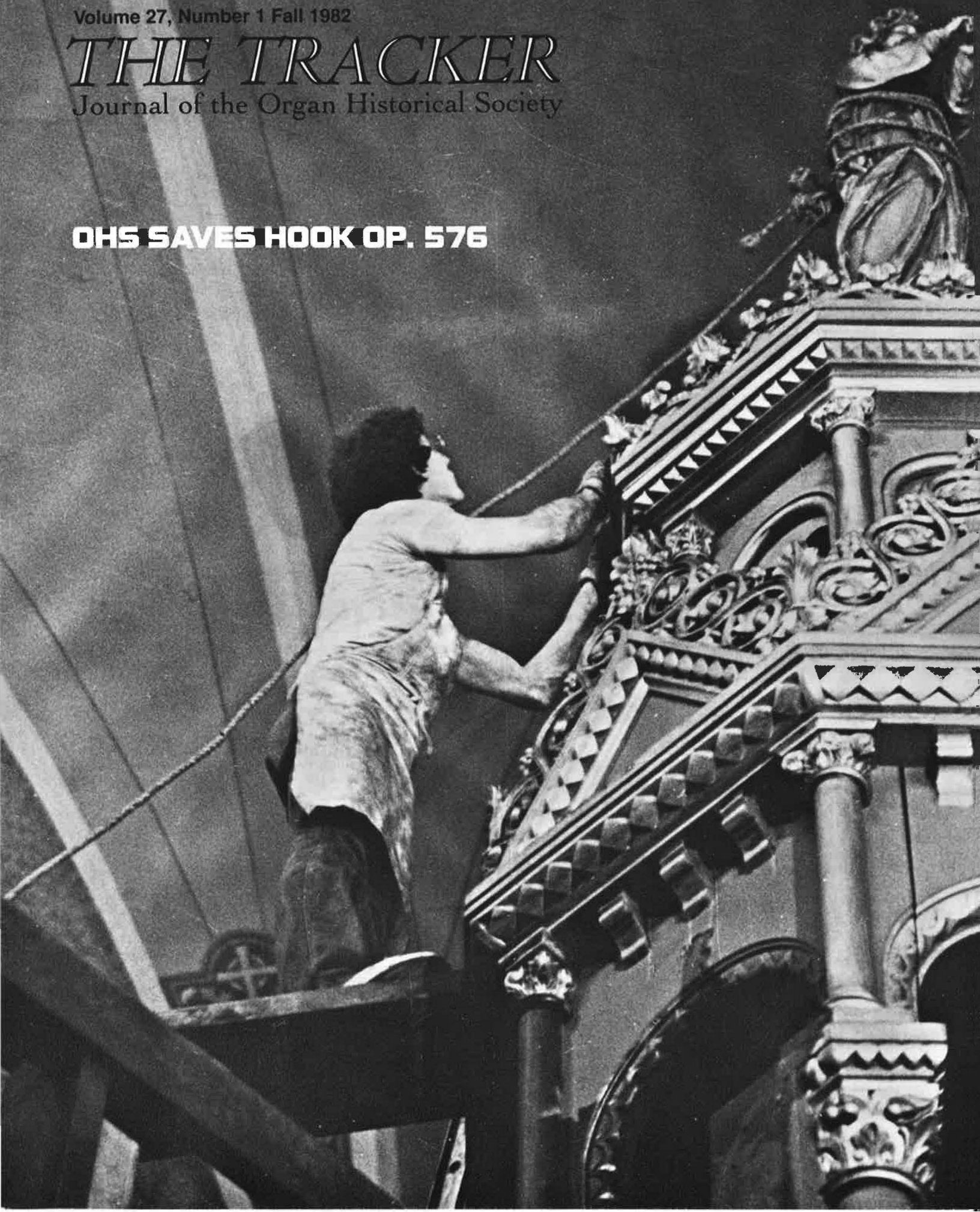


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THE TRACKER

Journal of the Organ Historical Society

OHS SAVES HOOK OP. 576





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COVER—Lawrence Trupiano scales the highest tower of Hook Op. 576, St. Alphonsus Church, New York City, to secure the carved angel with trumpet for removal in the summer of 1980.

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THE TRACKER

Volume 27, Number 1, Fall 1982

CONTENTS

Articles

Century's Largest Organ Moving and Retrackerization	4
Sparked by OHS	
The Webber Correspondence III.	7
Including an Annotated List of Organs in Chicago	
The E. Power Biggs Fellowship	12
Twin Organs, 115 Years Old, Are Still Playing	14
The 1983 Convention.	18
Matthew Schlaudecker, Chicago Organbuilder	19
The J. G. Pfeffer & Co. Organ in Arcadia, Michigan	21
The Marysville Hook, Op. 491, Rebuilt	26

Departments

Editorial	3
The OHS Financial Status	13
Record Reviews	23
Letters to the Editor.	24
Classified Notices.	25

HAIL AND FAREWELL . . .

An Editorial

The how and why of the change in editors of *The Tracker* is documented in the minutes of the National Council's meeting held October 15, 1982, so there is no need to occupy valuable space going into details of the actions. Suffice it to say that it was our intention to resign this post at the next annual meeting and, although Council was aware of this plan, it proceeded to act otherwise. We, unfortunately, could not attend that meeting, so the matter was given ample and adequate airing.

The principal reason given for replacing us was a growing criticism of our editorial policy. It has been stated time and again that our policy has always been based on two parts—(1) to publish all material submitted which had a reasonable connection with the purpose and intent of the Organ Historical Society, and (2) to give a voice to all members whose constructive criticism warranted publication. It is true that any editor is vulnerable and probably merits derisive comments from time to time. We admit to having been called "prejudiced", a "liar", and a "sexist" among other things, but these battles were fought on a personal basis rather than a national one. Regardless of these, the policy as stated above have been practiced since the beginning, and we bequeath this policy to our successors.

It is a matter of great joy to us to announce that National Council has appointed Susan Friesen of the Chicago Chapter, OHS, as our immediate successor. Susan has served a part of internship as editor of that chapter's

newsletter, *The Stop't Diapason*, making it in our opinion the outstanding newsletter of all OHS chapters to date. It so happens that, through our observation of her work, we were prepared to nominate her as our successor. Our admiration for her accomplishments is the very highest, and we look forward to a bright future for *The Tracker*.

We urge every member to cooperate with the new editor, providing an abundance of material for publication. In recent years some of this has been withheld from us. One of the original concepts of our magazines was to provide an opportunity for members to share our knowledge with each other. It is most unfortunate that some members disagree with this idea.

We further urge writers, authors and contributors to provide material in its most complete form. Many of the articles you have read and enjoyed were assembled from program notes, miscellaneous quotes, and newspaper clippings. It should not be necessary for the editor to compose an article on an important organ or subject from such raw material—yet nearly every issue of *The Tracker* contains one or more such articles.

Finally, we thank all those who have cooperated and contributed worthwhile material over the years. And we express profound gratitude to Norma Cunningham who served as magnificently as publisher for most of the years of our editorship. Many others have earned our sincere appreciation—too many to list here, but a cursory glance at all of the back issues will reveal these dedicated members' names.

So, it is hail and farewell! And good luck to all.

Albert F. Robinson



PHOTOS BY BILL VAN PELT

Hook Op. 576, St. Alphonsus Church, New York City, July, 1980.

Century's Largest Organ Moving and Retrackerization Sparked by OHS

by William T. Van Pelt

Never is the Organ Historical Society's reason for existence more eloquently argued as when George and Elias Hook speak to us through their monumental opus 576, built in 1871 for St. Alphonsus Church, New York City. This grand instrument is the object of the largest relocation and retrackerization project undertaken in the United States in this century, and the OHS and its members have been primarily responsible for the instrument's salvation.

Tom Murray played the dedication concert on the organ on Friday, December 3, 1982, at its new home, St. Mary's Roman Catholic Church in New Haven, Connecticut.

The Knights of Columbus were founded at this church a century ago last March, and the organization has renovated it for the centennial. Floors throughout the building have been covered with imported Padouk (which resembles light rosewood), walls have been painted and stenciled, pews of walnut and chestnut have been stripped and refinished, ornaments and statuary have been polychromed, genuine gold leaf has been applied to appropriate surfaces, hundreds of other details have been made perfect, and the stunning organ now adorns the church in its gallery at the rear. The Knights have not only preserved a fine building, they've done it in grand style, and have provided a new home for a landmark among pipe organs.

E. & G. G. Hook, Op. 576, 1871
St. Mary's Roman Catholic Church, New Haven, Ct.
built for St. Alphonsus Roman Catholic Church,
New York City

- | | |
|---|---|
| GREAT, 58 notes | SOLO, 58 notes |
| 16 ft. Double Op. Diap ⁿ | 16 ft. Lieblich Gedackt So. |
| 8 ft. Op. Diap ⁿ | 8 ft. Geigen Principal So. |
| 8 ft. Viol d'Amour | 8 ft. Melodia So. |
| 8 ft. Viola da Gamba | 8 ft. St ^d Diap ⁿ So. |
| 8 ft. Doppel Flöte | 8 ft. Dulciana So. |
| 4 ft. Principal | 4 ft. Flute d' Amour So. |
| 4 ft. Flute Harmonique | 4 ft. Fugara So. |
| 2 2/3 ft. Twelfth | 2 ft. Piccolo So. |
| 2 ft. Fifteenth | 8 ft. Clarinet So. |
| 4 rank Mixture | Tremulant So. |
| 4 rank Acuta | PEDAL, 30 notes |
| 16 ft. Double Trumpet | 16 ft. Double Op. Diap ⁿ Ped. |
| 8 ft. Trumpet | 16 ft. Violone Ped. |
| 4 ft. Clarion | 16 ft. Bourdon Ped. |
| SWELL, 58 notes | 10 2/3 ft. Quint Ped. |
| 16 ft. Bourdon Sw. | 8 ft. Principal Ped. |
| 8 ft. Op. Diap ⁿ Sw. | 8 ft. Violoncello Ped. |
| 8 ft. St ^d Diap ⁿ Sw. | 16 ft. Trombone Ped. |
| 8 ft. Salicional Sw. | Bellows Signal |
| 8 ft. Quintadena Sw. | |
| 4 ft. Principal Sw. | |
| 4 ft. Violin Sw. | |
| 4 ft. Flauto Traverso Sw. | |
| 2 2/3 ft. Twelfth Sw. | |
| 2 ft. Fifteenth Sw. | |
| 5 rank Mixture Sw. | |
| 8 ft. Cornopean Sw. | |
| 8 ft. Oboe Sw. | |
| 8 ft. Vox Humana Sw. | |
| 4 ft. Clarion Sw. | |
| Tremulant Sw. | |

Hook opus 576 has been the subject of numerous articles in organ publications, and is mentioned in most major works on American organs.¹ The organ, of 55 ranks on three manuals, has been played by Dudley Buck, Clarence Eddy, Horatio Parker, Alexandre Guilmant, and countless other luminaries of the late 19th and early 20th centuries. In 1969, the organ was played by Jack Fisher in the final recital of the OHS New York City convention, and a stream of visiting organists, among them Michel Chapuis, played the organ in the 1970s.

It was made playable for the 1969 convention by Lawrence Trupiano and Anthony Baglivi (now editor of *The American Organist*), who releathered the electropneumatic pull-down and stop actions that Hook & Hastings substituted for the mechanical action in 1925. In 1971, '72, and '73, the organ's centennial was celebrated with a series of six recitals sponsored by the OHS and Trupiano. Sam Walter played the first of these on February 27, exactly a century to the date and hour of the opening program in 1871. Other players included George Powers, Barbara Owen, Arthur LaMiranda, and Rosalind Mohnsen. Rollin Smith played the Franck recital with joint sponsorship of the OHS and the Belgian Embassy, and recorded the works for the Repertoire Recording Society in a two-disc set (now deleted).

St. Alphonsus Church, literally a city block long, was built in 1869 to a design by Francis Himpler, who also

designed the organ case and requested that it be constructed in Germany with the altar and other church furnishings.² The fine building at 406 W. Broadway served a parish founded by the Redemptorists in 1849. The parish was absorbed by another in 1980, and the church closed soon afterward. Word of its closing sparked inquiries about the organ from Florida, California, Maine, the Metropolitan Museum of Art, and other sectors interested in its preservation. But the organ's immense size (40 feet tall, 25 feet wide, and 15 feet deep) eliminated many potential sites for its relocation.

St. Mary's Parish in New Haven pursued the organ under advice of organist Nicholas Renouf, who is associate curator of the Belle Skinner Collection of Musical Instruments at Yale University. Before its new home was certain, the organ had to be removed from St. Alphonsus or be sold for scrap. The church was being stripped by salvage workers; rumors were that St. Alphonsus would become a condominium. It was later demolished.

