

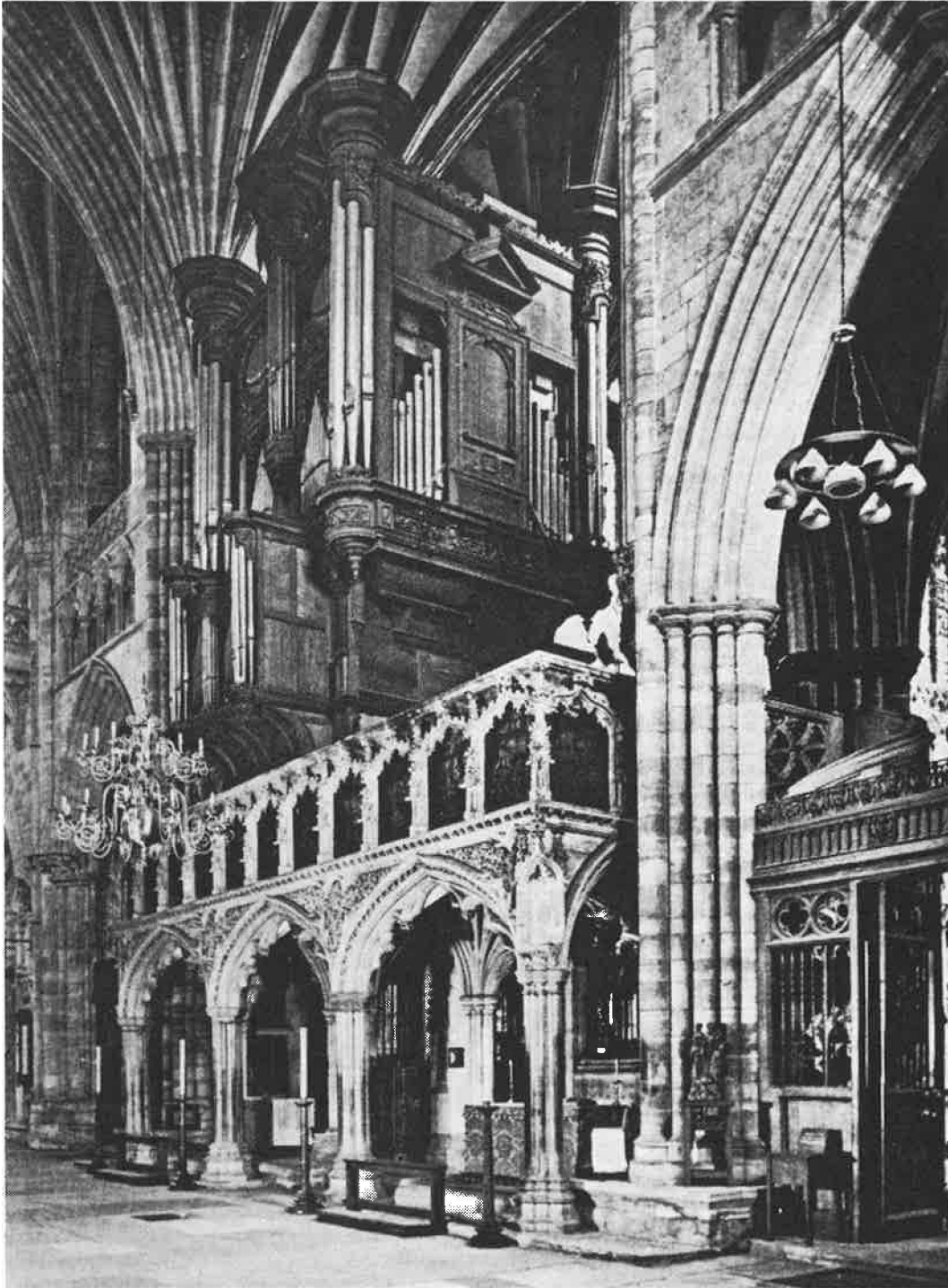


# THE TRACKER

Journal Of The Organ Historical Society, Inc.

Volume 26, Number 4

Summer 1982



# The Organ Historical Society, Inc.

P.O. Box 26811, Richmond, Virginia 23261

with archives at Ohio Wesleyan University, Delaware, Ohio, and

telephone at Millersville, Pennsylvania:  
(717) 872-5190

## The National Council

### Officers

Culver Mowers	President
2371 Slaterville Rd. Box 130, Brooktondale, NY 14817	
George Bozeman	Vice President
RFD #1, Deerfield, NH 03037	
Goss B. Twichell	Treasurer
329 Ihrig Ave., Wooster, OH 44691	
James McFarland	Secretary
114 N. George St., Millersville, PA 17551	
Homer D. Blanchard	Archivist
103 Griswold Street, Delaware, OH 43015	

### Councillors

Dana Hull	1983
1407 E. Stadium, Ann Arbor, MI 48104	
Stephen Long	1983
18 Merriam Ave., Shrewsbury, MA 01545	
Kristin Johnson	1984
4710 Datura Rd., Columbia, SC 29205	
Lois Regestein	1984
6 Worthington St., Boston, MA 02120	
William C. Aylesworth	1985
3230 Harrison, Evanston, IL 60201	
Elizabeth Towne Schmitt	1985
1100 Joyce, Rolla, MO 65401	

## THE TRACKER Staff

Albert F. Robinson	Editor
12 King's Highway East, Haddonfield, NJ 08033	
Donald R. Traser	Publisher
128 S. Laurel St., Richmond, VA 23220	
F. Robert Roche	Advertising
60 Park St., Taunton, MA 02780	
Homer D. Blanchard and Alan Laufman	Editorial Review Board

## Chairmen of Temporary Committees

Stephen Long	1983 Convention
18 Merriam Ave., Shrewsbury, MA 01545	

## Chairmen of Standing Committees

Susan R. Friesen	Nominating
2139 Hassell Rd., Hoffman Estates, IL 60195	
Lawrence Trupiano	Chapter Coordinator
233 Butler St., Brooklyn, NY 11217	
Alan Laufman	Convention Handbook and Coordination
P.O. Box 104, Harrisville, NH 03450	
David and Permelia Sears	Extant Organs
P.O. Box 61, Dunstable, MA 01827	
Julie E. Stephens	Biggs Fellowship
7919 W. Cermak Rd., North Riverside, IL 60546	
Alan M. Laufman	Headquarters and Foundation Grants
P.O. Box 104, Harrisville, NH 03450	
Dana Hull	Historic Organs
1407 E. Stadium, Ann Arbor, MI 48104	
Charles Ferguson	International Interests
Box 44, E. Vassalboro, ME 04935	
Earl Miller	Recital Series
Christ Church, Andover, MA 01810	
Homer D. Blanchard	Research and Publications
103 Griswold St., Delaware, OH 43015	
Martin Fruitman	Legal Counsel
130 E. King St., Lancaster, PA 17602	

## Chapter Correspondents

Alan Laufman	Boston Organ Club
P.O. Box 104, Harrisville, NH 03450	
Anne L. Kazlauskas	Central New York
201 Center St., Ithaca, NY 14850	
Susan R. Friesen	Chicago-Midwest
2139 Hassell Road, Hoffman Estates, IL 60195	
Peter T. Cameron	Greater New York City
18 Stevens St., Methuen, MA 01844	
Elizabeth Schmitt	Greater St. Louis
1100 Joyce, Rolla, MO 65401	
Peter N. Ziegler	Hilbus (Washington-Baltimore)
14300 Medwick Ct., Upper Marlboro, MD 20870	
Joseph Corkedale	Mid-Hudson
17 Innis Ave., Newburgh, NY 12550	
Randall McCarty	Pacific Northwest
1622 Bellevue Ave., Seattle, WA 98122	
Manuel J. Rosales, Jr.	Pacific Southwest
160 N. Glendale Blvd., Los Angeles, CA 90026	
Mary Julia Royall	South Carolina
70 Bay View Dr., Mt. Pleasant, SC 29464	
W. Patrick Cunningham	South Texas
235 Sharon Dr., San Antonio, TX 78216	
James R. McFarland	Tannenberg (Central Pennsylvania)
114 N. George St., Millersville, PA 17551	
William Van Pelt III	Virginia
Rt. 8, Box 404, Glen Allen, VA 23060	

## Advertise in THE TRACKER

Full Page	\$140.00	Eighth Page	\$35.00
Half Page	90.00	Business Card	12.00
Quarter Page	56.00	Classified, 30 Words	15.00

20% discount for 4 consecutive issues (with no changes) when accompanied by advance payment. Address copy and payment to Advertising Chairman: F. Robert Roche, P.O. Box 971, Taunton, Mass. 02780.

THE TRACKER is published four times a year by the Organ Historical Society, Inc., a non-profit, educational organization.

Annual membership dues (including THE TRACKER): Regular members \$22.00 (over age 65, full-time students, and additional member in a household \$18.00); Contributing members \$35.00; Sustaining members \$50.00; Patrons \$100.00; Benefactors \$250.00. Institutions and businesses may be non-voting subscribers at the same rates. Foreign members and subscribers add \$2.00. Back issues of THE TRACKER are obtainable at \$3.25 each or \$12.50 per volume. Send membership dues, inquiries, and address changes to: The Organ Historical Society, Inc., P.O. Box 26811, Richmond, Virginia 23261. Make all checks payable to the Organ Historical Society, Inc.

Advertisers may address inquiries to the Advertising Manager.

Editorial correspondence and articles to be considered for publication may be addressed to the Editor. Responsibility for facts and opinions expressed in articles rests upon the authors and not upon the Organ Historical Society, Inc. All material accepted for publication in THE TRACKER becomes the property of the Organ Historical Society, Inc., and cannot be returned. Material published in THE TRACKER may not be reproduced without permission of the Editor.

THE ORGAN HISTORICAL SOCIETY is not beholden to any commercial interest. There is no intention to discredit or recommend any existing organ manufactory or concern. No such information inferred or construed in any form may be used in advertising or for any commercial purpose. The Society will take all steps open to it to prevent or prosecute any such use of its material, the name THE TRACKER, or the name THE ORGAN HISTORICAL SOCIETY.

Copyright 1982 The Organ Historical Society, Inc.

## Organ-Building Families. . .

### An Editorial

With this issue of *The Tracker* we proudly present two histories of organ-builders whose family participation in the business runs through five generations. This remarkable instance represents a tremendous amount of research on the part of two OHS members who have been happy to share their findings, making this issue one of the most important since our 25th anniversary publication in 1980.

Oddly enough, the two articles did not appear by design. F.R. Webber's story of the Odell family and firm was written 24 years ago and passed through two other hands before arriving at our desk. Gottfried Rehms' article on the Oestreichs is his first contribution to *The Tracker*, completed this spring of 1982, bringing a comparable but contrasting history. While the Odells, whose official activities began in 1859, can be labeled "American," the Oestreich's history began in 1754 in Germany, and some members emigrated to America in the 19th century. Although the Odell firm is still actively in business, going into the fifth generation, the Oestreichs' story spans five generations, but their activities ceased something over a century ago.

It is well known that Mr. Webber was one of the most enthusiastic members of OHS almost from the beginning, that he was the second honorary member to have been elected, and that he contributed many articles for publication in *The Tracker*. He died in 1963 and we have posthumously published much of his writing; his letters to our member, Jim Suttie, have been appearing in serial form, and now this extensive story of the Odells. (See also Donald R.M. Paterson's article "Pulpits, Lecterns and Organs: Memories of F.R. Webber," published in the 25th anniversary issue.)

Professor Rehm prepared his material originally in German ("Die Orgelbauer-familie Oestreich" in *Acta Organologica*, volume 7, Berlin 1973), and translated it into English specifically for OHS. He has already submitted two other articles for publication, sharing with us the results of his studies and research. These will appear in forthcoming issues.

Other families of organ builders have run to two or three generations, some of which have been covered by articles in earlier issues of *The Tracker*, e.g., Kenneth Simmons' thesis "A History of the Johnson Family and Firm" (1948) published in five parts beginning with Volume VII Number 3, Spring 1963; and several articles on the Schuelke family, most notably "William Schuelke, Manufacturer of Church and Chapel Organs" by Elizabeth Towne Schmitt, which appears in the 25th anniversary issue. We have had a fair representation of material on the four generations of Dieffenbachs, and rather meager material on the Krauss family, whose three generations spanned more than a century of organ building.

Undoubtedly other families of builders could provide exciting research and rewarding articles for our members in these pages. We urge all who have the time, interest, and skill, to undertake a family project and share their findings in the worthy manner in which this issue's histories appear, providing previously unpublished material as another chapter in the never-ending story of the pipe organ.



# THE TRACKER

Volume 26, Number 4

Summer 1982

## CONTENTS

The 1982 Convention Review by Albert F. Robinson	4
A "New" Organ for Glendale, Queens, N.Y. by the Rev. George Detweiler	6
A Century of Odell Organs by F.R. Webber	8
A Visit to Western Canada by Earl L. Miller	18
Selecting a Pipe Organ — Some Choices in 1924 by William Weaver and Douglas Johnson	20
The Andrew Anderson Memorial Organ by Willis Bodine	24
German Organ Builders Emigrated to USA by Gottfried Rehm	26

## Departments

Editorial	3
Letters to the Editor	29

MOVING? — Don't miss your *TRACKER*. Send your old and new addresses to *THE TRACKER*, P.O. Box 26811, Richmond, Virginia 23261.

COVER — The 1660 Loosmore organ case on the Choir Screen at Exeter Cathedral, England. Photo courtesy Carlton Read.

## The 1982 Convention Review

The weather was fine, the food was delicious, the organs were in almost perfect condition, the accommodations were comfortable, and the scenery was magnificent. If one could apply these comments to all OHS conventions, a review would never be necessary; but there are always the little extras which members who could not attend might enjoy-hence this report.

Every member should receive a copy of the handsome convention booklet. The 1982 edition is the most complete of any yet published; it will serve well as a reference book for the Seattle area in the future. Prepared with painstaking care, one found few if any errors, yet there was the omission of the Society's slate of officers and the customary historical background and statement of purpose. But these are minor defects in an otherwise beautifully produced booklet.

Because the airlines simply could not get us there in time, we missed the pre-convention service of Compline and brief recital at St. Mark's Cathedral on Sunday evening, June 20, but all reports agreed that it was an impressive occasion. Our accommodations at Seattle Pacific University were comfortable and the meals there were more than ample. The headquarters display room was somewhat sparse compared to former years, but there were records and T-shirts in abundance, a harpsichord, and some free copies of *The Diapason*.

An all-day optional tour of organs not included in the convention was enjoyed by several early arrivals, but the National Council meeting took up most of our day. Minutes are published elsewhere in this issue. Stephen Long, chairman of the 1983 OHS convention which will be a joint effort with the AGO Regional at Worcester, Massachusetts, reported that a long-wished for feature may probably come true, i.e., the mailing out of the 1983 Convention booklet weeks before the event. It was reported that the 1984 Convention will be held in Chicago, and the 1985 Convention will meet in Charleston, South Carolina.

Monday evening we enjoyed a superlative recital on the great Flentrop organ at St. Mark's Episcopal Cathedral by Edward A. Hansen, National President of the American Guild of Organists. All of the selections were well chosen for the instrument and the room, but we especially enjoyed Alma Oncley's *Passacaglia on a Theme by Wm. Billings*. The composer graciously received due recognition, and was present at all other Convention events. Mr. Hansen received a standing ovation.

Just about every one opted to visit the Pizza & Pipe Parlor where the local organist regaled us with a variety of selections on the mighty WurliTzer as we refreshed ourselves. Upon our host's invitation, David Ruberg performed Bach's Toccata and Fugue in D minor and Charles Ives' Variations On America, the latter with hilarious results.

Tuesday morning's Annual Meeting (minutes reported elsewhere) was shorter than usual, but it did show that the new Bylaws passed by a large majority, that James McFarland, secretary, and G. Twichell, treasurer, were returned to their posts, and that William Aylesworth and Elizabeth Towne Schmitt were added to the National Council. President Mowers appointed Lois Regestein to fill the balance of William Van Pelt's term, on the Council. Mr. Van Pelt is now our Executive Director, and a job-summary will appear in the next issue of The Tracker, along with some of his plans for improving the Society. Future Council meetings are to be held on the 3rd Friday of October and February at places yet to be chosen.

We met Peter Redstone of Virginia, a harpsichord builder born in England, as the E. Power Biggs Fellow for this year, and noted that the first "Fellow" was the only previously appointed fellow present - Patrick Murphy of Haddon Heights, N.J.

The Outstanding Service Award was presented to Norman Walter of West Chester, Pa., who, until recently, has chaired the Audio-Visual Committee serving quietly but always efficiently and graciously in that work.

We then boarded two buses to visit Magnolia Presbyterian Church where David Ruberg presented his recital. The first selection, he announced, was not by Bruhns but by Georg Boehm. In his repetition of the Ives' *Variations* 011 *America*, he was not as successful as the night before, but the fine Odell organ was adequately displayed by his program.

The visit to the German church was a revelation to most of us because the three organs and a trumpeter were assembled in the main room for a most delightful program. Mr. McCarty played the Hinners tracker, Lois Regestein the Brombaugh, and George Bozeman the German import (by Alfred Fuher), while Vernon Nicodemus added a C-trumpet at appropriate times.

We enjoyed Diane Rabinovitch's rendition of Franck's *Prelude, Fugue and Variation* on the C.S. Haskell organ of 1893. And Handel's *Concerto in G minor, Op. 7 No. 5*, played by Margret Gries on the 1853 Andrews organ at St. Matthew's Church in Auburn with a string quartet and Randall McCarty at the harpsichord was sheer delight.

Stephen Long's recital on the Cole & Woodberry organ at St. John's Church in Kirkland was everything that we have come to expect from this fine organist. His "novelty" was the *Swedish Wedding March*, by Soderman which we all cheered.

After a catered dinner of fresh salmon, we heard Tim Drewes in a varied program at Holy Rosary Church in Edmonds. The 3-manual Kilgen organ, built in 1887 for the First Baptist Church in Los Angeles, has been moved and handsomely restored, principally by Bond Pipe Organs, Inc.

Wednesday morning found the 80-odd registrants up very early to board the ferry for breakfast and the trip across Puget Sound to Bremerton. At St. Nicholas Episcopal Church in Tahuya, Barbara Owen gave an enlightening talk on Boston organists and composers, and played works by Selby, Zeuner, Foote, and Thayer to illustrate her talk. The Emmons Howard organ (one manual, nine ranks) was barely able to accompany our hearty singing of the hymn.

3 appropriate selections on the 1891 Moline instrument at the Church of the Epiphany in Chehalis (about 60 miles south of Seattle).

Again, we enjoyed a fine salmon dinner at Christ Church. Tacoma and heard probably the outstanding program of the entire convention there, played by David P. Dahl on the 1979 John

Brombaugh tracker organ. From start to finish, and even the accompaniment to the hymn "Ye holy angels bright," every selection was given careful yet brilliant, scholarly yet human interpretation.

tion. Mr. Dahl also demonstrated a Harmonium imported from Austria, playing two selections from Vierne's *24 Pieces in Free Style*.

Thursday morning began again with a ferry ride. First of the programs was Dana Hull's brief but appropriate recital at The Episcopal Church of St. Charles, King and Martyr, at Poulsbo. The 1896 Henry Niemann organ was given one of the OHS recognition plaques (presented by Ms. Hull).

Over at Port Townsend, Earl Miller gave an unusual program on an organ of great interest — built in 1889 by Whalley & Genung for the Presbyterian Church; it remains the oldest organ in the state of Washington still in its original home. One of the novelties was a performance of Mr. Miller's *Suite Plastique*, composed for this occasion, using three Mattel Calliopes. Another was his improvisation on the name *Port Townsend*. And Dana Hull presented this organ with another OHS plaque.

