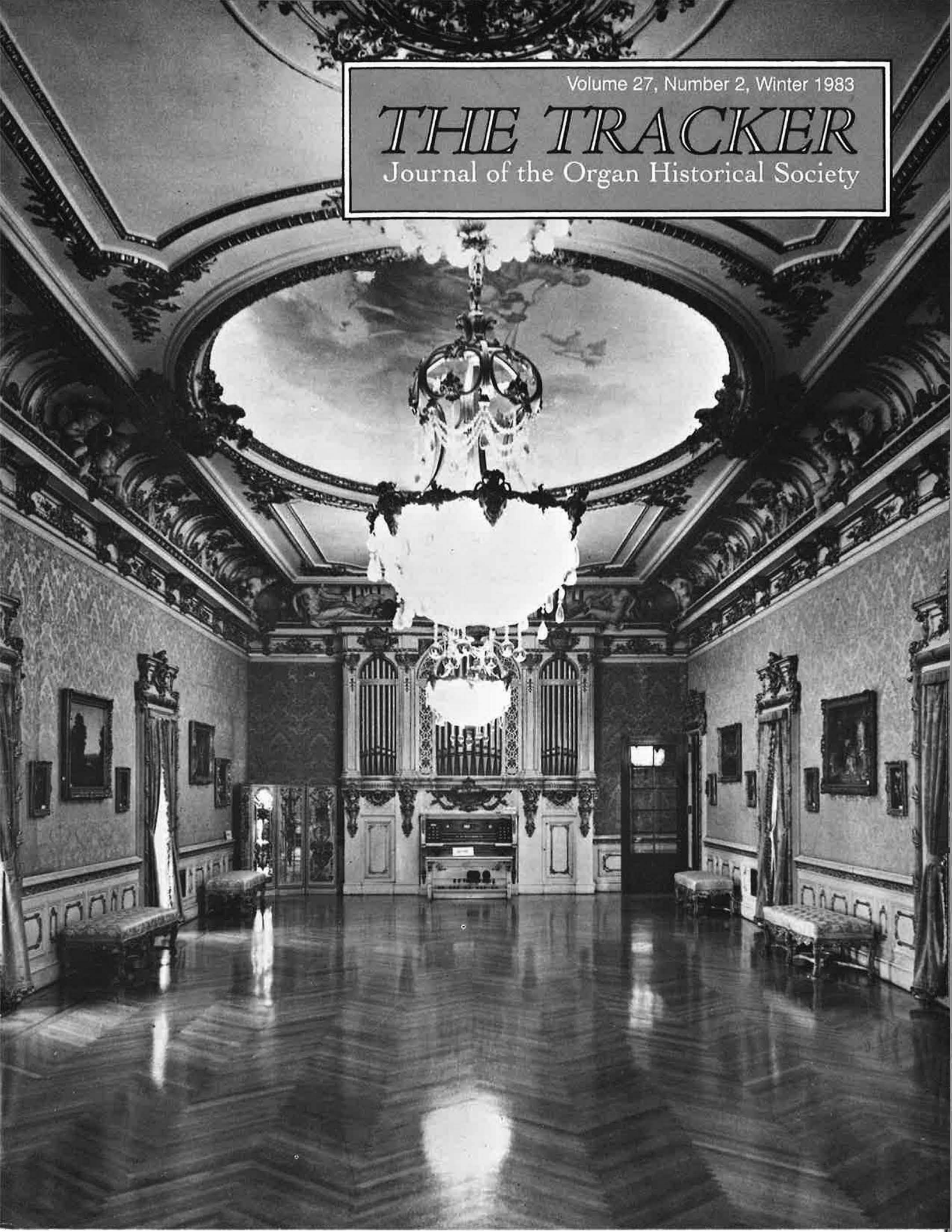


Volume 27, Number 2, Winter 1983

# *THE TRACKER*

Journal of the Organ Historical Society





## The Organ Historical Society, Inc.

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COVER—The Louis XIV Music Room at the Henry Morrison Flagler residence in Palm Beach, Florida, is home for J. H. & C. S. Odell's Op. 381, 1901. Story on page 16.

OHS members may join as many chapters as they wish. Several chapters publish excellent newsletters with significant scholarly content.

Chapter and Founding Date (*Date joined OHS)	Newsletter, Editor, and Annual Membership	Membership Address
Boston Organ Club, 1965, 1976*	Newsletter, E. A. Boadway, \$5	Alan Laufman Box 104, Harrisville, NH 03450
Central New York, 1976	The Coupler, \$5	Culver Mowers 2371 Slaterville Rd., Box 130, Brooktondale, NY 14817
Chicago-Midwest, 1980	The Stopt Diapason, Susan R. Friesen, \$8	Julie Stephens 520 W 47th St., Western Springs, IL 60558
Eastern Iowa, 1982	to be announced	Delores Bruch 410 Hawaii Ct., Iowa City, IA 52240
Greater New York City, 1969	The Keraulophon, John Ogasapian, \$5	Alan Laufman (as above)
Greater St. Louis, 1975	The Cypher, Elizabeth Schmitt, \$5	John D. Phillippe 4336 DuPage Dr., Bridgeton, MO 63044
Hilbus (Washington-Baltimore), 1980	Where the Tracker Action Is, Carolyn Fix, \$4	Peter Ziegler 14300 Medwick Ct., Upper Marlboro, MD 20870
Mid-Hudson (New York), 1978	The Whistlebox, Robert Guenther, \$3	Clem Egolf 338 Buena Vista, New City, NY 10956
Pacific-Northwest, 1976	The Bellows Signal, Beth Barber, \$3	David Ruberg Box 12153, Seattle, WA 98102
Pacific-Southwest, 1978	The Cremona, Sharon Bailey, \$4	Stephen Baker 512 S. Ivy Ave., Monrovia, CA 91016
South Carolina, 1979	Newsletter, Jon Moyer, \$5	Kristin Johnson 4710 Datura Rd., Columbia, SC 29205
South Texas (The San Antonio Pipe Organ Society), 1979, 1980*	The Well-Tempered Communique, \$15	W. P. Cunningham 235 Sharon Dr., San Antonio, TX 78216
Tannenberg (Central Pa.), 1976	The Dieffenbuch, Raymond Brunner, \$5	James McFarland 114 N. George St., Millersville, PA 17551
Virginia, 1979	to publish in 1983	to be announced
New Orleans, 1983	to be announced	Rachelen Lien 1010 Nashville Ave., New Orleans, LA 70115

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## SERVICE

## An Editorial

The Organ Historical Society has changed tremendously from the small "Boston group" to the extensive national organization of approximately 1,500 members with fourteen chapters. One aspect of the society has not changed: the need for service from its members.

A not-for-profit organization relies on the volunteer services of individuals to implement and maintain its programs, projects, and publications. The OHS has benefitted from the services of many dedicated persons in the past twenty-seven years. Individuals who have given exemplary service have been honored with the Distinguished Service Award. Recipients of this award include Albert Robinson, Norma Cunningham, Donald Rockwood, Homer Blanchard, Donald R. M. Paterson, Helen Harri-man, and Norman Walter.

Albert Robinson ("Robbie" to many of us) has served *The Tracker* from its early beginnings as a "news bulletin" to the present journal found in colleges and universities. "Robbie" began initially as publisher and eventually succeeded Kenneth Simmons as editor. This dedication earned "Robbie" recognition and respect by the membership, culminating in the Distinguished Service Award. And, he has now been recommended as an Honorary Life member by the National Council. He may no longer serve as editor, but his name is not gone from these pages. We will benefit from his vast knowledge and experience in reviews and as an author.