The OHS marshalled its forces with much aid from the Organ Clearing House. Members who were experienced organ technicians and builders agreed to assist in the removal for no remuneration or for a small fee to be paid by the Archdiocese of New York. The OHS' Helen Harri-man Fund was applied toward rental of two trucks that made repeated trips to haul parts to storage in Collinsville, Connecticut at an old mill building, portions of which were being used as a workshop by organbuilder Richard Hamar. A crew of six to fifteen workers removed the organ in about three weeks of long days in the hot July of 1980, and lived in the Manhattan workshop of Mann & Trupiano (which has since moved to Brooklyn). James R. McFarland and Lawrence Trupiano supervised most of the removal, and Alan Laufman supervised loading and transportation.

Though the organ was in decrepit condition by 1980, its releathered pneumatics having decayed again in the caustic New York City air, the removal crew gave the organ a final "blast" before dismantling it. It was that sound of riveting intensity and vast fullness that remained in our heads and sustained us during the exhausting days of its removal.

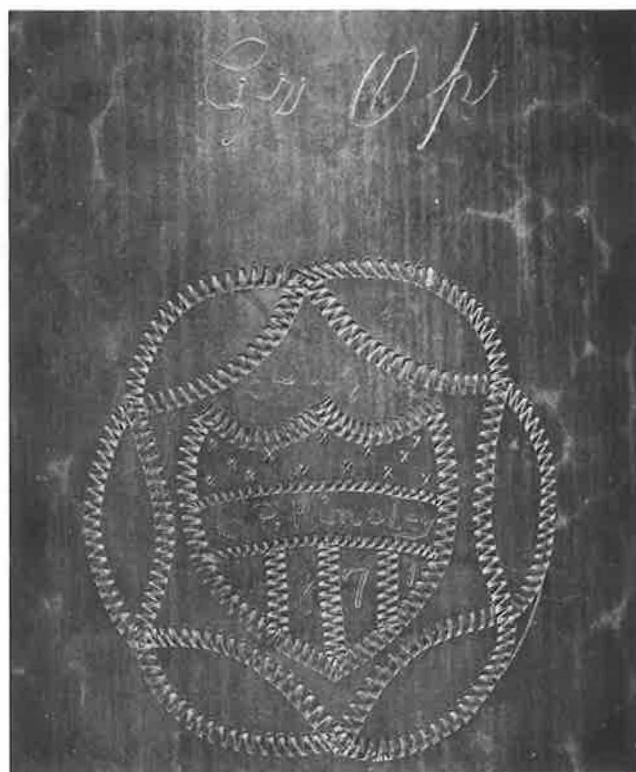
According to Lawrence Trupiano, the tremendous sound of the organ is original. It has large pipe scales, wide flues, widely opened toes, and large holes in the windchest tables. "Even though it has a typical specification for an organ of its number of ranks from the period, it is the only organ extant from that period that sounds like it does. Its voicing is completely original," said Trupiano.

Eventually, the Knights of Columbus acquired the organ for St. Mary's, and a consortium of organbuilders headed by Richard Hamar was contracted to perform the reinstallation work. After several months, Lawrence Trupiano became the primary supervisor and contractor for the project, and Alan Laufman the business manager. The pressure of other commitments led Hamar to withdraw. It was determined to build a new tracker action of wood for the instrument, which was still on its original slider windchests, but not to construct a replica of the original mechanical action because funds were not available, and space in St. Mary's gallery dictated an attached console

rather than the detached, reversed console that was originally installed in 1871 and was replaced by an electro-pneumatic console in 1925.

A new console in the style of the three-manual Hook, Op. 553, of 1870 located at the First Unitarian Church in Woburn, Massachusetts was constructed of walnut by Brunner & Heller of Marietta, Pennsylvania, to the design of Philip Beaudry; Richard Hedgebeth of the Stuart Organ Co. constructed action parts; William Betts & Co. of Winstead, Connecticut, built the new coupler mechanisms, cleaned pipes and made repairs to the black walnut and chestnut case, which was stripped of brown paint. Electropneumatic slider motors were constructed to order by Organ Supply Industries and Stuart Organ Company. Other work was performed by Mann & Trupiano. The organ was first played at St. Mary's in March, 1982, when the Great Division alone was completed in time for the anniversary of the founding of the Knights.

Removing the monstrous case from St. Alphonsus Church, and preparing it for installation in New Haven, was a massive and sometimes harrowing task. Having been built of American black walnut and chestnut by European artisans, it was erected in New York by carpenters rather than organbuilders. The carpenters nailed, rather than screwed, it together in 1871, making removal in 1980 most difficult and time consuming. Many of us scaled its heights countless times to lash ropes and chains to sections of the case that were then drawn apart, gently but firmly, using a chain fall mounted to one or more ceiling beams located about 70 feet above the floor of the massive church. But it was Larry Trupiano and John Sutton who most frequently perched atop the highest turrets, expending vast patience and taking personal risks to prevent unnecessary damage to the wonderful case as they, for instance, lashed and then pried the hand-carved



The mark of pipemaker S. P. Kinsley, as inscribed in a pipe of the Great Open Diapason, Hook Op. 576.



At St. Mary's, New Haven, Connecticut, Hook Op. 576 was re-erected after layers of brown paint were removed to reveal the walnut case. Ornaments and the angels (seen on the cover photo) had not been installed in September, 1982, when the photo was made.

angels-with-trumpets from their lofty purchases, or removed the hundreds of small pieces of carved and gold-leafed "gingerbread" that adorned the instrument. Though the photographs of the organ as it appears in New Haven give a hint of its grandeur, they were taken before the angels were re-installed on the turrets, and before any of the gingerbread was reconditioned and installed. These items will be reinstalled. In re-erecting the case, it has been screwed together as most 19th century American organbuilders would have done it. If it ever must be moved again, the job will be less difficult.

The pipes of the organ remain almost exactly as they were installed in 1871. Two changes, made at an unknown date, were restored to the original in 1971 by Trupiano. He said the Great Fifteenth was replaced by a rank of old pipes at some point after the original pipes were placed in the Swell mixture to lower its pitch. Trupiano put the Fifteenth pipes back on the Great, removing the spurious rank that replaced them, and put the Swell mixture back to the original pitch and scaling, using about two ranks of replacement pipes made for the purpose. Most of the organ is now tuned by collars.

Stop nomenclature on the new console drawknobs is engraved in the style found on other Hook organs of the era, using stop names as they are inscribed on the pipes themselves. In some instances, these stop names do not agree with a contemporary stoplist, though they are synonymous (i.e., the Great 4' open metal principal is called "Principal" on the pipes and on the new console, though it may have been engraved "Octave" on the 1871 console). The James article cited in footnotes contains what may be

the original nomenclature, and the Trupiano article contains a stoplist that mixes nomenclature from the electropneumatic console and from the pipe inscriptions. Trupiano's article shows a Voix Celeste in the Swell which he added temporarily on a separate electropneumatic chest for the Rollin Smith concert. The organ originally had no celeste rank, and the chest and this rank are not in the New Haven installation.

The stoplist, as it appears on the new console, is:

Couplers of the new console are by pistons in the lower manual keyslip, and work electrically. The couplers are: Swell to Great, Solo to Great, Swell to Pedal, Great to Pedal, and Solo to Pedal. There are eight toe studs which control the combination action.

The manual action is reasonably light considering the 18" length of the windchest pallet valves, and is free of "sponginess" and excessive pluck. Relief pallets are used on the bass notes of the Great chest. The windpressure is 3" to the manual divisions, and 3½" to the Pedal.

The facade pipes, silver leafed on their bodies and gold leafed on their mouths in 1871, had been painted gold at an unknown date. At St. Mary's they are painted rose red and stencilled in gold to match the color scheme in the chancel apse. A further technical description of the organ, including pipe scales, is promised by Larry Trupiano for an upcoming issue.

NOTES

¹The *Tracker* has printed two articles on this organ. Robert A. James wrote "The Organs of St. Alphonsus Church" for Vol. 10, No. 2, and Lawrence Trupiano recounted the Rollin Smith recital of the complete organ works of Franck in Vol. 17, No. 3. Both articles have stoplists of the organ.

²Chronicles of St. Alphonsus Church, a daily ledger of church events as kept by the Redemptorists and researched by Lawrence Trupiano in 1971.



The new console and bench are designed after the three-manual Hook Op. 553 of 1870 located in First Unitarian Church, Woburn, Ma. It is the organ's first attached console, and was constructed of walnut by Brunner & Heller to Philip Beaudry's design.

The Webber Correspondence III

Including an Annotated List of Organs in Chicago

11 August 1952

Dear Mr. Suttie:

I am enclosing a typed sheet, in case you get a chance to see the Johnson organ in St. Martin's R C church, Princeton avenue and 59th street. This isn't the correct stop-list, but it will save you copying the names from the console. Just strike out what is not correct and insert the correct stops. It is approximately correct, but you may find several errors in it.

A man named Coburn, who had a shop in Washtenaw street, rebuilt the organ some years ago, and you may find his name on it. The organ was built for Central Music Hall, used at first for concerts, then by a clergyman named Swing, who had been pastor at Fourth Presbyterian, then at Rush and Superior streets. He had some difficulty and resigned, then started an independent congregation in Central Music Hall. A part of Marshall Field's occupies the site today, but whether the old building or a later enlargement, I don't remember.

Should you get hold of the stop-list, be sure and let me know, for I want to use it in a forthcoming article, for it had a good foundation of Diapason tone, with a careful addition of flutes, reeds and strings. It was perhaps Johnson's largest job.

I have a number of other Johnsons, Hooks and Hutchings organs not sent on my previous list, and which are scattered through several books of pencil notes. Some day I'll find time to send them to you. I may have told you of a very fine Johnson, still in perfect condition, in Trinity Methodist church, Poughkeepsie. It is a majestic 2-26, Opus 844, built in 1896, and in perfect condition today, and with a tonal quality that would make all Kimballs and Lyon & Healys sound like a harmonium. They are talking of rebuilding it, and I'm quaking in my boots for fear some punk will ruin it. Some dizzy organist no doubt has condemned it because of the lack of Vox, harp and chimes, or perhaps the lack of baroque tone.

Poughkeepsie once had three fine Johnsons, but the Episcopal one, Opus 532, built 1879, was replaced by a Wicks, and they are much disappointed by the comparison. The Congregationalists had Opus 98, built 1868, also a thing of the past. Cold Spring, south of Poughkeepsie, is said to have a Johnson, but I haven't seen it. In Peekskill the Episcopal and one of the Presbyterian churches had Johnsons, but today the former church has an Austin, and the two Presbyterians united, I believe. Anyway, the old Colonial [style] building still stands and is in regular use, but the other is now a library, and its tower gone and the walls vulgarized with asbestos shingles or some such product.

St. John's Episcopal, Detroit, has—or at least had—a fine Hutchings-Votey 4-56, built in 1905. The late J Prower Symons and I spend some hours playing it some



THOMAS A. BURROWS

F. R. Webber frequently mentions this 1880 Johnson & Son organ, Op. 543, built for Central Music Hall, Chicago, and shown here as installed in the rear gallery of St. Martin's Roman Catholic Church, Chicago, in 1900. The Music Hall instrument is known to have been a divided installation; it is presumed that the original visual character is preserved at St. Martin's, though the organ has since been vastly altered mechanically and tonally. The current organ was sold in October, 1982, to Holy Trinity Roman Catholic Church in Comstock Park, Michigan, but the case remains at St. Martin's.

years ago. Madison Avenue Baptist, New York City, once had a beautiful Erben, built in 1859.

Have you gone through *Musical Opinion*, London? Each issue had from 12 to 24 stop-lists, and they always included two or three American examples in each issue. I have those from 1893 onward, but thus far I haven't found an earlier bound file of the magazine. The New York City library's file begins with 1893. Perhaps your local libraries, such as Newbury, or is it Newberry, will have earlier years. It is particularly valuable in giving the original stop lists of the organs of say 1860 to 1890 A.D., before later bandits sabotaged them.

I am sure you'd find Central Music Hall in the 1879, 1880 or 1881 issues of *Musical Opinion*. Clarence Eddy's articles on organs will interest you, and will often give you a clue to some old example.

Sincerely
/s/ F. R. Webber

14 September, 1952

Dear Mr. Suttie:

Many thanks for the long list of organs. It is a bit difficult to answer some of your questions, because so much of my material is in the form of pencil notes. I use standard 5½" × 8½" loose leaf note books for my rough notes, and information is scattered through a lot of these.

Years ago I began with an ordinary record book, such as is used for keeping minutes at meetings. I wrote out stop-lists in long hand. Later I used 10" × 12½" bound record books, with stop-lists and accompanying historical data in longhand. This proved hard to manage, and I fell back on 8½" × 11" canvas bound loose-leaf books, arranging stop-lists chronologically.

For builders I used 7" × 8¼" blank books, ruling in vertical columns, and allowing one book for each builder in whose work I was interested, and listing them by opus numbers. Thus it would read: "Opus 1, 1859, First Baptist Church, Stamford, Conn., etc., (with manuals, voices, etc. following, and a blank space for later remarks.)"