Returning to Seattle, we enjoyed a festive banquet at the City Loan Pavillion, one of three restaurants owned and operated by Julia Gunn Kissel, an organist and member of the 1982 Convention Committee. Mrs. Kissel's mother, also an organist, was a faithful attendant at all Convention programs. The elegant restaurant was furnished with many antiques, wall murals, a grand chandelier, and our dinner was truly delicious. There was a short bus ride to St. James R.C. Cathedral where the final gala concert was presented. Organists Carole Terry, Howard Hoyt, David di Fiore and David Ruberg, the Convention Festival Chorus (about 50 mixed voices) and the Seattle Men's Chorus (about 80 male voices) joined with the 1907 Hutchings-Votey organ and the 1926 Casavant organ in a program which was highlighted by Mr. Di Fiore's rendition of Vierne's *Carillon de Westminster*. The Cathedral was filled, and the Society earned a widespread reputation from this event which served as a memorable closing to 27th annual convention.

Friday was a "special trip" day, with one group sailing to Victoria, British Columbia, and another traveling south to Van-

couver, Washington, and Portland, Oregon. We chose to go to Mr. Vernon, Washington, to see the Durner organ which was the first eastern tracker to be moved to the west coast. In 1967 it was purchased from Robert B. Whiting by St. Paul's Episcopal Church, Mt. Vernon, and was transported there by Frederick B. Sponsler of Philadelphia. Eugene McCracken, an early member of OHS who shared his great wealth of information with us through articles in *The Tracker* (see Volumes III, IV, and V), was then attending the University of Alaska. He came down to Mt. Vernon to assist Mr. Sponsler in the installation of the Durner organ at St. Paul's Church. He wrote the full story of this first trek across the nation for the Spring 1968 issue of *The Tracker*, Vol. XII, No. 3. Six months later Mr. McCracken died, and a short time after that Mr. Sponsler traveled again to Mt. Vernon to install a Krummhorn in the organ as a memorial to Eugene McCracken. We found the organ in excellent condition, sounding out joyously, and the pride of the congregation. It should have been possible to include this organ in the convention tour. Our group also visited one of the three Vermuellen organs in the Seattle area (the only ones in the USA) imported recently from the Netherlands. We saw and played the 2-manual, 9 rank tracker and noted its superior workmanship, although its location in the Chapel of St. Stephen's Episcopal Church (carpeted to the nines) does not afford the most favorable acoustics. And we revisited St. Mark's Cathedral where a wedding rehearsal was in progress. It was a joy to hear Peter Hallock play the *Clarke Trumpet Voluntary* in this setting.

Gratitude should be tendered to the Pacific Northwest Chapter, OHS, and especially to Randall J. McCarty and his well organized committee for a smooth and trouble-free convention.

One observed that some 30 members from east of the Mississippi River were registered among the over 80 on the list, and one hopes that the proportion of almost 1 in 3 of the western members will attend the 1983 convention in Worcester, Massachusetts.

—Albert F. Robinson



The unusual action of the ca. 1891 Moline organ at the Church of the Epiphany in Chehalis was of particular interest to several members. Randy McCarty (left), who installed the instrument relocated by the Organ Clearing House, demonstrates its unique features.

# A "New" Organ For Glendale, Queens, N.Y.

by the Rev. George Detweiler

After Ascension's 1927 Moeller organ was seriously damaged in an attempt to rebuild it, the congregation decided in 1977 to investigate the purchase of a replacement instrument. Funds from a bequest were to be used for this purpose. After considering several options, including an electronic, the Worship and Music Committee decided that the church should purchase a mechanical-action pipe organ. Not only would it be the most desirable instrument from an artistic standpoint but it would be easier to maintain than an electric or electro-pneumatic action pipe organ. It also would not need to be replaced in years to come as would electronics.

At first we considered small two-manual organs. But serious consideration of our musical needs and the amount of money we had to spend, led us to decide that one manual and pedal would be quite adequate for leading our liturgy and hymns and supporting our small choir. Since a new organ seemed prohibitively expensive, the Worship and Music Committee agreed to investigate purchasing a 19th century organ and having it rebuilt.

Before this process could begin in earnest, the pastor and consultant each noticed an advertisement in a prominent organ magazine for an 8-stop one-manual and pedal Hutchings-Plaisted organ. The specification was attractive and the price quite reasonable. Contact was made with the advertiser, Jeremy Cooper of Epsom, New Hampshire, and arrangements were made for visits to his shop by our consultant, Frederick Grimes and the pastor and organist of the church. All were impressed by the quality of Mr. Cooper's work and the potential beauty of this older instrument. Shortly thereafter, the church contracted with Jeremy Cooper to rebuild this organ.

Alan Laufman has provided the following historical notes on this organ:

The early history of this instrument is obscure. Details of internal construction suggest that it was built in Boston around 1845, perhaps by Thomas Appleton or E. & G. G. Hook. It was a "G" organ; that is, the manual key compass started at the G below bottom C, omitted G#, and continued up to what is now f 54. The stoplist was similar to the present one, with an 8' Dulciana in place of the Quintadena, and an 8' Hautboy in place of the Sharp. The Stop Diapason Treble, like the present one, was a metal chimney flute; the 4' Flute was the same.

In 1875, the organ was rebuilt by Hutchings, Plaisted & Co. of Boston, for the Congregational Church of York (Harbor), Maine. At that time, the pedalboard and pedal pipes were added; the original casework was replaced with the present black walnut case; the key compass was altered, omitting the bottom 4 notes (GG, AA, AA#, and BB) and adding the top 4 (f#, g", and a"); and a new projecting keydesk with round-shank flat knobs was provided. The diamond shaped ivory nameplate over the manual keys is neither numbered nor dated, nor does it indicate that the organ is a rebuild. To all external appearances, the organ was indeed new in 1875; "G" compass went out of style

around 1850, and projecting keydesks came into vogue a decade or so later; the handsome new case was in the most approved style of the period.

At sometime the Hautboy was replaced with an 8' Gam-ba; that may have been done in 1875 or later on. The organ was moved in 1895 to the Congregational Church of York Beach. The original reservoir was re-leathered by "H.P. Seaver, organ builder, Springfield, Mass. June 21st 1899"; other names and dates found inside the organ include the following: "F.A. Appleby, Nov. 23rd 1874" and "Underwood," both found on pallets; "Edwin A. Tilton, Sept. 26, 1874" (possibly 1844 or 1894) found inside a stopped wood bass cap; "Robert J. Selfridge, July 2, 1910, York, Me.," also inside a bass cap; "W.E. Walker, Portsmouth, N.H.," on an inside case panel.

Around 1959, the organ was dismantled and placed in storage after the church obtained an electronic substitute. It was stored for two years in a horse barn, until 1978 when Jeremy Cooper bought it. Mr. Cooper says that the pedal pipes still betray the smell of horses on humid days. Every type of squirrel and mouse used the organ for a home during those twenty years.

Twenty-five of the Subbass pipes (two were lost) and nineteen Stop Diapason pipes were still usable and have been restored and preserved in the organ. But the rest of pipes, made of metal, were crushed and dented beyond repair. They were melted down and used to make the new Open Diapason, Quintadena, and Stop Diapason pipes, plus the largest twelve pipes of the Principal. R.V. Anderson Sons of Brattleboro, Vermont, were the makers of these pipes. The remaining new pipes, that is, the rest of the Principal, and all of the Flute, Fifteenth, and Sharp, were made by Gebrüder Käs near Bonn, West Germany. All pipes were made to Jeremy Cooper's specifications. Although the organ is visually that of Hutchings and Plaisted, 1875, the sound of the instrument is that of Jeremy Cooper, 1979, since Mr. Cooper voiced the new pipes in the same manner as that of his new organs.

The result is an organ that is visually and aurally exciting. It has added a new excitement to our worship and the work of our choirs. All the organists who play it come away impressed with its beauty and flexibility. (Some have declined to come and play it because "it's only one manual" and "I guess there are some things one can play on only one manual.") The variety of 8' and 4' stops along with the hitchdown swell make possible many dynamic levels. The pedal Subbass and large scale 8' Diapason provide a solid foundation for congregational singing.

The organ was dedicated on October 21, 1979 and a recital was played that day by Richard Heschke of Concordia College, Bronxville, N.Y. This constituted the first of a projected program of three recitals of year on the instrument. The second recital was played in March by the church's organist, Thomas Schmidt, also of Concordia College. The organ was more recently featured in a concert by the Choir of the Lutheran Theological Seminary at Philadelphia and Gordon Jones of St. Peter's Church, New York City has played a recital on it.

Unknown Builder, probably Boston, Massachusetts, ca. 1840  
 Rebuilt by Hutchings, Plaisted & Co., Boston Massachusetts,  
 Op. 56, 1875  
 Rebuilt by Jeremy Cooper, Epsom, New Hampshire, 1979  
 V-8. R-10. S-9. P-525.

PEDAL: V-1. R-1. S-1.  
 16 SUBBASS 27sw (1875)

MANUAL: V-7. R-9. S-8. Enclosed.

8 OPEN DIAPASON TREBLE  
 tc 46m new  
 STOP DIAPASON BASS  
 12sw (1840)  
 STOP DIAPASON TREBLE  
 tc 7sw (1840); 39m  
 (Rohrfl.) new  
 QUINTADENA  
 tc 46mc new  
 4 PRINCIPAL 58m new  
 FLUTE 58mc new  
 2 FIFTEENTH 58m new  
 III SHARP (1') 174m new  
 COUPLER: M/P  
 Crescendos 1: By hitch-down pedal. 12 horizontal shades.

Mixture composition:

C				1"		1/2"	1/3"
c				1"	2/3"	1/2"	
c'				1 1/3"	1"	2/3"	
f'				1 1/3"	1"		
c''		2 2/3'	2'	1 1/3"			
f''	4'	2 2/3'	2'				
c'''	8'	4'	2 2/3'				

Ed. Note: The author is pastor of the Lutheran Church of the Ascension, Glendale, (Queens) N.Y.



The twice rebuilt organ now in the Evangelical Lutheran Church of the Ascension, Glendale, Long Island, New York.

Custom made Organs, Selected rebuilding, Custom designed additions

*Terrence P. Schoenstein*

Organbuilder Workshop

1078 Lunalilo Home Road  
 Honolulu, Hawaii 96825

Phone: 395-4273

*Q. Strauss*

*Sthaca, N.Y.*

**CULVER L. MOWERS**

2371 Slaterville Road, Box 130  
 Brooktondale, N.Y. 14817  
 (607) 539-7930

**JOHN OGASAPIAN**

*Recitals*

College of Music, University of Lowell  
 Lowell, Massachusetts 01854

**ARTHUR LAWRENCE**

Organist—Choirmaster  
 St. Paul's Episcopal Church  
 LaPorte, Indiana 46350  
 Steer & Turner Op. 45, 1872

Editor and Publisher  
*The Diapason*  
 380 Northwest Highway  
 Des Plaines, Ill. 60016

Harpischordist  
 William Dowd  
 Opus 202  
 1970/80



# A Century of Odell Organs

by F.R. Webber

*Note: In place of the Webber correspondence with Jim Suttie, we present this article which was written in 1957 and sent to John V. V. Elsworth. Upon the latter's death it was acquired by Barbara Owen, who in turn presented it to us. It has been reviewed by Harry Odell and appears exactly as originally written.*

In the year 1859 two young men opened a shop at 165 Seventh Avenue, New York. These young men were John H. Odell, aged 29, and his brother Caleb S. Odell, aged 32. They were excellent mechanics who had received a thorough training in the organ factory of Davis & Ferris, later Ferris & Stuart. Richard Montgomery Ferris and Levi and William Stuart were among the best organ men of their day. The Odell brothers had assisted their employers in building a number of organs for prominent New York churches, the last of which was for Broadway Tabernacle. This fine organ contained not only three manuals and 36 stops, but a Rück-positiv as well. In 1859 an organ with 36 stops was considered a large one.

The Odell brothers did not realize that in less than thirty years their own organs would be found in many of the leading churches of New York and Brooklyn, as well as throughout America. Their first record books were ordinary ledgers, such as one could buy for a dollar in any corner stationer's shop. These old office and shop records still exist, a little shaky with age, but with the ink still clear and legible. They tell the story of what is today the oldest organ building firm in America, in years of continuous service.

With the Odell brothers, at the outset, were Thomas and William Robjohn, two Englishmen, skilled voicers, who had been trained in the factory of Gray & Davison, of London, builders of the great organs in Crystal Palace, Hereford, Chester, and Oxford Cathedrals, and many other noted instruments. The Robjohns had built organs in New York from 1850 to 1859, but after the Odell brothers established their factory, the Robjohns joined that firm.

Their first organ, built in 1859-1860, was for the First Baptist Ecclesiastical Society of Stamford, Conn. It was a two-manual organ of about 20 stops and it gave continuous and excellent service until the church building in which it was contained was closed in 1954.

One of the oldest existing Odell organs was discovered in the residence of George N. Tucker, Esq., of Pittsburgh, a few years ago. It contains two manuals and 11 stops, and on some of its larger pipes, which are of unusually fine workmanship, is engraved the name of John Fackler, and the date 1862. Its date indicates that it is either Opus 8, 10 or 11.<sup>1</sup> The stop-list is as follows:

George N. Tucker Residence, Pittsburgh  
J.H. & C.S. Odell & Co., 1862, Opus unknown  
V-11. R-11. S-11. P-580.

PEDAL: V-1. R-1. S-1. 16 BOURDON 24	SWELL: V-5. R-5. S-5. 8 OPEN DIAPASON 58 STOPPED DIAPASON 58 DULCIANA 46
GREAT: V-5. R-5. S-5. 8 OPEN DIAPASON 58 MELODIA 58 GAMBA 58 4 PRINCIPAL 58 2 PICCOLO 58	COUPLERS: 3 Ped.: G.S. Gt.: S.

Built about the same time, but smaller than the organ just mentioned, was an organ in Sing Sing, now Ossining, N.Y. It was opened April 15, 1862, and its stoplist is as follows:

Baptist Church, Sing Sing, N.Y.  
J.H. & C.S. Odell & Co., 1862, Opus 9  
V-5. R-5. S-5. P-209

MANUAL ORGAN: V-5. R-5. S-5. 8 OPEN DIAPASON 58 DULCIANA 58 STOP DIAPASON 58 4 PRINCIPAL 58 2 FIFTEENTH 58	PEDAL ORGAN: Pedal keys but no pipes. Pedal coupler.
---	--

This organ was entirely under expression. The term "Stop diapason" was usual at this time, and is to be found on organs built by Henry Erben, by Ferris & Stuart, and other New York firms.

Built a year later, and somewhat larger than the organs previously described, was a two-manual instrument of 16 stops, built for a church designed by Richard Upjohn, the foremost church architect of his generation. Following is the stop-list:

Trinity Episcopal Church, New Rochelle, N.Y.  
J.H. & C.S. Odell & Co., 1863, Opus 15  
V-15. R-15. S-16. P-837

PEDAL: V-1. R-1. S-1. 16 DBL. OPEN DIAPASON 25	SWELL: V-7. R-7. S-8. 8 OPEN DIAPASON 58 DULCIANA 58 STOP DIAPASON BASS 12 STOP DIAP. TREBLE 46 4 PRINCIPAL 58 2 FIFTEENTH 58 8 HAUTBOY 58 TRUMPET 58
GREAT: V-7. R-7. S-7. 8 OPEN DIAPASON 58 STOP DIAPASON 58 MELODIA 58 VIOL DE GAMBA 58 4 PRINCIPAL 58 WALD FLUTE 58 2 FIFTEENTH 58	

BELLOWS ALARM	COUPLERS: 3 Ped.: G.S. Gt.: S.
---------------	--------------------------------------

This organ was opened August 16, 1863. The newspaper item from which this stop-list was copied does not state the compass, but it is probable that the manuals contained 58 notes and the Pedal Organ 20 to 25.

It is to be observed that the Odell brothers knew from the start that an organ must contain tonal structure. Even their smallest church organs contain at least an Open diapason 8', a Principal 4', and a Fifteenth 2' in both Great and Swell divisions. These differed in scaling and in treatment, so that the Swell Organ was not a duplication of the Great. To these stops, which form the structural framework of a small organ, the Odells usually added flutes at two pitches on each manual, a Gamba of broad scale, a Dulciana, and often a Trumpet for a climax.

The Odell brothers were familiar with the best traditions of organ building, for in their library were two copies of the 600-page **The Organ: Its History and Construction**, by Hopkins & Rimbault. However, the Odells were not content to make copies of existing organs, for in the year 1866 they designed and patented the Odell Composition Pneumatic Knob. Hitherto the organist was obliged to draw his stops one by one, and to cancel them in the same manner. Often this caused an annoying pause, as the organist lifted one hand



from the keyboard to draw the necessary stops for a different combination. The Odell "knobs" were actually pistons which were pushed in and never pulled out. A row of them was placed between the manuals, and by a slight pressure of his thumb, an organist was enabled to change his registration instantly, and without lifting his fingers from the keys.

These combination pistons caused somewhat of a sensation in the organ world. City newspapers printed accounts of them, and music magazines contained detailed descriptions. There were eight or more such pistons. The first one brought on the full Great, or Swell, or Choir organ. The second one brought on a combination of lesser power, and so on to the softest combination of stops. The first known example of their use was in the residence organ built by J.H. & C.S. Odell for Dr. C.W. Grant, of Iona Island, N.Y.,<sup>2</sup> and exhibited during the week of January 14-20, 1866, in the Odell factory at 165 Seventh Avenue, New York. Dr. George W. Morgan and other New York organists demonstrated the organ to a succession of interested citizens. This organ contained not only the combination pistons, but it included a balanced register crescendo and a device that imitated a thunderstorm. At that time no organ recital was considered complete unless it included a number descriptive of a thunderstorm. There were several such compositions, one of the most popular of which was by Lemmens. Such a number generally began with the playing of a shepherd on his flute and the chanting of a distant church choir. Next came a thunderstorm, rolls of thunder from the organ, and a device that imitated rain and hail. Several of the foremost concert organists of those days were famous for their imitations of thunder storms and midnight fire alarms. Popular taste has improved since those days of descriptive number.

In addition to those in the organ in Dr. Grant's residence, combination pistons were used, in the year 1866, in organs built by the Odell brothers for the Church of the Messiah, New York, First Methodist Church in Stamford, Conn., the Baptist Church in Williamsburg, L.I.,<sup>3</sup> the Congregational Church in West Haven, Conn., and others. The stop-list of the West Haven organ is as follows:

Congregational Church, West Haven, Conn.  
J.H. & C.S. Odell & Co., 1866, Opus 55  
V-13. R-13. S-15. P-711.

PEDAL: V-1. R-1. S-1. 16 BOURDON 25	SWELL: V-6. R-6. S-7. 8 OPEN DIAPASON 58
GREAT: V-6. R-6. S-7. 8 OPEN DIAPASON 58	STOP DIAPASON BASS 12
CLARINET FLUTE 46	STOP DIAP. TREBLE 46
KERULOPHON 58	DULCIANA 58
4 PRINCIPAL 58	4 PRINCIPAL 58
WALD FLUTE 58	2 PICCOLO 58
2 FIFTEENTH 58	8 HAUTOBOIS 58
	Tremulant
COMBINATION STOPS: 1 Full Great Organ 2 Full Great to Principal 3 All the 8 Stops 4 Keraulophon and Clarinet flute 5 Wald flute and Clarinet flute 6 Keraulophon 7 Clarinet flute 8 Wald flute	COUPLERS: 4 Ped.: G.S. Gt.: S. Reversible
	BELLOWS ALARM

The introduction of the combination "knob" or piston brought unexpected prosperity to the firm of J.H. & C.S. Odell & Co. In 1868 their activities had increased to such an extent that larger quarters were necessary, and they opened a factory at 407-409 West 42nd Street, where they remained for the next 60 years. This building stands just west of Ninth Avenue, on the

north side of the street. It was there that many of the important organs of New York and Brooklyn were built, as well as many organs sent to distant parts of America. In 1869 the Odells built an organ of three manuals and 31 stops for St. Paul's Chapel of Trinity Parish,<sup>4</sup> which was the first of six organs that their firm built for the daughter congregations of New York's most famous church.