You may feel you can not serve the society in the same manner or as extensively as "Robbie" and others. Service does not need to be literary or auditory, but may be rendered simply by showing support for OHS programs with your attendance at a recital or the annual National Convention. This year's convention will be in Worcester, Ma. "Robbie" will be there; he has attended every OHS convention.

I look forward to receiving articles and letters from many of you. Together we can continue to serve the needs and interests of the OHS.

SRWF

## WELCOME

by Culver Mowers

We welcome Susan R. Werner Friesen to *The Tracker* staff as editor to succeed Albert F. Robinson. Susan was appointed editor by the National Council at their meeting on October 15, 1982.

Susan is currently editor of *The Stopt Diapason*, the newsletter of the Chicago-Midwest Chapter and has



Susan R. Werner Friesen

served as Chairman of the Nominating Committee for the national council of the Organ Historical Society. She is dean of the Northwest Suburban Chicago Chapter of the American Guild of Organists, Minister of Music at Irving Park Lutheran Church, Chicago, Illinois, and a member of Mu Phi Epsilon, an international music fraternity. She studied with Kathleen Thomerson at Southern Illinois University, Edwardsville, Illinois, where she received her B.M. and B.M.E. degrees, and with William Eifrig at Valparaiso University where she received her M.A.L.S. degree. She is employed as a computer programmer by Household International, Prospect Heights, Illinois.

We look forward to a long and prosperous fellowship with her.





Skinner which stood on stilts at the west end was not connected to the new console, and was removed a few years later.

The sound of the new unenclosed pipework, the blaze of mixtures and mutations, the independent pedal division and the bright ensemble reeds were unique to "new" organs at that time. "Look, no French Horn nor Vox Humana!"

A year or so after the organ was playable, "Bill" Hawke sent a list of his suggested registrations for all the Bach "Orgelbuchlein" pieces to T. Scott Buhrman who published them in *The American Organist*. One of those days when I stopped by the choir-room to say hello, he suddenly stopped typing, picked up a box of cigars on the grand piano, flipped open the lid saying: "Take one, I insist. Mrs. Hawke has just had a son." There was such rejoicing, for they had been childless for ten years.

Both Hawke and White were Canadians who came to take organ positions first in New York, then in Philadelphia, and to study privately with Lynwood Farnum. The great teacher suddenly, after six months with Hawke, took exception to the way he was pedaling a certain passage, and demanded to know why he couldn't do it as he had been instructed. When Farnum was told "Bill" had a wooden leg, having lost his foot in military service in the First World War while fighting for Canada, he made him play every piece he had ever played. Perhaps the greatest American organist of the century spent the rest of the day on his hands and knees watching how pedaling could be done. (The sharps on the new console pedalboard were raised up about a half inch to facilitate this pedaling.)

The inevitable embarrassment came to me on one of my many visits to the choir-room after a boys' rehearsal. "What do you think is in the package on the piano?" The box was about a foot square on the end and five feet long. I thought I knew what it was but was afraid to mention it. "Well, it's my new leg from Canada and they have arranged to have it fitted at the Philadelphia Naval Hospital next week." Then later: "Oh, you were not here Sunday but I played the Messiaen for the postlude, and cleared the church in record time." And: "You know the Bach: 'Here I Stand with One Foot in the Grave'? Well, that is *my* piece!" Suddenly: "I must go now" and as I opened the gate into Locust Street and looked back at the great stone steeple surmounted with the Greek Cross, the tears of sympathy I had been hiding turned to the pride of crying for joy.

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*Frank Roosevelt Op. 494, 1891, located in St. James Church, Chicago, was spared in a fire of 1972 that wrought major damage on other fixtures of the handsome building. The organ will be visited during the 1984 OHS National Convention.*

## Roosevelt of ‘Marvellous Power’ and ‘Masterly Voicing’: A History of the Organs of St. James Church, Chicago

by Michael D. Friesen

In 1891, the Roosevelt Organ Works in New York City, one of the most prestigious organbuilding firms in the country at that time, shipped their Opus 494 to St. James Roman Catholic Church, Chicago. It was one of several Roosevelt organs in the Chicago area, and although far outshaded by the attention given in music journals to the famous Roosevelt Opus 400, the mammoth 4-manual, 109-stop organ in the Chicago Auditorium (not Auditorium Theatre), only this instrument survives unchanged in its original location. It is a modest-size organ, containing just twenty-six ranks in a specification inspired by (but not a direct copy of) Examples #35 to #39 given in Roosevelt's 1888 catalogue.<sup>1</sup>

Built by Frank Roosevelt (1861-1894), younger brother and successor to Hilborne L. Roosevelt (1849-1886) who had founded the firm in 1872, the organ was installed in the recently completed church of St. James' parish in the 2900 block of South Wabash Avenue (on the then-fashionable South Side of Chicago). The new church was built of the tawny-yellow Lemont (or Joliet) Illinois limestone favored by many other prominent churches in the area at the time. It was often called "Athens Marble" by its promoters. The architect of the church was Patrick C. Keely of Brooklyn, New York, who furnished plans and specifications for many prominent churches in the United States. Keely left the Roosevelts with a bad news/good news situation: a wide and very shallow rear gallery with relatively little room for an organ, but a sanctuary with a very high ceiling and over five seconds of reverberation. The acoustics at St. James are still a delight, and they

"promote" the Roosevelt better than any stack of music journals ever could have.

In its 128-year history, St. James is known to have had only two pipe organs: an 1871 Pilcher Bros. instrument built in Chicago, and the Roosevelt. Founded in 1855, the parish was established to serve Irish laborers at the American Car Works (later the Illinois Central Railroad), which were located along the shore of Lake Michigan south of downtown Chicago (which is now known as the "Loop"). Meeting temporarily in the chapel of a school, St. Agatha Academy, the parish built its first church, a modest frame structure, in 1858 on the east side of Prairie Avenue between 26th and 27th Streets. It is not known whether there was a pipe organ in the early years of that building. The structure was enlarged in the 1860's to accommodate a growing congregation.<sup>2</sup> By 1871, however, funds had been collected to procure an organ, for in February that year Pilcher Bros., then located in Chicago, installed their Opus 125, a one-manual and pedal 9-rank organ. The Pilcher ledger records the stoplist in the following manner:

"No. 125. Built for St. James' Church, Prairie Avenue, Chicago. Duplicate of No. 66 except case which is Norman and compass extended to a. Dimensions 9 ft. wide, 4-6 deep, 12-4 high.

No. 66. Built for Reed's "Temple of Music." Sold to Church of the Holy Family, Chicago, May 1865-.

An organ of one manual, CC to G, 56 notes, one & a half [octaves] pedals CCC to E, 17 notes. Stops as follows—

1. Stopt Diap. Treb	F	56 [8 ]	6. Coupler Pd & Manual		
2. Stopt Diap. Bass			7. Fifteenth	CC	56 [2']
3. Dulciana	F	39 [8 ]	8. Twelfth	CC	56 [2½']
4. Melodia	F	39 [8 ]	9. Flute	F	39 [4']
5. Open Diapa- son	CC	56 [8 ]	10. Principal	CC	56 [4']
			11. Bourdon Ped.	CCC	17 [16']
			12. Alarm		

Plain Gothic case, grained oak, speaking front from Gamut G. Open Diap. 7 lower pipes of wood. Case 8 ft. × 4-7 on floor, 14 ft. high—2-7 under keys, 4-8 under subbase [?—partially illegible]. bellows 3 × 5 on top. windchest 3 × 4-6.<sup>73</sup>

In the years following the Great Chicago Fire of October 9, 1871, settlement patterns changed, affecting St. James's parish. The business district that had been burned out regrew rapidly, and areas near it that had been residential upper-class neighborhoods before the fire were now being encroached upon by commercial structures. So the wealthy moved south along the lake into what had been the blue-collar area, which caused many Irish families to move farther west. (It was the working-class that constituted the parish, not the well-to-do.)

