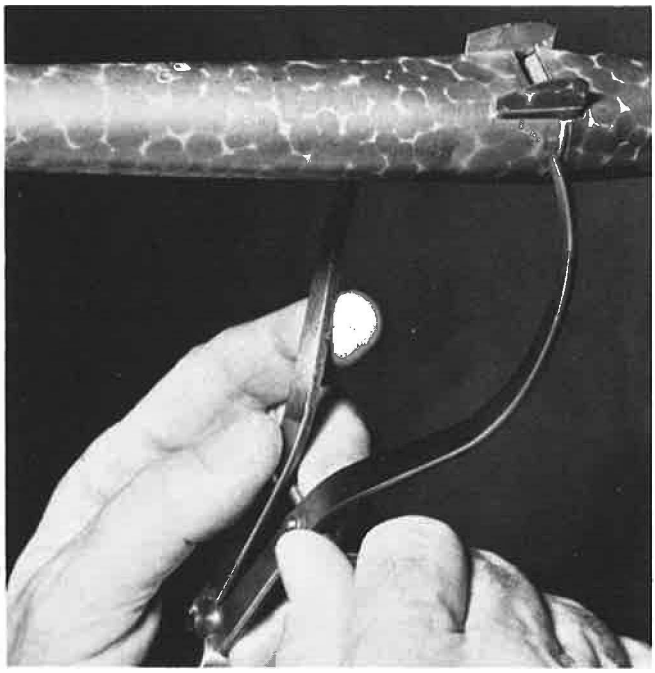
All of the above should be of interest to us organ enthusiasts as we approach any organ. If we know something about its relative scales, we have a clue to its sucess or failure as a musical instrument, because tonal excellence and tonal mistakes all too often have their basis in the original scaling, assuming the stoplist to be correct. As we seek to understand and appraise the work of a given builder over a number of years, we become concerned more and more with the means used to obtain the desired end.

When we set out to determine the scales used in an instrument we have to actually measure its pipes. It usually suffices to get the inside measurements of all the C pipes in each rank, since this gives a practical perspective.

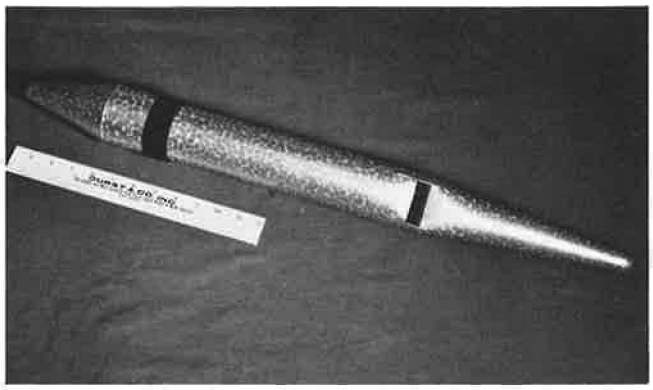
In older organs the Great 8' Diapason is usually the front rank on the main windchest. Twelve or more of its pipes are often conductored off the main chest to the display, thus placing speaking pipes in the facade. Since architechtural and other considerations often influence the size and proportions of display pipes, the inside diameter measurements are perhaps less important here because they may not actually represent the builder's idea of the scale of such ranks. One may well begin, therefore, by getting the inside diameter of the first pipe on the main chest of any ranks that have basses set off, and then the diameters of all the C pipes of each rank in each division.

Measuring any pipe requires care, consideration, and an immense amount of common sense. Obviously, the first thing is not to damage the pipe. The pipe, if of metal, must be round if one is to get its correct inside or outside diameter. If the pipe has been cone-tuned it may be nearly impossible to get its inside diameter, in which case the outside diameter should be measured carefully, but note that that is what has been measured. Get the measurements of all the C's in inches or millimeters. Inside diameters are of first importance. Measuring may be done with a pair of inside calipers for many pipes, or with a small steel or plastic rule calibrated in 32ds or 64th of an inch or in millimeters. A little practice on various size drinking glasses or bottles will show how to get an accurate measurement.

If the pipe is tapered or flared, it must be measured at the mouth and at the top. Here outside diameters will suffice to show the rate of taper or flare, but the inside diameter at the top yields the important scale data. If the pipe has two tapers, or a taper and a flare, as in the case of a Bell Gamba or Viole d'Amour, three measurements should be taken: at the mouth, at the end of the taper, at the top of the pipe, and in this case the length of the tapered body and the length of the bell should also be noted. Be sure to get the inside diameters and lengths of chimneys in metal Chimney Flutes or Rohrflotes.



Measuring outside diameter of tapered Gemshorn pipe at mouth with outside caliper.



Number 12 (low B) pipe of 4' Koppelflote, showing characteristic shape. The length of the tapered part of the cap is important, as is the diameter of the smaller end of the cap, and whether that end is open or closed.

It is always helpful to note how pipes are tuned. Are they cone-tuned? Are any pipes slotted? Are slotted pipes tuned by means of roll tuners in the slots or by means of tuning slides? Are non-slotted pipes tuned with slide tuners? How many pipes in a rank are slotted? How are the other pipes in such a rank tuned? Do capped metal pipes have movable caps for tuning or are the caps soldered on and is the tuning done by means of large, flexible ears at the mouth? Are there any harmonic or overblowing pipes? If so, what is the number (low C of a rank is always No. 1) of the first overblowing pipe and how many overblowing pipes are there in the rank? Do the overblowing pipes have only one or more than one "overblow hole"? Is such a hole located in the front or back of the pipe? Do stopped metal pipes have wood or cork stoppers? How are wood pipes tuned? If open pipes, are they tuned by means of a metal tuning shade over the open end or by a rolled metal tuner over the open end? Or are they slotted, with a movable slide inside the slot?

When measuring the width of the pipe mouth, be sure to measure the width of the actual opening inside any ears and from one side of the mouth to the other. This is sometimes difficult because the ears may not be soldered on accurately or because there is a roller beard or some other sort of *frein harmonique* across the mouth. Note what type of *frein* (pronounced *freen*) if there is one. Then note whether the mouth is cut straight or whether the upper lip is arched. Note also if there is a bevel on the upper lip and whether this produces a very thin lip, as in the case of most strings, or a relatively blunt lip, as in the case of flutes or Diapasons. Some notice should be taken of the nature of the nicking, if any, whether it is coarse or fine, deep or light, sparse or frequent.

The height of the pipe mouth is not necessarily always so significant, since it may have been changed by the finisher or by tuners over the years for a variety of reasons, but it is certainly good to note it. One might well observe the obvious, such as a higher cut-up for flutes or for ranks on higher wind pressure, but in general the builder's intent can be deduced from the size of the pipe, the width of the mouth, the mouth treatment, and the wind pressure. Be sure to measure the latter accurately.