In 1872 the Odells introduced yet another innovation, namely tubular pneumatic action, for which they were granted letters patent dated January 16, 1872. For centuries the action of organs, large and small, was entirely mechanical. When the organist depressed a key, the motion was transmitted by means of a series of trackers and squares, made of wood, to the wooden valve under the pipes. In small organs this tracker action, as it was called, was satisfactory, but in the case of a large organ with three or four manuals and a number of couplers, considerable pressure was necessary in order to depress the keys. It is said that the pressure required to play the great organ in York Minster was so great that few organists were able to depress the keys that caused the bass pipes to speak. The Barker pneumatic had overcome this to a certain extent in later years, but it was not until the coming of tubular pneumatic, and then electro-pneumatic action that the touch of the organ became as light as that of the pianoforte. August Gern, of London, who had served his apprenticeship with Cavaillé-Coll, had carried on experiments with tubular action, and so had Henry Willis, J.W. Walcker, and others. Booth and Hamilton had made use of it in early days, but to a very limited degree, such as in the case of offset pipes or front pipes. Their efforts were not entirely successful, and organs, generally speaking, continued to be either of tracker action or of tracker-pneumatic action. It was the Odells who developed a type of tubular-pneumatic action that was reliable and which led the way to a general acceptance of tubular-pneumatic action during the years that intervened between the tracker era and the development of electro-pneumatic action.

The Odells were not the only organ builders in New York. As a matter of fact, New York City was an important organ building center. Gilbert Ash had built organs in New York as early as 1756. He was followed by John Sheibule in 1772, Frederick Heyer in 1773, James Fuller of London in 1766, Thomas Dobbs, also of London, in 1875, Charles Tawse in 1786, Peter Velat in 1795, and the famous Johann Geib and Adam Geib about 1798. These men were followed by William Redstone, Thomas Redstone, James Buckin, Robert Sprawl, Robert Dent, Joseph Knapp, and John Frith. Johann G. Klemm, of Philadelphia, had built a few organs in New York, also.

At the time that John and Caleb Odell established their business, New York had at least a dozen other organ factories. Chief among them was that of Henry Erben, who had built organs from 1824 onward. He was a fine mechanic himself, and he employed only men of the highest skill. Using the best of materials and craftsmanship, he demanded a substantial price for his work, and a free hand. He would tolerate no interference from clergymen, organists, or influential church members, if such interference violated the best principals of tonal design or organ construction. There were some 150 Henry Erben organs in New York and its suburbs. It required courage on the part of the Odell brothers not only to enter the field so long held by Henry Erben, but to compete with him in the field of high class work.

Other organ builders in New York were Hall & Labagh, (Hall was a brother-in-law of Henry Erben), whose work was good, but not up to Erben's high standards; Ferris & Stuart, who built organs of moderate size, but tonally and mechanically good; George Jardine & Sons, whose pipe-making and voicing were excellent, but whose action and blowing apparatus were not always reliable; George Hammill, who built organs of modest size; William King, a former Erben man; Francis X. Engelfield, who

built excellent organs of the German type, with German chests, and whose sons were gifted voicers; Louis Bernard; William F. Berry, another former Erben man; John J. Brush; William H. Davis & Sons, who built organs of moderate price; Alonzo Durkee who built and repaired organs; Benjamin Hadden, a former Hall & Labagh man; James Riley; John Ritter; and Walter G. Tucker. Just across the ferry in Brooklyn were several organ factories, and among them were Henry Crabb & Sons and Reuben Midmer, who had worked with the Odells in the Ferris & Stuart factory.

It is worth while mentioning these names, for they prove that the Odells had ample competition, and when they forged ahead until their organs were considered equal with those of Henry Erben, and eventually were to be found in scores of New York's most prominent churches, it was not due merely to luck. The founders of the firm, and the generations of Odells that followed them, gained their reputation through the merit of their organs and the honesty of their business principles.

Among the prominent New York churches that possessed Odell organs during the Odell Period, which followed the Erben Period, were: St. Patrick's Cathedral; six of the daughter congregations of Trinity Church; Fifth Avenue Presbyterian Church and ten other prominent churches of the same denomination; Calvary Baptist Church, Riverside Church and nine other prominent Baptist churches in New York; Temple Emanu-El, Temple Beth-El and six other prominent downtown synagogues; St. John's Lutheran Church and five other leading downtown Lutheran churches; eight of the leading downtown Methodist churches; and St. Bartholomew's, Heavenly Rest, St. Mark's-in-the-Bouwerie and fourteen other leading downtown Episcopal churches; Marble Collegiate, Fifth Avenue Collegiate, St. Nicholas' and seven other midtown Reformed churches; the Paulist Fathers' Church, Holy Cross, St. Francis of Assisi and 17 other leading Roman Catholic churches; and many churches of yet other denominations. In Brooklyn it was much the same. Many of these Odell organs still exist, even though in some instances they have been altered. Early trackers and later tubulars have been electrified, new consoles have been attached, additional ranks of pipes have been added. In some cases the work was done by organ builders other than J.H. and C.S. Odell and their successors, and nameplates other than those of the Odell firm have been attached, yet the organs exist, and are giving a good account of themselves.

A typical organ of the early period is that of the Church of the Messiah, New York. It contains rather a complete Diapason structural framework in both the Great and Swell divisions, as will be seen from the following stop-list:

**Church of the Messiah, New York**  
J.H. & C.S. Odell & Co., 1868, Opus 64  
V-27. R-30. S-29. P-1549.

<b>PEDAL:</b> V-3. R-3. S-3. 16 GRAND DBL. OP. DIAP. 25 GRAND BOURDON 25 8 VIOLONCELLO 25 <b>GREAT:</b> V-11. R-13. S-11. 16 DB. OPEN DIAPASON 58 8 GRAND OP. DIAP. 58 CLARINET FLUTE 58 KERAULOPHON 58 DULCE 58 4 PRINCIPAL 58 FLUTE HARMONIQUE 58 2 2/3 TWELFTH 58 2 FIFTEENTH 58 II SESQUIALTERA 174 8 TRUMPET 58	<b>SWELL:</b> V-13. R-14. S-15. 16 DBL. OPEN DIAPASON 58 BOURDON BASS 12 8 OPEN DIAPASON TREBLE 46 OPEN DIAPASON BASS 12 STOP'D DIA. TREBLE 46 STOP'D DIA. BASS 12 DULCIANA 58 4 PRINCIPAL 58 FLUTE Á CHEMINÉE 58 2 FIFTEENTH 58 II CORNET 116 8 CORNOPEAN 58 HAUTOIS 46 BASSOON 12 VOX HUMANA 58 Tremulant
---	---

This organ, which was opened June 24, 1868, had the usual couplers, the Odell Composition Knobs (pistons), a "storm apparatus representing thunder, rain, hail and wind," also a chime of 34 bells.

The occupancy of the new factory at 407 409 West 42nd Street took place in 1868, but by 1873 the Odells had outgrown their new plant. An addition was built which gave them double their previous floor space. Meanwhile a second generation of the Odell family was becoming active. William H., a son of Caleb S. Odell, began to work for the firm in 1871. George W., a son of John H. Odell, began to work for the organization in 1875. These men did not enter by a short route, but they served their apprenticeship in the factory and learned the various branches of organ construction. Some years later they became members of the firm, together with John H. Odell, Jr. Years later the third generation followed the same procedure, and then the present fourth generation of the same family.

An organ that attracted much favorable attention at the time was that of Trinity Chapel which, in reality, is a city church of considerable size. The famous old Trinity Church at the head of Wall Street, maintained six or seven daughter congregations known as chapels. The organ to which reference has just been made was as follows:

**Trinity Chapel, New York**  
J.H. & C.S. Odell & Co., 1871, Opus 107  
V-33. R-39. S-33. P-2064.

<b>PEDAL:</b> V-6. R-6. S-6. 32 SUB BOURDON 25 16 OPEN DIAPASON 25 BOURDON 25 BELL GAMBA 25 8 VIOLONCELLO 25 16 TROMBONE 25 <b>SWELL:</b> V-11. R-14. S-11. 16 BOURDON 58 8 OPEN DIAPASON 58 STOPPED DIAPASON 58 SALICIONAL 58 DULCIANA 58 4 PRINCIPAL 58 DULCET FLUTE 58 IV MIXTURE 232 16 CONTRA TRUMPET 58 8 CORNOPEAN 58 OBOE 58	<b>GREAT:</b> V-10. R-13. S-10. 16 CONTRA GAMBA 58 8 OPEN DIAPASON 58 STOPPED DIAPASON 58 GAMBA 58 4 PRINCIPAL 58 3 TWELFTH 58 2 FIFTEENTH 58 IV SESQUIALTERA 232* 8 TRUMPET 58* 4 CLARION 58* <b>CHOIR:</b> V-6. R-6. S-6. 8 MELODIA 58 CONCERT FLUTE 58 KERAULOPHON 58 DOLCE 58 4 PRINCIPAL 58 8 CLARINETTE 58
--	---

Combination pistons acting upon Great, Swell, Choir, and Pedal.

\* Asterisk indicates stops having pipes of pure tin.

During the middle decades of the past century many churches were satisfied with organs of but two manuals and 12 to 15 stops. A three-manual with 33 stops was considered a fairly large organ. There were exceptions, of course, such as 4-58 in Tremont Temple, Boston; the 3-40 in Appleton Chapel, Harvard; the 3-48 in St. Joseph's, Albany, and the 4-52 in Plymouth Church, Brooklyn. However, such things as the great four-manual and five-manual church organs of today, with 70 to 100 or more stops, were practically unknown. It may have been the influence of the Boston Music Hall organ of 1863, with its four manuals and 89 stops; the Boston Cathedral organ with three manuals and 70 stops or the Cincinnati Music Hall organ of 1878, with four manuals and 80 stops, but churches throughout the country began to think in terms of larger organs. Thus it was that the firm of J.H. & C.S. Odell & Company began to build church organs with 40, 50, or more stops. Among the first of these was an organ with three manuals and 42 stops, built for St. Bartholomew's

Episcopal Church, New York. The church stood in those days at the southeast corner of Madison Avenue and East 44th Street. It was famous then, as it is today, for its excellent music. The organ's contents may prove of interest. The reader will observe that it is not merely an assemblage of beautiful, but unrelated voices, for the Odells designed it, as they did their smaller organs, with structural material in mind. The Great Organ contained no less than 11 ranks of the Diapason family, at 11 pitches. The Swell division contained six ranks of Diapason tone, at six pitches. Of its 48 ranks, no less than 20 were of structural Diapason material. Here is its stop-list:

St. Bartholomew's Episcopal Church, New York  
J.H. & C.S. Odell & Co., 1872, Opus 112  
V-40. R-46. S-40. P-2455.

<b>PEDAL:</b> V-6. R-6. S-6. 32 GR. DBL. OPEN DIAP. 25 16 GR. OPEN DIAPASON 25 GRAND BOURDON 25 CONTRA GAMBA 25 8 VIOLONCELLO 25	<b>GREAT:</b> V-14. R-18. S-14. 16 GR. DBL. OPEN. DIAP. 58 8 OPEN DIAPASON 58 MELODIA 58 CLARIONET FLUTE 58 GAMBA 58 KERAULOPHON 58 4 PRINCIPAL 58 HARMONIC FLUTE 58 3 TWELFTH 58 2 FIFTEENTH 58 III SESQUIALTERA 174 III MIXTURE 174 8 TRUMPET 58 2 CLARION 58
<b>SWELL:</b> V-12. R-14. S-12. 16 DOUBLE DIAPASON 58 BOURDON BASS 12 8 OPEN DIAPASON 58 STOP DIAPASON 58 SALICIONAL 58 DULCIANA 58 4 OCTAVE 58 FLUTE À CHÉMINÉE 58 III CORNET 174 8 CORNOPEAN 58 HAUTOIS 58 VOX HUMANA 58	<b>CHOIR:</b> V-9. R-8. S-9. 8 OPEN DIAPASON 58 CLARABELLA 58 KERAULOPHON 58 DULCIANA 58 4 WALD FLUTE 58 VIOLINA 58 2 FLAGEOLET 58 8 CLARIONET 46 BASSOON 12 Tremulant
<b>COUPLERS:</b> 8 Ped.: G.S.C. Ped. 4. Gt.: S. S4. C. Ch.: S.	

#### PNEUMATIC COMPOSITONS:

##### GREAT:

Full Organ  
Full to Mixture  
Full to Principal except Double Open  
All the 8' stops  
Gamba, Keraulophon and Melodia  
Keraulophon and Clarionet Flute  
Melodia  
Harmonic Flute

##### CHOIR:

Full Choir, except Clarionet  
Full to Violina  
8' stops  
Dulciana, Keraulophon and Clarabella  
Keraulophon, Clarabella and Wald flute  
Clarabella and Wald flute  
Wald flute  
Clarionet

##### SWELL:

Full Swell  
Full to Cornet, except Bourdon  
Full to Principal  
All the 8' stops  
8' stops without reeds

Salicional, Dulciana and Stopped Diapason  
Oboe and Stopped Diapason  
Vox Humana and Flute a Cheminee

#### DOUBLE ACTING PNEUMATIC COMPOSITION PEDALS:

Sforzando, brings out entire organ  
Brings out Piano organ  
Piano Pedal Organ  
Grand crescendo and diminuendo pedal, brings out entire organ commencing at the softest stop, gradually increasing to the full power of the instrument and vice versa, making a crescendo and diminuendo on each organ separately or all together.  
Balanced swell pedal with equilibrium shade.

Patent Tube Pneumatics to bass notes on Great Organ, (first introduction). Over two thousand combinations can be made on this organ without touching a draw stop or taking your hands off the keys. Its mechanical arrangements and improvements are superior in number and quality to those of any organ previously built in this country or Europe. The above improvements are made and applied by the builders of this organ only.

This stop-list, and the descriptions, are quoted from the dedication folder, dated May 22, 1873. The success of the St. Bartholomew's organ led to orders for large organs for other churches, as well as churches in such distant places at Detroit, Washington, St. Louis, Chicago, San Francisco, Oakland, Sacramento, Saginaw, New Orleans, and scores of other such places.

The introduction of tubular pneumatic action in the bass notes of the Great Organ of St. Bartholomew's Church, in 1872, led to the development of a tubular-pneumatic system throughout the entire organ. Evidently this process of gradual introduction of tubular action to more and more parts of the organ was extended over a period of almost ten years, for in *The Musical Courier*, under date of January 7, 1882, one may find the following news items:

"Odell Brothers recently exhibited at their factory an organ built for the First Baptist Church, Brooklyn. In the place of trackers is a new patent tubular pneumatic action, which acts admirably and cannot possibly get out of order or become damaged as the regular action often does. A Mr. Gern, a London organ builder, has lately erected an organ on similar principles. The feature of this instrument consists in the action being set in motion by the same pressure of wind (3½"), which supplied the reservoirs of the various sound-boards, which had not before been accomplished. It is asserted that this pressure will be effective up to 100 feet of distance between keys and pipes, the latter speaking simultaneously with the pressure of the former. The touch with the manuals coupled is not heavy. The new mechanism is perfectly noiseless, and having so squares, trackers or collars, cannot get out of order from atmospheric changes. From this it will be evident that Mr. Gern and Messrs Odell seem to have struck upon the same idea, whatever variations may be apparent when the two are compared with each other with regard to the manner in which the idea has been carried out."

The introduction of tubular-pneumatic action proved revolutionary in the organ world. Not only did it make possible the building of larger organs—for there is a limit to which tracker action may be employed—but it made possible the detached console, the location of the organ in two or more parts of the building, and an increase in the number of couplers and combination pistons.

At about the same time that J.H. & C.S. Odell & Company had introduced a successful system of tubular-pneumatic action, other builders were carrying on experiments with electro-pneumatic action. Electro-pneumatic action was not successful in its early years. The early examples derived their power from a row of storage batteries. These lost their strength rapidly, contact corroded, dead notes were common, and it was a number of years before a really successful type of electro-pneumatic action was developed. During this interval of about 30 years, tubular-pneumatic action held the field. The original patent was granted to John H. Odell, January 16, 1872. In 1898 the Odells were granted another patent for their Vacuo-Exhaust system, which greatly simplified tubular-pneumatic action, as well as extending its possibilities.

Meanwhile the Odells were carrying on experiments with electro-pneumatic action, and in 1914 they patented a system of their own which had proved reliable.

John H. Odell died in 1899, at the age of 69. His brother, Caleb S. Odell, died in 1892, aged 65. In 1911 Caleb H., son of William H. and grandson of Caleb S. Odell, was admitted to the firm. He died in 1944 at the age of 65. Lewis C., another son of William H. Odell, joined the firm in 1911. The three sons of Caleb S. Odell, who are great-grandsons of the founders of the firm, are the present active members of the firm.

In 1927 the firm of J.H. & C.S. Odell built a factory in the south part of Mount Vernon, 14 miles north of their former location. In 1940 they moved to their present location in Yonkers, N.Y., which is likewise 14 miles north of midtown Manhattan.

The Odells made history in a field far removed from organ building. It came about as the result of a casual conversation. Not far from their West 42nd Street factory were some railway tracks, and years ago a man might be seen, just before dusk, with a railway handcar whose platforms was full of switch lamps. It was his duty to visit each switch target in turn, good weather and bad, and place a switch lamp on the top of the target stand. During a conversation with a group of companions, one of the organ men ventured an opinion that if the task of throwing switches had been left to organ men, they would have solved it by a system of squares and trackers. By these the switches could be thrown by remote control. This suggestion led to experiments. Squares and trackers, made of steel, were devised, and it was found that the idea was entirely practical. Switch and signal experts developed the idea that had its beginning in the Odell factory, and before many years had elapsed, the man on the handcar, with his oil lights, was placed in a tower where he had merely to pull any one of a row of levers in order to operate railway switches.

A tradition of good judgment has always been characteristic of the Odell organization. They have been ready to develop such new ideas as combination pistons and tubular-pneumatic action, but at the same time they have not been misled by a succession of fads. Among the wrong-headed theories that have swept through the land were the craze for excessive wind pressures, biting string tones, a unisonic tonal system and the excessive use of couplers. With the coming of electro-pneumatic action, men appeared who were clever electricians, but whose understanding of good tonal design left much to be desired.

Organ men had known for generations that it takes much more than a group of unrelated stops to make a good organ. There must be a structural framework composed of Diapason tone at a number of different pitches. Eight-foot pitch, which is the pitch of a piano, is the starting point. To this must be added stops of four-foot and two-foot pitch, even in a small organ.

These must be designed, scaled, voiced, and regulated so as to blend.

The late Dr. Dayton C. Miller, an eminent authority on sound, demonstrated this fact again and again at gatherings of organists and organ builders. Before him were six or eight large tuning forks which were all of the same pitch. These were mounted on resonators. By striking them in rapid succession, Dr. Miller proved to his audiences that unisonic tone is rather dull and lifeless. Six or eight tuning forks, struck in unison or else in rapid succession, produced very little increase either in volume, in brightness, or in tonal texture. With another set of tuning forks, tuned to the octave, twelfth, fifteen and sub-octave of a given scale, Dr. Miller proved that the addition of these harmonics increased greatly in the brightness, the texture, and the volume of the fundamental tone. So startling was this experiment that his audiences always responded with hearty applause.