By 1873 it was obvious that a new church was needed. The present site on Wabash Avenue was thus purchased, three blocks west of St. James's first neighborhood. The cornerstone of the new church was laid on October 10, 1875, and the edifice was finished in 1880. Historians presume the parishioners moved their Pilcher organ from the old church to the new and used it until funds could be raised to buy a new and larger organ. (The Pilcher's fate is unknown.) The interior of the sanctuary was furnished over the next decade as money came in (for example, the marble altars were installed and consecrated in 1886).

It is believed that the noted British organist Frederick Archer was organist at St. James at the time the Roosevelt organ was acquired, or came to serve in that capacity shortly thereafter. A biography of him is not clear on this point.<sup>4</sup> An article covering organ matters at Chicago's 1893 World's Columbian Exposition and describing notable aspects of the Chicago organ music "scene" gives some insight into how the organ came to be the way it is. In fact, the unknown writer "Vox Humana" (probably W. G. Pearce, a frequent correspondent) waxes eloquent over the entire musical experience at St. James:

"Probably the most elaborate musical service given in this city is that of St. James R. C. Church, on the south side of the city, of which the celebrated English organist, Frederick Archer, is organist. The organ, by Roosevelt, is of two-manuals, blown by an electric motor. The question now most naturally arises, how is it such a great performer has such a small organ at his disposition? In the first place, lack of room prevented the building of a larger one. But this instrument must be heard to be appreciated. A peculiar occurrence happened at its dedication. The church being packed with hearers, the full power of the instrument proved to be insignificant; no gathering ever had such a marked effect upon an organ. Mr. Davis, Roosevelt's Chicago representative, immediately sent most of the pipes back to the New York factory, with an order for pipes of a much larger scale. This order was carried out, and one is agreeably surprised at the marvellous power and masterly voicing of this truly efficient instrument.

This instrument is in an organ loft over the west door. The church being large, the instrument has twice its height above it. Any one who has studied the position of an organ knows that this goes a long way in its effectiveness.

In stature, Mr. Archer is a giant among men. On the street one cannot but notice that people, not knowing him, invariably turn to admire his stately appearance.

Presently we espy him towering above the masses on the boulevard. 'Good morning, Mr. Archer! what is to be the order of service this morning? Beethoven's Mass in C; Veni Creator, Wagner; Ave Maria, Luzzi; and the organ numbers?'—'Oh, that depends upon how I feel.' The opening voluntary proves to be a general display of the organ, *extempore*. How masterly! How scholarly! What marvellous execution! Goodness! How that organ has surprised us! We feel as if we were in some cathedral in far-storied lands, listening to a mighty organ, the keys of which are swept by master hands.

The choir is quartet and chorus, and all artists of ability. This church spends more on its music than any other Roman Catholic Church in Chicago. Therefore it seems unnecessary to state that the service was masterly rendered.

Being anxious to see as well as hear Mr. Archer play the closing number, we leave the body of the church for the keyboard. Ah! he is feeling in good trim—the Overture to "Athalie," Mendelssohn. We do not get any too close to the keyboard, for members of the choir and others are ahead of us. The rendition of this Overture needs no criticism—it is above us. An overture generally constitutes the closing of the morning service. In going to hear Mr. Archer, one does not go on a long trip expecting to hear something and in turn hear nothing. Mr. Archer goes to the organ to play it, and he does play it. Those who come to hear the organ, go away filled.<sup>75</sup>

The *History* says, "The many families who belonged to this predominantly Irish parish contributed so generously of their money that by 1895, the parish church was entirely free of debt. As a result, St. James Church became the first Catholic edifice in Chicago to be consecrated."<sup>6</sup> By 1895, a twenty-bell McShane chime ranging in weight from 175 to 5,500 pounds had been acquired, and is still functional; later, Tiffany stained glass windows were bought for the chancel, complementing the Roosevelt and indicating the quality of furnishings the parishioners desired and undoubtedly sacrificed to acquire.

Around the turn of the century Wilhelm Middleschulte, who had been organist at the Cathedral of the Holy Name (R.C.) downtown, became parish organist. He is perhaps best known for his "Perpetuum Mobile" for pedal solo (arranged from the Intermezzo movement of a Concerto for organ) popularized by the late Virgil Fox, which could have been composed at St. James, as it fits within the Roosevelt's pedal compass. Undoubtedly, there were also various other fine musicians who occupied the post and whose names are not now available to us.

In any event, the organ served faithfully through the next phase of years that saw St. James's parish radically transformed. Rather than running from population decline in its territory and the ravages of urban blight that were soon to beset it, the church remained.

The rise of the automobile saw the area of Michigan Avenue (one block east of Wabash Avenue) near St. James become "Automobile Row" where car dealers' showrooms displaced many homes. Other industries located in the neighborhood as the commercial area continued its southward migration. From 1911 to the end of World War I the number of Catholic families living on Wabash between 27th and 35th Streets, the heart of the parish, declined from 165 to five. The wealthy moved north of downtown along the lakefront (to what is now appropriately called the "Gold Coast") to escape commercialism,



manufacturing plants, train noise and dirt, and so forth, leaving their mansions to be converted into apartments. Black families, finding the apartments affordable and better than previous tenements, moved in. Much other housing nearby had, by this time, become substandard and the area became a haven for the poor. St. James's priests, by and large, were determined to serve the people of the neighborhood and opened the parish school to black children regardless of their religious affiliation, and it thrived. In 1950 a new school was erected and from 1961-63 it was expanded, most untypical at the time for an inner-city location.



*Frank Roosevelt*

In 1949 the church was restored and redecorated, and record exists of the Roosevelt being "overhauled" at the time. The undertaking introduced no essential alteration to the instrument. That same year, the "Blighted Areas Redevelopment Act" was passed, resulting in massive land clearance and construction of high-rise apartment buildings, medical complexes, and expressways in the area during the ensuing two decades. This period of "urban renewal" (so often actually a vague, even regressive phrase) was really a time of loss of many fine buildings, churches, and organs that, if they were still here, might instead be restored.

The rebirth of St. James was dealt a harsh blow when an early-morning blaze, probably caused by faulty electric wiring, struck on December 22, 1972. Damage was largely confined to the chancel and sacristy areas of the church. The Tiffany windows, marble altars, and some of the furnishings were destroyed; damage occurred from smoke and water as well, but the Roosevelt was essentially unharmed. The church was restored to use between 1973 and 1976, with some work done to the organ to keep it playable. The congregation turned a setback into even stronger determination.