The critical measurements in wood pipes are the inside measurements. Often these can best be obtained from the outside of the pipe if the wood joints are clearly visible. In trying to get the inside measurements of typical stopped wood pipes, one should be careful to measure far enough down from the top, inside the pipe, to avoid any bevel of the inside edges provided to make it easier to insert the pipe stopper. Wood pipes can sometimes be measured more easily at the mouth.

One should note the shape of wood pipes, whether square, rectangular, or triangular, and whether straight, tapered, or flared, and the location of the pipe mouth, whether on a wide or narrow side. The exact height of the mouth is again not necessarily so significant, but one should note whether the upper lip is straight or arched or seems unusually high or low or thick or thin. Note also if the upper lip is splayed into the front of the pipe, as in most Stopped Diapasons and wood Gedackts, or is inverted and formed on the inside of the pipe, as in most Melodias. One should also note whether pipe stoppers are pierced or bored in any way so as to form a kind of chimney, opening into the interior of the pipe.

As indicated above, reed pipes are measured at the top of the resonator. In open, funnel-shaped reed pipes, measuring is usually not too difficult. Some reed pipes, however, are capped or have various resonator shapes, ranging from a flared bell on some varieties of Clarinet, to the lantern or "cabbage-head" of some English Horns. In the case of the Clarinet with bells, get the inside diameter of the main resonator or tube, then that of the widest part of the bell. In a lantern-shaped bell, get the largest diameter and that of the resonator where the bell is attached. It is important to note any openings in the resonator or bell. Are these in the form of slots, with rolls of pipe metal for regulating and tuning? Are they holes, and of what shape? Where do such perforations occur in the resonator or bell? If the resonator has a flared end, that is, a funnel-shaped end, with a flat cap soldered across it, is this cap soldered all around or does it lift up on one side or in some way? Are, or were, there such things as cloth dust-catchers over the open ends of reed pipes?

Measuring inside diameter of Koppelflote pipe with inside caliper.

A glance will determine whether a reed shallot is tapered or parallel, or whether it has a flat, domed, or beveled head. It is more difficult to examine the shallot opening, for this usually requires removal of the tongue and reeds should be left alone as much as possible. It is useful to note, if possible, whether the shallot opening is triangular and relatively short, or whether it is fairly wide and extends nearly the full length of the shallot face. One should also note any plating of the shallot face with extra metal or any leathering of shallots, and whether weights are used on the reed tongues, particularly in the bass. One also needs to note where reed pipes stop and flue trebles begin, so as to be sure to get the scales and other data from the flue pipes. Note also harmonic or double length reed pipes in the trebles of reed stops and note where such harmonic pipes begin and end in the scale.

Pipe materials are important. Many older metal pipes were made of alloys of tin and lead without too much tin, this metal then being planed and polished. Spotted metal, which contains more tin, should always be noted. If the spots are large with large dark areas between them, the tin content is usually not very high. In some metal, however, the spots seem to raise and become finer and closer together, and this often indicates a higher percentage of tin. The number of zinc pipes in a rank should be noted, and whether or not these have inserted mouths of pipe metal. If different woods are used in wood pipes, this should also be noted. Earlier builders, such as the Roosevelts, occasionally put hardwood fronts on their wood pipes, a mark of quality and craftsmanship that should be noted.

It is easier to assign pipes numbers rather than note names. Thus the lowest pitch pipe in any rank running throughout the keyboard is the number one pipe, just as the lowest key in the keyboard is number one. This numbering system can apply just as well to incomplete ranks such as tenor C flutes or Celestes, so that one might say that a tenor C Celeste begins on note No. 13 of the keyborad, and its first pipe, therefore, would be No. 13. The point is consistently to identify pipes by number and not by pitch letter.

Another practical tip: it is usually easier for two people to work together in getting pipe data from an existing instrument. One person works in the organ and does the actual measuring. The other takes careful notes, including any data whatever that is found inscribed on the pipes, since this may reveal the names of pipemakers or voicers, dates, opus numbers, pipe scales, wind pressures, or other builder's designations. Everything should be noted while the pipe is being examined so that it need not be handled again. Obviously, tuning devices should not be disturbed and all pipes should be checked for tuning after the examination has been completed.

It is unfortunate that such examinations often have to be made in instruments that are full of dirt, and some dirt will almost surely get knocked down into some of the pipes, particularly the reeds.

A little time spent in preparing work sheets will quickly pay for itself in making the recording of data go systematically. All data collected can be intrinsically important and may help date an instrument or help identify its builder. Mainly, it gives us a way of discovering the builder's intent.

I would make the final plea that any gathering of pipe data be done with the utmost care and respect for the pipes, and with completeness and accuracy.

NOTES:

1. See Hans Gerd Klais, *The Organ Stoplist* (Delaware, Ohio: The Praestant Press, 1975), p. 13ff.

2. Johann Gottlob Topfer, *Die Theorie und Praxis des Orgelbaues* (Weimar: Voigt, 1888), pp. 211-273.

Pipe Making — A Family Tradition

by Elizabeth Towne Schmitt

During the nineteenth century a large number of immigrants came to this country from the lands under German control, bringing with them their customs, culture, and skills. As they established their churches here, they began to look to their fellow immigrants to provide them with pipe organs such as those in the old country. A number of Germans skilled in the various aspects of organ building came to this country, and to a large extent formed the backbone of the organ-building industry in the midwest.

These immigrants came for many reasons. Many faced poor living conditions and unemployment in Germany. Those already in this country encouraged their countrymen to join them. The Homestead Act of 1862 encouraged many more. During the latter part of the century, many came to avoid enforced military service, especially in those areas which Germany had annexed, such as the Alsace-Lorraine. Between 1881 and 1891 some 18,000 men per year were convicted in German courts of draft evasion. The immigration totals for this period included an above average portion of draft-age young men.[1]

One of these immigrants was Jerome B. Meyer. He was born on January 26, 1872 in Ammerschwihr, Alsace-Lorraine, France (a German-speaking area which was under German control from 1871 to 1918). The family name was originally De Meyer, a Swiss name. His father, Frank Antoine Meyer was a vintner. Although Jerome worked in his father's vineyards daily, he often found time to visit the J. Rinkenbach organ factory in his hometown. His older brother, Frank Antoine Meyer, Jr. (born April 9, 1858) worked there as a pipemaker. Here the young Jerome watched organs being built for Europe's cathedrals.[2,3,4]