The First Baptist, Stamford, by the way, is Odell's first organ. You may have it listed as a Robjohn & Odell, for at the very outset the Robjohns, well-known New York organ builders, were with the Odells, but the arrangement was temporary. The most famous Robjohn is a very fine organ in Park Avenue Christian, formerly South Church, Reformed, 85th and Park avenue, New York City. It was rebuilt and enlarged by H. L. Roosevelt, and in 1945 Casavant supplied a new console. It has a very fine case, and is a divided installation. The First Baptist, Stamford, Odell is still in active use.

As I run across material daily, I note it in pencil on a 5½" × 8½" loose leaf book. Thus it is, if you ask me for a list of, let us say King of Elmira, I page through a series of books and pick up an item here and there.

I have all Roosevelts listed in chronological order except Opus 18 and Opus 534, and these can be located quickly. At present I'm working on a Johnson list, also arranged by opus numbers. I have enough Odell material for a third book, which I'll begin tomorrow. In this way the hit-and-miss entries in pencil in a series of loose leaf books will be arranged in an orderly manner. I have about 90 Roosevelt stop-lists, about 90 Johnsons and over 100 Odells, with many E & G G Hooks, Simmons, Willcoxes, Hutchings and other non-commercial makes yet to arrange so that they may be located without spending an evening paging through notes.

Biographical data of builders is available, giving name, place of birth, training, later career, death, notable organs and their size and location.

You ask about Welte organs. I can recall but one off hand, and that's in St John's Lutheran church, Hudson street, Yonkers. It is of refined tone and sounds much like an Aeolian. This may be due to its poor location. The church is of stone, with a tower on one corner. Instead of placing the organ in the west gallery over the entrance, they shoved it back into the tower, so as to leave the gallery space clear for a choir. Next they moved the choir to the altar end of the church, stallwise, with the organ in one end of the church and the choir in the other, and with the usual time-lag. Were they to get the organ out in the

open, it would probably have more punch to it. The voicing is quite good, but in its buried condition in the stone tower it sounds a bit ladylike.

In your Cleveland list, the Perpetual Adoration church is the former St Paul's Episcopal. They built a new church and sold the old one to the Romans, organ and all. It was a very fine Johnson. I may be repeating myself, but I remember attending there one day, and the organist told me that Hutchings had added another manual and an elaborate system of combinations. Then Emmons Howard had a go at it. Just what Holtkamp did I don't know.

Woodland Avenue Presbyterian had a very good Johnson, in perfect shape when I saw it: Opus 668, built 1888, and a 2-23 of excellent tonal quality.

Second Presbyterian united with Church of the Covenant, if I remember rightly, about the year 1920.

Add to Cleveland Heights Grace Lutheran, with an Austin 3-33, Opus 1540, c1928. Church of the Saviour Methodist has an Austin 4-50, c1928. First Lutheran, Cleveland proper, has an Austin 2-20 c1931. Their old organ, a Hillgreen & Lane, as I recall it, was at last reported in the residence of a man named Edward Sch-warm, a music teacher.

St James Episcopal had an old Johnson, and Holtkamp's work included bracketing a small positiv to the wall beside it. At last account the old Johnson still existed. This is an Anglo-Catholic parish, and a very small group of people. Cleveland had 15 Johnsons.

I may be mistaken, but I have a very hazy idea that there was an old Johnson in St Stephen's Episcopal, Collinwood, Cleveland, and another in Mt Olive Lutheran. You may find the last listed under Christ Episcopal. They built the church, with high side walls and a roof of low pitch. Then a rector tried to introduce ceremonial and his congregation walked out on him, and the Lutherans took over the building and organ. St Stephen's RC also had a Johnson.

Incarnation Episcopal had a small 2m Sole, later a new organ, possibly a Hook & Hastings. St Andrew's Episcopal, colored, and extremely Anglo-Catholic (they lead the procession with two boys and two smoke pots, and so much smoke that you actually can't see the hymn boards), had quite a nice organ, but I forget its make.

An organist from the Isle of Jersey, whose name I forget, was at the AGO convention in Cleveland, and he and I visited many churches. Later Prower Symons and I visited a number of others. Henry Anderson had a Skinner 4-45 (really 31 actual voices and much borrowing in the Pedal), in the church and a good H & H in the choir room at Emmanuel Episcopal, Euclid avenue and 87th street. There, and at Trinity cathedral, they had a big reed on 30" of wind, just inside the main doorway and under the floor, where it blasted away through a grille underfoot.

Euclid Avenue Baptist church had a very good organ. I heard G Campbell Morgan give two series of lectures there. I can see the old man yet, with a face like Rameses II, sitting up there and singing with a strong baritone voice, then lecturing. He never spoke for less than 1¼ hours, and it was the finest expository lecturing that I ever heard. One night he took the word "hamartion," which he accented on the first syllable, and played around with it for

well over an hour. We have no such preaching nowadays. You may have seen Westminster Chapel, Buckingham Palace Gate, if you were in London. Morgan was pastor there twice, and he filled that vast cave of the winds, and duplicate of Charing Cross Station, twice a Sunday.

If J Timothy Stone is still living try and hear him. He used to preach at the old church on Rush and Superior, then in the present one which he built. Balcome Shaw, at Second Presbyterian, was good. Marcus Wagner, of St John's Lutheran, Cirle and Warrn, Forest Park, was superb. I hear he has retired and seldom preaches, but if you get a chance, be sure and hear him. He must be 90 by now. If Chris Balfe is still preaching, he used to be very colorful.

Returning to organs: I'll enclose a Müller & Abel stop-list. The Esquimalt organ, the origin of which is somewhat of a mystery, might possibly be a Müller & Abel. Their training in the Roosevelt Organ Works led them to build organs that are easily mistaken for Roosevelts, both in the stop-lists and in their good construction. They flourished from about 1893 to some time between 1903 and 1907. They gave their clients more than their money's worth, and didn't last long. Among their organs were those at Princeton U and the one at Chapel of the Intercession, replaced later by an Austin.

I'm almost sure that Billy Zeuch had a big Casavant when he was organist at First Congregational, Oak Park; yet I can't find it listed in the Casavant book. It was built about 1914. The church was a large one built of Joliet stone, and it burned one night soon after the organ was

installed. They rebuilt it, and got a large Skinner. About that time Bill came East, played at Everett Hale's church in Boston, and joined the Skinner staff. When I lived in Boston he had a large gallery organ and a large chancel organ, both played from an enormous console in the gallery. In Chicago Zeuch had a 3-25 Marshall-Bennett in his home, built 1905. I have the stop-list somewhere, although I'm not interested in Marshall-Bennetts.

The enclosed list of early Chicago organs, picked up here and there from my pencil notes, might give you some material on what they had there years ago. The historical books of the various congregations may contain stop-lists.

Sincerely,
/s/ F. R. Webber

P O Box 573
Mount Vernon, N Y

Ed. Note: On the back of the last page of this letter appears the following:

Rhinebeck, N Y	Messiah 2-19 Estey, blt 1908
Rhinebeck, N Y	Reformed church Roosevelt 2-10, built 1892
Rye, N Y	Christ Church Hutchings 3-31, built 1893
Hudson, N Y	Christ Church Stuart 2-19, built about 1857. It may have been a Stuart & Ferris. Sold c 1910
Hudson, N Y	First Presbyterian Austin 3-39 built 1929

Organs in Chicago

listed by F. R. Webber

Central Music Hall, Johnson 3-57, built c1879, Opus 543. Great 17 stops, Swell 20, Choir 10, Pedal 10. Two Diapasons in Great. Now in St. Martin's RC, Princeton at 59th. Rebuilt by Coburn & Taylor. Central Music Hall built 1879 by Dankmar Adler. Decorative organ grilles by Louis Sullivan. Dedicated Dec., 1879. Hall stood at State and Randolph where Field's stands now. Demolished 1900. Used by David Swing as a church after he withdrew from 4th Presbyterian. Organ one of Johnson's most notable.

First Baptist, Johnson 3-54-3,000+. Built c1866, Opus_____. Great had 11 ranks of Mixtures, Swell 9 ranks of Mixtures, Choir 5 ranks of Mixtures. Great had Trumpets at 16', 8' and 4', also a Quint and 12th. Swell had a Trumpet, Oboe, Musette and Vox. Choir had a Clarinet. Pedal of 9 full stops, including a Violone, Violoncello and Trombone. Temple Building, built 1833 at Franklin and S. Water. A second church built in 1843 at Washington and LaSalle, burned 1852. Third church 1854, same site, building moved later to Morgan and Monroe, escaped fire. An imposing stone church, 1866, seating 1,500 built at Wabash avenue near Hubbard Court. This escaped the 1871 fire, but burned in 1874. The Johnson may have burned. 1876 new church at 31st street and Park avenue, may have had a Johnson. Building sold 1918 to Olivet Baptist (colored). 1919, First Baptist bought a small clerestory church on East Fiftieth street, near Drexel blvd. from Plymouth Congregational, which had united with Kenwood Evangelical, for \$28,700. This had an organ in the west gallery.

St James Episcopal. Johnson 3-_____. Built c1858, Opus_____. Church burned in 1871. New Johnson installed c1872. Dudley Buck was organist just before the fire. Lost his



At St. James Episcopal Cathedral in Chicago, the case of Johnson & Son Op. 456 of 1875 now houses Austin Op. 948 of 1920, and retains 12 speaking pipes from the Johnson's 16' Open Diapason in the facade. Johnson Op. 456 replaced Op. 334 of 1870 that burned in the Great Chicago Fire of 1871.

home and a Johnson in his studio, then returned to Brooklyn. First church 1857 at Cass (Wabash) and Huron. New church on same site. Tower shows scars of fire. The second Johnson was destroyed c1920 when an Austin 4-49 was installed. I heard Clarence Eddy play his last recital in 1933 in this church at a Guild convention.

Union Park Congregational, Johnson c30 stops, built c1867. Cost \$4,000. Great had a Diapason 16', Pedal 3 stops.

First Presbyterian, large Johnson, rebuilt by Hook & Hastings. In 1834 church at Lake & Clark. In 1848 a large church at Washington and Clark, pulled down 1855. 1857 large church, costing \$115,000 at Wabash, between Van Buren and Congress. Had a Hall & Labagh, built 1857. A 3-38. c1872 new church at Indiana avenue and 21st street. Had a Hook & Hastings 3-46, built 1872. George Hutchings, then supt of H&H installed it. Dr Clarence Eddy organist 1879-1895. In 1913 First united with 41st street Presbyterian, Grand blvd. and 41st street. Took the H&H along. Church relocated at Kimbark & 64th. Skinner 4-43.

Second Presbyterian. First bldg of wood, at Ranolph near Dearborn. In 1849 a large church, seating 1,500 built at Washington & Wabash was known as the "spotted church" because of its stone. Burned 1871. A \$6,000 organ was installed 1854, but no name given in historical accounts. Later a church was built at Michigan avenue & 20th. Had a Johnson 3-49, built 1873, described as 45' wide, 8' deep, console under Great chest. Church badly damaged by fire Mar. 8, 1900. Organ may have been destroyed. Later had a Hutchings-Votey 3-53, either a rebuild of the Johnson or else a new one. Offered for sale 1918. Austin added a Solo division and a new console to an organ in this church c1917 or 1918.

Third Presbyterian. Johnson Opus 509, built 1878. Burned 1884. New Johnson 3-45, Opus 636, built 1885 for new church. May still exist.

Fourth Presbyterian. Johnson, built c1876. Church was a merger of Westminster and North Presbyterian. Stood at Rush and Superior. Organ moved to Christ Presbyterian c1915 when the present church was built at Lincoln Parkway and Delaware Place. J Timothy Stone was pastor for years.

The Auditorium. Frank Roosevelt organ, 4-109, built 1890, Opus 400. Electric action. Organ crowded into wings and under stage. Used by Baunsaulus in Central Church. Original cost \$65,000. Allowed to fall into a ruinous condition. Had been opened by Dr. C Eddy and the Theodore Thomas orchestra. Bought by Dr Wm Barnes and rebuilt 1948 by Aeolian-Skinner for University of Indiana. Listed as 107v, 116s, 129 rks. 2 borrows, 7,258 p.

Western Theological Seminary. H. L. Roosevelt 1-5, Opus 81, built 1884. Diapason, Dulciana, Rohr flöte and Gemshorn on manual. Short Bourdon 16' playable on manual and Pedal. I have its mate, Opus 82, in my home.

Mrs John C Coonley's residence. Frank Roosevelt 2-18, Opus 459, built 1891.

Church of the Messiah, Unitarian. Frank Roosevelt 3-26, Opus 506, built 1892.

Concordia Teachers College, River Forest. Roosevelt 3-35, date and opus unknown. Rebuilt c1896 by Farrand & Votey for 1st Christian Science church, Drexel blvd. Poor stop-key console attached 1916 by L. D. Morris. Moved 1924 to present location. Of majestic tonal quality. Console recently detached and stored. Organ to be used in proposed new chapel on campus.

First Congregational, Oak Park. Casavant 4-59-4,009, c1914. Church and organ burned 1916. Wm. Zeuch organist. New church had Skinner 4-71.

First Presbyterian, Oak Park. Had a Steere 3-31 some years ago.