Today, the Roosevelt shows signs of its 92 years of age. It requires sympathetic, careful, and high quality repair

which has not always been available as the 20th century progressed and organs such as this have been regarded as outmoded. In any event, the quality of the original workmanship has outlasted all later repair efforts and the organ is still eminently playable, although now in need of a proper and thorough restoration. Recent efforts to promote the instrument and fund-raising projects have been initiated to help pay for such a restoration. The Roosevelt will also be a major feature of the 1984 Chicago National O.H.S. Convention, which should greatly add to that impetus. (*Editor's note: A new recording of the organ is reviewed in this issue.*)

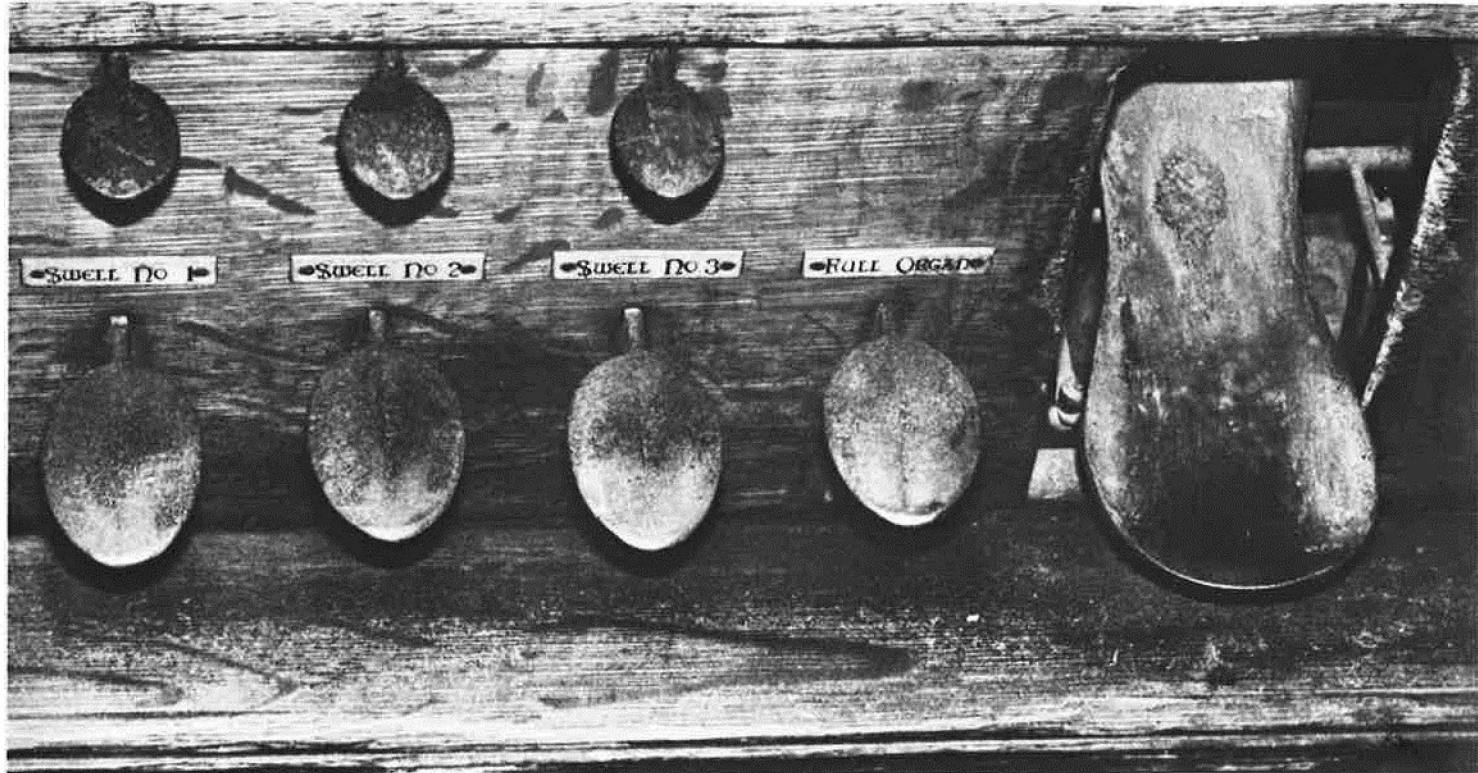
The stoplist shows a typical late 19th-century tonal structure, yet the immensity of sound and wealth of color belie the impression inferred from the relatively small number of stops. The scaling of the pipework is truly generous. Just which stops were indeed replaced with larger-scaled ranks after the dedication is difficult to determine. The story told by "Vox Humana" may be exaggerated or largely myth, as much internal evidence indicates that the pipes are very probably original, except, perhaps, three ranks of reeds.

As the Trumpet, Cornopean, and Oboe ranks all bear the date 1892, they may be replacements of that time. The Trumpet and Cornopean have shallot heads that are beveled longer at the back, and have tapered, thick tongues. Shallots of the Oboe are beveled longer at the front, and have tapered tongues. All three ranks have zinc-resonators with spotted metal bells, slotted. The Vox Humana has long boots, flat-headed shallots, and thick tongues. Low C resonators of the Trumpet and Oboe are dated 1892, the Oboe is marked "#494," and the Trumpet's sky rack is labeled "#494."

The organ is in virtually original condition. "Vox Humana's" 1893 article says that it was blown by an electric motor, and most of the apparatus is extant. A six-foot by nine-foot double-fold reservoir is winded by three feeder bellows connected to a crankshaft that is turned by a large-diameter, iron, flat-belt pulley. A wooden hand-wheel is attached to the large pulley for manual operation. A smaller iron pulley received power from the motor to drive the large pulley. Only a few pieces of this system are missing and it could be reconstituted. A 1920's Spencer blower now supplies the wind. According to a label attached to the c<sup>1</sup> pipe of the 4' Octave, the original wind pressure was set at 3½" water column. It appears that the present pressure is around 4"; perhaps Roosevelt increased the pressure to strengthen the tone.

The organ's keydesk at the center bottom of the case is connected mechanically, much like a tracker, to the external primary boxes below Roosevelt's patented pneumatic windchests. Thereafter the key action is pneumatic. This arrangement results in very light touch and prompt pipe speech, even with rapid repeats. The stop action is also mechanical to the pneumatic vent boxes which divide the main chests. Couplers are purely mechanical, as is the ingeniously-engineered adjustable combination action, consisting of seven foot levers (three each for the Great and Swell divisions and a reversible "Full Organ" lever). Small setter levers are located above the combination levers. This mechanism is intact but not presently operable. A reversible foot lever is also provided for the Great-to-Pedal coupler.

The chests employ leather-covered hinged pneumatics (small cuneiform bellows) connected to the side rails of the stop channels, and are winded from key (or note) chan-



Three combination pedals for each manual division are adjustable using the smaller, setter pedals above.

nels. The stop action, when drawn, fills a stop channel running lengthwise (i.e. left to right) in the chest with wind. When a key is depressed, a double-acting valve in the primary box opens, venting the wind in a key channel running from front to back in the chest. Where the two channels thus activated cross, the stop channel wind pressure on the pneumatic causes it to collapse and move a valve (on the same side rail) on the end of an arm connected to the pneumatic. This valve opens and allows stop channel wind to be admitted into an L-shaped boring in the side rail, which is then transmitted through the toeboard to the pipe. This hallmark of Roosevelt work is illustrated and described in detail by Audsley.<sup>17</sup>

The case, which is of solid red oak, is of heroic proportions, with 14 basses of the Great 16' Double Open Diapason and 20 basses of the Great 8' Open Diapason in the facade. The 16' basses are divided symmetrically at either end of the case in identical flats with the 8' basses in four identical flats in the center, and are, of course, cut out in back to produce correct tuning pitch. These two stops are the only unenclosed ranks; the remaining Great stops are enclosed in the Swell box, a typical Roosevelt feature. The Pedal ranks are divided along the sides of the case. All ranks are complete to bottom C; none has stopped or common basses.