In about 1883 or 1884 Frank came to the United States and settled in Salem, Ohio. He found employment with Carl Barckhoff who had come to Salem from Pennsylvania shortly before this. As at Rinkenbach's, he was a pipemaker here. At Frank's urging Jerome, then 16, left Europe to avoid military training. He arrived in Salem, Ohio, on September 15, 1888. Like his brother, he undertook to learn the pipe-making aspect of the organ business.[5]

The Columbiana County (Ohio) Directory of 1892 lists Anton (presumably Frank Anton) Meyers as a foreman and Jerome Meyers as a pipemaker, place of employment not listed. By 1896 Frank E. Meyers is listed as a pipemaker for the Salem Church Organ Company (the Barckhoff firm as reorganized after the "Panic of 1893"). The name is listed with slight variations, sometimes Meyer and sometimes Meyers, but the address is listed as 341 E. High from 1896 through 1910. From 1898 to 1907 Frank is listed as an organ builder. (By this time Barckhoff had gone to Pennsylvania.) In the 1909 Salem Directory he is listed as working for the Wirsching Organ Company.[6] According to the family, Frank remained with the Wirsching company until Wirsching closed his shop in 1919.

On April 10, 1905, the Wirsching Organ Company issued stock certificate #1 to Philipp Wirsching for twenty shares of $100 each. On the same date the certificate is transferred, 15 shares going to Annie A. Wirsching (Wirsching's wife) and 5 shares to F.A. Meyer. The reason for the transfer is unknown at this time. It may have been a form of security for Meyer in the newly reorganized company. (The factory had been destroyed by fire in 1904, and was being reorganized with the backing of local business men.) On September 15, 1905, the issue and transfer of this certificate was voided. At about this time Philipp Wirsching was issued certificates #17 and 18 for a total of 70 shares.[7]

After the Wirsching plant closed in 1919, Frank Meyer went to Chicago as head of the pipe shop of the W.W. Kimball Company. He retired from there in the 1930s.

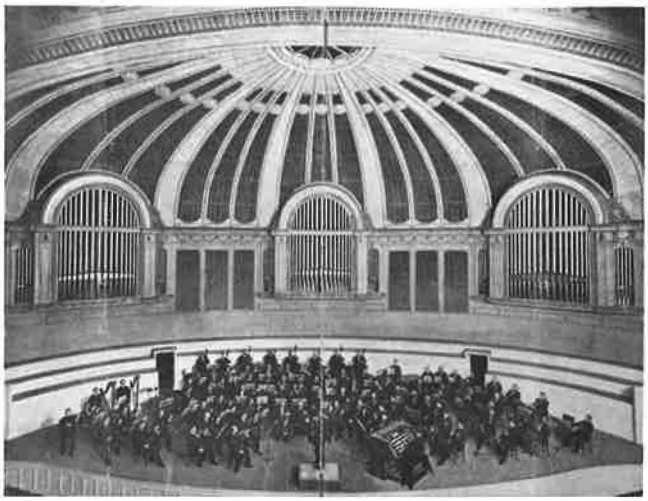
Jerome Meyer is not listed in the early directories. He is first listed in the 1892 directory as a cabinet maker (spelled Myers) living at 84 W. Day St. with Antonio Myers, a pipe maker. Presumably he does not show up earlier since he was a minor living with his older brother. A record book has been found that lists an "Andy Meyer" and a "Jerry Meyer" on the payroll list for May 1890. There is no notation on the book to indicate the firm it came from. However, twelve of the men on this list (out of 52 names listed) are listed in the Salem directory for 1889-90 with a place of employment listed. Eleven of these worked for the Barckhoff firm at this time.[8] Family records and his obituary in *The Diapason*[9] indicate that Jerome worked first for the Wirsching Organ Company, then two years later for Carl Barckhoff.

In 1893 Jerome married Anna Marie Way of Salem. On June 14, 1894, their first child, Marie, was born in Salem.

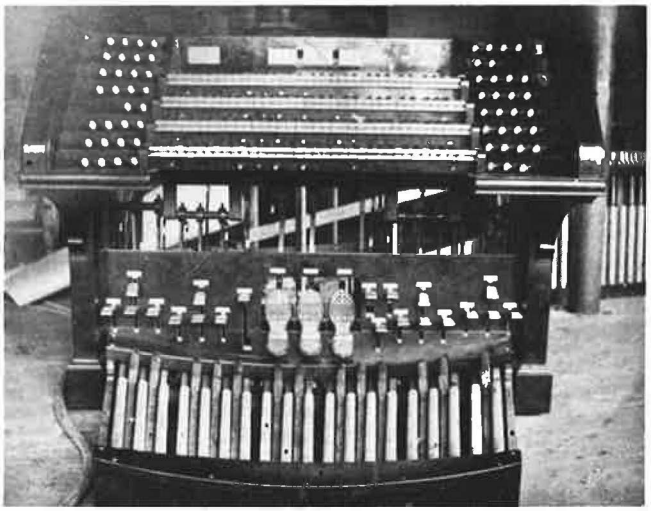
When Carl Barckhoff moved his firm to Pennsylvania following a divorce scandal, Jerome also went to Pennsylvania as a pipemaker for the firm. His second child, Jesse Raymond, was born on June 24, 1896, in Mendelssohn (Allegheny County), Pennsylvania.

On March 13, 1897, a promissory note was made out to Jerome Meyer in the amount of $210.59. It was payable eight months after the date and signed by Carl Barckhoff at the office of the Pennsylvania Renting Company Building.[10]

About 1897 Jerome went to Lyon & Healy as a pipe shop foreman at their plant in Chicago. Two children were born to him in Chicago, Charles on May 26, 1900, and Ruth on July 11, 1902. While there, he supervised the manufacture of the metal pipes for one of Lyon & Healy's larger installations. This was the four manual electropneumatic Thomas Orchestra Organ installed in Orchestra Hall in Chicago in 1904. (This orchestra later became the Chicago Symphony Orchestra.) Meyer was proud of his role in this organ and saved the dedicatory program of the organ along with a few photographs of the organ under construction at



The case of the 1904 Lyon & Healy pipe organ at Orchestra Hall in Chicago.



The console of the 1904 Lyon & Healy organ for Orchestra Hall in Chicago, shown here on the factory floor.