Grace Episcopal, Oak Park. Casavant 4-65, Opus 940, built 1922.

Sinai Temple. Lancashire-Marshall. Later a Casavant 4-63, Opus 454, built 1911.

Visitation RC. Casavant 2-24, Opus 427, built 1910.

St. Luke's Episcopal, Evanston, Casavant 2-12, Opus 386, built 1910. Later a Skinner 4-64.

Northwestern University, Evanston. Casavant 3-31, Opus 354, built 1909. Later a Casavant 4-71, c1940.

Centenary Methodist. E. & G. G. Hook, 3-34-2,300, built 1868.

Charles A Havens studio, Vernon avenue, Johnson 2-30-1,345. Later sold.

Christ Church, Henry Erben c30 stops, c1867.

Holy Name Cathedral, data missing.

Union Park Congregational. Johnson. Seems to have burned in 1871. Later had a Hook & Hastings, c60 stops, 3,000 pipes, rebuilt 1926 by Kimball Co. Union Park united with First Congregational and formed New First Congregational. Kimball 4-117.

New England Congregational. E & G G Hook, 2-28, built c1864. Church destroyed in 1871 fire. Later a Hook & Hastings 3-38, built 1874 or 1876. Eric Delamater organist here as a boy. John Gardner once pastor. Victor Lawson a prominent member. Church burned a few years ago, c1936, and site cleared.



Clarence Eddy



Eric DeLamarter

St Paul's Universalist, at one time at Dearborn street and Walton place. Had an organ in 1857, make not stated. Had an Erben 3-28 a little later, then an Odell.

Plymouth Congregational. Organ bought for \$10,000 in 1871, but historical booklet does not state make. Church stood at Madison & Dearborn streets. Later moved to 935 East 50th street, but soon united with Kenwood Evangelical. Skinner 3-37 (1913). Had a gallery organ in 50th street church. Sold building and organ to First Baptist.

Wabash Avenue Methodist. Wabash avenue & 14th street, built 1857. Escaped fire of 1871.

Universalist church at Washington & Clark, built 1857.

First Methodist, built 1845 at Washington & Clark.

Dudley Buck's studio. Johnson 3-22, built 1869. This organ was pumped by a "water engine" and said to have been the second such installation in the country. Organ evidently burned in 1871 when Dr Buck lost his home, studio and the St James church organ.

Hershey Hall. Johnson 3-31, Opus about 500, built 1877. Miss Hershey, although in her twenties, was very prominent in musical circles. Established a school of music, Clarence Eddy a teacher. Hershey Hall was 70' x 80' x 22' high. Dr Eddy married Sara Hershey c1877 or 1879. Eddy famous as a recitalist. His influence in the organ world enormous, and he was largely responsible for many fine organs in Chicago, then just emerging from frontier conditions, plank sidewalks, etc. Dr Eddy said that there were 60 to 65 Johnson organs in Chicago and immediate vicinity.

First Presbyterian, Evanston. Johnson & Son, 3-37, Opus 823. Rebuilt 1940 by Walter Holtkamp.

First Congregational, Evanston. Hilborne Roosevelt 2-20, Opus 299, built 1886 shortly before Mr. Roosevelt's death. Later

installed in a small room at Garrett Biblical after organ was damaged in a fire. Rebuilt 1952 by Dr Wm Barnes.
Emmanuel Methodist, Evanston. Frank Roosevelt 2-14, built 1892, Opus 522.

Englewood Baptist, Frank Roosevelt 2-14, Opus 473, built 1890.
Mc Vickers Theatre. Frank Roosevelt 2-22. Opus 489, built 1891. Entirely electric action.

St. James RC, Frank Roosevelt 2-24, Opus 494, built 1892.

Christ Church. Had a Henry Erben in early days.

Fullerton Parkway Presbyterian. Johnson 2-26, built 1888, Opus 693. Still in use.

St. Paul's Lutheran, Superior & Franklin, later at 1301 LaSalle. Had a large organ before the fire, and another in the rebuilt church. At 1301 LaSalle had a Lancashire-Marshall. In 1951 installed a Casavant 3-35.

St. Paul's Lutheran, Orchard and Fullerton. Johnson 3-34, built 1898, Opus 860. Johnson's last known organ. This congregation separated from the one just mentioned in 1848.

Immanuel Lutheran, Taylor & Brown, later at Ashland & 12th. Printed history mentions large organ installed 1888. Make not stated.

St Luke's Lutheran, Francisco & Shubert. Johnson 2m. This organ existed in the old church in 1918, may still be in new church.

Trinity P. E., Wabash (Michigan?) and 26th. Church destroyed by fire some years ago. Had an Austin 3-24, built 1914, Opus 521, and an Austin in the chapel, 3-24, Opus 944, built 1921. Make of earlier organs not stated.

Grace Episcopal. Johnson(?) 3m, c1867. Escaped fire of 1871. Organ enlarged to a 4-manual by Kimball. Lyon & Healy in adjoining chapel. Chapel 12' wide, 35' high by Cram, Goodhue & Ferguson. New church by Bertram Goodhue burned. Present church near St. Luke's Hospital, built by Thomas Tallmadge. Harrison Wild once organist.

First Congregational. Steere & Turner 3-59-2,926, built 1874. Church at Washington near Ann. Later united with Union Park Congregational and formed New First Congregational.

Grace Methodist. c1864 had a Pilcher Bros. & Chant 2-14 tracker with detached console 20' from organ. Church at LaSalle & Chicago avenue. H. W. Chant, organist and organ builder, was with the Pilchers from Mar. 1864 to Feb 1866. He was organist at Second Presbyterian.

North Presbyterian. Pilcher Bros. & Chant organ, built 1865. Tracker. Church had small frame building in 1848. In 1852 built a new church at Illinois & Wolcott (State) streets. c1865 built a large church, seating 1,100 at Indiana and Cass (Wabash). Shortly before the fire of 1871 North united with Westminster and formed Fourth Presbyterian.

Unity Church, built 1867 at Dearborn & Walton Place. May have occupied St. Paul's Universalist, qv. Harrison Wild once organist.

Holy Family RC. Had an organ by Louis Mitchll of Montreal, listed as a 3-75-3,918, built 1869. Church at Blue Island avenue & 12 street. Frank Roosevelt rebuilt the organ in 1892, making it a 3-64, Opus 498.

St James Methodist. Old organ burned & removed 1915. Casavant 4-70, built 1915, replaced it. Old organ went to Iowa Wesleyan, Mt Pleasant, Ia. Tina Haynes organist at St James for years, died 1946. Also 2-22 Möller in chapel. St James may be abandoned or sold.

(This list may contain some errors, for early records are often contradictory.)

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The E. Power Biggs Fellowship

by Julie Stephens

At every Annual OHS Convention from 1978 to 1982, there has been in attendance at least one recipient of the E. Power Biggs Fellowship award. These people have been chosen to participate in the conventions in order to increase their awareness of what the Organ Historical Society stands for, and to encourage them in their pursuit of a career involving historical American organs, whether it be as a builder or a musician. The Fellowship, established in 1978, is intended to assist deserving applicants who do not have it within their own means to afford the cost of a convention.

This year's recipient was Peter Redstone, of Claremont, Virginia. Mr. Redstone heartily enjoyed the convention at Seattle, and all who had the opportunity to make his acquaintance were impressed with his genuine good humor and the gratitude with which he accepted his nomination. There have been nine previous recipients, and the effort to bring them to our conventions has proved worthwhile. One in particular, Patrick Murphy of Haddon Heights, New Jersey, has testified that the first convention he attended (1978 at Lowell, Massachusetts) so impressed him that he changed his choice of school for further study, and is actively pursuing his life's work with the stated goals of the OHS as his touchstone.

Until this year I had wondered just how the candidates were nominated and selected. Upon my own appointment as chairman of the E. Power Biggs Fellowship Committee, an end was put to my speculation. In discussion with other committee members, I learned a little of the history of the Fellowship, and have formed a method of operation which we will follow in the future. We would like to make the nomination process as open and far-reaching as possible. In order to accomplish this, we solicit your cooperation in sending us the names of those whom you think qualify as candidates. Please send your nominations to any of the committee members listed below. All nominations should include a brief biographical description of the candidate, a word about how you think he or she would profit by attending a convention, a comment about the financial

need involved, and full name and address. Any OHS member can make a nomination, and we encourage your participation in this program.

It was most gratifying to be able to bring someone all the way from Virginia to Washington this year, and it would be good to see someone from the Midwest or West be able to come to the East for a convention in the future. We especially want to have active participation by all OHS



Peter Redstone

members in this process. You can do this by calling deserving candidates to our attention. All letters should be received by January 15, as our committee is widespread geographically, and we would like to make our selection early in the year, so as to include names of participants in the convention booklet, and also eliminate last-minute arrangement problems.

Of course, contributions to the E. Power Biggs Fellowship fund are also welcome. The committee members are:

Will O. Headlee
200 Crouse College
Syracuse University
Syracuse, N.Y. 13210

Rev. Timothy Watters
P.O. Box 818
Charleston, S.C. 29402

Lois Regestein
6 Worthington Street
Boston, MA. 02120

Julie Stephens, Chairman
520 West 47th Street
Western Springs, IL. 60558

The OHS Financial Status

I am sorry that I was unable to be with you in Seattle for our Annual Business Meeting. Since you elected me last year in Maine, I do want you to have a summary of our financial activity.

Income and Expense June 1981 through May 1982:

	Received	Paid
Memberships	\$25,949.50	
The Tracker	2,940.90	\$ 6,219.64
Convention (as of 3-1-82)	4,071.63	882.50
Records	3,801.14	3,551.34
Slide-film program	86.25	
Historic Organs recognitions		227.51
Historic Organ recitals		2,063.00
Archives		394.80
Public Relations		30.23
Chapters		117.04
Miscellaneous projects	1,578.54	10,519.60
Office & Administration	2,374.57	10,632.59*
Council expense		2,906.51
GRAND TOTALS	\$40,802.53	\$37,544.76

(*This includes two months of executive help at \$3,583.)

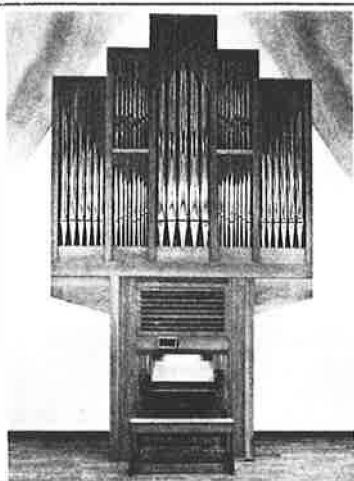
Our new Fiscal year starts with a Balance Sheet as follows:

Current Assets—cash	\$ 6,669.51	
Investments	21,363.27	
Inventory of sale items	4,700.00	
Fixed Assets—equipment	2,500.00	TOTAL \$35,232.78
Current Liabilities	\$10,730.71	
Special Funds: Harriman, Biggs, Barnes & Foundation	3,130.12	
Retained Earnings	21,371.95	TOTAL \$35,232.78

As we look at the Current Assets and Current Liabilities we are not in a very favorable financial situation. However, with an increase in membership and a sale of our inventory items along with careful spending we can keep in the black until September 30, 1983, the end of our next fiscal period.

Goss B. Twichell, Treasurer

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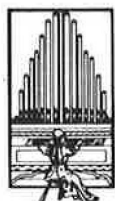
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Twin Organs, 1

Convent 1-11." (Actually this should be West Virginia, since the state entered the Union in 1863).

From its installation in 1867 until today the organ has remained virtually unchanged. Although a modern electric blower is now used, the organ still may be pumped and the "Bellows Signal" knob remains on the keydesk. The original case of chestnut panels and walnut impost and trim has mute display pipes in three flats. The entire organ is enclosed behind horizontal swell shades, except for twelve 16' Sub Bass pipes which are behind the case and tubed off the main chest. There was originally a hitch-down expression pedal at the keydesk's right, but a modern swell pedal has been substituted and the knee panel replaced. The original reservoir was of double-rise construction, but one layer of the rise has been removed. The opus number 411 appears several places within the case. The reservoir and feeders were re-leathered about five years ago; however, everything original is maintained as much as possible. While some of the trackers and stop mechanism have loosened and developed a little noise from over a century of use, the organ rarely gives trouble, and even the tuning is stable.

Friday evening, 19 March 1981, W. Thomas Smith, executive director of the Hymn Society of America, presented a recital on this instrument as part of the OHS Historic Organ Recital Series. Smith stated it was "a joy to play such a beautifully designed little instrument." He found the organ to be quite flexible, and his program demonstrated this flexibility by including compositions by Pachelbel, Buxtehude, Stanley, Zipoli, Brahms, Pinkham, and Scheidemann. During the recital, I represented the OHS in giving recognition to Mt. de Chantal Visitation Academy for preserving the organ. Sister Joanne Gonter, V.H.M., Superior, and Dolores Ambrister, choral director at the academy, received the recognition for Mt. de Chantal.