Frank Roosevelt, Opus 494, 1891  
St. James Roman Catholic Church, Chicago, Illinois  
V:24 S:25 R:26 P:1,424

#### GREAT

- 16' Double Open Diapason 58heavy cm
- 8' Open Diapason 58heavy cm
- 8' Viola da Gamba 1-12z 13-58t no mitres
- 8' Dulciana 1-12z 13-58cm
- 8' Doppel Flöte 58sw
- 4' Octave 1-5z 6-58sm sl heavynicks
- 4' Hohl Flöte 1-49ow arched Melodiamouths 50-58om
- 2 2/3' Octave Quint cm archedmouths cylindrical
- 2' Super Octave sm sl heavynicks
- 8' Trumpet 1-54mr 45-54h 55-58om lmitred

#### SWELL

- 16' Bourdon Bass 12sw split drawknob
- 16' Bourdon 46sw
- 8' Violin Diapason 1-17z 18-58cm no mitres
- 8' Spitz Flöte 1-17z 18-58cm tapered no mitres
- 8' Stopped Diapason 58sw
- 4' Gemshorn 58sm sl cylindrical
- 4' Flute Harmonique 58cm sl overblows from MC
- 2' Flageolet 58cm tapered archedmouths Cornet toebd
- III Cornet tapered arched 12th, cylindrical o 15th, tapered arched 17th, high t
- 8' Cornopean 1-54mr 38-54h 55-58om
- 8' Oboe 1-54mr 55-58om 1-4mitred
- 8' Vox Humana 1-49mrc 50-58om

#### Tremulant

#### PEDAL

- 16' Open Diapason 30ow
- 16' Bourdon 30sw
- 8' Violoncello 30om diapasonic in tone

#### COUPLERS

Great to Pedal

Swell to Pedal

Swell to Great

Swell to Great Octaves

Accessories include Wind Gauge, Bellows Signal, three Great Combinations, three Swell Combinations, Full Organ Reversible, Great to Pedal Reversible. The Swell box is spacious and has extensions to both sides at the rear to enclose offset basses of the 16' Bourdon, 8' Violin Diapason, and 8' Spitz Flöte. Details courtesy Alan Laufman and James Wylly.

The distinctive Roosevelt typeface was designed by George Ashdown Audsley.





The leather in the organ was affected by superheated steam generated as a result of the water used to extinguish the 1972 fire. The pneumatics have since become partially stiff and do not always expand enough to keep the valves completely closed. In addition, there is wind leakage out of the note channels from the bottom boards, which no longer fit tightly. It appears that they were allowed to warp slightly during the 1949 work, which seems to have only included partial releathering. The boards were damaged by a futile effort to plane the boards true again and by poor reinstallation, including stripped screws where they are fastened to the chest, missing locating dowels, and gouges at their edges. It is also possible that the valve adjustment during the releathering was inadequate. Since the valves overlap the holes by no more than 3/32", many ciphers can occur where arms are not carefully centered to enable the valves to seat properly and seal off unwanted wind. High humidity and temperatures alleviate these problems, and a second small blower has been added in recent years as a temporary measure which maintains adequate wind pressure to counteract leaks in the key action. When both blowers are used ciphering is minimized, but assorted plainly audible hisses, groans, and rattles make it evident that work is needed.

This Roosevelt is a magnificent example of 19th-century American organbuilding by builders who completely understood the Romantic idiom, and who constructed their instruments with the finest of materials and superior craftsmanship. The design shows no consideration for cost in meeting the primary objective of a perfect organ.

Coupled with St. James's superb acoustics, the sound is rich and full of grandeur. Although the days of the glory of the pipe organ as evinced by the 1893 writer's ecstasy are now largely gone by, we who know that this is undeservedly so can be glad that this priceless treasure still stands at St. James, Chicago, waiting to sound forth its voices that progress will never improve upon.<sup>8</sup>

#### NOTES

<sup>1</sup>The Roosevelt catalogue cited was reprinted in 1978 by the Organ Literature Foundation, Braintree, Massachusetts.

<sup>2</sup>Harry C. Koenig, ed., *A History of the Parishes of the Archdiocese of Chicago* Chicago: The Archdiocese of Chicago, 1980, pp. 454-61.

<sup>3</sup>Elizabeth Towne Schmitt, "The Pilcher Opus List," *The Cypher* (Summer 1981) 6:5. (The stoplist itself is from microfilmed ledgers of the Pilcher firm in the possession of Mrs. Schmitt and the O.H.S. archives.)

<sup>4</sup>W. G. Pearce, "Frederick Archer," *The Organ* (December 1893) 2:174-75.

<sup>5</sup>Vox Humana (pseud.), "Organ Music in Chicago and at the World's Fair," *The Organ* (July 1893) 2:67.

<sup>6</sup>Koenig, *History*, p. 457.

<sup>7</sup>George Ashdown Audsley, *The Art of Organ Building* New York: Dodd, Mead & Co., 1905; reprinted New York: Dover Publications, 1965, Vol. II, pp. 320-27. (Technical verification by Stanton Peters.)

<sup>8</sup>Norman Ryan, "St. James R.C. Church, Chicago, Illinois, Roosevelt, 1891" *The Stopt Diapason* (February 1982) 3:3-5 and (April 1982) 3:8.

## LOIS REGESTEIN

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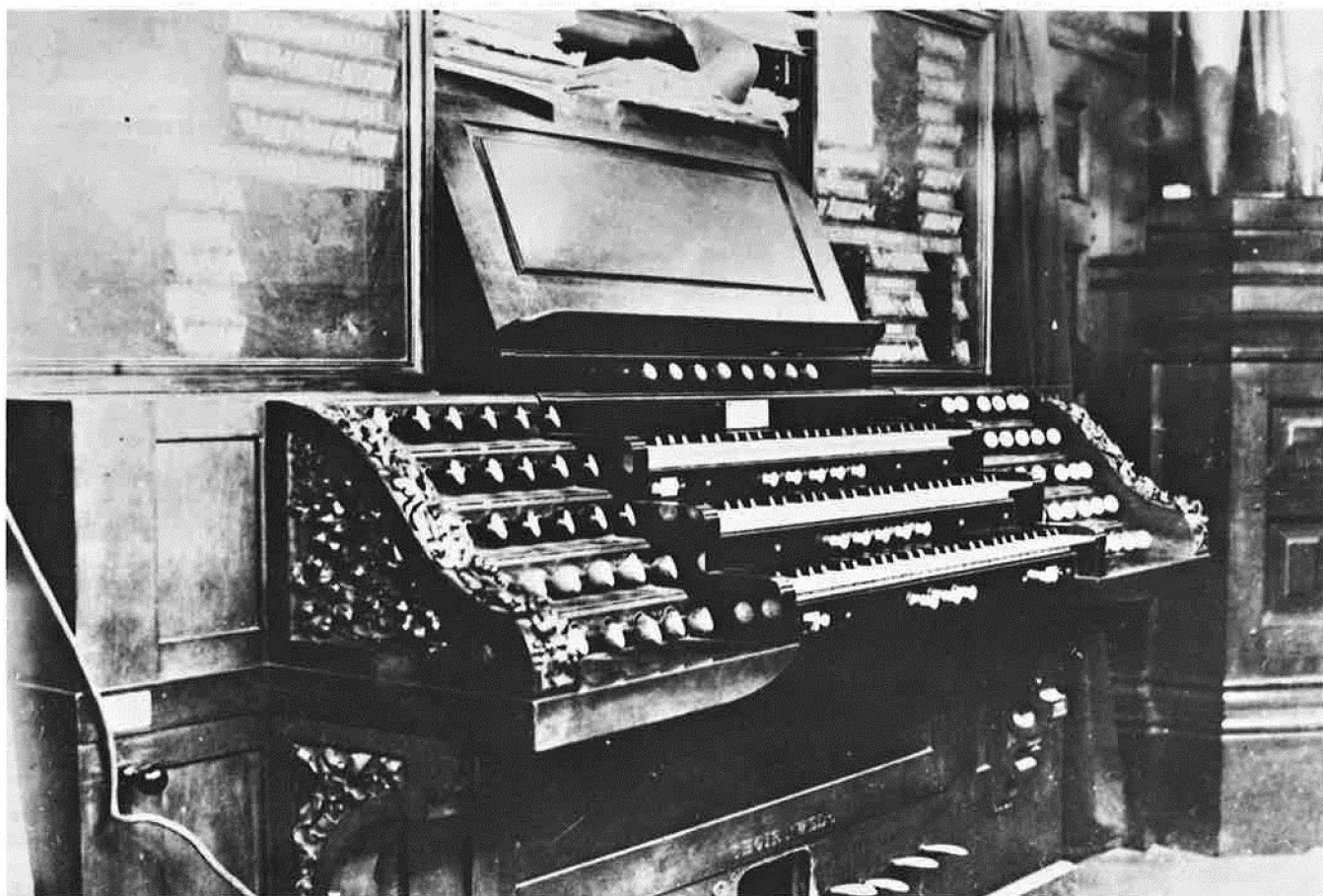
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*Original console, showing the unique combination action of Roosevelt Op. 113, 1883, which had tubular pneumatic action to the proximal divisions and electropneumatic action to the distal, Echo division.*