Lyon & Healy plant. Here is the stoplist for this organ (Opus 164):

Great Organ
16' Open Diapason
8' First Open Diapason
8' Second Open Diapason
8' Gamba
8' Gemshorn
8' Gross Floete
8' Doppel Floete
4' Octave
4' Flute Harmonique
2⅔' Octave Quint
2' Superoctave
8' Trumpet

Choir Organ
16' Dolce
8' Open Diapason
8' Viola
8' Dulciana
8' Melodia
8' Quintadena
4' Fugara
4' Rohr Floete
2' Piccolo
8' Clarinet

Pedal Organ
32' Open Diapason
16' First Open Diapason
16' Second Open Diapason
16' Violone
16' Dolce
16' Bourdon
8' Octave
8' Flute
8' Violoncello
8' Gedeckt
16' Trombone
8' Tromba

Swell Organ
16' Bourdon
8' Open Diapason
8' Salicional
8' Viol d'Orchestre
8' Voix Celeste
8' Aeoline
8' Stopped Diapason
4' Octave
4' Violina
4' Flauto Traverso
2' Flautino
IV Cornet
16' Contra Fagotto
8' Cornopean
8' Orchestral Oboe
8' Vox Humana

Solo Organ
8' Stentorphone
8' Philomela
8' Hohl Floete
16' Tuba Mirabilis
4' Tuba Clarion

Couplers
Great to Pedal
Swell to Pedal
Choir to Pedal
Solo to Pedal
Swell to Great
Choir to Great
Solo to Great
Swell to Choir
Swell to Great 4'
Choir to Great 16'
Solo to Great 4'

Accessories
Swell Tremolo
Choir Tremolo
Vox Humana Tremolo
Combination indicators
Crescendo indicator

Fixed Combination Pedals
Great and Pedal F
Great and Pedal MF
Great and Pedal P
Swell and Pedal F
Swell and Pedal MF
Swell and Pedal P
Choir and Pedal F
Choir and Pedal MF
Choir and Pedal P

Additional Pedal Movements
Balanced Swell Pedal
Balanced Choir Pedal
Balanced Crescendo Pedal
Sforzando
Great to Pedal Reversible

Adjustable Combination Movements
Pistons
Three and release to Great and Pedal
Four and release to Swell and Pedal
Two and release to Choir and Pedal
Two and release to Solo and Pedal
Pedals
Three and release to entire organ, with couplers
Pedal release
General release

The organ was opened with a pair of inaugural programs on Thursday, April 27, 1905, and Friday, April 28, 1905. Wilhelm Middelschulte was the soloist.

First Programme

a. Prelude, B Minor
b. Andante, from 4th Sonata,
c. Fugue in D Major
} Bach

Overture, Anacreon — Cherubini
Concerto No. 1, for Organ and Orchestra, Cadenza by Wilhelm Middelschulte — Handel
Suite No. 1, "Peer Gynt," — Grieg
Fantasie for Organ, Opus 101, D Flat Major, — Saint-Saens
Festival March and Hymn to Liberty, — Hugo Kaun

Second Programme

March, "Pomp and Circumstance," — Elgar
Overture, "Sakuntala," — Goldmark
Concerto for Organ and Orchestra, F Major, Opus 137, Cadenza by Wilhelm Middelschulte — Rheinberger
Suite, "Les Erinnyes," (by request) — Massanet
Cello Obbligato by Mr. Bruno Steindel
Theme, Variations and Finale, A Flat Major, — Thiele
Largo, — Handel
Violin Obbligato by Mr. Leopold Kramer
Overture, "1812," — Tschaikowsky

The Compensating Pipe Organ Co. plant purchased by Lyon & Healy in 1906.

In 1906, Lyon & Healy looked for a location for a new plant. After considering some property near their Chicago plant, their attention was drawn to Battle Creek. [11] There the Compensating Pipe Organ Company had declared bankruptcy in March. [12] Lyon & Healy acquired the property at a public auction on May 24, 1906, for $35,000.

From November 3 through 16, 1906, Lyon and Healy advertised for wood millwrights and machine hands to staff the factory. [13] Jerome Meyer moved to Battle Creek with this shop as its pipe shop foreman.

The move to Battle Creek proved not to be a successful one. The plant operated for only a little over a year. On January 21, 1908, the Battle Creek plant was sold to John F. Corl Piano Co. The reason given for this step was that "they did no longer desire to combine their immense jobbing business with the operation of a manufacturing plant." [14] The machinery was shipped to their Chicago factory. [15]

Jerome Meyer then bought the remaining organ parts and materials from Lyon & Healy and started his own business. He is said to have built or rebuilt several organs for churches in and around the Battle Creek area either himself or in partnership with a Reinisch. Among his papers is a letter of recommendation from a member of the organ committee of the First Methodist Church in Battle Creek.

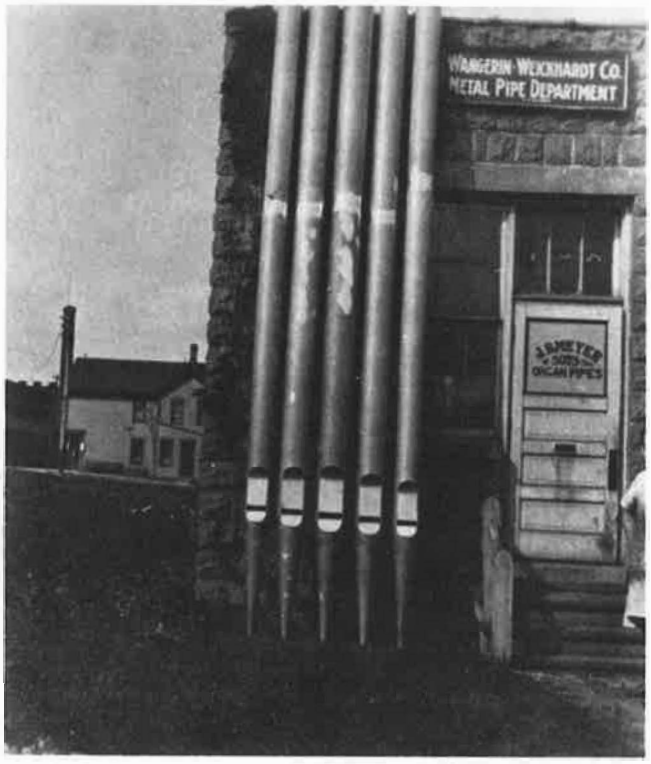
1906

> I am pleased to state that the work of rebuilding the Organ in the First M.E. Church by Mr. J.B. Meyer Company has been done in a workman like manner. I believe Mr. Meyer to be a workman of exceptional ability and a gentleman of excellent character.
>
> F.E. Strong organist

The letter appears on the letterhead of Wattles & Strong, a Battle Creek hardware store. [16]

The committee of the church had voted $600 for "overhauling and improving the big organ" in April 1905. [17] In March 1907, the First Methodist Church had their organ dismantled by Lyon & Healy in preparation for the demolition of the church building. [18] The church was planning to erect a new building on the same lot The new building was dedicated on September 27, 1908, but no further mention of the organ is made in newspaper accounts. [19]

The Meyer family believed that Meyer also built the organ for the Upton Avenue Methodist Church. This, however, is listed as a Lyon & Healy organ in newspaper accounts of the dedication. This church was dedicated on January 12, 1908. [20] As this was just before the sale of Lyon & Healy was announced, Meyer may well have erected this instrument.