Then, with two rows of organ pipes, Dr. Miller proved the same thing. With a row of Diapason pipes, all of the same pitch, he proved that the addition of unison tone added little to the brightness, texture, or brilliancy of the fundamental tone. With a second set of pipes, composed of a Diapason, an Octave, a Twelfth, a Fifteenth, a Mixture, and a Sub-octave, he proved that the addition of these tones blended into a tone of unexpected brilliance, volume, and timbre.

Organ builders had known this for generations, and both in Europe and in America organs were designed in accordance with this principle. A Great Organ, for example, would usually include an Open diapason 8', a Principal 4', a Twelfth 2-2/3', a Fifteenth 2', a Mixture of three or more ranks, and in large organs an Open diapason 16'. To these foundation voices would be added a flute at 8' pitch and a flute of 4' pitch. A Gamba 8' or a Dulciana 8' might be added, and usually with a Trumpet 8' for a stirring climax. If the organ was a small one, it contained at least an Open diapason 8', an Octave 4', and a Fifteenth 2'. Thus it was that for generations a typical Great division in a small organ would be somewhat as follows:

**GREAT: V-6. R-6. S-6.**

- 8 Open diapason
- Melodia
- 4 Octave
- Flute d'amour
- 2 Fifteenth
- 8 Trumpet

In a larger organ a Twelfth, a Mixture, and perhaps a Gamba of broad scale or a Dulciana would likely be added. Thus the Great division of a larger organ might look somewhat as follows:

**GREAT: V-10. R-12. S-10.**

- 8 Open diapason
- Melodia
- Viola di gamba
- Dulciana
- 4 Octave
- Flute d'amour
- 2 2/3 Twelfth
- 2 Fifteenth
- III Mixture
- 8 Trumpet

The Swell division usually contained a secondary Diapason chorus, scaled and treated so as to provide contrasting tonal color, as compared to the major Diapason chorus in the Great Organ. To this might be added flutes, strings of broad scale, and two or more chorus reeds.

J.H. & C.S. Odell & Company understood these traditional principles thoroughly, and rarely deviated from them. Even during the closing years of the nineteenth century and the opening decade or two of the present century, when most organ builders yielded to the craze for unisonic tone, the Odell firm held resolutely to the idea of a good Diapason chorus. They understood it in their early years, for here is a typical example:

Christ Church, Newark, N.J.  
J.H. & C.S. Odell & Co., 1866, Opus 36  
V-17. R-14. S-15. P-673.

<p><b>PEDAL:</b> V-1. R-1. S-1. 16 GRAND BOURDON 25</p> <p><b>GREAT:</b> V-7. R-7. S-7. 8 OPEN DIAPASON 56 STOP DIAPASON BASS 12 CLARINET FLUTE 44 KERAULOPHON 56 4 PRINCIPAL 56 WALD FLUTE 44 2 FIFTEENTH 56</p>	<p><b>SWELL:</b> V-6. R-6. S-7. 8 OPEN DIAPASON 56 STOP DIAPASON BASS 12 STOP DIAP. TREBLE 44 DULCIANA 44 4 PRINCIPAL 56 2 FIFTEENTH 56 8 HAUTOBOY 56 Tremulant</p> <p><b>COUPLERS:</b> 3 Ped.: G.S. Gt.: S. Reversible coupler Bellows Signal</p>
---	--

In 1896, when most organ builders had begun to yield to the unisonic organ fad, the Odells held resolutely to sound principles. Here is an example:

Fifth Avenue Presbyterian Church, New York  
J.H. & C.S. Odell & Co., 1896, Opus 340  
V-44. R-51. S-44. P-2724.

<p><b>PEDAL:</b> V-6. R-6. S-6. 16 DBL. OPEN DIAPASON 27 OPEN DIAPASON 27 BOURDON 27 DULCIANA 27 8 VIOLONCELLO 27 16 TROMBONE 27</p> <p><b>GREAT:</b> V-12. R-15. S-12. 16 DBL. OPEN DIAPASON 61 8 OPEN DIAPASON 61 DOPPEL FLÖTE 61 VIOLA DI GAMBA 61 DULCIANA 61 4 OCTAVE 61 FLUTE HARMONIQUE 61 2 2/3 OCTAVE QUINTE 61 2 SUPER OCTAVE 61 IV MIXTURE 244 8 TRUMPET 61* 4 CLARION 61*</p> <p><b>COUPLERS:</b> 7 Ped.: S. C. G. Gt. S 8 - 4. C. Sw.: C.</p> <p>Combination pistons acting upon Great, Swell, Choir, and Pedal.</p> <p>*Asterisks indicates Harmonic trebles.</p>	<p><b>SWELL:</b> V-16. R-20. S-16. 16 BOURDON 61 8 OPEN DIAPASON 61 STOPPED DIAPASON 61 SALICIONAL 61 VOX CELESTIS 61 DULCIANA 61 4 OCTAVE 61 HOHL FLÖTE 61 2 FLAGEOLET 61 III CORNET 183 III MIXTURE 183 16 CONTRA FAGOTTO 61 8 CORNOPEAN 61* OBOE 61 4 CLARION 61 8 VOX HUMANA 61 Tremulant</p> <p><b>CHOIR:</b> V-10. R-10. S-10. 16 LIEBLICH GEDECKT 61 8 OPEN DIAPASON 61 CONCERT FLUTE 61 STOPPED DIAPASON 61 KERAULOPHON 61 DULCE D'AMOUR 61 4 ROHR FLÖTE 61 VIOLA 61 2 PICCOLO 61 8 CLARINET 61 Tremulant</p>
---	---

Here we have a Great division that is fully structural, with its fine Diapason chorus of nine ranks. The Swell Organ is structural, with a secondary Diapason chorus of nine ranks. The Choir division contains accompanimental material, and yet has structural material at three pitches. The Pedal Organ has Diapason

tone at two pitches. Thus, of its 44 voices, no less than 22 ranks are of Diapason tone at every pitch from 32' to the ten ranks of the three mixtures. It proved to be an organ of exceptional majesty and virility, admirable in its balance, excellent in variety of tonal color, with no yielding to the fads of the day except in the case of the Vox Humana, and in those days the Vox Humana had not yet become so commonplace as was the case of decade or two later. It was an honest organ, with no borrowing or duplexing whatever. Every manual stop had its full rank of 61 pipes, and the mixtures had from 183 to 244 pipes each.

During the 1894-1928 period faddism ran riot. Organs with voices of a uniform pitch of 8' were the rule. Borrowing and duplexing, made possible by electro-pneumatic action, was carried out to absurd extremes and excessive wind pressures were demanded. Strings were of extremely small scale, sharp and biting in tone. Flutes were of exaggerated scale. The result was a complete lack of blend, a lack of balance, and a coarseness of tone. So thoroughly bad had most organs become that a new style of playing became the fashion. Each stop was played in turn as a solo stop, while accompanying chords were played on another manual. Mixtures, so essential to life and sparkle, disappeared completely, and "extension" was resorted to in order to produce an illusion of brilliancy. The average organ of that period was muddy in its lower registers, weak in the middle registers and screaming in the treble. A single rank of pipes, normally 61 in number, was extended upward an octave and downward an octave. In the case of a flute, for example, this extended rank of 85 pipes appeared on the console as Bourdon 16' Gedackt 8', Flute 4', Twelfth 2-2/3', and Fifteenth 2', and all this from a single rank of pipes. Electric switches took the place of pipes. The same overworked rank of pipes appeared on another manual under different names. The Choir Organ often contained merely a Clarinet, plus six or eight borrowed voices. The Pedal Organ contained a lone Bourdon, extended, of course, and half a dozen voices borrowed from the manuals.

The Odells avoided such sham and subterfuge. Wherever possible their organs were of the "straight" kind, that is, with an honest rank of pipes to every stop. In some cases, where circumstances required it, they made certain manual voices available on the Pedal Organ. For example, if the size of the organ chamber (which is usually too small), permitted only an Open Diapason 16', a Bourdon 16' and a Violoncello 8' in the Pedal division, they did not hesitate to borrow a soft flute of 16' pitch, a string, and a 16' chorus reed from the manuals. Pedal notes are played singly, and not in chords, hence it is difficult to upset the tonal balance by making certain manual voices available in the Pedal Organ, where lack of space and funds make a correct Pedal division impossible. This may be carried to extremes, of course. In some organs of the poorer sort, there may be a Pedal division of six or eight stops, but only 32 pipes in reality. All else exists merely on paper. Present day standards call for an adequate Pedal Division with no borrowing, and where conditions permit, this is ideal.

## BRUNZEMA ORGANS INC.

596 Glengarry Crescent South  
Post Office Box 219  
Fergus, Ontario Canada  
N1M 2W8 (519) 843-5450

An organ of singular majesty, richness of tone, balance and brightness, was that of St. Nicholas' Collegiate Reformed Church, New York. Its disposition was as follows:

St. Nicholas' Collegiate Reformed Church, New York  
J.H. & C.S. Odell & Co., 1899, Opus 368  
V-50. R-55. S-50. P-2942.

<b>PEDAL:</b> V-8. R-8. S-8.	<b>GREAT:</b> V-12. R-15. S-12.
32 GR. CONTRA BOURD. 27	16 DBL. OPEN DIAPASON 58
16 OPEN DIAPASON 27	8 OPEN DIAPASON 58
BOURDON 27	DOPPEL FLÖTE 58
VIOLONE 27	GAMBA 58
DULCIANA 27	GEMSHORN 58
8 OPEN DIAPASON 27	DULCIANA 58
VIOLONCELLO 27	4 FLUTE HARMONIC 58
16 TROMBONE 27	OCTAVE 58
	2 2/3 OCTAVE QUINT 58
<b>SWELL:</b> V-14. R-16. S-14.	2 SUPER OCTAVE 58
16 BOURDON 58	IV MIXTURE 232
8 OPEN DIAPASON 58	<b>CHOIR:</b> V-8. R-8. S-8.
STOPPED DIAPASON 58	8 OPEN DIAPASON 58
SALICIONAL 58	MELODIA 58
AEOLINE 58	VIOL D'ORCHESTRE 58
VOX CELESTIS 58	DOLCE 58
4 FLAUTO TRAVERSO 58	4 ROHR FLÖTE 58
OCTAVE 58	VIOLINA 58
2 FLAUTINO 58	2 PICCOLO 58
III DOLCE CORNET 174	8 CLARINET 58
16 CONTRA FAGOTTO 58	
8 CORNOPEAN 58	<b>SOLO:</b> V-4. R-4. S-4.
OBOE 58	8 STENTORPHONE 58
VOX HUMANA 58	8 GROSS FLÖTE 58
Tremulant	8 TUBA MIRABILIS 58
	4 TUBA CLARION 58
<b>ECHO:</b> V-4. R-4. S-4.	
8 VOX ANGELICA 58	
UNDA MARIS 58	
4 FLUTE D'AMOUR 58	
8 VOX HUMANA 58	
Tremulant	

The Tuba Mirabilis was of the Willis type and the Viole d' orchestre was made from a scale devised by William Thynne, and was not of the usual exaggerated scale of Hope-Jones.

This noble organ, which was the equal in size and majesty to most of the cathedral organs of that period, and which would have proved magnificent in a large, stone-lined, resonant building, was allowed to stand unmolested for 15 years. Then, in response to the absurd prejudice against mutations and mixtures, which happened to be the current fad in the year 1914, another builder was called in, who removed mutations and mixtures and enlarged it to a 4-58. Even so, although shorn of some of its brightness and sparkle, the richness of this fine organ remained. Its tone, after the rebuild, was one of majestic solemnity, which could have been brightened were the missing Mixtures replaced. The church building was demolished in 1948 to make way for a unit of Rockefeller Center, and the fine organ ceased to exist.

J.H. & C.S. Odell & Company were one of a very few organ firms who succeeded in surviving the long years of depression,

war, and post war priorities when materials were either in short supply or else entirely unavailable.

Among the earliest workmen in the Odell factory were such men as Stennett, Wharton, Stuart, the Radzinskys, Whitter, the Facklers, the Robjohns, King, Seymour, Jourdon, Bryant, Sill, Soles, Harris, Cottier, and many others. When Charles Radzinsky died in 1927, a leading organ journal described him as the finest chest-maker in the world. He was one of the first organ historians in America, and his series of articles in music magazines at the turn of the century had preserved much valuable organ Americana. If Charles Radzinsky was the world's finest chest-maker, the Fackler brothers were among the world's finest pipe-makers. Pipes made and signed by John Fackler are a joy to behold because of their neatness and precision of workmanship. As a fine craftsman he was a perfectionist. The man whose name appears in early Odell shop records as John Soles, or John Sole, may be the same man who built many organs in Fremont, Ohio, in his later years.<sup>5</sup> James Cottier was at one time a member of Henry Erben's staff. To a later period belongs George Till, who was with the Odells for almost 20 years. In 1909 John Wanamaker sent him to St. Louis to inspect the 5-140 organ that had stood in Festival Hall during the St. Louis Exposition. George Till supervised its shipment to Philadelphia, and as superintendent of an organ shop set up by Mr. Wanamaker he saw the 5-140 Exposition organ grow to its present size of six manuals and 451 stops. [Here a space was marked "Names of additional men."]

A typical Odell organ built during the period when public taste had banished all mutation stops and mixtures, and had reduced the organ to a unisonic pitch line, illustrates the fact that the J.H. & C.S. Odell & Company organs did not yield to this fad.

St. Joseph's Catholic Church, Albany, N.Y.  
J.H. & C.S. Odell & Co., 1912, Opus 483  
V-71. R-74. S-71. P-4216.

<b>PEDAL:</b> V-7. R-7. S-7. (Gallery division)	<b>GREAT:</b> V-11. R-11. S-11. (Gallery division)
32 DBL. OPEN DIAPASON 30	16 OPEN DIAPASON 61
16 DBL. OPEN DIAPASON 30	8 FIRST OPEN DIAPASON 61
BOURDON 30	SECOND OPEN DIAP. 61
CONTRA GAMBA 30	DOPPEL FLOTE 61
8 BASS FLÖTE 30	GAMBA 61
VIOLONCELLO 30	DULCIANA 61
16 TROMBONE 30	4 OCTAVE 61
	FLUTE HARMONIQUE 61 <sup>6</sup>
<b>PEDAL:</b> V-2. R-2. S-2. (Chancel division)	2 2/3 OCTAVE QUINT 61
16 BOURDON 30	2 SUPER OCTAVE 61
8 BASS FLUTE 30	8 TRUMPET 61
<b>SWELL:</b> V-14. R-17. S-14. (Gallery division)	<b>GREAT:</b> V-5. R-5. S-5. (Chancel division)
16 BOURDON 61	8 OPEN DIAPASON 61
8 OPEN DIAPASON 61	MELODIA 61
QUINTADENA 61	DOLCISSIMO 61
STOPPED DIAPASON 61	4 OCTAVE 61
SALICIONAL 61	8 CORNOPEAN 61
AEOLINE 61	<b>CHOIR:</b> V-8. R-8. S-8.
VOX CELESTIS 61	16 LIEBLICH GEDACHT 61
4 ROHR FLÖTE 61	8 OPEN DIAPASON 61
2 FLAUTINA 61	CONCERT FLUTE 61
IV DOLCE CORNET 244	VIOL D'ORCHESTRE 61
16 CONTRA FAGOTTO 61	4 FLAUTO TRAVERSO 61
8 CORNOPEAN 61	VIOLINA 61
OBOE 61	2 PICCOLO 61
VOX HUMANA 61	8 CLARINET 61
Tremulant	Tremulant



GORDON S. AUCHINCLOSS

Pipe Organ Service

P.O. Box 5262 — Poughkeepsie, N.Y. 12602

(914) 236-7154

**SWELL:** V-6. R-6. S-6.  
(Chancel division)  
8 CLARINET FLUTE 61  
VIOLA 61  
VIOLE CELESTE 61  
4 VIOLINA 61  
8 ORCHESTRAL OBOE 61  
VOX HUMANA 61  
Tremulant

**SOLO:** V-6. R-6. S-6.  
8 STENTORPHONE 61  
GROSS FLÖTE 61  
GROSS GAMBA 61  
4 HOHL FLÖTE 61  
16 TUBA MAJOR 61  
8 TUBA MIRABILIS 61

**ECHO:** V-11. R-11. S-11.  
8 OPEN DIAPASON 61  
MELODIA 61  
CLARINET FLUTE 61  
VIOLA 61  
VIOLE CELESTE 61  
DOLCISSIMO 61  
4 OCTAVE 61  
VIOLINA 61  
8 CORNOPEAN 61  
ORCHESTRAL OBOE 61  
VOX HUMANA 61  
Tremulant

**ECHO PEDAL:** V-S. R-2. S-2.  
16 BOURDON 30  
8 BASS FLUTE 30

The compass of the manuals is 61 notes, and that of the Pedal organ 30 notes. There are 26 couplers, 19 pistons, 8 toe studs and 8 mechanical accessories. There are 4,216 pipes, and every manual rank contains 61 pipes and every Pedal rank 30 pipes. There are no borrowed stops, no extensions and no duplexing. The gallery division is 29' wide, 25' deep, and 30' high. The organ is supplied with wind at moderate pressures, with the exception of the Solo Organ, which speaks on wind of moderately high pressure.

This organ was built during a period when organs were made up almost entirely of voice of 8' pitch, when mutations and mixtures were no longer desired, and when little or no attempt was made at tonal structure or blend. Organs, in that unfortunate era, were looked upon as merely an assemblage of solo voices, which were displayed one by one.

An organ of the post WWII period, built by the fourth generation of the Odell family reveals the same respect for sound tonal structure and fine workmanship. Here is a typical example:

Centenary Methodist Church, Newark, N.J.  
J.H. & C.S. Odell & Co., 1946, Opus 594  
V-42. R-44. S-42. P-2452.

**PEDAL:** V-8. R-8. S-8.  
16 DBL. OPEN DIAPASON 32  
BOURDON 32  
DOLCE BOURDON 32  
CONTRA FLUTE 32  
8 FLUTE 32  
VIOLA 32  
4 OCTAVE 32  
FLUTE 32  
(Trombone: future installation)

**SWELL:** V-13. R-13. S-13.  
16 SPITZ FLÖTE 61  
8 OPEN DIAPASON 61  
STOPPED DIAPASON 61  
CONICAL FLUTE 61  
SALICIONAL 61  
VOX CELESTIS 61  
4 HOHL FLÖTE 61  
VIOLINA 61  
2 2/3 NAZARD 61  
2 FLAUTINA 61  
8 DOLCE TRUMPET 61  
OBOE 61  
VOX HUMANA 61  
Tremulant

**GREAT:** V-11. R-13. S-11.  
16 BOURDON 61  
8 OPEN DIAPASON 61  
MELODIA 61  
GEMSHORN 61  
KERAULOPHONE 61  
4 OCTAVE 61  
WALD FLÖTE 61  
2 2/3 TWELFTH 61  
2 FIFTEENTH 61  
III MIXTURE 183  
8 CAPPED HORN 61  
Chimes

**CHOIR:** V-10. R-10. S-10.  
16 DULCIANA 61  
8 VIOLIN DIAPASON 61  
CLARABELLA 61  
VIOLE CELESTE 61  
DULCIANA 61  
4 ROHR FLÖTE 61  
DULCET 61  
2 2/3 DOLCE QUINT 61  
2 FLAGEOLET 61  
8 CLARINET 61  
Tremulant  
Chimes

The compass of the manuals is 61 notes, and the Pedal Organ's compass is 32 notes. There are 17 couplers, 22 combination pistons, 6 toe studs, and 6 accessories. There was an Odell organ of two manuals and 18 stops in the same church, and its pipes were found to be in excellent condition.<sup>6</sup> Its fine Diapason chorus and a few other stops were incorporated in the new organ.