## Innovative Roosevelt Enters Its Centennial Year

by Peter Cameron

The Hilborne L. Roosevelt organ, Opus 113, 1883, in the First Congregational Church, Great Barrington, Massachusetts is possibly the largest instrument of the 538 produced by the Roosevelt Organ Works to survive essentially intact. This article is occasioned by major restorative work having been completed. There is a lengthy description of the instrument, probably published by the firm, and reprinted in the Boston Organ Club *Newsletter*, April 1973, No. 86, p. 3. The 3-page leaflet is reprinted here and illustrates the many forward-looking features of the Roosevelts' work.

"This magnificent instrument was built by Hilborne L. Roosevelt, of New York, and in designing the specification, which is of unusual magnitude as compared with the size of the church, special care has been exercised in order to produce the requisite volume of tone without overtaxing the acoustic properties of the building. One of the most important features in securing such good results in this respect, is the extensive recourse had to the placing of pipes within Swell-boxes.

The Swell Organ, which is of unusual amplitude, consists of 18 stops, and in its box are included the Quint, Octave Quint, Super Octave, Mixture, Scharff, Euphone and Trumpet of the Great Organ, thus enabling the organist to subdue at will these usually assertative stops and

utilize their tones in a far more extended field than is commonly practicable.

The Choir Organ is independently enclosed by a box of its own, a device which greatly enhances its value and is productive of many charming effects of expression, in general only obtainable by use of the Swell Organ.

From the above it will be readily seen that, with such an unprecedented proportion of the whole instrument placed within Swell-boxes, viz.: 38 stops out of 55 (exclusive of the Echo), a *crescendo* or *diminuendo* of startling intensity becomes feasible to an extent impossible under other circumstances, besides which a beautiful and novel effect is produced by gradually closing one Swell while opening the other. The *Louvres* of both are controlled by two Balanced Swell Pedals, centrally located above the pedal keys in such relative position that they can be simultaneously operated by the same foot.

The amount of 8' flue work is also in excess of that usually met with, and is thus increased in order to form a foundation of extra solidity, and insure the production of that impressive and dignified body of tone which is the noblest feature of the "King of Instruments." It will be observed, too, that the amalgamation of tone-color in varied pitch has also been considered, the Diapason, Flute, String and Reed qualities being used in carefully regulated proportion, in stops of the various pitches.



The Swell Super Octave Coupler *acts on itself*, so that in order to bring it into operation it is not necessary to use the Great Organ keyboard and incur the inconvenience of previously rendering that department silent. The Draw-stop Knobs are of the patent "oblique faced" form, and are arranged in steps at either side of the manuals, those belonging to each department of the instrument being made of a distinctive kind of wood.

The Couplers are to be found in a horizontal row immediately above the Swell keyboard.

All the Claviers are of the "overhanging" type, and the relative disposition and measurements of the keybox contents are all of the most universally approved standards, the woodwork of the same being highly polished ebony and mahogany.

The entire Drawstop Action is "tubular," and therefore free from the troubles that mechanical connections are subject to, besides which it simplifies the interior arrangements, and dispenses with a great bulk of rods, rollers, squares, &c.

Ample Passage Ways and conveniences for access are provided throughout the organ, rendering inspection, tuning, regulating, &c., much more easy of accomplishment than usual.

The Pedal Ventil admits of instantly reducing the Pedal Organ to a *pianissimo* without throwing in the stops that may be *drawn on*, so that on releasing the Ventil the tone of this department returns to the previous quality, dependent upon the combination of stops drawn.

The Choir "Off," Echo "On" Ventil is a Pedal whereby the Choir Organ is detached from its keyboard at the same instant that the Echo is connected, or *vice versa*, without using the hand to manipulate the Echo Ventil Stop.

The Case, from the design of G. A. Audsley, F. R. I. B. A., of London, is of cherry wood finished in a rich color, similar to that of antique mahogany, and the workmanship is as perfect as that of the finest drawing-room furniture. Though adhering to no strict style of architecture, it is in perfect harmony with the interior of the building, and its pleasing and noble effect is the result of artistic proportions and architectural construction, rather than unnecessary and undue elaboration with carvings, which is so often met with in, and rendered necessary by, less perfect designs. The decoration of the front pipes is exceedingly handsome and of a novel character, affording an effect far richer than ordinary gilding or coloring.

The Action throughout serves as a specially perfect sample of the highest class of workmanship. The greatest care has been exercised, and every known precaution resorted to, to eliminate friction, noise, lost motion, and all the evils that this sort of mechanism is liable to. Every point of contact is "bushed," every piece of small hardware, whether of brass or iron (excepting the screws) is silvered, nicked, or tinned and adjustability is accomplished at every joint.

The Windchests are those known as "Roosevelt Chests," and may be briefly described as being "tubular pneumatic" in principle, and affording a separate pallet for every pipe. The construction and operation are such as to preclude the possibility of almost all of the derangements common to most organs, arising from thermometric or barometric variations. No matter how large the organ, these chests render the touch light and agreeable without the intervention of the complicated pneumatic lever, and above all insure a degree of perfection in "repetition" never before attained in an organ and equal to that of the most perfect pianoforte. They dispense with the objectionable "sliders" heretofore commonly used, and are so arranged that each and every part is easy of access for removal or replacement in case of accident.