Jerome B. Meyer's shop at 125 Austin before the Wangerin-Weickhardt sign was removed.

On March 9, 1909, Meyer billed a Butzen and Eichman Organ Builders of Chicago for 49 Open Diapason 16' pipes and 22 Violin Cello 8' pedal pipes. The name used here was "J.B. Meyer, Organ Pipe Manf., Battle Creek, Mich." [21]

On March 31, 1909, the Hann-Wangerin-Weickhardt Co. of Milwaukee wrote him and asked him what terms he would consider to take charge of their metal pipe shop. On May 17, 1909, an agreement was signed by Jerome B. Meyer and Adolph Wangerin, Secretary of Hann-Wangerin-Weickhardt. In this agreement Jerome was to make pipes for the company under contract for ". . . the same prices as are charged by the leading metal pipe makers in the United States for the same standard and quality, less eight per cent (8%)." Additional provisions were made for discount for cash payment, and additional amounts to be allowed if higher percentages of tin were to be required. Meyer was to pay a rental of $8.00 per month for use of the Hann-Wangerin-Weickhardt metal shop and an additional $15.00 per year for use of the equipment in the shop. The company agreed to provide a special water connection and furnish all plumbing for this. The agreement was to take effect on June 1, 1909. [22]

For several years he worked in their building making pipes. A letterhead from this period reads "Jerome B. Meyer, Manufacturer of Church and Residence Organ Pipes. Factory: 115 Austin Street." [23] A pricelist showing this address offers both metal flue and reed pipes with voicing as an extra charge.

In 1913 Meyer built a shop for himself on the lot next door to the Wangerin-Weickhardt plant (Hann had died in the intervening period). Wangerin-Weickhardt was still a major purchaser of Meyer's pipes. An early photograph of this building shows a sign at the top of the building which reads "Wangerin-Weickhardt Co. Metal Pipe Department." The sign has been blacked out in most copies of the photograph and was removed after a short time. Jerome's own

Jerome B. Meyer.

Jerome B. Meyer at the voicing machine.

sign was on the window of the shop door. It read "J.B. Meyer & Sons, Prop. Organ Pipes."

This shop at 125 Austin (2339 South Austin since the streets were renumbered) continues as the location of the firm today. Meyer continued to supply metal pipes for Wangerin and began to supply other builders throughout the country. Some of the earlier firms supplied by the Meyer company were Schuelke (both Max and the younger William), Schaefer, Barton, Seeburg, Operators, Kilgen, Vottler-Holtkamp and many others. Some of these, of course, had their own pipe shops and bought only a portion of their pipes, especially case pipes. [24] The case pipes (non-speaking) for the 1923 E.M. Skinner organ at the University of South Dakota (Vermillion, S.D.) were supplied by the firm. [25]

In his earliest period of making pipes in Milwaukee, Meyer made unvoiced pipes for Wangerin-Weickhardt. They had their own voicers. Later when Meyer expanded and began selling pipes to the trade, he found he had to supply voiced pipes. When Philipp Wirsching came to Milwaukee about 1919 after his own firm failed, he helped Meyer get a voicing machine set up and coached him in voicing. [26] (However, the 1909 bill to Butzen and Eichman for pipes referred to earlier included a charge for voicing.)

In 1920, Jerome was joined in the business by his son Charles. On October 25, 1925, the business was incorporated with a capitalization of $25,000. The shareholders were listed as Jerome B. Meyer, president and treasurer; his wife Anna Mary, vice president; and Charles his son, as secretary. [27]

For a period, including the early 1920s, Meyer is listed also as the Milwaukee representative of B. Schaefer & Sons, Company, an organ builder in Schleisingerville (now Slinger), Wisconsin. The extent of this relationship is not now known, but Meyer was involved in negotiations for the sale of at least a few Schaefer organs. [28] During this time they also published a brochure offering organ mechanic's tools and supplies for sale.

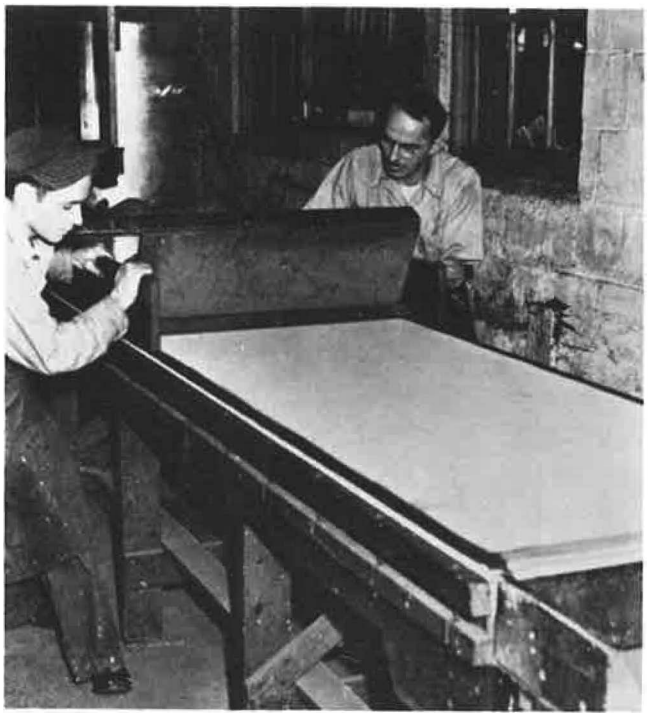
In 1927 the factory was enlarged to accommodate the growing business. An addition on the front of the building contained a voicing room and an experiment room. [29] This addition brought the building to its present size. The building contains a furnace (for melting the pipe metal) and casting table on the lower level. Here also the tin and lead, which are melted to cast pipe metal, and the rolls of pipe metal are stored. The pipes themselves are cut, shaped, and soldered on the main floor in the older part of the building. The addition contains the voicing room and office.

Much of Jerome Meyer's equipment is still in use in the factory. His casting table (on which the molten pipe metal is spread to the desired thickness and cooled) is there, but no longer in use for casting as it is now difficult to find linen wide enough to cover it. A narrower table that came from the Wangerin Co. is now in use. The casting table from Wm. Schuelke's shop is also in the Meyer shop, but is now used for other purposes. Pipe mandrels (cylindrical forms used to roll the metal on in making pipes) from Jerome Meyer and from the Wangerin plant are there.