Scores, if not hundreds, of Odell organs exist in American churches throughout the land. New York City alone had 200 of them at one time, and there were 700 in places other than New York. In many cases their identity has been obscured. Early trackers and tracker-pneumatics, and later tubular-pneumatics were often electrified by other builders. This called for a new console, and often the name of the firm that built the console was displayed above the manuals. The pipes were Odell pipes, the beautiful windchests, with their carefully dovetailed corners, their mahogany ribs and sliders, and their top and bottom boards of select white pine of two-inch thickness, still remained. Everything was Odell except the new console, the pull-downs, and the electrical work. In other cases the careful Odell tonal structure was altered. During the theatre organ craze, there was a universal demand for such current novelties as the Vox Humana, cutting strings, and big, sobbing flutes. During the same period there was a prejudice against mutations and mixtures. In various instances, where the Odell firm advised against such alterations, other builders were called in. Mutations and mixtures were removed, and in their places on the soundboards, keen strings and the inevitable Vox Humana were substituted. The result could only be the complete destruction of the admirable Odell tonal structure, an upsetting of the original tonal balance and the entire loss of the brilliancy of the organ.

Today there has been a return to more conservative ways of thinking, and everywhere one finds organists and congregations who desire the reliable old Diapason chorus, with its mutations and mixtures, and with true chorus reeds in place of the fancy imitative reeds of two decades ago. Thus it is that the fourth generation of the Odell family, Messrs William, Franklin, and Harry Odell, together with their associates, George Grathwohl, J.R. Hopkin, and others of their staff, have often been asked to correct the errors of other builders. In a number of cases they have restored old Odell organs by removing the strange and incongruous substitutions made by other builders.

Many congregations and music committees are not aware that an old organ, if of sound construction, usually responds beautifully to careful restoration. All too many such organs have fallen into a sad state of neglect, and among the chief causes is dirt. With the dust of 50 or 75 years in their pipes and on their topboards, such things as dulcian and mixtures become anemic in tone, and some pipes may not sound at all. A careful cleaning by experts will remedy this condition. Even reed pipes, which have become snarly and harsh, respond beautifully at the hands of an expert. Such pipes are taken apart, cleaned with care, the reeds burnished and recurved if necessary, and the original tone is restored. Old tracker organs and tracker-pneumatics had hundreds of leather buttons. There is a limit to the life of even the best quality of leather, and eventually they become crumbly and ciphers, dead notes, and anemic notes are the result. A dollar's worth of new buttons will correct this defect.

Not all old organs are good, by any means, but wherever one finds an old Odell, an Appleton, a Geib, a Johnson, a Hook, an Erben, a Ferris & Stuart, or other such organ, one may be sure of finding materials that money could hardly buy today, and painstaking craftsmanship that has become almost a lost art. Many of these old organs contain pipes that are 95% pure tin, chests of the best mahogany and straight-grained white pine, and



action of black walnut. Such materials would be prohibitive in cost today. Again and again such fine old organs, with their priceless materials and their fine voicing, are broken up by uninformed churches and their organ committees, and solely because some clever salesman told them that the old organ is not worth restoring. Thus it is that a tragically large number of our fine old organs of the best period have perished during the past decade, and a baroque, or else some mechanical substitute for music, has replaced them.

Where an organist or a congregation desires a baroque organ, it is a shame to destroy a fine old organ and replace it with a baroque. After all, there is a limit to the possibilities of a baroque. To buy such an organ may be compared to buying a typewriter that is wide enough for post cards and nothing else, and discarding one's standard typewriter. The man with good judgment will preserve the old organ and add a baroque section. To meet such a need, J.H. & C.S. Odell & Company have designed a compact baroque unit which will supply the necessary mixture work to the average existing organ. It is easily wired into an existing organ, and it will give the organist his desired type of organ, for playing Bach and pre-Bach, and at the same time preserve the old organ for congregational singing and for organ music of the Romantic period. The Odells were the first in the field with this mutation and mixture assembly.

The British Isles and Continental Europe are the organ lover's paradise. Wherever one may go, he is almost sure to find some magnificent old Willis, or Hill, or Lewis, or Schulze. Perhaps it may be a Silbermann, an Arp Schnitger, a Snetzler, a Ladegast, or a Cavaillé-Coll. Every cathedral and every important parish church has its own treasure. Many of these organs are very old, for the European has not yet adopted our wretched habit of destroying an organ every twenty or thirty years and buying a new one. He would as soon destroy the paintings of the old masters and replace them with contemporary work. The organ in Exeter Cathedral, one of the finest in England, tonally speaking, was built by Loosemore in 1665. It has been rebuilt no less than nine times, and it still stands on a stone rood-screen in the very center of the great church, entirely in the open. It is not a large organ, for it has four manuals and but 57 stops, yet where may one hear such superlative diapasons, flutes, and reeds? Speechly, Willis and Harrison have added to the original Loosemore tonal material, and there it stands, leading the hymns of praise and the Magnificats of the people, as it has led their forefathers for almost 300 years.<sup>7</sup> Then there are such magnificent organs as those of St. Paul's Winchester, St. George's Hall, Doncaster, Tyne Dock, and scores of others, all a century or more old. Then Weingarten comes to mind, more than 200 years old; Charlottenburg, over 250 years old; Gröningen, over 360 years old; the organ at Steinkerchen was 145 years old when Arp Schnitger rebuilt it almost 275 years ago. The people overseas preserve their old organs, and repair them with meticulous care, adding to them now and then, but always in the spirit of the old work.

We have organs in America that are as good as the old Bernard Schmidts, Schulzes, Snetzlers, and Hills. Put them in a resonant, stone-lined building, and allow them to stand in the open, and many an old American organ would astonish us. Our better organs are good tonally and the materials in them are good. Whatever infirmities they may possess are due in most cases to neglect. We have not yet learned the art of careful restoration.

J.H. & C.S. Odell & Company can furnish new organs if required to do so, but since the cost of a new organ, in this day of high prices for materials that enter into the construction of an organ, is often beyond the reach of an average church, the Odell firm is prepared to undertake a very careful restoration of an existing organ. It may not be wise to rebuild an old organ of poor

construction, but if the materials and workmanship are good, it is often well worth while to restore an old organ, and perhaps make additions to its tonal resources.

Such a restoration is not superficial. It involves dismantling the organ entirely, cleaning the windchests and action, washing the pipes with a mild solution that frees them of the dust and grime of years, providing tuning slides for the pipes, and replacing any worn parts. In many cases the addition of an entirely new console will bring the organ into conformity with the latest ideas in tonal control.

If the organ lacks brightness, the addition of the Odell mutation and mixture unit will usually produce surprising results. This unit has its own separate windchest, and may be placed in any convenient location near the organ, or even bracketed to the wall. The unit may contain merely a three-rank Mixture, scaled and voiced to conform to the existing organ. Or, it may contain a Twelfth, Fifteenth, and three-rank Mixture, or two Mixtures if so desired. There is no limit to its possibilities, and its great advantage lies in the fact that it is easily attached to an existing organ without removing any of the present pipes, and with no structural changes in the old organ. If the old organ was built between the years 1890 and 1930, it may likely contain many ranks of 8' pitch, and perhaps one or two very mild voices of 4' pitch. The addition of the Odell mutation and mixture unit will transform such a lifeless organ into a thing of unexpected brightness, and it will be bright without becoming screamly.

If the old organ contains tracker action, tracker-pneumatic, or tubular-pneumatic action, it is not at all difficult to apply all-electric action to the existing windchests. Usually this involves a new console, but the Odells have always been known for the sturdiness and durability of their console work. While electro-pneumatic action may be supplied readily enough, all-electric action has its advantages.

In many cases an existing electro-pneumatic organ may give trouble due to ciphers and dead notes. Electro-pneumatic action contains a considerable amount of thin, membrane leather, and the life of leather is but 20 to 25 years in most climates. After that time it gives trouble, and leather pouches and pneumatics begin to leak, and a cipher is the result. In such cases the only remedy is a complete job of releathering, and then the organ should give no further trouble for another 25 or 30 years.

Where a fine old organ of Colonial and post-Colonial days exists, such as a number Tannenbergs and Snetzlers that have been found in recent years in village churches, there may be a sentimental or an historic reason for preserving them intact. Several such early organs, and some of the early Henry Erbens, are veritable museum pieces. They often have beautiful, hand-made mahogany cases, with mouldings and carved detail as fine as that of the best grandfather clocks. Just such an organ was found in a New York City church a year or so ago. Its historic value was not recognized because its beautiful, hand-rubbed black walnut case had been hidden under many layers of paint. When this paint was removed, a beautiful organ was revealed. In such cases, and especially those in which the organ is of the recessed keyboard kind, with cupboard doors, sliding doors, and square-shanked draw knobs, it is often desired to preserve these quaint features because of their historic associations. This the Odell organization is prepared to do.

During the past few years many of the younger generation of organists have shown a preference for tracker action, since it seems to give the organist a direct contact with his music. Where an old tracker organ exists, it is often possible to restore it beautifully, no matter how badly the action may be out of alignment. Organs whose keys lie inert upon the keyrails may be put in first class playing condition by supplying new leather buttons and by repairing or replacing any worn parts.

There is almost no limit to the possibilities of organ restoration, provided the organ is constructed of good materials, and has not been ruined by bungling efforts at repair. Pipes that are battered and bent are put on polished steel mandrels in the Odell shop and straightened until they look like new. A small organ was discovered in an old church in lower Manhattan recently. Examination of the pipe-maker's signatures revealed the fact that it is a fine old James Montgomery Ferris organ, well over a century old. It had been quite unplayable for years. It was taken to the Odell shop and its dented pipes put on polished steel mandrels and straightened by painstaking hand work. Then the pipes were cleaned and burnished, and tuning slides applied. The pipes not only look like new, fresh from the metal shop, but they sound like new. The chests were taken apart and cleaned thoroughly, the action was repaired and aligned, the discolored keys bleached, and the organ was once more a little gem of early Americana, and good for another century of use.

Some of the younger organists of today require pipes of the chiffing kind. Certain crude devices have been used, such as filling the nickings with plastic material or with plastic wood. Several good organs have been ruined by such experiments. In other cases churches have sent overseas for pipes of the chiffing sort. While chiffing is considered by many authorities to be a defect, a slight suggestion of chiffing may be desirable for certain things, such as some of the Bach compositions. The logical solution would seem to be a small, separate chest which may be set on the floor, or bracketed to the wall. Upon this might be a rank or two of pipes with slight chiff, and possibly a Rohrflöte or two of the archaic, husky-voiced sort, such as one finds in old Hildebrandt organs. The Odell staff will be glad to confer with organists who may desire such unusual types of tonal quality.

While an entirely new organ is desirable when conditions permit such a thing, the cost of all materials has increased so sharply in recent years that a new organ of reasonably good materials will cost from \$1000 per stop upward, [1957. \$8,000 in 1982.] This is more than the average congregation can afford, and many have turned to some substitute device. Most organists and many church members realize that nothing can equal genuine organ pipes, blown by wind under moderately low pressure. J.H. & C.S. Odell & Company realize this, just as they realize that genuine pipes are often beyond the reach of the average church budget.

An old organ, if its materials and workmanship are of good quality, can be rebuilt thoroughly and painstakingly for perhaps one-half of the cost of the same organ, were it entirely new. If a congregation owns an old organ of reputable make, it may be wise to consider its restoration, and perhaps its enlargement, or

even the addition of an Odell mutation and mixture unit. If no such organ exists, the Odell firm usually has on hand one or more old organs suitable for rebuilding, or else they are aware of where such organs may be obtained at a nominal cost. They will be pleased to confer with organists and congregations regarding whatever organ problems they may have, whether the project may involve a new organ or the restoration or enlargement of an existing one.

#### Notes

1. Op. 8, Hadding Methodist Church, New York, N.Y.; Op. 10, John DeNyse Residence, Brooklyn, N.Y.; Op. 11, "Long Island, St. Comm" [sic].
2. Op. 33, 1865.
3. Church of the Messiah, Unitarian, Odell Op. 64, 1868; Stenford 1st Methodist, Op. 44, 1866; Williamsburg Baptist, Op. 50, 1866.
4. Op. 92, 1870.
5. Sole also built in Reading, Mass., before moving to Fremont.
6. Op. 242, 1887.

— Alan Laufman

7. Mr. Webber's mention of the organ at The Cathedral Church of St. Peter in Exeter, England, brought memories of two visits to this 11th century shrine. According to Betty Matthews' booklet, *The Organs and Organists of Exeter Cathedral*, mention is made of organs as early as 1280. No one seems quite sure where the earliest organ(s) were located within the building, but after the Restoration of the Monarchy in 1660, John Loosmore seems to have had a great deal to do with the erection of the organ on the choir screen. Today none of the pipes he made remain, but the case is unmistakably his work dating from 1665. Both hearing and playing this instrument is an unusual experience.

But it is not the only example; most famous of organs on choir screens is that of King's College Chapel in Cambridge. Others exist at St. Alban's, Norwich, Lincoln, Gloucester, and Southwell Cathedrals, and it appears (from a postcard) that the Cathedral at Llandaff, Wales, also has this placement for its organ. With all four sides exposed, one can realize the full scope of the organ's sound. One wonders whether there are any examples of this style in America or, for that matter, anywhere in the world except the British Isles.

— Albert F. Robinson

#### GOSS B. TWICHELL O H S TREASURER

329 Ihrig Ave., Wooster, OH 44691  
Phone: 216-264-2708

#### RAYMOND GARNER & CO.

Mechanical-Action Pipe Organ Specialists

P.O. Box 478  
Crestline, CA 92325

Telephone  
(714) 338-3751

#### Parsons Organ Co.

Esf. 1914

New Organs  
Restorations

1932 PENFIELD ROAD  
PENFIELD, N.Y. 14526  
(716) 586-0383



# A Visit To Western Canada

by Earl L. Miller

It is difficult to know just how to limit an article such as this, as Western Canada is relatively unknown to most OHS members, and a simple list of the organs of historical interest in that area would take several pages.

During the last weeks of November 1981 I was invited to play a series of organ recitals in Alberta and Saskatchewan. The arrangements were made by OHS Canadian member D. Stuart Kennedy, of Calgary. Many will remember articles that Stuart has written for *The Tracker* in years past concerning trackers in Alberta. In the ten years since I had last been out in that country the collection of organs has grown and, because of the far reaching enthusiasm and expertise of Stuart, old organs are getting restored, and "new" used instruments continue to find their way to the Canadian North-west.

In the growing city of Calgary I was shown two instruments of great interest, both of which has been recently restored (although some may wish to say "refurbished").

Casavant Frères, No. 492, has been recently given a total refurbishing by J. Jean Girouard of Mount-Saint-Hilaire, Quebec, and Fred Harrison, of Windsor, Ontario, with some material supplied by Casavant. It is located in the Anglican Church of Saint John the Evangelist and was originally designed in 1912 by the then organist of the parish, F.B. Cooper, F.R.C.O.

Since the church was located some distance from the Calgary power station at the turn of the century it was decided to use tubular-pneumatic action which resulted in the installation of some two thousand pounds of lead tubing to tie the split chancel installation to the console. The church was designed to have the nave enlarged at a later date—a change which never took place as the city center moved away from the parish—and the present nave seats 250 people.

When the congregation realized that the organ needed repairs it was decided to attempt a restoration, not altering any of the tonality of the organ. Two changes were agreed upon. The first concerned the action. It was decided to retain the original chests, but to "fire" them electrically so as to save on the cost and avoid the problem of replacing the miles of lead tubing running under the floor. The original console was entirely rebuilt, although it retained its original appearance. The playing action is very responsive.

The second change concerned the couplers. Originally they operated on the English system. For example: The Swell Sub and Super Octave couplers would "draw through" to the Great if the Swell to Great coupler was on. At the time of the recent rebuild, this feature would have proven too costly, and so, at present, the manuals couple together only a Unison pitch. As it is, the organ is quite versatile and has rich, substantial sound—more than adequate for the small room.

Although not thick or muddy, the instrument favors the "English Style" of voicing, and the reeds are superb. The six stop Great is a leading division—the Salicional actually resembling a light Principal. The Swell occupies the Epistle side of the chancel, and the remainder of the organ is on the Gospel side.

Casavant Frères, No. 492, 1912  
St. John the Evangelist, Calgary, Alberta, Canada  
V-28. R-30. S-30. P-1836

<b>PEDAL:</b> V-2. R-2. S-4. 16 OPEN DIAPASON 30ow BOURDON 42sw Bourdon (S) [Gedeckt] 8 Bourdon [Std. Flute]	<b>GREAT:</b> V-6. R-6. S-6. 8 OPEN DIAPASON 61m ST. DIAPASON 61 SALICIONAL 61m 2 FIFTEENTH 61m 8 TRUMPET 61mr
<b>SWELL:</b> V-14. R-61. S-14. 16 BOURDON 65sw 8 OPEN DIAPASON 65m ST. DIAPASON 65sw VIOLA DI GAMBA 65m VOIX CELESTE tc 53m AEOLINE 65m 4 PRINCIPAL 65m HARMONIC FLUTE 65m 2 FIFTEENTH 61m III MIXTURE 183m (2') 8 CORNOPEAN 65mr OBOE 65mr VOX HUMANA 65mr 4 CLARION 65mr Tremolo	<b>CHOIR:</b> V-6. R-6. S-6. Enclosed 8 MELODIA 65ow GAMBA 65m DULCIANA 65m 4 WALDFLOTE 65ow 2 FLAUTINO 61m 8 CLARINET 65mr Tremolo
Original cost \$7,000.	<b>COUPLERS 14:</b> Ped.: G.S.C. Gt.: G-8-4. S.C. Sw.: S-16-8-4. Ch.: C-16-8-4. S. Combons 12. Crescendos 2: S.C.

Mixture composition:

C	2'	1 1/3'	1'
g	4'	2 2/3'	2'
c#	5 1/3'	4'	2 2/3'
g'''	8	5 1/3'	4'

The second Calgary instrument came from the Presbyterian Church in Ossining, New York. In 1908 it was moved to the Star of Bethlehem Baptist Church in Ossining, and finally, through the Organ Clearing House, with arrangements made by the Reverend Oscar Sommerfield, was moved by Robert Hooper to the Highwood Lutheran Church in Calgary, a rectangular, contemporary building which had just been constructed. It is a J.H. & C.S. Odell, New York, of two manuals and 20 registers, Opus 81, built in 1870, and arrived in Calgary in 1969, just short of one hundred years after it was built.

In 1981 it was given a total refurbishing by Alex Bernhardt, Leslie Smith, and Ron Stevenson, and is one of the musical jewels of the city.

This is not a restoration but a rebuilding. The original case was modified to fit the contemporary style of the church. The two reeds were replaced in the scheme. Casavant built a new Trumpet with "dead length" resonators (cut to length), for the Great Organ, and the Swell Oboe was replaced by a 4' Stopped Flute. The Oboe still exists, and has been carefully stored in the organ case for restoration at sometime in the future. The bells of the Violoncello were also restored.

The instrument has a "happy," bright sound, and the plenum, with Trumpet, is rich and exciting.



Facade of Casavant Opus 492, St. John the Evangelist Church, Calgary, Alberta, Canada.



The 1870 J.H. & C.S. Odell organ at Highwood Lutheran Church, Calgary.