The Echo Organ, so seldom met with and productive of such exquisite effects, is a device dependent for its exis-



Roosevelt Op. 113, 1883

tence in so perfect a state upon the possibilities of the "Roosevelt Electric Action." It here consists of an organ of five speaking stops, situated as high as possible in an extension of the main building which is separated from the body of the church by the solid wall back of the pulpit. Its wind is brought from the feeders of the main organ, through a large galvanized iron pipe to a "regulator" in its immediate vicinity, and from thence it passes to the windchests and pipes. The action of both keys and drawstops is electric, the wires being controlled by the Choir manual and the speech is marked by perfect promptitude. The total length of wire used is two and one-half miles, and but a few cells of "Leclanché" battery supply all the necessary electricity. In addition to the subdued and sweet tone imparted to all the pipes by their remote position, the Vox Humana is rendered more imitative and realistic than it can ever be when otherwise located. To connect the Echo it is only necessary to draw the "Echo Ventil" stop, situated above the Swell keyboard.

The Blowing Apparatus is specially noteworthy and is located in a large room in the cellar beneath the vestibule. There are three "Jaques Improved Hydraulic Engines," viz.: two large ones, of 6" diameter, for supplying wind to the pipes, and one of a smaller size to generate a high pressure for the combination pneumatics. Each of the 6-inch engines is firmly framed to a pair of extremely large direct horizontal acting square feeders, from which the wind is led, through capacious windtrunks, to the bellows in the organ. The third engine controls the feeders of an ordinary small bellows to which it is framed and which is heavily weighted, the wind passing in a similar manner direct to the pneumatics. All the air that enters the feeder-room is drawn from the organ through large air-shafts, thus preventing the detrimental effects that would be caused by forcing cellar air through the instrument. The

water valves are automatically controlled by the rise and fall of the bellows, so that the speed of the engines is regulated by the demands made for wind, and no water is wasted. From the bellows the compressed air is conveyed to a smaller receiver, called a "regulator," which insures absolute steadiness, and from thence it is distributed to the different departments of the organ. To avoid friction, and consequent loss of pressure when the utmost demands are being made on the wind supply, all the windtrunks have been made of extraordinary sectional area, and rightangled bends in the same studiously avoided. Each trunk is fitted with a "concussion bellows" or "lung" to prevent unsteadiness arising from the recoil caused by the simultaneous closing of many pallets, and a flexible joint to avoid the weight of windchests and pipes being transferred from the frame to it, by possible shrinkage or the settling of the floor.

The Combination Action is perhaps the most unique point displayed, and is of recent invention. It is known as the "Roosevelt Adjustable Combination Action," and is exceedingly simple, easy to adjust and manipulate, and unlikely to get out of order. By this novel contrivance the player is enabled to place any combination of stops he may require under immediate control, altering such combinations as frequently as may be desired, instead of being compelled to use invariably the arbitrary and unalterable selection placed at his disposal by the usual form of Combination Pedals. The mechanism is controlled by Pistons to be operated by the thumb, and Pedals by the feet. A series of pistons for each department of the organ is placed under the corresponding manual, there being five under the Swell, five under the Great, and three under the Choir.

The Pedal stops are connected with the Great Organ Pistons, in addition to which there are three Pedals whose action governs them exclusively. The couplers also are controlled by this mechanism, those belonging to each manual being acted upon by its Pistons. Eight horizontal rows of small vertical levers will be found displayed on each side of the keybox above the drawstops. One of these rows belongs to each Piston or Pedal. The levers in each row represent the registers to be controlled by that Piston or Pedal, and are labeled accordingly, and the pressure of the lower end of any one of them will cause its corresponding stop to be drawn on when the Piston is used which governs the row in which the lever in question is situated. For instance, to render Great Organ Piston No. 1 available for producing required changes of tone, it is only requisite to push in the lower ends of the levers in the highest row to the right bearing the names of the desired stops, in order to cause them to be *drawn on* when the piston is pressed, those levers remaining in a reversed position causing their corresponding stops to be *drawn off* at the same time. Since these combinations can be altered as often as desired, and so conveniently, and can take any form whatever, the organist can at pleasure, and before he begins to play, set the levers so that each Piston or Pedal will draw *on* or *off* such stops as he may select for the execution of the piece he is about to perform. The use of this mechanism renders the *partial* drawing of the stops an impossibility, and as the registers are visibly operated, the tonal condition of the organ can always be ascertained by a casual glance.

The Voicing, on which mainly depends the success of the instrument, is deserving of the close study and examination of those interested in the subject, and combines all the best points of European schools with some effects seldom, if ever, before produced. The great delicacy and characteristic quality of tone in the different stops, the immense power of full organ without harshness, and the perfect blending of the whole into an agreeable and massive tone, yet not lacking in brilliancy, are all noteworthy features and the result of a most careful school of voicing.

The excellence, durability, and finish of the work in every detail, however insignificant, have been carried to the highest attainable standard, and the instrument as a

whole, is a representative one of the perfection to which the Art of Organ Building has been advanced."

In addition to the three-page leaflet from which this material is copied, the Roosevelt firm also published catalogues containing an almost identical description of opus 113. The first of these catalogues seems to have been assembled in 1883, and subsequently reprinted several times with updated opus lists. The December, 1888, edition of the catalogue, of 117 pages and containing an opus list of 421 instruments, has been reprinted in facsimile by the Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184, and is sold for \$20. This source contains measurements of the organ: 30' wide, 21' deep, and 29' high.

In 1936 W. W. Laws of Beverly, Massachusetts electrified the action and removed the original blowing apparatus in the cellar. A four-manual Austin-style console was installed and all stops extended to 61 and 32 notes. Swell shades were placed in front of the Echo, tubular chimes installed and made playable from each manual, and the Swell Bourdon was made playable in the Pedal as a 16' Lieblich Gedeckt and 8' Still Gedeckt.

In the early 1970's the fourth and fifth ranks of the Swell Cornet were removed and the composition of the Great Mixture altered. Lawrence Bishop of Pittsfield, Massachusetts installed two new reservoirs for the Great and Pedal. The Berkshire Organ Company replaced the primary of the lower Great chest and sealed the toeboards of the Great and Choir. Later, following damage by an overflowing humidifier, partial re-leathering of the Great and Choir was done by the Andover Organ Company. The current restoration work is being done by Andover, with John Morlock in charge. All stop action contacts in the console are being replaced, the original bottom board fasteners duplicated, and the Swell bottom boards regasketed. A task force of the church, led by Mrs. Barbara Syer and supervised by Mr. Morlock, has completed re-leathering of all the Swell chest pneumatics and renovation of the chime mechanism. The altered mixtures are to be restored.

Signatures found on the pipework are quite interesting. J. Fackler and J. B. Fackler are signatures found in Odell, Jardine, and Roosevelt organs. The Facklers are listed in New York City Directories, unfortunately without a business address, but it seems that they had their own pipe shop. M. Mohr is Robert M. Mohr who was head of Roosevelt's pipe shop. L. Mohr was his son, Louis, who later worked for Jardine. W. L. Royall was a Roosevelt voicer. The signature of "T. J. Clark, Phila 1875," was recently found in the Standbridge organ in St. Mary's Church, Ware, Massachusetts.

Three recordings of the organ are available. Former OHS President Donald R. M. Paterson and soprano Phyllis Curtin made a recording for the Great Barrington Church to sell as a fund-raising project for the organ. It includes works by Dubois, Rowley, Schumann, Boellmann, and Widor on one side, and, on the other, ten hymns sung by Miss Curtin with organ accompaniment. Rollin Smith recorded a program of American music by composers Harry Rowe Shelley, Horatio Parker, Archer Gibson, Charles Ives, Dudley Buck, Virgil Thomson, George Chadwick, Arthur Foote, Samuel Barber, Aaron Copland, and Leo Sowerby for the Repertoire Recording Society and available from the OHS for \$7.98, and Anthony Newman has recorded the Water Music and Royal Fireworks Suite by Handel on Digitech/Sine Qua Non DIGI 103.