On Sunday, 21 March, the organ was featured in a public hymn festival sponsored by the Wheeling chapter of the American Guild of Organists. Smith again served as organist for this festival, which featured hymns from the *Lutheran Book of Worship*, and he was assisted by a brass quartet from West Liberty State College. Despite its small size, the organ is ideally suited to the resonant room in which it stands. It filled the chapel with an adequate volume of sound to support the singing, while still providing a remarkable number of color variations for a small instrument. Both the recital and the hymn festival amply demonstrated once again that E. & G.G. Hook were true masters in constructing a small organ of quality, durability, and flexibility.

The author thanks Joseph Humpe of the Humpe Organ Company, Richmond, Ohio, for details on the organ's construction and changes which it has undergone. Humpe currently holds the contract for tuning and maintaining the organ.



E. & G. G. Hook Op. 411

Hook Opus 411 Stars In Recital and Hymn Festival

by Edward C. Wolf,
Professor of Music, West Liberty (W. Va.) State College

Persons driving west through Wheeling, West Virginia on I-70 can hardly fail to notice the old main building of Mt. de Chantal Visitation Academy serenely sitting on a small eminence overlooking the noise and bustle of modern interstate highway traffic. Founded as a girls' school in 1848, when Wheeling was still part of Virginia, the sisters of Mt. de Chantal have always given music and the arts a prominent place in the school curriculum. The school moved to its present site in 1865, and within the old central building is a beautifully maintained chapel seating about 150 persons, and whose woodwork, furnishings, and decor still remain true to the initial design. On a little platform near the rear of this chapel stands E. & G. G. Hook opus 411, built in 1867. The Hook opus list identifies this organ as "Mt. de Chantal, Va. R.C.

15 Years Old, Are Still Playing

E. & G. G. Hook Op. 407

Hook Opus 407 Restored

by James R. McFarland

"I want to honor the memory of my wife, Perl, and give thanks to God for the care she received at Luther Acres."

HENRY FITZKEE

Henry Fitzkee, a Lancaster County, Pennsylvania short-order cook for 40 years, wrote these words when he gave funds to Lutheran Social Services, East Region, to acquire and restore E. & G. G. Hook Opus 407 of 1867 for the Chapel of the Good Samaritan at Luther Acres, a retirement community and nursing home facility in Lititz, Pennsylvania. Ten residents, none of whom admitted to being organists before the Hook arrived, volunteered to play for services when the organ replaced a piano and an electronic in March, 1980.

The Fitzkee Memorial Organ was originally installed by E. & G. G. Hook in the First Free Congregational Church of Lockport, New York, where it was replaced in 1911 by a new M. P. Möller. The Hook was taken in trade, and Möller installed it as their opus 1317 in the Second Christian Church of Hagerstown, Maryland, in November of the same year. It is a tribute to the workmanship of the Hook brothers that the Möller firm found this organ to be a saleable commodity after forty-one years with no need for repair, other than replacing the top pipe of the 16' Bourdon. It was purchased by the Hagerstown church for \$350.

By 1965, the music program of Second Christian had superseded the need for a pipe organ, and it was rarely used. As time passed, the pedal board, swell pedal, bench and pump handle were discarded to make room in the choir loft for more singers. Once the pedal board was removed there was no support for the knee panel, so it fell out and disappeared.

OHS member Randall Wagner was a Hagerstown resident in 1975, learned of the instrument's plight, and purchased it in order to save it. He stored it well at his home, and moved it to Erie, Pennsylvania, when a change of jobs took him there to work for Organ Supply Industries.

Karl Moyer, professor of organ at Millersville (Pa.) State College, became a consultant to the Rev. John Strube at Luther Acres regarding an instrument for the chapel, and suggested that an old pipe organ might be obtained and restored for about the same price as an electronic. Pastor Strube called me, I contacted the Organ Clearing House, and we all learned of Randall Wagner's treasure.

The initial contact with Mr. Wagner revealed that the organ was for sale, and the price reflected only his cost of purchasing and removing it. The strings attached to its sale were: "1) That it go to a church or other suitable institution, 2) that a contract for its proper *restoration* be a formal part of the bill of sale of the instrument, 3) that I (Mr. Wagner) have the right of approval of the restorer."



The organ was sold and moved to storage at Luther Acres in 1977, was entered on my firm's work schedule, and research into similar organs with existing parts that were missing from opus 407 began. The OHS Extant Organs List showed us that a nearly identical organ exists in Wheeling, West Virginia, at Mount de Chantal Visitation Academy, and that it is virtually contemporaneous to opus 407, since its opus number is 411. David Storey and I went to Wheeling to document dimensions for construction of the missing parts on opus 407. Opus 411 turned out to be nearly an exact copy of opus 407, but was missing its original bench, swell pedal, and knee panel. The pedal board and pump handle were meticulously measured, and opus 407 now has exact copies of these two items. Turning again to the OHS, we were provided with photographs of Hook opus 328 of 1863 in the Congregational Church in Bucksport, Maine. The photographs were sufficiently de-



BILL VAN PELT

Ten residents of Luther Acres revealed themselves to be organists following the arrival of Hook Op. 407 at the Chapel of the Good Samaritan.

tailed to enable the construction of an appropriate bench, knee panel, and swell pedal.

For some time it has been routine procedure to install electric blowers on old hand-pumped organs. In either case, the wind is regulated and stored in a large bellows called a reservoir, but an electric blower displaces feeder bellows (which are like very large fireplace bellows and are manipulated by the pump handle and lever) as a source of wind. We elected to motorize the pump handle instead of adding a blower to opus 407. Since wind generated by the impeller of an electric blower consists of millions of tiny "lumps" of wind, it produces an adverse effect in pipe speech which we have heard when comparing hand-raised wind to blower wind on organs equipped with both sources.

The restoration follows the OHS *Guidelines for Restoration and Preservation*, and included releathering the feeders and reservoir, releathering pipe stoppers, repairing wood and metal pipes, replacing pins in the keyboard, retabling the windchest, replacing threaded action wires and nuts with replica parts and original materials, and refinishing the case. Workers on the project included David Storey, Raymond Brunner, Douglas Eyman, and myself. The dedicatory recital was played May 11, 1980, by Karl Moyer, and consisted of a voluntary by Purcell, eight chorale preludes for the Christian year by Max Drischner, Dupré, Buxtehude, Brahms, J. S. Bach, Paul Manz, and Helmut Walcha, and three 19th century American works: Festival Voluntary from Cutler & Johnson's *American Church Organ Voluntaries*, 1856, *Pastorale*, 1895 by George Chadwick, and *Fugue on America* from the Second Organ Sonata by Eugene Thayer. The recital was sponsored in part by the OHS as one in its Historic Organs Recital Series. In October, 1980, OHS President Culver Mowers presented the OHS recognition plaque to Luther Acres, citing the organ as an "instrument of exceptional historic merit, worthy of preservation." The presentation was made at a special chapel service conducted musically by Dr. Timothy Albrecht and featuring a large choir and orchestra. Henry Fitzkee was delighted with the memorial to his beloved Perl. He died July 3, 1981.

**E. & G. G. Hook, Boston, Opera 407 & 411, 1867
Op. 407 restored by James R. McFarland & Co.,
Millersville, Pa., 1980**

**Chapel of the Good Samaritan, Luther Acres Retirement
Community, Lititz, Pa.**

**Op. 411 Mount de Chantal Visitation Academy, Wheeling,
West Virginia
V-7. R-8. S-9. P-424.**

MANUAL: 56 notes enclosed

16 ft. Sub Bass 12 sw unenclosed (flue in languids)

16 ft. Bourdon 44sw (flue in caps from tc)

8 ft. Op. Diap. tc 5z 39cm

8 ft. Keraulophon tc 44cm

8 ft. St. Diap. Bass 12 sw

8 ft. St. Diap. Treble tc 37sw 7omt (flue in languid)

4 ft. Octave 5z 51cm

4 ft. Flute 4z 52cm

2 rank Mixture 112 cm 15-22 to tb, 12-15 from mc

PEDAL: 25 notes, no pipes

Pedal Coupler

Bellows Signal activates pump motor on opus 407 horizontal shutters and hook-down swell on opus 407, balanced swell now on opus 411

manual action is by backfall with nine rolled basses pedal coupler by backfall and stickers

Nameplate, Op. 407



JAMES R. MCFARLAND

Pipe Measurements, Hook Op. 407

NOTES ON THE MEASUREMENTS: The Sub Bass is of a larger scale than the tc Bourdon. The 8 ft. St. Diap. is variably scaled so that the treble pipes remain large. Mouth widths of the rank are $\frac{2}{3}$ of the pipe perimeters. The principal 8', 4', 2 $\frac{2}{3}$ ' and 2' stops halve on the 17th pipe, except for some inconsistent zinc basses. The 4 ft. Octave is one scale increment smaller than the 8 ft. Open Diapason, and the 2' component of the Mixture is a little smaller than the 4 ft. Octave. The 2 $\frac{2}{3}$ ' component of the Mixture is substantially smaller than the 2', and has $\frac{2}{3}$ mouths. The principals 8', 4', and 2' have $\frac{1}{4}$ mouths. The 4 ft. Flute has $\frac{1}{4}$ mouths, and was interchanged at the Hook factory with the 4 ft. Flute intended for Op. 411 in Wheeling, W. Va. The Lititz flute bears the inscription "Op. 411," and the Wheeling organ's flute bears the "Op. 407" inscription. The Keraulophon has $\frac{1}{5}$ mouths, is of dulciana construction, is predominantly scroll-tuned, and does not have a perforated tuning collar as in English examples, or a rectangular or round perforation in the pipe body above the node as in some American examples. The balance of the organ's metal pipes are predominantly cone-tuned.

		IN MILLIMETERS			
Sub Bass/ Bourdon	Inside Depth	Inside Width Mouth Width	Cut- Up	Toe Dia.	Wood Thick.
16'C	180.5	158.3	7.4	arched	22.7
tc	70.0	59.7	42.0		13.6
mc	42.5	36.2	28.9		8.5
c ₂	25.5	23.0	16.4		6.0
c ₃	16.1	13.3	9.5		5.0
8 ft. St. Dia. Bass and Treble					
8'C	102.8	86.3	44.0		15.0
tc	67.6	56.3	28.2		12.7
mc	38.3	31.8	16.1		6.8
c ₂	23.2	18.8	9.7		5.6
c ₃	14.8	11.6	5.8		4.5
g ₃ om	16.0dia.	11.9	3.8	2.7	.9
4 ft. Flute					
4'C	68.0	50.0	16.2	5.7	.8
tc	46.2	35.8	11.8	5.1	.7
mc	31.1	24.0	7.9	4.0	.6
c ₂	20.3	15.8	4.8	3.1	.7
c ₃	12.4	10.0	2.8	1.6	.7
4 ft. Octave					
4'C	73.0	55.0	17.0	9.0	1.0
tc	43.6	34.3	10.5	6.5	.7
mc	24.8	20.4	6.3	4.8	.7
c ₂	14.5	11.3	3.1	3.0	.6
c ₃	8.4	6.9	2.3	2.4	.5
8 ft. Op. Diap.					
tc	74.0	58.3	16.0	9.6	.8
mc	46.2	35.6	10.0	7.0	.9
c ₂	27.8	21.2	6.8	5.0	.7
c ₃	16.4	12.2	4.0	2.9	.5
8 ft. Keraulophon					
tc	53.5	33.5	11.1	4.0	.6
mc	31.7	20.2	6.7	2.7	.5
c ₂	19.8	12.1	4.0	1.9	.5
c ₃	11.5	7.1	2.5	1.4	.5
2 rank Mixture					
C15th	44.0	34.0	10.0	6.8	.7
22nd	24.8	15.7	6.0	5.9	.7
tc 12th	25.3	16.5	6.0	3.2	.7
15th	25.0	20.2	6.1	4.1	.5
mc 12th	15.0	10.0	3.5	2.6	.5
15th	15.4	11.5	3.9	2.8	.4
c ₂ 12th	8.8	5.8	2.2	1.8	.5
15th	8.8	6.5	2.3	2.0	.5
c ₃ 12th	5.5	4.0	1.3	1.1	.4
15th	5.1	3.7	1.1	2.2	.4

Update on Similar Organs

The accounts of Hook Op. 407 and 411 bring to mind several similar organs. Opus 434, a 1-8 also of 1867 and built for the Unitarian Church in Ellsworth, Maine, has served in several church homes and most recently in the gallery of St. Mary's Church, Milford, Massachusetts. It was placed there ca. 1975 by the Organ Clearing House and is being replaced by an 1873 2m Steer & Turner now under installation by the Andover Organ Co. (We will see the Steer during the 1983 OHS/AGO Convention, June 26-30 in Worcester, Ma.) Opus 434, which lost its case years ago (or may never have had a case), is undergoing restoration for Christ and St. Paul's Episcopal Church, Meggett, S. C., by Mann & Trupiano of New York City, who are building a new case in the style of those on Op. 407 and 411.