**J.H. & C.S. Odell, Op. 81, 1870**  
**Highwood Lutheran, Calgary, Alberta, Canada**  
**V-20. R-23. S-22. P-1220.**

**PEDAL:** V-2. R-2. S-2.  
 16 DBL. OP. DIAP. 2tow  
 8 VIOLONCELLO 25om  
 (Bell Gamba form)

**SWELL:** V-8. R-9. S-10.  
 16 BOURDON BASS 12sw  
 DBL. DIAPASON tc 46m  
 8 OPEN DIAPASON tc 46m  
 STOPPED DIA (sic) BASS 12sw  
 STOPPED DIAP. tc 46sw  
 DULCIANA tc 46m  
 4 PRINCIPAL 58m  
 BOURDON 58  
 2 FIFTEENTH 18m  
 II CORNET 116m

Sesquialtera composition:

C	1 1/5'	1 1/3'	1'
C#	2'	1 1/5'	1 1/3'
F#	2 2/3'	2'	1 1/5'
c	4'	2 2/3'	2'

Cornet composition:

C	2 2/3'	1 1/5'
g	4'	2 2/3'

**GREAT:** V-10. R-12. S-10.  
 16 DBL. OP. DIAP. tc 46m  
 8 OPEN DIAPASON 58m  
 CLARINET FLUTE 58sw  
 (pierced stoppers)  
 KERAULOPHON 58m  
 4 PRINCIPAL 58m  
 FLUTE HARMONIC tc 46  
 2 2/3 TWELFTH 58m  
 2 FIFTEENTH 58m  
 III SESQUIALTERA 174m (1 1/5)  
 8 TRUMPET 58mr (1975)

**COUPLERS 3:**

Ped.: G.S.  
 Gt.: S.  
 Crescendos 1: S.  
 Original cost \$4,000.

Part of the refurbishing project on the Odell included the restoration of the 111 year old pneumatic stop action to the Great and the original combination action to that division, which was patented May 8, 1866 (the original patent plate exists on the console). This system of pneumatic-mechanical combinations consists of eight pistons (for a ten-stop division!) which can be reset inside the instrument.

Calgary also possesses other mechanical and electro-pneumatic instruments of interest. I played a recital on a 1917 Casavant which had been enlarged to three manuals and forty-nine stops by Hill, Norman and Beard (England), in 1957. It has one of the biggest 16' Open Woods in captivity, an English Harmonic Trumpet, and a ten-stop Choir (complete with Cornet décomposé) on 9" of wind!

To the north, in Edmonton, I visited the German Catholic Church of Saint Bonifatius (converted from a former Synagogue), which has a Koehnken & Grimm from about 1884, reinstalled and altered to 2-14, by Ken McLaren in 1960, and restored by Alex Bernhardt.

Between Edmonton and Calgary is the village of Stettler where Ruth Tweeten's brother-in-law, John Tweeten, is pastor of Saint Peter's Lutheran Church, the site of Canada's first Historic Organ Recital (# 76, June 28, 1981). The organ is a restored, unaltered Farrand and Votey, Opus 86, 1-8, built in 1890. The work was carried out by Alex Bernhardt and Stuart Kennedy.

In Regina, Saskatchewan, two organs were visited. Saint James' Anglican Church recently restored a "small but mighty" 2-7 Hinners, with a Great Octave Coupler. The Victorian stenciled facade is intact, as is the hand pumping mechanism and graffiti, which includes the following statement, "... official pumper when the electric blower burned out."


In the Holy Rosary Roman Catholic Cathedral, with an organ gallery 40 steps above the nave floor, there is a meeting of old and new in the form of a Casavant Organ which began in 1930 as No. 1409, and had a revised Great and Choir (now Positiv) in 1970. In 1977 a fire swept through the magnificent structure destroying the console and melting all of the Positiv and part of the Great. The instrument was rebuilt, retaining the original Swell and part of the Great and Pedal, and blends well in the vast room. The Cathedral Organist is Harold Gallagher, who, like Kennedy, is a most gracious host and welcomes visitors to the organs.

Anyone taking the time to travel through the Canadian provinces of Alberta and Saskatchewan would do well to contact Stuart Kennedy and Harold Gallagher. You will be rewarded with visits to fine instruments of American and Canadian builders.

**ROCHE**  
Organ Co., Inc.

799 West Water Street  
Taunton, Massachusetts 02780

MECHANICAL ACTION ORGANS



## A NEW OHS SLIDE SHOW!



Famed organ photographers and OHS members Lowell and Beth Riley have prepared a new slide-tape program, "Our American Organ Heritage," featuring more than 200 color photographs of old pipe organs in America, and including recorded examples of 19 instruments. The 45-minute

program concentrates on instruments built before 1865, and traces the development of American organ building from the importation of English instruments through the coming-of-age of American artisans in Boston, New York and Pennsylvania. The show includes organs by Snetzler, Goodrich, Appleton, Feyring, Tannenberg, Doll, the Diefenbachs, E. & G. G. Hook, Johnson, Emmons Howard, Erben, Jardine, Stevens, Ferris & Stuart, A.B. Miller, Holbrook, Felgemaker, and others. The show is shipped in two Kodak Carousel slide trays, and includes a stereo sound track in Dolby B cassette or non-Dolby open reel format. The rental fee is \$50, and bookings are available from Kristin G. Johnson, 4710 Datura Rd., Columbia, S. C. 29205.

## Selecting a Pipe Organ — Some Choices in 1924

by William Weaver and Douglas Johnson

A long-established tradition in selecting a pipe organ is to invite a group of builders to submit proposals for an instrument that accommodates the philosophy of the builder and the prospective purchaser's musical needs, physical facilities, and available funds.

When organ designs are solicited in this manner, with purchaser-related factors constant, the variations that occur in proposed instruments reflect differences among the builders — differences in their concepts of organ design, in their construction qualities, in their competitive business positions, and when total cost or size is not specified, in their estimates of the purchaser's financial potential and commitment.

Those who have compared competing proposals for an organ know the diversity that is possible and the perspectives that can be drawn concerning the builder-proposers. Probably this has always been true. However, opportunities to review competing proposals from the past are relatively rare, for rejected proposals are soon discarded once a builder is selected and instrument has been installed.

What competing organ designs would the purchaser of a large pipe organ have received during America's prosperous 1920's? The five stoplists below are instructive. They are from proposals prepared in 1924 for a four-manual concert instrument to be installed in the auditorium of the University of Florida in Gainesville. Interest in these stoplists lies partly in perusing the nature of early twentieth century American organs, but principally in comparing instruments of that period that were intended to be directly competitive.

In the following stoplists, all borrows and extensions are indicated, and where possible their sources are identified. All of the builders were careful in differentiating "pipes" and "notes," but not all were clear in designating parent ranks. The proposals from which these stoplists are taken were preserved by former University of Florida organist Claude L. Murphree, who later gave them to William Weaver.

# INSTRUMENTS PROPOSED FOR THE UNIVERSITY OF FLORIDA IN 1924

## HENRY PILCHER'S SONS Louisville, Kentucky

### GREAT ORGAN

- 16 Double Open Diapason
- 8 First Open Diapason
- Second Open Diapason
- Third Open Diapason
- Gross Flute
- Claribel Flute
- Gross Gamba
- Gemshorn
- 4 Octave
- Flute Harmonic
- 2 Fifteenth
- IV Rks Mixture
- 8 Trumpet
- Cathedral Chimes (Echo)
- Celestial Harp (Echo)
- Tremolo

### SWELL ORGAN

- 16 Bourdon
- 8 Diapason Phonon
- Horn Diapason
- Stop'd Diapason
- Spitz Flute
- Salicional
- Vox Celeste
- Aeoline
- 4 Octave
- Flauto Traverso
- Violina
- 2 Flautina
- III Rks Solo Cornet
- 16 Contra Posaune
- 8 Cornopean
- Horn Oboe
- Vox Humana
- Tremolo

### CHOIR ORGAN

- 16 Contra Viol
- 8 English Diapason
- Concert Flute
- Flute Celeste
- Gamba
- Dolce
- 4 Flute d'Amour
- 2 Piccolo
- 8 Clarinet
- Orchestral Oboe
- Cathedral Chimes (Echo)
- Celestial Harp (Echo)

### SOLO ORGAN

- 8 Stentorphone
- Doppel Flute
- Violoncello
- 16 Contra Tuba (Tuba Mirabilis)
- 8 Tuba Mirabilis
- French Horn
- 4 Tuba Clarion (Tuba Mirabilis)
- Tremolo

## FLEXIBLE STRING DIVISION

- 8 Rank 1 (Flat)
- Rank 2 (Flat)
- Rank 3 (Unison)
- Rank 4 (Sharp)
- Rank 5 (Sharp)
- Rank 6 (Sharp)
- Strings (All ranks)
- Tremolo

## ECHO ORGAN

- 8 Cor de Nuit
- Quintadena
- Viol d'Orchestre
- Vox Aetheria
- Vox Angelica
- Vox Seraphique
- 4 Chimney Flute
- 8 Cór Anglais
- Vox Humana
- Cathedral Chimes
- Celestial Harp
- Tremolo

## PEDAL ORGAN

- 32 Double Open Diapason
- 16 First Open Diapason
- Second Open Diapason (from 32')
- Sub Bass
- Bourdon
- Lieblich Gedeckt (Swell)
- Contra Viol (Choir)
- Violone
- Echo Bourdon (Echo extension)
- 8 Gross Flute (First Open Diapason)
- Dolce Flute (Bourdon)
- Violoncello (Violone)
- 32 Contra Posaune (Swell extension)
- 16 Trombone
- Tuba Profunda (Solo)
- 8 Tromba (Trombone)

## HILLGREEN, LANE & COMPANY Alliance, Ohio

### GREAT ORGAN

- 16 Open Diapason
- 8 First Open Diapason
- Second Open Diapason
- Clarabella
- Doppel Flute
- Gamba
- 4 Octave
- Wald Flute
- Gambetta
- 2 2/3 Twelfth
- 2 Fifteenth
- 16 Trumpet
- 8 Trumpet (from 16')
- Harp
- Tremolo

## SWELL ORGAN

- 16 Bourdon
- 8 First Open Diapason
- Second Open Diapason
- Gedeckt
- Quintadena
- Viol d'Orchestre
- Salicional
- Vox Celestis
- 4 Flute Traverso
- Violina
- III Solo Harmonic
- 16 Double Oboe Horn (Oboe)
- 8 Cornopean
- Oboe
- Vox Humana
- 4 Oboe Clarion (Oboe)
- Tremolo

## CHOIR ORGAN

- 8 English Open Diapason
- Violin Diapason
- Melodia
- Concert Flute
- Dulciana
- Unda Maris
- 4 Flute d'Amour
- 2 Piccolo
- 8 Clarinet
- Harp (Great)
- Xylophone
- Tremolo

## SOLO ORGAN

- 8 Stentorphone
- Tibia Plena or Clausa
- Gross Flute
- Gamba
- Gamba Celeste
- 4 Hohl Flute
- 16 Trombone
- 8 Tuba Sonora (Trombone)
- Clarinet
- 4 Clarion (Trombone)
- Tremolo

## ANCILLARY ORGAN

- 8 Erzähler
- Viole d'Gamba
- Gamba Celeste
- Aeoline
- Vox Angelica
- Tremolo

## ECHO ORGAN

- 8 Open Diapason
- Rohr Flute
- Viol d'Amour
- Dolce
- Vox Angelica
- 4 Flute d'Amour
- 8 Vox Humana
- Cathedral Chimes
- Tremolo

**PEDAL ORGAN**

- 32 Resultant (from ?)
- 16 First Open Diapason
- Second Open Diapason
- Bourdon
- Violone
- 10 $\frac{2}{3}$  Quint
- 8 Flute (from?)
- Violoncello
- 32 Bonbarde
- 16 Trombone
- 8 Tromba (from?)

**ESTEY ORGAN COMPANY**  
**Brattleboro, Vermont**
**GREAT ORGAN**

- 16 Double Open Diapason
- 8 Major Open Diapason
- Second Open Diapason
- Gross Flute
- Melodia
- Gamba
- Dulciana
- Gemshorn
- Gemshorn Cleste
- 4 Octave
- Flute Harmonic
- III Rks Mixture
- 16 Tuba
- 8 Trumpet
- 4 Clarion

**SWELL ORGAN**

- 16 Bourdon
- 8 Open Diapason
- Keraulophone
- Quintadena
- Concert Flute
- Stopped Diapason
- Salicional
- Vox Celeste
- Aeoline
- 4 Flauto Traverso
- Violina
- III Rks Solo Cornet Mixture
- 16 Contra Fagotta
- 8 Cornopean
- Oboe
- Vox Humana
- Estey Concert Harp
- Tremolo

**CHOIR ORGAN**

- 16 Contra Viol
- 8 Violin Diapason
- Claribella
- Unda Maris
- Tibia Plena
- Viol d'Amour
- Muted Viol
- Muted Celeste
- 4 Flute d'Amour
- 2 Piccolo
- 8 Clarinet
- Tremolo

**SOLO ORGAN**

- 8 Stentorphone
- First Violins III Rks
- Major Flute
- Tibia Clausa
- Gross Gamba
- 4 Wald Flute
- 16 Saxophone
- 8 Tuba Mirabilis
- Orchestral Oboe
- French Horn
- Vox Humana
- Chimes
- Tremolo

**FLOATING STRING SECTION**

- 16 Violone
- 8 First Violins III Rks
- String Celeste II Rks
- Viol d'Orchestre
- Viol Celeste
- Aetherial Viol
- Vox Angelica
- 4 Salicet
- Gemshorn
- Tremolo

**PEDAL ORGAN**

- 32 Bourdon
- Resultant (from ?)
- 16 Open Diapason
- Open Diapason (Great)
- Bourdon
- Lieblich Gedackt (Swell)
- Contra Viol (Choir)
- 8 Bass Flute (Open Diapason)
- Cello
- 4 Octave (Great)
- 16 Trombone
- Contra Fagotta (Swell)
- Saxophone (Solo)
- 8 Trumpet (Trombone)
- Tuba Mirabilis (Solo)
- 4 Clarion (Trombone)

**SKINNER ORGAN COMPANY, INC.**  
**Boston, Massachusetts**
**GREAT ORGAN**

- 16 Bourdon (Pedal extension)
- 8 First Diapason
- Second Diapason
- Claribel Flute
- Erzahler
- 4 Octave
- Flute
- 2 $\frac{2}{3}$  Twelfth
- 2 Fifteenth
- IV Rks Mixture
- 16 Ophicleide (Solo)
- 8 Tromba
- Tuba (Solo)
- 4 Clarion (Solo)
- Chimes (Solo)

**SWELL ORGAN**

- 16 Bourdon
- 8 First Diapason
- Second Diapason
- Gedeckt
- Flauto Dolce
- Flute Celeste
- Gamba
- Salicional
- Voix Celeste
- 4 Octave
- Flute
- 2 Flautino
- V Rks Mixture
- 16 Posaune
- 8 Cornopean
- Flugel Horn
- Vox Humana
- 4 Clarion
- Tremolo

**CHOIR ORGAN**

- 16 Gamba
- 8 Diapason
- Concert Flute
- Dulciana
- Unda Maris
- 4 Flute
- 2 $\frac{2}{3}$  Nazard
- 2 Piccolo
- 8 Orchestral Oboe
- Clarinet
- 8 Harp
- 4 Celesta
- Tremolo

**SOLO ORGAN**

- 8 Gross Gedeckt
- Gamba
- Gamba Celeste
- 16 Ophicleide
- 8 Tuba
- Tuba Mirabilis
- English Horn
- French Horn
- 4 Tuba Clarion
- Chimes
- Tremolo

**PEDAL ORGAN**

- 32 Bourdon
- 16 Diapason
- Bourdon (Bourdon)
- Violone
- Echo Bourdon (Swell)
- Gamba (Choir)
- 8 Octave (Diapason)
- Gedeckt (Bourdon)
- Cello (Violone)
- Still Gedeckt (Swell)
- 4 Super Octave (Diapason)
- Flute (Bourdon)
- 32 Bombarde
- 16 Trombone (Bombarde)
- 8 Tromba (Bombarde)
- 4 Clarion (Bombarde)
- Chimes (Solo)



**M.P. MÖLLER, INC.**  
Hagerstown, Maryland

**GREAT ORGAN**

Major Division (Back of Stage)

16 Open Diapason  
8 First Open Diapason  
Second Open Diapason  
Third Open Diapason  
Gross Floete  
Doppel Flute  
Keraulophone  
Major Violin II Rks

4 Octave  
Flute Harmonic

2 2/3 Twelfth  
2 Fifteenth

1 3/5 Tierce  
1 1/3 Larigot

1 1/7 Septieme  
IV Rks Mixture

16 Ophicleide  
8 Ophicleide (from 16')

French Trumpet  
4 Clarion (Ophicleide)

Chimes  
Tremulant

Second Division (Chamber to Left)

8 Open Diapason  
Fern Flute  
Violoncello  
Gemshorn  
Gemshorn Celeste  
4 Rohr Floete  
8 Trombone  
Tremulant

**CHOIR ORGAN**

16 Contra Dulciana  
8 Open Diapason  
Geigen Principal  
Concert Flute  
Flute Celeste  
Rohr Floete  
Quintadena  
Violoncello  
Violoncello Celeste  
Dolce  
Unda Maris II Rks  
4 Flute d'Amour  
Salicet

**SWELL ORGAN**

Major Division (Back of Stage)

16 Contra Viole  
Bourdon  
8 Open Diapason  
Violin Diapason  
Gross Gedeckt  
Claribel Flute  
Spitz Floete II Rks  
Viole d'Gamba  
Viole d'Gamba Celeste  
Viole d'Orchestre  
Viole d'Orchestre Celeste

4 Principal  
Flute d'Amour

2 Flautina  
V Rks Dolce Cornet

16 Posaune  
8 Cornopean

Oboe  
8 Harp  
4 Harp

Tremulant

Second Division (Chamber to Right)

8 Open Diapason  
Stopped Diapason  
Salicional  
Salicional Celeste  
Muted Viol II Rks  
Dulciana  
4 Flute Traverso  
Viole Celeste (from 8')  
8 Corno d'Amour  
Vox Humana  
Tremulant

(Choir continued)

2 2/3 Nazard  
2 Piccolo  
V Rks Dulciana Mixture  
16 English Horn  
Clarinet  
8 English Horn (from 16')  
Clarinet (from 16')  
4 English Horn (from 16')  
Concert Marimba  
Tremulant

**SOLO ORGAN**

8 Stentorphone  
Philomela  
Tibia Clausa  
Gross Gamba  
Gross Gamba Celeste  
Orchestral Strings II Rks  
4 Suave Flute  
16 Tuba  
8 Tuba (from 16')  
Orchestral Oboe  
French Horn  
Major Vox Humana  
4 Tuba Clarion (from 16')  
Tremulant

**ANCILLARY STRING ORGAN**

8 Dulcet  
Dulcet Celeste  
Salicional  
Salicional Celeste  
Viole d'Orchestre  
Viole d'Orchestre Celeste  
Viole d'Gamba  
Viole d'Gamba Celeste  
V Rks String Mixture  
8 Vox Humana  
Tremulant

**PEDAL ORGAN**

32 Double Open Diapason (5 lower quinted)  
16 First Open Diapason  
Second Open Diapason (Solo extension)  
Third Open Diapason (Great?)  
Bourdon  
Leiblich Gedeckt (Swell?)  
Violone  
Contra Viole (Swell)  
Contra Dulciana (Choir)  
8 Octave Diapason (First Open Diapason)  
Solo Flute (Bourdon)  
Dolce Flute (Swell?)  
Violoncello (Violone)  
32 Contra Bombarde  
16 Bombarde (Contra Bombarde)  
Ophicleide (Great)  
Posaune (Swell)  
Tuba (Solo)  
8 Tuba (Solo)  
4 Tuba (Solo)  
Chimes

Except for the Möller proposal which clearly described a larger instrument (115 ranks), the other four schemes were more or less comparable. Their average size was 68 ranks (plus percussions), ranging from 58 ranks for the Skinner to 76 ranks for the Estey.