In 1929 Midmer-Losh contracted to build the Atlantic City Convention Hall organ. Since no builder had the capacity to make all the pipes for this instrument, many were contracted out. Jerome Meyer received a contract to build Diapason pipes for the instrument.

The firm survived the difficult years of the Depression with a reduced staff. When business fell off, Charles Meyer left the firm and went to Boston as a pipemaker for the Skinner Organ Co. from 1935 to 1937, and then to Wicks in Highland, Illinois from 1937 to Thanksgiving 1940. He then returned to Milwaukee and rejoined his father's firm where he has been since.

World War II brought a new set of problems. When materials for pipe making were restricted, Jerome and his son Charles began buying old church and theater organs. They sold parts and repaired pipes for small builders throughout the country. For several years they also did repairing and tuning. In addition, they turned for a while to the manufacture of Masterbilt aquariums and stands. When



Charles T. Meyer and a son casting pipe metal.

the materials restrictions were lifted at the end of the war, they returned to the exclusive manufacture of organ pipes. Jerome remained as head of the firm until his death on September 17, 1949.

Charles Meyer married Florence Marshall on May 24, 1924. They had three sons, Charles Jr., May 14, 1925-August, 1973; Gordon Lee, August 28, 1927; and Franklin M., November 4, 1944-March 14, 1974. The remaining son, Gordon, is now president of the firm. His father (Jerome's son) Charles is vice president and treasurer, and Gordon's wife, Marge Peterson Meyer, is secretary. Gordon's son, Anders, has recently joined the firm and is learning the business. Thus the firm has now extended to the fourth generation. [30]

NOTES

1. John C. Massmann, "German Immigration to Minnesota, 1850-1890," dissertation, University of Minnesota, 1966.

2. "Has seen long prosperity," *The Diapason*, XVI, No. 10 (Sept. 1925), p. 40.

3. "Jerome B. Meyer Dies in Milwaukee Home," *The Diapason*, XL, No. 11, (Oct. 1949), p. 8.

4. Letter from Charles T. Meyer to the author dated Jan. 16, 1977.

5. Letter from Charles T. Meyer to the author dated Oct. 1976.

Charles T. Meyer.

6. Letter from Robert W. Audretsch, Salem Public Library, Salem, Ohio, dated Dec. 9, 1976.

7. Letter from Robert W. Audretsch dated September 23, 1977. A Xerox copy of the Wirsching stock certificate was enclosed in this letter.

8. The handwritten record book, including the payroll list and list of pipework completed each month was found in the files of Jerome B. Meyer & Sons, Inc., Milwaukee, Wis.

9. "Jerome B. Meyer Dies . . ." *The Diapason*, XL, No. 11, p. 8

10. Jerome B. Meyer & Sons, Inc. files.

11. Letter from Chas. N. Post, President of Lyon & Healy to the Battle Creek Business Men's Assn. published in *The Morning Enquirer* (Battle Creek), Feb. 3, 1907, p. 2

12. *The Morning Enquirer* (Battle Creek), March 24, 1906, p. 4.

13. *The Morning Enquirer* (Battle Creek), Nov. 3-16, 1906.

14. *The Battle Creek Journal*, Jan. 21, 1908, p. 1

15. *The Battle Creek Enquirer*, Feb. 16, 1908, p. 10.

16. Jerome B. Meyer & Sons, Inc. files.

17. *The Morning Enquirer* (Battle Creek), April 18, 1905, p. 5.

18. *The Morning Enquirer* (Battle Creek), March 5, 1907, p. 12

19. *The Battle Creek Enquirer*, Sept. 27, 1908, p. 1.

DAVID GOODING

Lake Erie College

Painesville, Ohio 44077

20. *The Battle Creek Journal*, Jan. 11, 1908, p. 8

21. Jerome B. Meyer & Sons, Inc. files.

22. Jerome B. Meyer & Sons, Inc. files.

23. Letterhead containing price lists for various pipes in Jerome B. Meyer & Sons, Inc. files.

24. Letter from Charles T. Meyer to the author dated Dec. 29, 1976.

25. Listed on the letterhead of a letter from Charles T. Meyer to the author dated Sept. 21, 1961.

26. Taped interview with Charles T. Meyer on July 31-Aug. 1, 1977.

27. *The Diapason*, XVII, No. 1 (Dec. 1925), p. 15.

28. A copy of a contract for a Schaefer and a business card listing Jerome B. Meyer as Schaefer's Milwaukee representative are in the files of Jerome B. Meyer & Sons, Inc.

29. *The Diapason*, XIX, No. 1 (Dec. 1927), p. 1.

30. Taped interview with Charles T. Meyer, July 31-Aug. 1, 1977.

NEW TRACKER ORGANS

Casavant at Princeton, New Jersey

Trinity Episcopal Church in Princeton, New Jersey, has a new organ built by Casavant Freres Limitee of Ste. Hyacinthe, Quebec, Canada. The instrument has mechanical key action and electro-pneumatic stop action. It is divided into a gallery (or main) organ and a continuo organ with the following specification:

Grand Orgue	
Bourdon	16'
Montre	8'
Bourdon	8'
Gros nasard	5 1/3'
Prestant	4'
Grosse Tierce	3 1/5'
Quinte	2 2/3'
Doublette	2'
Cornet (MC)	V
Fourniture	V - VI
Trompette	8'
Voix humaine	8'
Clairon	4'

Positif	
Montre	8'
Bourdon	8'
Prestant	4'
Flute	4'
Nasard	2 2/3'
Doublette	2'
Tierce	1 3/5'
Larigot	1 1/3'
Cymbale	IV
Cromorne	8'
Hautbois (TC)	8'

Recit	
Bourdon	8'
Voile de gambe	8'
Voix Celeste (G)	8'
Flute conique	4'
Octavin	2'
Cornet (TF)	V
Plein jeu	IV
Basson	16'
Trompette	8'
Hautbois	8'

Chamade	
Trompette en chamade	8'