Bob Newton of the Andover firm reminds us of Op. 358 of 1865 located at the Congregational Church in Orwell, Vt. (we saw it during the 1972 convention). It is somewhat larger, with a full-compass Open Diapason divided at tc, an independent Pedal 16' Sub Bass as well as a manual 16' Bourdon tc, an 8' Melodia instead of an 8' St. Diap., and a 4' Harmonic Flute instead of a 4' non-harmonic open metal flute. It also has an 8' Oboe, and a 2' Fifteenth which may be drawn independently of the mixture. Because of the 2' stop, the Mixture is composed differently than those of Op. 407 and 411. The Op. 395 Mixture is 19-22, 12-19 at c₁ and 8-12 at c₂.

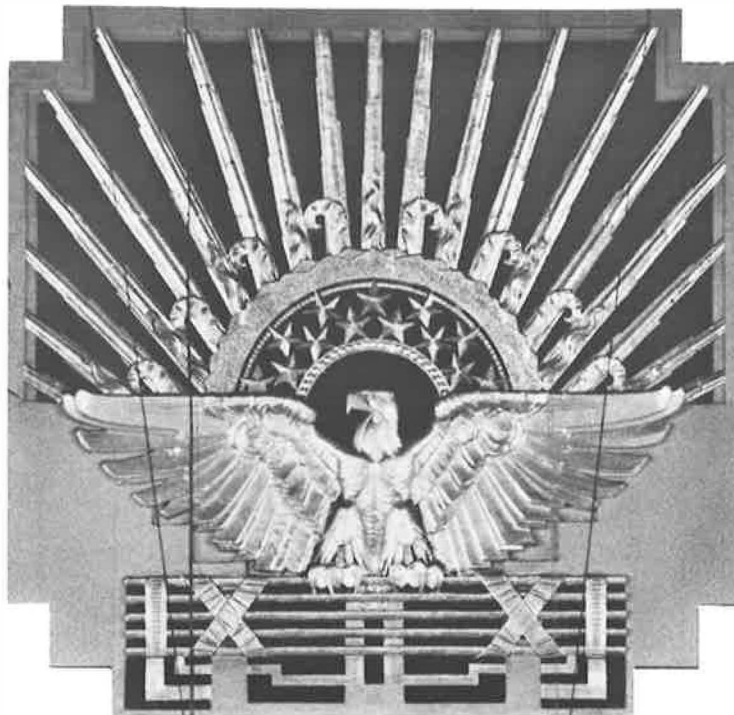
Andover is the current residence of Op. 359 of 1865, which is almost identical to Op. 407 in case design and ornamentation. Op. 359 was built for the Methodist Church in Chatham, Ma., was moved to Tewksbury, Ma., then to Haverhill, Ma., where there was a fire in the church in 1977. The organ was damaged and removed, has become known as the "cooked Hook," and is in completely



Hook Op. 358, 1865, Congregational Church, Orwell, Vt.

restorable condition awaiting a new home. It has an independent 2' Fifteenth, an 8' Oboe, and an 8' Melodia; otherwise it is like Op. 407.

Others of the genre include Op. 430 of 1867 at Kingston, Ma., Baptist, Op. 375 of 1865 at the Church of the New Jerusalem in Bridgewater, Ma., Op. 373 of 1865 at St. John's Episcopal in Ellicottsville, N. Y., Op. 500 of 1869 at St. Joseph's Cathedral in Manchester, N. H., Op. 555 of 1870 at Mother Wall's AME Zion Church (formerly Methodist) in Jamaica Plain, Ma., Op. 387 of 1866 at First Congregational in Rochester, Ma., Op. 365 of 1865 at the Unitarian in Norwell, Ma., and an earlier version in Gothic case, Op. 306 of 1862, in St. Paul's Episcopal, Vergennes, Vt. Surely there are others. —W. T. V. P.



OHS/AGO Convention Worcester, Massachusetts 26-30 June 1983

Early registration for the 1983 National Convention of the Organ Historical Society, which this year is being combined with the Northeastern AGO Regional Convention, is now being conducted. The registration fee is \$85 if received before February 1, 1983, and \$99 if received thereafter. The fee includes admission to all events except meals and housing. Information and fees regarding housing, meals and transportation will be publicized when it becomes available. Each AGO or OHS member may register one non-member guest for \$49.50. Checks payable to "1983 AGO/OHS Convention" may be sent to Brenda J. Fraser, Registrar, 6 Institute Road, Worcester, Massachusetts 01608.

Photographed here are glimpses of some of the organs we'll see in Worcester: 1933 Casavant Freres, Op. 1477, St. Cecelia's Church, Leominster, upper left; drawknobs of the 4m E. & G. G. Hook, Op. 334, 1864, newly restored at Mechanics Hall, Worcester, upper right; the central proscenium ornament at the Worcester War Memorial Auditorium where we'll hear the 1933 4-108 W. W. Kimball Co. organ, above; nameplate of Johnson Op. 428, 1874, located at the Trinitarian Congregational Church, Gilbertville, center left; and Johnson Op. 223 of 1865 located at Grace Episcopal Church, Oxford, lower left.



Matthew Schlaudecker, Chicago Organbuilder

by Michael Friesen

One of the numerous, presumably small-volume organbuilders who operated in Chicago in the years after the Great Chicago Fire of 1871 was Matthew Schlaudecker, who worked there from about 1875 to about 1885. Very little is known about his background or his organs; however, the following compilation may serve to unearth more documentation from *The Tracker's* readership.

Schlaudecker has been traced back to Erie, Pennsylvania, where he held the title of "Colonel" and where he was treasurer of the German Savings Institution of Erie. In 1872 the Derrick, Felgemaker & Co. organbuilding firm moved from Buffalo, New York to Erie, and reorganized as a stock company under the title "The Derrick & Felgemaker Pipe Organ Company." Matthew Schlaudecker, among other officials of the Savings Institution, was one of the investors in the "new" firm.

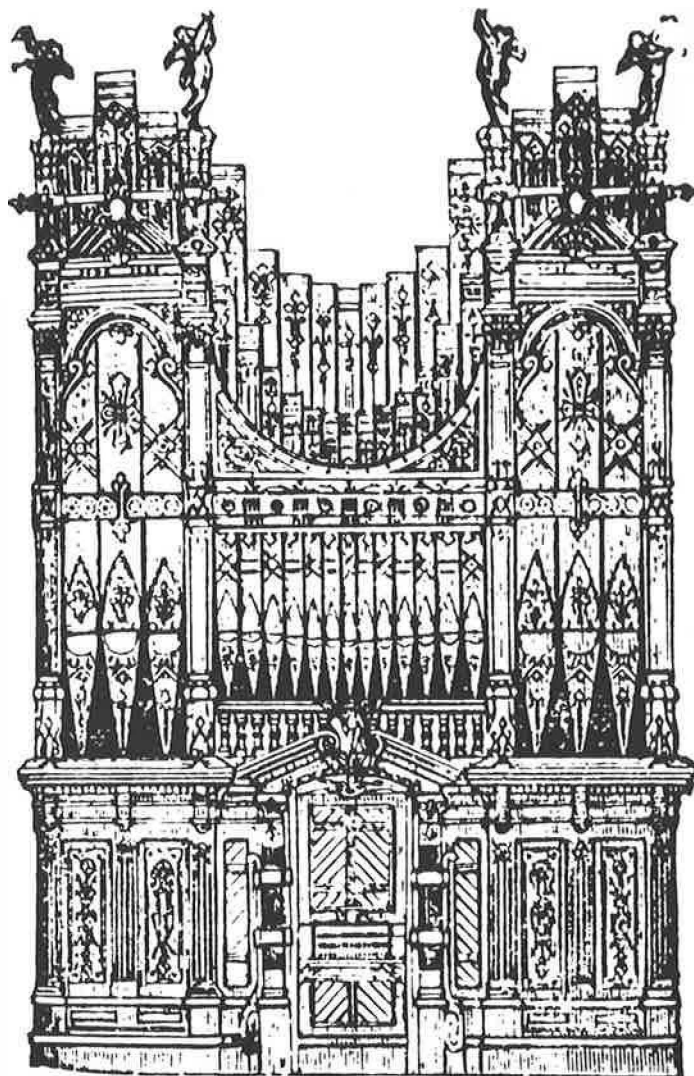
In the wake of a management falling-out that occurred in 1875, various principals of the firm changed, and Col. Schlaudecker moved to Chicago in March of that year. In April, an announcement was made in Erie that Schlaudecker would represent Derrick & Felgemaker throughout the western and southern states. He had recently lost his position as the chairman of the Republican County Committee in Erie.¹

Schlaudecker first appears in the 1876 Chicago city directory as an organbuilder with his home located at 180 Ohio Street and his shop at the southeast corner of LaSalle and Michigan (now Hubbard) Streets. In 1879 he moved his home to 182 North Franklin Street and his shop to the northeast corner of Jackson Street (now Boulevard) and Fifth Avenue (now Wells Street), with a set-up room at the Exposition Building, which was on Michigan Avenue near Madison Street where the Art Institute of Chicago now stands.

In the 1880 directory, Schlaudecker took a rather large display ad instead of the single line listing of previous years. This ad depicts a rather fanciful organ, with three manuals but no stopknobs. The ad proclaims an unlikely price range of \$450 to \$50,000; the latter cost would have bought a 100-200 stop organ at prevailing prices. The 1880 ad tells us that he moved his shop to 236/238 Lake Street, and still maintained a set-up room at the Exposition Building.

In 1881 Schlaudecker moved his home to 111 North Wells Street. In 1883 he moved his residence to 362 North Wells, then to 364 North Wells in 1884. In 1884 his ad copy styled the firm as "The Chicago Pipe Organ Co.—M. Schlaudecker [sic], Pres.—Wm. F. Faber, Sec. & Treas.—Builders of all Sizes and Styles of PIPE ORGANS." The organ drawing (minus the crowning angels) and the rest of the text remained the same as in previous large advertisements. William F. Faber was listed in the directory as a "clerk" at a business address of 182 Lake Street. This is the last directory entry on Schlaudecker.

In 1885 Nels Anderson advertised as an organbuilder at the same address as Schlaudecker's shop in a scaled-down ad without an organ drawing. Perhaps Anderson was a Schlaudecker employee prior to 1885. By 1886 the Anderson listing was also gone, and the reference to any



M. SCHLAUDECKER, Builder of all Sizes and Styles of **PIPE ORGANS**

From \$450.00 to \$50,000.00. Factory 236 & 238 LAKE ST., Chicago, Illinois. Tuning and Repairing will be done at shortest notice. All work guaranteed to be First Class.

prior address or business associated with Schlaudecker did not appear thereafter. Never did the directories mention Schlaudecker as an agent for Derrick & Felgemaker. The Faber connection provides little additional information. He was probably just a "silent partner" for the purposes of incorporation; his 1886 directory occupation is given as "collector."²

In the 1880 census Schlaudecker is listed as aged 49. This would mean he was born in either 1830 or 1831, as the birthdate was not recorded (the census was taken June 3, 1880). He was listed as "white, male, born in Prussia, both parents born in Prussia, married," and as an occupation, "works in organ factory." His wife was named Mary, aged 48, "white, female, born in Prussia, both parents born in Prussia," and as an occupation, "keeping house." Schlaudecker had two daughters, both single and born in Pennsylvania: Fronie, aged 21, and Ida, aged 19.³

At this writing there are only two churches known to have had Schlaudecker organs: one in Missouri and one in Illinois.



St. John the Baptist Roman Catholic Church, Villa Ridge, Mo., has this case and some other remains of a Schlaudecker organ.

Some years ago it was discovered that St. John the Baptist Roman Catholic Church-Gildehaus in a rural area about three miles east and three miles south of Washington, Missouri on St. John's Road (but with a Villa Ridge mailing address) had a Schlaudecker organ. This is based on a single sentence in the church's historical booklet which says that during the pastorate of a Rev. Nordmeyer from 1874 to 1894 an organ was bought from "Schlaudecker of Chicago." The exact date or stoplist details cannot be determined. Only the facade and some interior pipes survive; it was damaged by wet plaster falling on unprotected pipework when the church's ceiling was decorated in the late 1940s and finally replaced by an electronic substitute in 1964.⁴

SS. Peter and Paul Roman Catholic Church in Nauvoo, Illinois also had a Schlaudecker organ. The church has no records to date or document the stoplist. Only the case and

some interior pipes survive; it was dismantled for reasons unknown in the late 1940s or early 1950s by Arthur Sperbeck, an area serviceman who had worked for the Moline Pipe Organ Company, Moline, Illinois, according to his son Benjamin, who took over his father's business. (Both men are deceased.)⁵

Since Matthew Schlaudecker installed organs as far from Chicago as these known instruments, he must have enjoyed at least a modestly successful trade in Illinois. If any readers know of further information about him or his instruments, please contact us at this address. Michael and Susan Friesen Chicago-Midwest Chapter, O.H.S. 2139 Hassell Rd. Hoffman Estates, IL 60195

NOTES

¹Lindberg, William E., "The Pipe Organs of A. B. Felgemaker, Late Nineteenth Century American Organ Builder," excerpted in the Vol. II, No. 3, Spring 1977 issue of *The Dieffenbuch*, newsletter of the Tannenberg Chapter, OHS.