The proposal selected was the Skinner. Prior to construction, several changes were made in the specification, and an Echo organ was added. An independent 16' Principal replaced the 16' borrow (and 8' Erzähler) on the Great; the Second Diapason on the Swell was reincarnated as Great Third Diapason; and "concert" designation was transferred from the Choir 8' flute to the Solo 8' flute. The Echo organ added a Quintadena, Aeoline, Vox Angelica and Vox Humana, all at 8' pitch.

Today, prices are known for only two of the proposals. The 76-rank Estey was offered at \$45,500, and the Skinner as built (62 ranks) was funded by a \$50,000 gift from Dr. Andrew Anderson, a philanthropist and associate of Henry Flagler from St. Augustine, Florida.

The Skinner organ was installed in 1925, in an open location above the University of Florida auditorium stage. Its im-

pact must have been brilliant both aurally and visually. By the time the authors knew the instrument (circa 1950), the stage area had been remodeled, and the organ was concealed behind velvet curtains. During 1965-70 some rebuilding was carried out by the Aeolian-Skinner Organ Company, and in 1976 the organ was dismantled, crated, and stored to make way for auditorium renovation. Since then the entire instrument has been renovated by the M.P. Möller Organ Company, under direction of Donald Gillette with tonal finishing by Walter Guzowski. According to current University of Florida organist Willis Bodine, the Great, Swell, Positive and Pedal divisions of the revised instrument were installed in 1980, and Choir and Bombarde divisions will be added in the future.

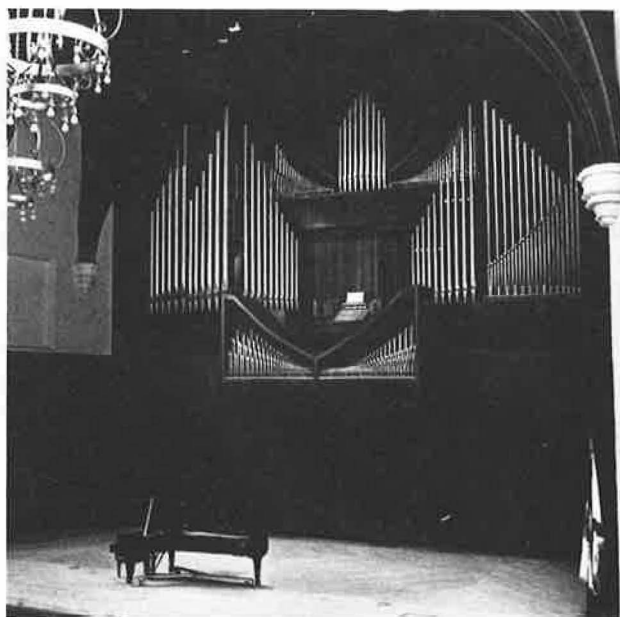
**ED. NOTE:** William Weaver is organist-choirmaster of St. Anne's Episcopal Church, Atlanta, and instructor in organ at Georgia State University. Douglas Johnson is professor of pharmacology at the University of Georgia in Athens, and treasurer of the Atlanta Chapter of the American Guild of Organists.

# The Andrew Anderson Memorial Organ

by Willis Bodine



The 1925 E.M. Skinner organ at the University of Florida, Gainesville. Great and Pedal unenclosed; Swell, lower level; Choir and Solo, upper level.



The Andrew Anderson Memorial Organ in the University of Florida Auditorium, Gainesville, (1980).

Once an organbuilder completes an instrument, that organ becomes a matter of history. This statement, often made by Kenneth F. Simmons and other OHS officials from time to time, provides the basis for this article. In this case, however, the original instrument has been rebuilt twice by other craftsmen, adding to its growth and development and, naturally, to its historical interest.

Dr. Andrew Anderson's original philanthropy remains the largest gift ever made to the University of Florida (at Gainesville) in the area of the fine arts.

The original instrument, built by the Skinner Organ Company of Boston, Massachusetts, was first heard at the June 1925 Commencement of the University of Florida. Progressive in design and construction for its day, Ernest M. Skinner's organ contained independent reed choruses in three division, eight ranks of mixture, and a wealth of colorful orchestral voices. Major artists of Europe and the United States appeared in recital in succeeding years, and the programs of the University Organist, Claude Murphree, became a campus tradition.

Initial renovation to the organ during 1965-'70 by the AEolian-Skinner Organ Company of Boston improved the clarity of flue choruses, providing the transparency so vital to the organ literature. During refurbishing and air-conditioning of the Auditorium in 1976-'78, the entire organ was removed. After repair of windchests, replacement of damaged pipes, engineering for a functional display of speaking pipes, and with a new five-manual console, the organ was reinstalled in the building in the spring of 1980 by M.P. Möller, Inc. of Hagerstown, Maryland. Installation and tonal finishing were directed by Walter Guzowski of Fort Lauderdale, and by Donald Gillett, tonal director for M.P. Möller, Inc.

At present the organ contains 51 stops with 71 ranks of pipes in four divisions: Great, Positive, Swell, and Pedal. Provision has been made for future rebuilding of the Choir and Bombarde divisions as well, for a total of 68 stops, 98 ranks, in five manual divisions and pedal. Both the Great and Positiv divisions are housed in reflector cases for improved blend and projection.

To mark the reopening of this organ in its commanding location in the University Auditorium, a series of recitals was presented in October, 1980, as follows: Willis Bodine playing works of J.S. Bach; Douglas Butler playing works of the 18th, 19th and 20th centuries.

The current stoplist:

Skinner Organ Company, Op. 501, 1925  
 Aeolian-Skinner Organ Company, Op. 501a, 1965  
 M.P. Möller, Inc., R-105, 1980  
 Memorial Auditorium, University of Florida, Gainesville, Florida  
 With preparations: V-66. R-95. S-83. P-5334  
 As built: V-50. R-70. S-61. Preparations-22. Actual pipes-3821.

**PEDAL:** V-13. R-17. S-23.

32 CONTRE BOURDON 44sw S  
 16 PRINCIPAL 32m M  
   Contre Bourdon [Subbass]  
   Spitzprincipal (G)  
   Bourdon (S)  
 10½ QUINT 44m S  
 8 OCTAVE 32m AS  
   POMMER 32m M  
   Spitzprincipal (G)  
   Bourdon (S)  
 6½ TIERCE 32m S  
 5½ Quint  
 4 CHORAL BASS 32m AS  
   BLOCKFLÖTE 32m M  
 2 NACHTHORN 32m M  
 III MIXTURE 96m M  
 III CYMBALE 96m M  
 32 CONTRE BOMBARDE 44mr M  
 16 Contre Bombarde [Bombarde]  
   Contre Hautbois (S)  
 8 TROMPETE 32mr M  
   Trompette en Chamade (V)\*\*  
 4 ROHRSCHELMEL 32mr AS

**BOMBARDE:** V-4. R-8. S-5.

16 BOMBARDE 61mr\*\*  
 8 TROMPETTE HARMONIQUE 61mr\*\*  
   Trompette en Chamade (V)\*\*  
 4 CLAIRON HARMONIQUE 61mr\*\*  
 V HARMONICS 305m\*\*

**GREAT:** V-10. R-17. S-13.

16 SPITZPRINCIPAL 73m AS  
 8 PRINCIPAL 61m AS  
   Spitzprincipal  
   BOURDON 61m AS  
 4 OCTAVE 61m AS  
   ROHRFLÖTE 61m AS  
 2 FIFTEENTH 61m AS  
 II CORNET 122m AS, M  
 IV FOURNITURE 244m AS  
 III-IV CYMBALE 232m AS  
 16 KONTRA TROMPETE 73mr M  
 8 Trompette en Chamade (V)\*\*  
   Kontra Trompette [Trompette]

**POSTIV:** V-12. R-15. S-14.

8 HOIZGEDECKT 61sw M  
 4 PRINZIPAL 61m M  
   SPILLFLÖTE 61m M  
 2½ NASARD 61m M  
 2 OKTAV 61m M  
 1½ TERZ 61m M  
 1½ QUINT 61m M  
 1 OKTAV 61m M  
 III-IV ZIMBEL 220m M  
 16 TROMPETTE EN CHAMADE 85mr\*\*  
   DULZIAN 61r\*\*  
 8 Trompette en Chamade\*\*  
   KRUMMHORN 61mr M  
 4 Trompette en Chamade\*\*  
   Tremulant

**SWELL:** V-17. R-23. S-17.

16 -BOURDON 61sw S  
 8 MONTRE 61m AS  
   ROHRFLÖTE 61 M  
   VIOLE DE GAMBE 61m AS  
   VIOLE CELESTE 61m AS  
   FLAUTO DOLCE 61m S  
   FLUTE CELESTE tc 49m S  
 4 PRESTANT 61m AS  
   FLUTE TRIANGULAIRE 61w S  
 2½ NASARD 61m AS  
 2 OCTAVIN 61m AS  
 V PLEIN JEU 305m  
 III CYMBEL 183m AS  
 16 CONTRE HAUTOIS 61mr AS  
 8 TROMPETTE 61mr M  
   VOIX HUMAINE 61mr S  
 4 CLAIRON 61mr AS  
   Tremulant

**CHOIR:** V-10. R-15. S-11.

8 SPITZFLÖTE 61m\*\*  
 CONCERT FLUTE 61w\*\*  
 II UNDA MARIS (8') 122m\*\*  
 4 PRINCIPAL 61m\*\*  
   FLUTE HARMONIQUE 61m\*\*  
 2 BLOCKFLÖTE 61m\*\*  
 II SESQUIALTERA tc 98m\*\*  
 III-IV MIXTURE 232m\*\*  
 8 ENGLISH HORN 61mr\*\*  
   CLARINET 61mr\*\*  
   CHIMES 25 tubes  
   Tremulant

**COUPLERS 33:**

Ped.: G. S-8-4. C-8-4. V.B.  
 Gt.: G. S-161814. C-8-4. V-16-8. B.  
 Sw.: S-16-8-4. C-8-4. V.  
 Ch.: C-8-4.  
 Positiv: V-16-8. G. S-16-8-4. C-8-4.  
 Bom.: B-8.  
 Combons: P-8 (p&t). G-8. S-8. C-5.  
   V-8. B-3. Cplrs-4. Tutti-12 (p&t).  
 Combination setter piston.  
 Cancels 1: Tutti.  
 Crescendos 3: S.C. Register.  
 Reversibles 11: G/P (p&t). S/P (p&t). C/P (p&t).  
 V/P (p&t). B/P (p&t). Full organ (p&t). 32' Contre  
 Bourdon (t). 32' Contre Bombarde (t). Swell reeds  
 ventil (t). C/V reeds ventil (t). G/B reeds ventil (t).  
 Indicator lights:  
 Swell reeds ventil - amber.  
 C/V reeds ventil - amber.  
 G/B reeds ventil - green.  
 Register Crescendo - green.  
 Full organ - red.  
 Blower: 20 hp Spencer Orgblo.

The original maker of each rank is noted: S = Ernest M. Skinner; AS = Aeolian-Skinner; M = M.P. Möller Company. All of the older work has been revoiced for the new scheme. The horizontal trumpets have not yet been installed; they will be mounted immediately below the Great organ, above the Swell shutters and console.

The double asterisks indicate that while provision for these stops has been made, the ranks have yet to be installed.

**ED. NOTE:** Willis Bodine is Professor of Music and University Organist at the University of Florida, Gainesville.

**RICHARD C. KICHLINE**  
**PIPE ORGAN MAINTENANCE**

Est. 1963                      Ohio & W. Penna.  
    12186 N.E. McCallum Ave.  
 Alliance, Ohio 44601                      (216) 821-3875

**DAVID GOODING**

Lake Erie College  
 Painesville, Ohio 44077

# German Organ Builders Emigrated to USA

by Gottfried Rehm

*Ed. Note: Professor Rehm of Fulda, West Germany, has been a member of OHS for many years and is a faithful correspondent. Several of his letters have appeared in our "Letters to the Editor" column, but this is the first article he has submitted for publication – only very slightly edited.*

At the beginning of the 19th century, the economic situation in Europe worsened, causing many people to emigrate. After the unsuccessful democratic revolts in 1848, many persecuted or disappointed European democrats had to leave their countries. In the middle of the 19th century a German family of organ builders – 14 organ builders in 5 generations – suffered economic failure because of the recession at that time. Therefore, four of them decided to emigrate to the United States. This is the story of the organbuilder family Oestreich from Oberbimbach and Bachrain near Fulda, about 100 kilometers east of Frankfurt on the Main; their lives and works are briefly treated in the following.

## 1. The Founder of the Oestreich Organ builder Family

The first master of this kinship was Jost Oestreich from Oberbimbach (1715-1790). We do not know where he learned the organ building trade. In his style we find baroque (North German) and early romantic (South German) influences in disposition and case; the North German dispositions are brilliant, bright and rich in harmonics; the South German are often without mixtures, but with many fundamental stops, strings, and stops emphasizing colour. Jost's descendants have adopted this Mid-German organ type.

One of Jost Oestreich's first works was the new organ in 1754 in the Protestant city church at Lauterbach (Hessia). It has not been preserved. In 1767 he and his son, Markus, constructed the organ of the Catholic city church in Fulda which since 1834, has been located in Rasdorf. Its disposition is as follows:

Jost and Johann Markus Oestreich, 1767  
Catholic Parish Church, Rasdorf, Hesse, W. Germany  
(here since 1834; built for the Catholic city Church, Fulda)  
V-19. R-24. S-19.

**PEDAL:** V-4. R-4. S-4.

16 SUBBASS 19 sw  
8 OCTAVBASS 19 m  
16 POSAUNE 19 wr  
8 TROMPETE 19 mr

**GREAT:** V-10. R-15. S-10.

8 PRINCIPAL 48 m (CD-c3)  
KOPPELFLÖTE 48 sw  
QUINTATÖN 48 sw  
VIOLA DA GAMBA 48 m  
4 OCTAV 48 m  
SPITZFLOÖTE 48 m  
2½ QUINTE 48 m  
II SESQUIALTERA m  
IV MIXTUR m  
II CIMBEL m

**2ND MANUAL:** V-5. R-5. S-5.

8 SALICIONAL 48 m  
TRAVERSFLÖTE 48 ow  
BIFFERA 48 m  
4 HOHLFLÖTE 48 ow  
2 OCTAVE 48 m

**COUPLERS** 2:

Ped.: Gt.  
Gt. 2nd

The organ front is baroque Middle German type; in the middle is a rounded tower, followed by two flats; on the out-sides are pointed towers. This disposition contains North German baroque elements (2½', 2' stops, Mixture and Cimbel), and also South German early romantic elements (many 8' stops).

## 2. The Climax of the Oestreich Dynasty

Jost's son, Johann Markus Oestreich, lived from 1738 to 1833 and was the most famous of all organ builders of this region. We know of about 35 organs he built, 12 of which have been preserved. The cases of three others survive. He built organs in Hessia, Franconia, Thuringia, and Westphalia, also the famous organ of 1791 in the Protestant church on the market in Detmold. An example of his instruments is the organ in Niedermoos (Hessia) of 1790 which has survived completely with the following disposition:

Johann Markus Oestreich, 1790  
Protestant Parish Church, Niedermoos, Hesse, W. Germany  
V-22. R-27. S-22.

**PEDAL:** V-4. R-4. S-4.

16 SUBBASS 19 sw  
8 OCTAVBASS 19 m  
VIOLONBASS 19 ow  
16 POSAUNE 19 wr

**GREAT:** V-11. R-14. S-11.

8 PRINCIPAL 50 m (CD-d<sup>3</sup>)  
GEDACKT 50 sw  
VIOLA DA GAMBA 50 m  
QUINTATÖN 50 sw  
4 OCTAVE 50 m  
SPITZFLOÖTE 50 m  
2½ QUINTE 50 m  
2 OCTAVE 50 m  
III MIXTUR m  
II CIMBEL m  
8 TROMPETE mr

**2ND MANUAL:** V-7. R-9. S-7.

8 ZARTGEDACKT 50 sw  
TRAVERSFLÖTE 50 ow  
4 PRINCIPAL 50 m  
HOLZGEDACKT 50 sw  
2 FLAGEOLET 50 m  
1½ QUINTE 50 m  
III MIXTUR m

## COUPLERS 2:

Ped.: Gt.

Gt.: 2nd.

The organ case has a broad front consisting of 15 parts (towers and flats at different levels) and rococo ornaments. This type is called "the Oestreich front." The Great organ chest is divided and the "middle positif" is located in between; the Pedal chest is behind. In Detmold early romantic ornaments are fitted to the broad case.

Here, too, different styles are mixed. Johann Markus Oestreich has created his own Fulda organ type. Typical is the combination of capped stops (Gedackt), Viola da Gamba, and Traverse Flute within a series of Principals (8, 4, 2½, 2 and Mixture) which all of his organs have. The Pedal compass is small, as in all romantic South German organs. The Pedal in South German organ music did not have cantus-firmus function as in North German; it was purely a bass keyboard. Johann Markus also took care of the two organs in the Fulda Cathedral for 60 years, even during the disorders of the Napoleonic wars and the secularization. He died at 95 years of age.

### 3. A "Modern" and a "Traditional" Oestreich

The sons of the famous Johann Markus Oestreich did not achieve the importance of their father, although they had good results.

**3.1 Johann Georg Oestreich (1770-1858)** in Oberbimbach built a traditional post-baroque style in contrast to his father and his brother. About 15 instruments by him are known to us, mostly with one manual and pedal, but only three have been preserved. Here is the disposition of his organ built in 1828 in the Catholic church at Grosskrotzenburg on the Main River:

Johann Georg Oestreich and Sons, 1828  
Catholic Parish Church, Grosskrotzenburg, Hesse, W. German  
V-17. R-19. S-17.

#### PEDAL: V-3. R-3. S-3.

16 SUBBASS 25 sw  
8 VIOLON 25 ow  
16 POSAUNE 25 wr

#### GREAT: V-9. R-11. S-9.

8 PRINCIPAL 54m  
GEDACKT 54 sw  
VIOLA DA GAMBA 54 m  
TRAVERSFLÖTE 54 ow  
QUINTATON 54 sw  
4 OCTAVE 54 m  
HOHLFLÖTE 54 ow  
2 OCTAVE 54 m  
III MIXTUR m

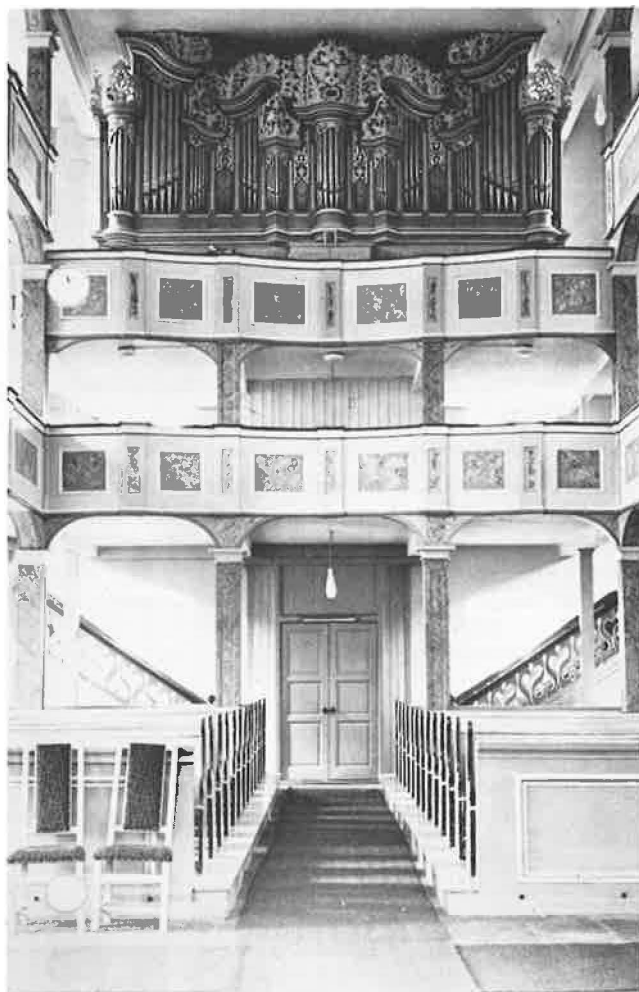
#### 2ND MANUAL: V-5. R-5. S-5.