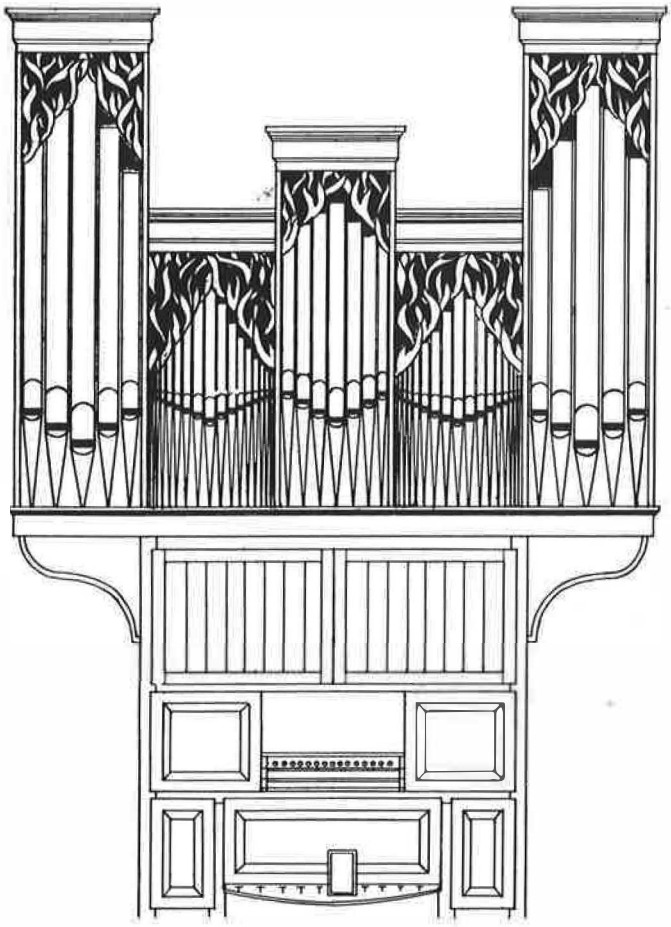
Pedale	
Contrebasse	16'
Octavebasse	8'
Octave	4'
Fourniture	IV
Bombarde	16'
Trompette	8'
Clairon	4'

Continuo	
Holzegedackt	8'
Gedacktflote	4'
Prinzipal	2'
Quinte	1 1/3'

James Litton, organist and choirmaster, and also director of music at Princeton Theological Seminary, played a dedicatory recital on October 23, 1978. Other performers in the series include Andre Isoir of Paris, Joan Lippincott and Harold Pysher.

Redman in Lafayette, Louisiana

Roy Redman of Forth Worth, Texas, has completed his Opus 11 and installed it in the First Presbyterian Church at Lafayette, Louisiana. The organ has mechanical key and stop action, and mechanically operated swell shades. There are four combination pedals, and the couplers (Swell-Great, Swell-Pedal, Great-Pedal) are operated by foot levers. The free-standing case is painted white with dark mahogany trim. The stoplist:



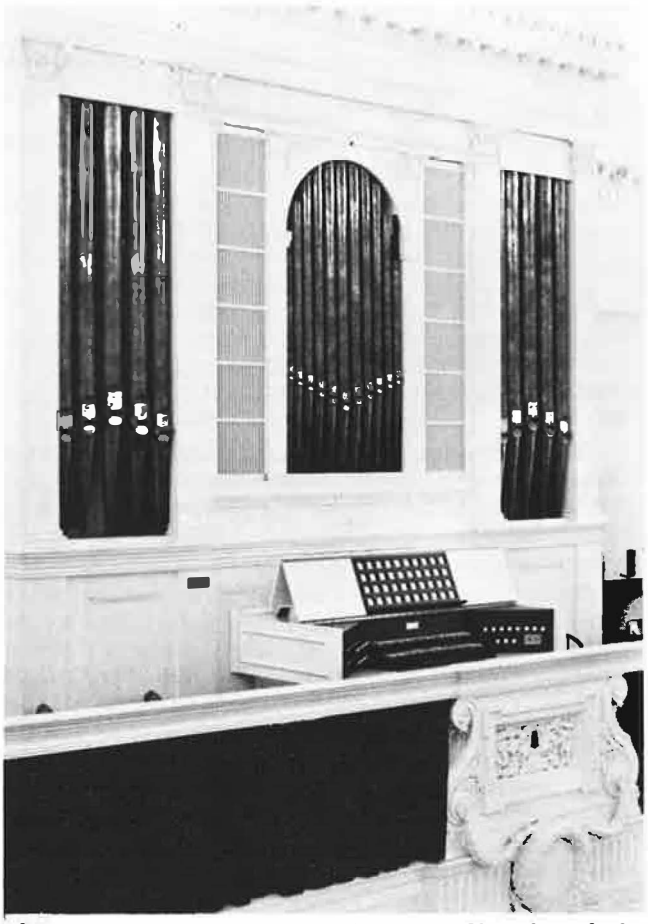
The Roy Redman organ in the First Presbyterian Church, Lafayette, Louisiana.

Great 2½" Wind	
8' Principal (in facade)	61 pipes
8' Rohrflote	61 pipes
4' Octave	61 pipes
2' Blockflote	61 pipes
1⅓' Mixture IV	244 pipes
8' Trompete	61 pipes

Swell 2" Wind	
8' Weidenpfeife	61 pipes
8' Holzgedackt	61 pipes
4' Holzflote	61 pipes
2⅔' Sesquialtera II	122 pipes
2' Principal	61 pipes
1' Scharffcymbel III	122 pipes

Pedal 3" Wind	
16' Subbass	32 pipes
8' Offenbass	22 pipes
4' Choralbass	32 pipes
16' Fagott	32 pipes

Total 16 stops
22 ranks
1155 pipes



The 1978 Hartman-Beaty organ in Trinity United Methodist Church, Charleston, South Carolina.

Hartman-Beaty in Charleston, South Carolina

Loving H. Phillips, organist of Trinity United Methodist Church in Charleston, South Carolina, reports that Hartman-Beaty Organ Company of Englewood, New Jersey, has completed the installation of a new mechanical key action organ in that church. The stop action is electric, and the specification runs:

Great	
Prestant	8'
Rohr Pommer	8'
Oktav	4'
Rohr flute	4'
Gemshorn	2'
Sesquialtera	II T.C.
Mixtur	IV
Trompete	8'
Tremulant	
Zymbelstern: Toe Stud	

Couplers
Sw to Ped (reversible)
Gt to Ped (reversible)
Sforzando (reversible)

Swell	
Holz Gedeckt	8'
Spitzviol	8'
Koppel flute	4'
Prinzipal	2'
Quinte	1 1/3'
Cymbel	III
Krummhorn	8'
Tremulant	

Pedal	
Subbass	16'
Prinzipal	8'
Choral bass	4'
Posaune	16'
Rohr Schalmei	4'

The organ has 8 general pistons, and four each for the Great, Swell and Pedal.

Thomas Murray of Boston gave the opening recital on October 27, 1978, with the builders in attendance.

Organ Periodicals from Abroad: Summaries

Orglet (Danske Orgelselskab, DK 3600 Frederikssund) 1975:2

Per Kynne Frandsen: describes a new 2-13 Jensen & Thomsen organ in Ledoje, installed in an 1889 case originally containing five stops.