²Lakeside Business Directories, 1875-1886, Chicago. Chicago Public Library (microfilm).

³1880 Census, Chicago. Newberry Library, Chicago (microfilm).

⁴Robert Thomas of the Greater St. Louis Chapter OHS, 1980, to the authors.

⁵Robert Coleberd, OHS member in Los Angeles, 1982, to the authors.



JAMES R. MCFARLAND

SS. Peter & Paul Roman Catholic Church, Nauvoo, Ill., houses these remains of a Schlaudecker.



GORDON S. AUCHINCLOSS
PIPE ORGAN SERVICE
WOODSTOCK ROAD — MILLBROOK, N.Y. 12545

Forte

Piano

J. G. Pfeffer & Co.
BUILDERS
St. Louis, Mo.

Balanced
Swell

PHOTOS BY J. PAUL SCHNEIDER

The J. G. Pfeffer & Co. Organ in Arcadia, Michigan

by J. Paul Schneider

The northwestern Michigan village of Arcadia lies on an inland lake shore between two high Lake Michigan bluffs ten miles south of the city of Frankfort. Here, in this pastoral setting, Henry Starke established a Land and Lumber Company in 1880, followed by a furniture factory. The firm operated a company store, a steamship line, and a railroad that connected with a major line in the state. Arcadia Harbor allowed shipping products of forest and farm to ports in Illinois and Wisconsin and in turn welcomed needed supplies. Schools, including a high school, were built and the Land and Lumber Company gave land on which Catholic, Lutheran, and Methodist churches were built.

Our attention is drawn to Trinity Lutheran Church. The congregation was organized on Dec. 25, 1881, to be celebrated for its centennial 1981-82. The present wood frame edifice was built in 1888 and remains nearly as I remembered it as a boy while attending the Lutheran summer camp nearby in the late 1920's. The original side entrances at the base of the tower have now given way to a central entry. The former were no doubt designed to thwart icy winds off Lake Michigan while the latter has proved a relief to the undertaker.

A fine Century Tower Clock by Nels Johnson of Manistee, Michigan, installed c. 1890, continues to operate with an accuracy of within 3 or 4 seconds a month. The mechanism which tolled the tower bell for the hour remains; this function, however, is now performed by an electronic device using a recording tape which is amplified to speakers in the tower. The bell, 30" in diameter, cast by H. Stuckstede and Co. of St. Louis, Missouri, was installed in the tower in 1888. It continues to summon worshippers to services.

Upon entering the church, one is struck by the low, rhythmic beat of the tower clock's pendulum. Oak, maple, and some bird's-eye maple are used extensively on walls and columns and all wood appointments. Ornate cast iron chandeliers are now electrified. Visually, design and craftsmanship join to create a harmonious setting for the worshipper.

A look back into the rear gallery reveals a truly fine example of a tracker organ by the St. Louis builders, J. G. Pfeffer & Co., to my knowledge their only extant instru-

ment in the state of Michigan. The organ was built for this church for \$675.00 and installed in 1901. Because the historical records of the church disappeared some years ago, it is not known whether the organ was sent from St. Louis by train through Chicago or shipped from Chicago or Milwaukee across Lake Michigan. A gentleman member of the church, presently 91 years of age, told me he remembers helping to carry parts of the organ to the gallery.

The organ case of oak is free standing in the center of the gallery, nearly dividing the gallery in half. A narrow walkway behind the organ provides access to each side. The case width is 8' 1/4", the depth is 6', 2 1/4", and the height at the top of the center low E facade pipe is 13'. The base of the organ case is 1', 6 1/2" above the lowest gallery step. Access to the organ interior is gained through four removable full size panels on each side of the case.

The single manual projecting keydesk interior wood is covered with a red stain and varnish. The 58 keys have white celluloid naturals beveled on the front edge and black sharps. Centered above the keys is a white celluloid rectangular plate engraved in Old English letters: "J. G. Pfeffer & Co./Builders/St. Louis, Mo." To the left of this plate are two round, white celluloid disks inset into the wood and engraved in Old English letters: "Forte," "Piano." Each refers to an iron foot lever directly beneath on the toe board which, when actuated, provides a permanently-set stop combination. To the right of the builder's plate is a round disc which is inscribed "Balanced Swell" and refers to the cast iron swell shoe designed with the builder's initials. This shoe is in the knee panel at the right, above the Pedal clavier.

Electricity was introduced to the village in 1920, when an electric blower was installed in the basement of the church. The covered wind pipe from the blower can be seen on the back wall of the nave as it passes through to the gallery above. The 8" x 11" wind line enters the organ case on the left side, near the front corner. A damper valve covered with a leather boot is exposed at this point. The pump handle and at least one feeder bellows remain operational, permitting the instrument to be hand-pumped. A large vertical bar-type wind indicator is attached next to the pump handle.

The original tremolo has been replaced by another unit installed in the tower room behind the organ. From there a flexible tube is attached to the organ through a hole in the left side of the case. Pulsation can be felt through the organ bench.

I was impressed with the overall craftsmanship found in this fine organ. The tone is rich and full and the upperwork adds an exciting brightness to the instrument.

There are parts of the organ which require adjustment, repair, and replacement. I have observed the following: mildew has formed with much of the accumulated dust throughout the instrument; through metal fatigue, a Viola 8' pipe has fallen between two swell shades and was subsequently mangled; a number of action parts and felts beneath the pipe valves of the Pedal Subbass 16' are missing; a number of cone-tuned metal pipes have been split due to improper tuning technique.

Fortunately, the minister of the church and interested members plan to have a professional analysis made of the needed repair on the organ so that the instrument may be returned to its original splendor. In the past, a number of teachers in the former parish school of this church served as organists here. The late Mrs. Mary Ebert should be mentioned for her loyal service of 50 years in this capacity.

OHS member John Courter, who is with the music faculty of Berea College, Berea, Kentucky, played a recital on this organ during the Arcadia Days Festival in July, 1982. John played a demonstration recital during the 1977 OHS Convention in Detroit.

The industry and commerce which built the Arcadia of the past have vanished. Now we find the more relaxed atmosphere of a resort town with new homes and cottages



filling the area. But old Trinity Lutheran Church remains, and the tracker organ continues to serve well the members of long standing as well as new arrivals. May it continue to be said, "The Lutheran Church in Arcadia has a fine tracker organ."

All metal pipes are slot tuned except the upper half of the 4' Principal, 2 $\frac{2}{3}$ ' Quinte, and 2' Fifteenth which are cone tuned. The facade pipes are painted and stencilled. The Pedal clavier of 27 keys is flat and slightly radiating, and is made of oak with maple naturals and walnut sharps. The iron foot combination levers provide all manual stops when the Forte lever is depressed, and cancel all but the 8' Stopped Diapason and 8' Gamba when the Piano lever is depressed.

The left stop jamb includes faces engraved Fifteenth 2', Quinte 2 $\frac{2}{3}$ ', Principal 4', Swell Tremolo, Ped. Coupler. The right jamb contains Stopped Diapason 8', Viola 8', Open Diapason '8 [sic], Subbass 16', Flute Harmonic 4'. The engraving is in Old English style, except the Viola 8', which is a replacement. The rank is called Gamba on the pipes. The drawknobs have round shanks and oblique faces.

J. G. Pfeffer & Co., 1901
Trinity Lutheran Church, Arcadia, Michigan
V-8. R-8. S-8. P-433.

MANUAL: (enclosed)

- 8' Open Diapason 4sw 17zfac 37sm
- 8' Gamba 12sw 46sm inscribed "Gam"
- 8' Stopped Diapason 58sw
- 4' Principal 5z 53sm
- 4' Flute Harmonic 24sw 34sm
- 2 $\frac{2}{3}$ ' Quinte 58sm
- 2' Fifteenth 58sm

PEDAL:

- 16' Subbass 27sw

COUPLER: Ped. Coupler
Swell Tremolo

Author's note: I wish to thank the Rev. Raymond R. Pollatz, Sr., present minister of Trinity Lutheran Church, and Mr. Eugene A. Bischoff, present organist, for graciously providing access to the organ and historical references.



RECORD REVIEWS

Organ Music from Robert Todd Lincoln's "Hildene": Edwin Lawrence, organist, and selected rolls from the Hildene archives. Aeolian Organ Co., New York. Available from: Friends of Hildene, Inc., Box 331, Manchester, Vermont 05254. \$6.50 includes postage and handling.

Robert Todd Lincoln was the only son of Abraham Lincoln to survive to maturity. In 1902 he purchased a large tract of land near Manchester, Vermont, and three years later built a 25-room mansion there. Space was provided for an "Orchestrelle" organ on the main staircase landing, but in 1908 this instrument was traded-in on the purchase of an Aeolian organ having two manuals and pedal, 17 ranks of pipes and the usual Aeolian player mechanism. A collection of 242 rolls was assembled through the early years, but the organ fell into disuse and became unplayable. In 1979 restoration work was begun and a dedicatory recital was given by Alan Walker on June 29, 1980. The following June the Organ Historical Society presented its citation award.

The recording affords us an opportunity to hear both a live performance and the playing of six rolls. Edwin Lawrence, organist at First Baptist Church in North Adams, Massachusetts, plays appropriate selections by John Knowles Paine, Horatio Parker, Arthur Foote and Dudley Buck. Music on the rolls include pieces by George Botsford, Gottschalk, Buck, Ethelbert Nevin, Batiste and Wagner. Listeners will note the interesting difference between the live performance and the rolls. The handsome album cover shows the mansion, "Hildene", the console and the organ chambers. A.F.R.

Praise Him with Organs: Frederick Swan playing the Austin organs in Christ Chapel, Riverside Church, New York City, and St. Mark's Episcopal Church, New Canaan, Conn. Austin CM 7058. Monaural.

Although this record was produced a few years ago, it is an outstanding example of performances by Frederick Swann and of special interest because of Mr. Swann's recent resignation as organist-music director at Riverside Church after a quarter of a century of service. His new appointment at Garden Grove, California, should bring a sense of distinction to the monstrous combination of organs there.

On this disc we are treated to two "sister organs", Austin Opus 2343 at Christ Chapel, Riverside Church, New York City, and Opus 2344 at St. Mark's Episcopal Church, New Canaan, Conn., each having three manuals and pedal and about 44 speaking stops. The Christ Chapel organ, used frequently for weddings, is equipped with a *Cornet Nuptiale* enclosed in the Choir while the St. Mark's organ has a floating Positiv. Opus 2343 tends to the romantic style while 2344 is "American Classic".

Mr. Swann selected music which gives ample opportunity to explore the resources of both instruments. At Christ Chapel he plays Karg-Elert's romantic *Symphonic Chorale: Ach Bleib Mit Deine Gnade*, two *Christmas Partitas* by Max Drischner, Sowerby's *Requiescat in Pace*, and Herbert Murrill's *Carillon*, with polish and finesse. At St. Mark's Church, he plays Buxtehude's *Magnificat Primi Toni*, Tournemire's "Communion Mystique", Langlais'

Scherzo ("Cats"), John Cook's *Paean* on "Divinum Mystrium", Brahms' *Chorale Prelude* "My Heart Is Filled with Longing", and Bach's *Dorian Toccata*, acquitting himself particularly well in these selections.

Although the organs are comparable in size, the Christ Chapel seats only 180 while St. Mark's Church seats 700. Thus an interesting comparison is offered in addition to the sterling performances. The album cover pictures both instruments and gives both stoplists. A.F.R.

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LETTERS TO THE EDITOR

Dear Sir,

As usual, I enjoyed the Spring 1982 issue of *The Tracker*...

The purpose of my letter is to offer some help with a detail mentioned in the footnotes of your "Tracking Down the Oliver Holden Organ" article. I did not go to fourteen hymnals, but did find in the first I picked up the text and music for the hymn in question (Footnote #6).

Oliver Holden's 1835 text, *They Who Seek the Throne of Grace*, has been set to an arrangement from C. von Weber (1826) and the tune is *Seymour* (metric 7 7 7 7). This tune has been used for other texts and should be easy to find. The Holden text is as follows:

They who seek the throne of grace
Find that throne in ev'ry place;
If we live a life of prayer,
God is present ev'rywhere.

In our sickness and our health,
In our want, or in our wealth,
If we look to God in prayer,
God is present ev'rywhere.

When our earthly comforts fail,
When the woes of life prevail,
'Tis the time for earnest prayer;
God is present ev'rywhere.

Then, my soul, in ev'ry strait,
To the Father come, and wait;
He will answer ev'ry prayer;
God is present ev'rywhere. Amen.

The details are from the *Inter-Church Hymnal*, 1941, published by Biglow-Main-Excell Co., Chicago. I would rate this second only to the Episcopal *The Hymnal 1940*, and primarily for the extraneous detail included. The hymnal was the result of a great survey; it includes rankings (but not necessarily inclusion of) every hymn to that time. There are 12 pages of three columns each, of very fine print, listing the hymns. Without counting all of them, but by averaging, I can guess that there are close to 2,400-plus listings.