8 ZARTGEDACKT 54 sw  
SALICIONAL 54m  
FLÖTE 54 ?  
4 KLEINGEDACKT 54 sw  
2 FLAGEOLET 54 m  
Tremolo

## COUPLERS 2:

Ped.: Gt.

Gt.: 2nd.



Johann Markus Oestreich Organ 1790. Protestant Church, Stadtlengsfeld, Thuringia.

This organ has a baroque case — in the middle a rounded tower, followed by two flats and two pointed towers, and on the outside high, flat towers. (Only the case of this organ has been preserved.) The disposition contained the typical Oestreich stop combination: Gedackt, Gamba, and Traversflöte, also Flageolet 2' and Trombone (Posaune). In the 2nd manual there are no Principals any more, neither Mixture nor Cymbel, which shows the romantic style through the many fundamental stops. Johann Georg Oestreich established the so-called Oberbimbach lineage of the Oestreichs, the descendants of whom emigrated to the USA later.

**3.2 Johann Adam Oestreich (1776-1865)** built in an early romantic style; he was thus the more modern master in his time. For some years he was organist and organ-builder in the celebrated monastery at Corvey. After the liquidation of this monastery in 1803 (secularization) he returned and settled in Bachrain, a few kilometers east of Fulda. Thus he was the founder of the Bachrain lineage of the Oestreichs. Here is an example of one of his dispositions for the Protestant church in Fraurombach near Fulda, built after 1803:

**Johann Adam Oestreich, after 1803**  
**Protestant Church, Fraurombach, Hesse, W. Germany**  
**V-10. R-12. S-10.**

**PEDAL:** V-2. R-2. S-2.  
 16 SUBBASS 22 sw  
 8 VIOLONBASS 22 ow

**MANUAL:** V-8. R-10. S-8.  
 8 PRINCIPAL 54 m  
 GEDACKT 54 sw  
 VIOLA DA GAMBA 54 m  
 TRAVERSFLÖTE 54 ow  
 4 OCTAVE 54 m  
 GEDACKTFLÖTE 54 sw  
 2 OCTAVE 54 m  
 III MIXTUR m

**COUPLERS 1:**  
 Ped.: Man.

The case is in classical style with plaited ornaments. We can see again the typical Oestreich stop combination in this early romantic disposition. His later organ cases have rounded arches as very often appear in the romantic style (neo-romantic).

**4. The Bachrain lineage of the Oestreichs (see 3.2)**

In the 4th generation of Oestreichs the style tendencies developed somehow reverse: the sons of the "traditional" Oestreich used the then modern style, and the sons of "modern" Johann Adam return to a kind of baroque organ again.

**4.1 Constantin Oestreich (1808-1864)** — unmarried — moved to Westphalia. Of him we know only one organ in a post-baroque style at Altastenberg.

**4.2 His brother, Joseph Oestreich (1818-1870)** carried on the workshop of his father, Johann Adam Oestreich in Bachrain, building his organs in the old fashioned baroque forms. Only two organs have been preserved, and one organ case at the Heilig-Geist-Kirche in Fulda. Joseph's son, Wilhelm (1840-1929) was the last Oestreich organ-builder in Europe. His cousins had emigrated and his son died in the first World War. An example of Wilhelm's disposition style is in Stausebach, built in 1872: Prinzipal 8, Gedackt 8, Gamba 8, Oktave 4, Spitzflöte 4, Quinte 2 2/3, Superoktave 2, Mixture 3- ranks 2, and in the Pedal Subbass 16 and Oktavbass 8. This work has been preserved. The disposition shows no development compared with former Oestreich instruments; it is post-baroque, but sounds full and bright.

**5. The Oberbimbach Lineage: The Emigrants**

These are the sons of Johann Georg Oestreich (see 3.1). We begin with his oldest:

**5.1 Adam Joseph Oesterich (1799-1843).** His instrument in the Catholic parish church of Ulmbach has been preserved.

**Adam Joseph Oestreich, 1838**  
**Catholic Parish Church, Ulmbach, Hesse, W. Germany**  
**V-17. R-20. S-17.**

**PEDAL:** V-3. R-3. S-3.  
 16 SUBBASS 25 sw  
 8 OCTAVBASS 25 m  
 16 POSAUNE 25 wr

**GREAT:** V-9. R-12. S-9.  
 8 PRINCIPAL 54 m  
 GEDACKT 54 sw  
 VIOLA DA GAMBA 54 m  
 TRAVERSFLÖTE 54 ow  
 4 OCTAVE 54 m  
 SPITZFLÖTE 54 m  
 2 2/3 QUINTE 54 m  
 2 OCTAVE 54 m  
 IV MIXTUR m

**2ND MANUAL:** V-5. R-5. S-5.  
 8 ZARTGEDACKT 54 sw  
 HOHLFLÖTE 54 ow  
 SALICIONAL 54 m  
 4 GEDACKT 54 sw  
 2 FLAGEOLET 54 m

**COUPLERS 2:**  
 Ped.: Gt.  
 Gt.: 2nd.

The organ case has baroque towers and flats. In this disposition the typical Oestreich stops are to be found, too. The second chest is below the main chest; other instruments of his are built with an upper chest for the 2nd manual. The Mixture, as always in this style, has a third (1 3/5). Adam Joseph also constructed romantic cases.

**5.2 Michael Oestreich (1802-1838)** lived after 1829 in Westphalia. He played an important part in the Westphalian organ scene, because he took over the workshop of Arnold Isvording and thus joined the old Westphalian organ building tradition, which he completely adopted. With his early death at age 44, the famous organ tradition of Bader and Patroklos



Joseph Oestreich organ 1845. Protestant Church, Erdmannrode, Hesse.

Möller, which was very important during 250 years, finally came to an end.

### 5.3 Augustin Oestreich (born 1807, year of death unknown).

After the death of his older brother, Adam Joseph (5.1) he married his widow and continued Adam's organbuilding business. He, too, built his organs in the traditional Oestreich disposition, but with classical and romantic cases and ornaments. Partly he added the then modern Geigenprinzipal. His last organ in Europe was the instrument of 1852 in the Michaelskirche at Fulda: Geigenprinzipal 8, Gedackt 8, Gamba 8, Traversflöte 8, Oktavbass 8; coupler manual to pedal; slider chests with tracker action. This organ has been lost.

In 1855 he emigrated with his two stepsons, Max and Maurus, to America. His stepson Damian followed four years later because in 1855 Damian was only 12 years old. They settled in Ashland, Pennsylvania; their workshop was in Pottsville. There are no organs of Augustin known to exist.

5.31 Max (Maximilian) Oestreich, born 1834, and Maurus Oestreich (1836-1912) took over the shop in Pottsville, and in 1854 Damian Oestreich (born 1843) joined them. Maurus seems to have been the chief. They built organs, houses, and even tunnel posts. Up till now, only one organ has become known:

Maurus Oestreich, 1870  
Columbia Methodist Episcopal Church, Philadelphia  
V-12. R-14. S-12.

<b>PEDAL:</b> V 3. R 3. S-3. 16 SUB BASS 25 sw 8 OCTAVE BASS 25 VIOLONCELLO 25	<b>SWELL:</b> V-4. R 4. S-4. 8 STOPPED DIAPASON 54 SALICIONAL 54 m 4 FLUTE HARMONIC 54 VIOLA 54
---	---

<b>GREAT:</b> V-5. R-7. S-5. 8 OPEN DIAPASON 54 m FLUTE 54 4 PRINCIPAL 54 m 2 FIFTEENTH 54 m III MIXTURE m	<b>COUPLERS 2:</b> Ped.: Gt. Gt.: Sw  Original cost: \$2,000.
---	---

The organ of Columbia Methodist Episcopal Church in Philadelphia seems not to have been preserved. The first hint for this organ I received from Mrs. Helen Harriman of Sharon, Massachusetts, in 1967, the then Corresponding Secretary of OHS. She had received her information from Miss Barbara Owen, past president of OHS. More detailed data of the organ I received from the organ-builder, Richard C. Hamar of New Hartford, Connecticut, who wrote to me in German: "In the Boston Organ Club letter of March and April 1975 a clipping from *The Musical Independent* (Chicago 1868-1872) was published with the following information:

June 1870

Philadelphia. A new organ was opened in the Columbia Methodist Episcopal Church April 18, with a miscellaneous concert. Built by M. Oesterich [sic] of Pottsville, Pa. The specification is the following:

Great organ: Open Diapason 8 ft., Flute 8 ft., Principal 4 ft., Fifteenth 2 ft., Mixture 3 ranks.

Swell organ: Stopped Diapason 8 ft., Salicional 8 ft., Flute harmonic 4 ft., Viola 4 ft.

Pedale: Sub bass 16 ft., Octave bass 8 ft. Violoncello 8 ft.

The manuals have 54 keys, and all the stops run through.

The pedale has 25 keys. There is no coupler Swell to Pedale.

The choice and disposition of stops displays poor taste and judgement. Price \$2,000."

The mentioned "poor taste" probably refers to the only flute in the Great. This kind of a disposition is—as we have seen—not the typical Oestreich style. It may be that this disposition was prescribed to them.

## LETTERS TO THE EDITOR

Dear Sir,

I agree with Robert Roche's letter to the editor about OHS (*The Tracker*, Fall 1981, Vol. 26 No. 1). In fact I have been disturbed for quite a while about the way things are going. In the first place, I see no reason for such a large proportion of the income going to individuals for their expenses to attend council meetings. Of course, you and I were the ones who did everything for nothing and put our own money in for postage, travel, etc. I can safely say that I was the last president who did not take from the organization. Betty and I did *The Tracker* without charge, stored things without charge, paid all postage and telephone without charge. I also feel that it is ridiculous to hire a Public Relations Director. We are still too small for that expense. (There has been a less than 50% increase since '69). . . .

If the society has so much money, I think that it is high time that those members who survive from the beginning, and who have been members for 26 years, be given a free life membership.

Perhaps this is not a good letter to the editor, but it does let you know how I feel on things.

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

Dear Sir,

You list the first Odell organ on Webber's list as in the George N. Tucker residence in Pittsburgh. I have checked the City directories 1867-1896 and can find no George N. Tucker. I then checked the directories from 1947 to 1958 and there are no George Tuckers at all... It might be that the organ was in the suburbs somewhere although I doubt it if the organ was originally installed by a George N. Tucker. It is a mystery. . . I will keep looking.

Cordially,  
/s/ Robert S. Lord  
204 Music Building  
University of Pittsburgh  
Pittsburgh, Pennsylvania 15260

### ROSALIND MOHNSEN

St. Joseph's Church  
Belmont, MA 02178

### SEBASTIAN M. GLUCK

NEW YORK



**PIPE ORGAN SERVICE**  
Maintenance and Rebuilding

Joe Park

Phone (512) 535-4372

P.O. Box 16  
Pipe Creek, Texas 78063

**PAPE VERLAG BERLIN**  
Books and Records

8231 Ravere Street

Rockford, IL 61111

**JOHN COURTER**

M. M., F.A.G.O.

Berea College

Berea, Kentucky 40404

**DON'S BARN ANTIQUES**

China, Glass, Furniture, Prints, Reed Organs  
Bryant Pond Rd., and Taconic Pkwy.  
Mahopac, NY 10541  
914-528-5041

**CHARLES PAGE**  
*Recitals*

Old First Church  
Court Square, Springfield, MA 01103

**Randolph Waller**  
Recitals

St. Mark's Episcopal Church  
P.O. Box 238  
Basking Ridge, NJ 07920

**WALTER A. GUZOWSKI**  
PIPE ORGAN SERVICE

1121 E. Commercial Blvd.  
Ft. Lauderdale, Fla. 33334

**RESTORATIONS**

**DANA HULL**

1407 East Stadium  
Ann Arbor, Michigan 48104  
313-663-2785

**Small parts are a big  
part of our business.**

**OUR RING TERMINAL.  
YOU DON'T HAVE TO GO TO  
EUROPE TO GET IT.**

The need of many builders is changing . . . and Reisner is keeping up with you. Our new "ring terminal" is one of many parts suitable for use in mechanical action instruments.

Four distinct advantages over the European "equivalent" are:

- Smaller diameter — fits in tight places
- Headless set-screw — does not hang on adjacent close actions
- Socket-head set screw — allows easy insertion into complex actions
- AVAILABLE NOW FROM REISNER — courteous American service and business practices.



**REISNER** 240 N. Prospect Street  
Hagerstown, Maryland 21740 301/733-2650

*Organ Leathers*

Quality Skins  
For Every Need

**Colkit Mfg.  
Company**

252 Fillmore Avenue  
Tonawanda, New York 14150  
(716) 692-7791

*sample card on request*

**SAMUEL WALTER**  
161 George Street  
New Brunswick, N.J. 08901

**ALBERT F. ROBINSON**  
12 Kings Highway East  
Haddenfield, New Jersey 08033

**DOUGLAS REED**  
University of Evansville  
Evansville, Indiana

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

**HAROLD STOVER**

*Brunner and Heller*  
*Organbuilders*

Mechanical Action Organ Specialists  
Restorations and Rebuilding

p.o. box 66  
marietta, pa 17547

ph. 717-426-2310

**CHARLES M. RUGGLES**

Tracker Action Organs  
and Restorations

24493 Bagley Rd.

Cleveland, Ohio 44138



**RONALD WYATT**

Trinity Church  
Galveston

**KRISTIN GRONNING JOHNSON**

Centennial ARP Church  
1413 Laurel St.  
Columbia, SC 28205

**RECITALS**

**Klug & Schumacher, Inc.**

PIPE ORGAN CRAFTSMEN  
Member AIO and ISO

3604 Waterfield Parkway • Lakeland, Florida 33801  
Phone [813] 665-4802

**SCHOENSTEIN & Co.**  
EST. 1877  
**SAN FRANCISCO**

3101 - 20th Street • 94110 • (415) 647-5132  
Mechanical and Electric-Pneumatic Actions

**KIEFER TANNING CO.**

FULL LINE OF LEATHER FOR  
ORGAN BUILDING & REPAIRS

(616) 459-3401

240 Front, Grand Rapids, MI 49504

**J.C. TAYLOR**  
**ORGANBUILDER**

**TRACKER ACTION ORGANS**

BUILT TUNED  
REBUILT &  
RESTORED MAINTAINED

602 NORTH STATE STREET  
APPLETON, WISCONSIN 54911 414-731-8229

## CLASSIFIED

FOR SALE — New Giesecke reeds. Choice used pipes and parts. (Giesecke work including copper Chamade Trumpette) SASE list. Schoenstein & Co., 3101 20th St., San Francisco, CA 94110, (415) 647-5132.

FOR SALE — 100 old tracker-action organs, all sizes, varying condition. Send \$2.00 in stamps for list. Alan Laufman, Executive Director, Organ Clearing House, P.O. Box 104, Harrisville, New Hampshire 03450.

NEW CATALOG OF TOOLS and other materials for organ-builders. Send \$2.50 for postage & handling which will be refunded on your first order of \$15.00. Tracker-Tool Supply, 799 West Water Street, Taunton, Mass. 02780.

ADDRESS CORRECTION REQUESTED  
FORWARDING & RETURN POSTAGE GUARANTEED

## A SPECIAL OFFER FOR O.H.S. MEMBERS

Since 1977 the *Stichting Voor en met Orgel*, or "Foundation For and With Organ" has produced a number of recordings of historic organs in and around Haarlem. As part of Haarlem's Waalse- of Begijnenkerk, one of the foundation's purposes has been to aid in the restoration of the church's 1808 Friederichs organ; the production of these records is part of that project.

The performer on these records is Waalse Kerk organist Kees Rosenhart. A student of Leonhardt and de Klerk, he is professor of harpsichord at the Sweelinck Conservatoire in Amsterdam and at the Municipal Conservatory in Arnhem, and is the author of the text, "The Amsterdam Harpsichord Tutor". The recordings feature excellent sound, comprehensive notes in English (with registrations), a heavy plastic outer sleeve, and imported pressings and jackets of the highest quality.

The regular price for these records is \$12 per disc—but for a short time, we are offering them to O.H.S. members for less: \$10 per single disc, \$9.50 per disc for any two (including the Oosthuizen 2-disc set), and \$9 per disc for three or more. In addition, there is a special price of \$8 per disc for the entire set of seven volumes. And all orders will include, while supplies last, a poster from the Waalse Kerk. Every record is guaranteed to be free from pressing defects.

*Rosenhart's playing is lively, interesting, musical and thoroughly consistent with the latest scholarship in performance practice.*

—The Diapason

These records are available in the U.S. from  
CYNOSURE, PO Box 707, Rockport, MA. / 01966

- Vol. 1: The Friederichs Organ of the Haarlem Waalse- of Begijnenkerk—Preludes of C. P. E. Bach, Marpurg, Kittel, Oley; sonatas of Martini and Lidon; fugues of W. F. Bach and Pasterwiz; Dandrieu noels; Krebs *Trio*; Ruppe *Finale*.
- Vol. 2: Two Harpsichords by Gerrit Klop, after Taskin and Dulcken—Music by Froberger, Couperin, Dandrieu, Duphy, Scarlatti; Bach *Fantasia en fuga* (BWV 904); C. P. E. Bach *Preussische Sonata No. 3*; Telemann *Ouverture I*.
- Vol. 3: The Organs of the Spaarndam Reformed Church (Zeeemans, 1720) and the St. Bavo Church, Heemstede (van den Brink, c. 1830)—Music by Bach, Cabanilles, Purcell, Nivers, Speth, Speuy, Rinaldo; Cornet 5 *Versetten*; Froberger *Fantasia sopra Ut Re Mi Fa Sol La*; Pachelbel *Magnificat quarti toni*.
- Vol. 4: The Cabinet Organs of the "Coen Cuserhuis" (Pieter Muller, 1760) and the Old Catholic Church, Haarlem (Kunckel, 1775)—Music by Kerll, Poglietti, Sheidemann, Roberday, Pasquini, Frescobaldi, Zipoli; Kuhnau *Suonata quarta*; Pachelbel *Aria quarta met zes variaties*; Kerckhoven *Fantasia*, Walther *Concerto del Sigr. Gentili*.
- Vol. 5/6: Oosthuizen A.D. 1521 (2 discs)—Sweelinck *Ricercar*, Hassler *Canzon*; Farrant *Felix Namque*; Titelouze *Magnificat Quinti Toni*; van Noordt *Fantasia a 4*; Kotter *Fantasia in Ut*, Kochersperger *Spanieler*; music by Erbach, Banchieri, Blithemann, A. Gabrieli, Speuy, Isaac, G. Cavazzoni, M. A. Cavazzoni, Cabezon; 3 anonymous works; demonstration of mean-tone temperament.
- Vol. 7: The Muller Organ of the Haarlem St. Bavo Church—Kindermann *Magnificat Octavi Toni*; Buxtehude *Toccata in d minor Komm, Heiliger Geist*; Bohm 7 *Partiten sopra "Wer nur den lieben Gott"*; Bach *Fugue sopra il Magnificat, Liebster Jesu*; Araujo *Batalha de 6. Tom*.

Please include \$.50 for shipping  
Mass. residents please add 5% tax