Poul-Gerhard Andersen: how builders A.H. Busch and his son A.V. Busch, of Copenhagen, made the transition from Romanticism to the Organ Revival (1878-1941).

Bent Stiesdal: how in 1896 Carl Fischer Hansen married an heiress in America and honeymooned in his home town of Stenlose: the hero's welcome caused so much bitterness that in 1898 Carl gave the church 2000 crowns for a new Busch organ.

Carsten Lund: "The ABC of the Organ" (fifth article in a series): VII. Aliquoter; VIII. Dobbelregistre; IX. Blandede stemmer: A. Mixturer, B. Instrumental-imitatorer.

Sven-Erik Erbs: despite oddities of design, an 1880 Gudme organ in Kippinge has been successfully restored by Erbs.

Henrik Fibiger Norfelt: the Organ Revival has ended Danish organ building's once-close relationship with liturgical music: future organs must be designed with the service in mind.

Orglet 1976:2

Jorgen Haldor Hansen & Ole Olesen: the 1890 2-20 Cavaille-Coll in the Jesuskirke, Copenhagen, is the only one in Scandinavia, and it survives virtually intact.

Carsten Lund: technical data, and measurements of all pipes.

Carsten Lund: "The ABC of the Organ" (sixth article); Reeds.

M(ads) K(jersgaard): review of *The Bicentennial Tracker.*

Bibliography (1970;75).

L'Organiste (Union walloone des organistes, B 5228 Bas-Oha [Huy]) Dec. 1976

J-P. Felix: Church records list 50 organs with "2½ manuals" (Echo of partial compass) built between 1505 and 1878, but only five of them survive (1710-1778), in the south of the Low Countries.

E. Humblet: the organ in Lens-St.-Remy was moved there not from Notre-Dame-des-Recollets in Verviers, but from the old people's home in that city.

Supplement: Review, Bibliography, Recitals, Carillon news, three new compositions (scores).

Charles Ferguson
Committee on International Interests

RECORD REVIEW

Fugues, Fantasia & Variations: 19th century American concert organ music played by Richard Morris on the 1876 E. & G.G. Hook & Hastings Centennial Organ now in Old St. Joseph's R.C. Cathedral, Buffalo, New York. New World 280 Stereo.

In 1976 New World Records produced this album of organ music for Recorded Anthology of American Music, Inc. It was made possible by a grant from the Rockefeller Foundation. Research for the material was done by Barbara Owen and Michael Steinberg. Throughout the recording sessions, Donald Bohall of the Schlicker Organ Company, maintained the organ which was then 100 years old. For a full description of the instrument, see *THE BICENTENNIAL TRACKER* pp. 132-135, written by Miss Owen.

Richard Morris is an American organist who studied in France and Austria, and (at the time for the recording) was organist at West-Park Presbyterian Church in New York City. He displays a clean technique and a sympathetic understanding of the 19th century music heard here.

Buck's *Grand Sonata in E Flat*, Opus 22, occupies side 1 of the disc, and side 2 contains Thayer's *Variations on the Russian National Hymn*, Horatio Parker's *Fugue in C Minor*, John Knowles Paine's *Fantasie on "Ein' feste Burg"*, Opus 13, and George E. Whiting's *Postlude*, Opus 53. All of these 19th century gems serve to show the organ off to its best advantage, and the recording is a faithful reproduction of the organ's sound. This should please those who enjoy "authenticity" in recordings.

The album jacket contains a lengthy, well-written history of American organ music by Miss Owen. There is a brief description of the organ and short notes on the music as well as a Bibliography and Discography. Also included is a list of religious events called "American Religion, 1776-1890s," which seems rather unrelated to the subject matter.

—AFR

BOOK REVIEW

Earl Miller: *Five Organs of Historical Interest in Danville, Virginia.* Danville Historical Society: Womack Press, Danville, Virginia. 8 pp. ill., $1.

Of the more than 100 churches in Danville, Virginia, the author cites five which have particularly interesting organ histories, giving stoplists and many illustrations in this little booklet.

Printed on heavy stock and written for general consumption, this is a model of what could be done by other historical societies, OHS chapters, AGO chapters, or individuals to point up interest in organs in municipalities of all sizes everywhere.

You may obtain a copy by sending one dollar to Danville Historical Society, c/o Earl Miller, 115 Jefferson Avenue, Danville, Virginia, 24541

— AFR

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More Light on a Dark Subject . . .

An Editorial

We are indebted to *MUSIC, the AGO/RCCO Magazine*, and its resourceful editor, Charles Henderson, for the publication of a most enlightening article on the history of organs north of the border. "Canadians and Their Organs 1660-1815" by Hugh D. McKellar, a Toronto school teacher and musician, is a splendid account of Canadian organ history appearing in the November 1978 issue of the Guild magazine.

Anteceding the "British colonies south of the border" by more than forty years, Canadians can claim the possession of an organ in 1660 at the church in Quebec city which was to become the Cathedral. Unfortunately, nothing is known about the origin, description nor fate of this instrument.

By 1705 there was an organ in Notre Dame de Montreal, but again there is no specific information about it.

In 1721, a young carpenter in Montreal was engaged to repair an organ, resulting in his becoming the first Canadian organ builder for he completed an instrument of seven stops and delivered it by boat to Quebec. But Pierre Jourdain never built another organ!

And from then on the lively interest in organs expands to quite a history of fascinating facts. McKellar takes this most interestingly down through the reign of George III to 1815. One might express the hope that he will resume his writings and carry out a complete history of the organ in Canada. It would fill a sizable book.

The lesson we learn from all this is that the many faceted angles to the history of organs and organ building is never totally exhausted. Thus we cannot "rest upon our laurels," but rather proceed with zeal and caution in our work of research, recording, and sharing the information we assemble by providing articles for publication in *THE TRACKER*. So far we have more than "scratched the surface" of organ history in America, but we have much more to do. "Let your light so shine before men that they may see your good works ..."

If you do not receive *MUSIC, the AGO/RCCO Magazine*, why not join the Guild and thus receive it regularly? If you write to AGO Headquarters, 630 Fifth Avenue, New York, N.Y. 10020, you will receive full information about membership. Or, if you do not live near enough to one of the Guild chapters to enjoy participation in Guild functions, you may subscribe to *MUSIC* by sending $9.00 to the above address. Or, if you desire to have only the issue of *MUSIC* containing the Canadian story, send $2.00 to the above address requesting a copy of the November 1978 issue. We strongly recommend any one of the above actions. Do it now!

MOVING ? — Don't miss your TRACKER. Send your old and new addresses to THE TRACKER, P.O. Box 209 Wilmington, Ohio 45177.