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Further, the edition contains complete Metric Index, Indexes of Authors, Translators and Sources, Index of Composers and Sources, Index of Subject matter, and the Index of First Lines and Titles (the first 325 hymns appear in the order sung by the greatest number of churches, as revealed by the survey).

This was the only test by Holden in the volume. I hope the information is of use.

Best regards

/s/ Edward A. Peterson
101 Ulen Blvd., Country
Club Park
Lebanon, Indiana 46052

Dear Sir,

I just got around to reading the Spring *Tracker* and your article on Oliver Holden. He always interested me ever since I worked on the *Hymnal 1940 Companion* back in the '40's. His tune, *Coronation*, is the oldest American tune in continuous use. In my *History of American Church Music* a few years later, I was able to go into his life and work a bit more.

Back in the '50's, the late Maurice Frost sent me a copy of Holden's *The Young Convert's Companion: Being a collection of hymns for the use of conference meetings, original and selected* (Boston: E. Lincoln, 1806). It has 143 hymns in all, 19 not 21 signed "H" for the compiler. It is very rare, and Frost sent it to me one Christmas from his famous collection saying "it belonged back in the States." The copy is now in the Rare Book Library of Washington Cathedral.

Our Dictionary of American Hymnology files show that his *All those who seek a throne of grace* was first published in his YPC of 1806. It occurs six times in other collections in the ensuing years. Then, beginning in 1819, it occurs 14 times in various collections as *All who seek a throne of grace*. There are about 200 examples beginning in 1835 of the form *They who seek the throne of grace*. The latest examples we have found are in *The Hymnal of the Reorganized Church of Jesus Christ of Latter Day Saints*, the 5th printing (Independence, Mo.: Herald Publishing House, 1962) and the *Churches of God Hymnal*, 5th printing (Harrisburg, Pa.: Churches of God in N. A. Central Publishing House, 1967)...

Faithfully yours,
/s/ Leonard Ellinwood
Washington Cathedral,
Project Director

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PHOTOS BY MANUEL ROSALES

The Marysville Hook, Opus 491, Rebuilt

(Ed. Note: The following material is taken from letters by Joan Smith, the dedication program, and from information supplied by Manuel Rosales.)

Yuba and Sutter Counties were among the original 17 counties of California, formed in 1850 soon after the state's admission to the Union. Much of the area in both counties lay within the huge grant of land, made a decade before by the former Mexican rulers of California, to John A. Sutter, a Swiss immigrant. In those days, rivers were the principal traffic routes in the valley, so it was natural that communities were settled near them. Sutter established Sutter's Fort in 1841. Another such community was begun in 1842 on the north bank of the Yuba River, just east of its confluence with the Feather River, and was called "Cordua's Rancho." This was the actual start of Marysville. Upon the end of the Mexican War (1846-'48), the United States acquired possession of Mexico's California.

Gold had been discovered January 24, 1848, at Coloma, where Sutter was operating a lumber mill on the American River. Gold was first discovered in Yuba County June 2, 1848. The resultant rush of fortune seekers poured into the area and it became the center of trade for the northern mines. The time was ripe for the founding of a town. On the eve of January 18, 1850, a rally took place and the name "Marysville" was chosen, honoring Mary Murphy Covillaud, one of 48 persons rescued in the Donner Party, whose wagon train was trapped in the high Sierras in 1846 by early snows. By 1850, there were 2,000 men working the gold sites. They set up shacks and tents, but within four years substantial buildings were erected and by 1860, although the first wave of gold rush prosperity was ebbing, Marysville had a population of 8,000.

The First Presbyterian Church of Marysville was organized by the Rev. William Brier on November 24, 1850. Regular church services were held in a new courthouse until a small church was erected in the spring of 1851. A melodeon was purchased for fifty dollars and an organist was hired for five or fifty dollars per month, the records are not clear. A disastrous fire destroyed the church in 1854, and a spacious edifice replaced it in 1860. Plans to obtain an organ began, leading to the purchase of E. & G. G. Hook's Opus 491 in 1869.

The Hook organ was shipped from Boston around Cape Horn and up to San Francisco. Here, it was transferred to a barge which brought it up river to Marysville. It had seventeen speaking stops, 1,020 pipes, and an oak case. It had tracker action and was hand pumped. The horizontal Swell shutters were partly visible above the center flat of display pipes and, like the pipes, were decorated with painted designs.

Sometime during the 1920s, the organ was modernized by obscure technicians, the Toutijian Brothers, who installed external electropneumatic pull-down actions under the original slider chests and a detached Tellers 61-note, 2-manual console, but who apparently made no tonal alteration. The church moved to a new edifice in 1949, razing the old one after the organ was dismantled, removed, and rearranged in the new building by John Swinford. The old casework was abandoned, and the windchests and pipes were installed behind a linen screen covered by a facade of dummy gold pipes at the front of the present church. Felix F. Schoenstein and Sons made additions in 1960.

The electrical action became unreliable and the installation was restrictive to the tonal quality of the old pipes. It eventually became apparent that major work would be needed. By this time, the organ had been vastly altered tonally: the Great Mixture was replaced by a tapered 2 2/3' Twelfth, the Trumpet was replaced by a one-rank stop of varying pitches called "Mixture," the 16' Great Bourdon was moved to the Pedal as a 16' Lieblich Gedeckt and its remaining pipes were rearranged as a 4' flute in the Great. The Pedal 8' open wood was removed to make room for the 16' Lieblich Gedeckt. The Great 8' Concert Flute, predominantly of open wood, had been crudely revoiced. In the Swell, the open diapason was replaced by a celeste rank, caps were soldered onto the

resonators of the 8' Oboe, and the 2' stop was supplanted with a 4' Gemshorn that was not tapered. Its wind system was thoroughly changed.

"We did not feel that there was enough left of the original organ to legitimately restore it, but we wanted to use the remaining Hook pipes and windchests to create a new organ in an old organ style. It was through the patience and foresight of the church's consultant, David Rothe, that the old, decrepit instrument was not discarded in favor of an entirely new organ or an electronic substitute," explained Rosales.

Some of the Great 16' Bourdon remained, so the rank was restored with replica pipes for those that were missing. The Great principals at 8', 4', and 2' pitches, the Swell Stop Diapason, and the Great Dulciana (now located as a Dolce in the Swell) remain in original condition. The Swell Oboe has been restored by removing the soldered caps, and the Pedal 16' Sub Bass is original except for three replicated pipes. Other pipes in the organ are made from old pipes salvaged from the former instrument, from other sources, or are new.

The new case in 19th century Gothic style is of quarter-sawn white oak and was designed by Stuart Goodwin and built by William Visscher of the Rosales firm. The music rack is of elm burl framed in walnut, bocote and oak. The manual keys are covered with beef bone which has been sanded and buffed to a high lustre. The keydesk replicates in measurements the W. B. D. Simmons organ of 1852 located at Los Altos United Methodist Church and which the Rosales firm restored in 1979. The pedal keys are of maple with rosewood sharps. The stop knobs are walnut, ebony and boxwood with hand engraved ivory faces and square walnut shanks.

On June 14, 1981, the rebuilt organ was played for the first time at a worship service. In July, the prominent Swiss organist, Guy Bovet, gave the first recital on it. Subsequently, Dr. David Rothe, Philip Manwell, and Harald Vogel gave recitals. The congregation is grateful for advice and counselling from the Organ Historical Society and from OHS members Barbara Owen and Orpha Ochse, and to Rosales Organ Builders for the splendid results obtained.

The changing appearance of Hook Op. 491 progressed through the original 1869 case at left, then the pipe facade at right, and now the new case built in 19th century style, center.

E. & G. G. Hook, Op. 491, 1869
Rosales Organ Builders, Op. 7, 1981
First Presbyterian Church, Marysville, California
V-20. R-23. S-20. P-1,222

GREAT: V-9. R-12. S-9. P-696.

- 16 Bourdon 58sw some Hook 491
- 8 Open Diapason 23fac 1-17z 18-23cm 24-58sm Hook 491
- 8 Chimney Flute 17Hook 491swb 18-58m new
- 4 Octave 1-5z 6-58cm Hook 491
- 2 $\frac{2}{3}$ Nasard 58m new from old pipes
- 2 Super Octave 58cm Hook 491
- 1 $\frac{3}{8}$ Tierce 58m new from recast metal
- 4 rks. Mixture 232m all new 1 $\frac{1}{8}$ '
- 8 Trumpet 58 mr new from old pipes

SWELL: V-6. R-7. S-6. P-394

- 8 Stop Diapason 1-49sw 50-58om Hook 491
- 8 Dolce tc 46cm Hook 491GrDul
- 4 Spire Flute 58m new from old pipes
- 2 Doublet 58m new from old pipes
- 2 rks. Mixture 116sm all new 1'
- 8 Oboe Hook 491

PEDAL: V-5. R-4. S-5. P-132

- 16 Sub Bass 1-27Hook 491 3new sw
- 8 Open Bass 30m some old
- 4 Choral Bass 30m new
- 16 Trombone 12wr 18mr new
- 8 Trumpet 12mr new Trmbn

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Swell to Great

Swell to Pedal

Great to Pedal

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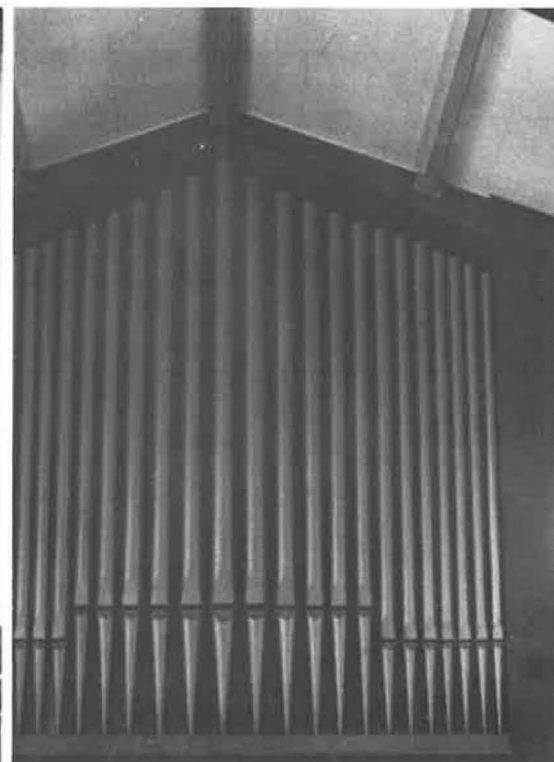
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Pitch A = 440 (Hook 491 half-step high)

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Balanced Swell pedal

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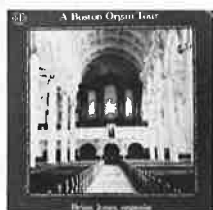
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Tape C-2 features David Dahl's stunning performance on the John Brombaugh organ, Op. 22, 1979, at Christ Church Parish, Episcopal, in Tacoma, Washington. The works

recorded at the 1982 National Convention include *Prelude in C Major* by Buxtehude, *Trumpet Voluntary* by William Boyce, *Recit de tierce en taille* by Nicholas DeGrigny *Allegro spiritoso per flauti* by Baldasare Galuppi, *Batalha de sexto tono* by Pedro de Araujo, *Noel Suisse "il est un petit L'ange"* by Balbastre, *Variations on "Weh, windchen, weh"* by Samuel Scheidt, *Scherzo* by Eugene Gigout, *Fugue from String Quartet No. 1* by Charles Ives as transcribed by Josiah Fisk, *Canon* by George Chadwick, and *Prelude and Fugue in G minor* by J. S. Bach. Also included on the tape is Dahl's wonderful demonstration of the ca. 1875 Austrian harmonium which served his church before the Brombaugh arrived. On it he plays two pieces from *24 Pieces en style libre*, *Berceuse* and *Carillon*, by Louis Vierne. And, as in all OHS convention performances, unparalleled hymn singing is recorded on the tape: "God himself is with us" to Tysk, "The day thou gavest" to St. Clement and "Ye holy angels bright" to Darwall. The cassette, nearly 90 minutes in length, is Dolby B processed on high-quality tape. \$9.00 to OHS members, postpaid. Tape C-1 is of Tim Drewes concert given on the 3m George Kilgen & Son organ, built in St. Louis in 1887 for the First Baptist Church in Los Angeles and relocated to Holy Rosary Roman Catholic Church through the Organ Clearing House by Richard Bond in



1981. Works recorded at the 1982 OHS convention include *Prelude and Fugue in D minor* by Felix Mendelssohn, *Trio Sonata II in D minor* by J. S. Bach, *Prelude and Fugue in G minor* by Marcel Dupre, *Concert Variations upon Old Hundred* by John Knowles Paine and *Grand Piece Symphonique* by Cesar Franck. The recorded hymn is "All people that on earth do dwell" sung to Old Hundred. The Dolby B processed tape runs about 80 minutes, and sells for \$9.00 to OHS members