*Hilborne L. Roosevelt*

**Hilborne L. Roosevelt, Op. 113, 1883**  
**First Congregational Church**  
**Great Barrington, Massachusetts**  
**V-60. R-73. S-60. P-3954 or 3966**

**GREAT:** V-17. R-22. S-17. Unenclosed except\* in Swell.

- 16' **Double Open Diapason** 29z 29cm C-C\* on floor in organ D-g\* fac "J.B. Fackler, 1883"
- 8' **1st Open Diapason** 17z 41cm C-Bfac "J.B. Fackler, 1882 #115"
- 8' **2nd Open Diapason** somezfac, 5z on chest, rest osm
- 8' **Principal Flôte** 58ow
- 8' **Doppel Flôte** 58sw dblmouths from tc
- 8' **Gemshorn** 12z 46sm tapered
- 8' **Viola di Gamba** 12z 46t slotted
- 5 1/3' **Quint** 12sw 13-24cmchimneys movable caps 34ocm\*
- 4' **Octave** 5z 53cm "J.B. Fackler, 1883"
- 4' **Flute Harmonique** 5z 53cm roll tuners
- 4' **Gambette** 58t roll tuners
- 2 2/3' **Octave Quint** 58cm arched mouths\*
- 2' **Super Octave** 58cm\*
- IV **Mixture** 232cm "W.L. Royall, Dec. 27, 1882"
- III **Scharff** 174cm 22-26-29\*
- 16' **Euphone** 58free reed sm&z wood boots\*
- 8' **Trumpet** 58mr sm&z\*

**SWELL:** V-18. R-24. S-18. Enclosed

- 16' **Bourdon** 58sw maplefronts from 47
- 8' **Open Diapason** 17z 41cm
- 8' **Stopped Diapason** 58sw archedmouths maplefronts intreble
- 8' **Spitz Flôte** 12z 46cm
- 8' **Clarabella** 12sw 46ow
- 8' **Salicional** 12z 46t hbridges
- 8' **Vox Celestis** tc 46cm hbridges
- 8' **Dolce** 12z 46cm boxbeards
- 4' **Octave** 58cm "J.B. Fackler, 1883"
- 4' **Hohl Flôte** 58ow archedmouths
- 4' **Flauto Dolce** 58cm archedmouths boxbeards
- 4' **Salicet** 58t archedmouths hbridges
- 2' **Flageolet** 58cm "L. Mohr 1883"

**III-IV-V** **Cornet** 230cm IVatc<sup>1</sup> Vt<sup>2</sup> rank V chimneyed

- 16' **Contra Fagotto** 58sm&zmr 1/2-length basses
- 8' **Cornocean** 49sm&zmr 13h 9om
- 8' **Oboe** 58sm&z "Thos. J. Clark, Phil, 1882"
- 4' **Clarion** 38sm&z 20om
- Tremulant**

**CHOIR:** V-13. R-17 S-13. Enclosed

- 16' **Contra Gamba** 58z&sm slotted
- 8' **Open Diapason** 17z 41cm
- 8' **Rohr Flôte** 17sw 41t movablecaps
- 8' **Concert Flute** 12sw 46ow hfromtf
- 8' **Quintadena** 12z 46sm movable caps
- 8' **Viol d'Amour** 12z 46t "W.L. Royall, June 1883"
- 8' **Dulciana** 58cm "#77 M. Mohr 1881"
- 4' **Flute d'Amour** 49sw maplefronts invertedmouths 9om
- 4' **Fugara** 58t hbridges for 1 1/2octaves
- 2' **Piccolo Harmonique** 58m hfromtc "L. Mohr 1883"
- V **Dolce Cornet** 290cm arched mouths "W.L. Royall, Apr. 17, 1883"
- 8' **Clarinet** 49smr 9om "G.N.E., Phila 1882"
- 8' **Vox Humana** 49cmr 9om
- Tremulant**

**ECHO:** V-5. R-5. S-5. Originally Unenclosed

- 8' **Fern Flôte** 58 sw
- 8' **Keraulophone** 58 cm
- 4' **Flauto Traverso** 58 o
- 8' **Oboe** 58 mr
- 8' **Vox Humana** 58 mr
- Tremulant**

**PEDAL:** V-7. R-7. S-7.

- 32' **Contra Bass** 30sw independent 10 2/3' quint
- 16' **Open Diapason** 30ow
- 16' **Bourdon** 30sw slightlyarchedmouths
- 16' **Dulciana** 30m 10zfactowers
- 8' **Flute** 30ow invertedmouths
- 8' **Violoncello** 30 somez smtrebles
- 16' **Trombone** 30wr wresonators&shallots

**COUPLERS:** 7

- |                       |                       |
|-----------------------|-----------------------|
| <b>Swell to Great</b> | <b>Swell to Pedal</b> |
| <b>Choir to Great</b> | <b>Great to Pedal</b> |
| <b>Swell to Choir</b> | <b>Choir to Pedal</b> |

**Swell Octaves on Itself**

**Adjustable Combinations** (original console): 5 pistons under Great keys affecting Great and Pedal stops, Great to Pedal, and Great couplers; 5 under Swell keys affecting Swell stops, Swell tremulant, Swell to Swell 4', and Swell to Pedal; 3 under Choir keys affecting Choir stops and Swell to Choir, Choir to Pedal, and Choir Tremulant; 3 pedals affecting Pedal stops. **Other Mechanical Accessories** of the original console included: Eclipse Wind Indicator, Echo Ventil, and pedal movements: Choir "off," Echo "on" Ventil, Piano Pedal Ventil, Great to Pedal Rev., Pneumatic Starter for Water Engines, Balanced Swell, Balanced Choir Pedals. Jaques Improved Hydraulic Engines.

**The Console as added by Laws:** Couplers: standard unison, sub, and super inter- and intramanual couplers. Combons: P-5 (studs), G-8. S-9. C-6. E-3. Couplers-3. Tutti-7 pistons, 3 studs. General Cancel. 4 Crescendos. 2 Reversibles: Sforz, piston & stud; Master Swell, piston & stud. **Note:** The Choir pipe count in the Roosevelt catalog shows 974, which is 12 fewer than if all voices are figured at full compass. Perhaps the Choir Cornet has a short rank or perhaps the Vox Humana began at tc.

### 100th Anniversary Celebration Hilborne L. Roosevelt Organ, Op. 113, 1883

First Congregational Church      Great Barrington, Ma.

June 24—Ruth Nyden, organist, 8 p.m.

June 30, July 1—Open House, 8 a.m. to 8 p.m.

July 1—Roberta Bitgood, 8 p.m.

*In Memoriam Hans Vigeland*

October 14—Earl Miller, organist, 8 p.m.

*Recreation of inaugural recital*

October 16—Samuel Walter and W. Raymond Ackerman

*Supper and "Gospel Song Fest"*

December 9—Peter Brown, organist, 8 p.m.

*Christmas Concert*

# The Organs at Whitehall

by Robert G. Murray  
**Music at Whitehall, Palm Beach, 1901**  
**Louis XIV Music Room**

The J. H. & C. S. Odell & Co. organ for Mr. Henry Morrison Flagler's magnificent Palm Beach residence was contracted on May 3, 1901 by Mr. Flagler's representatives, Pottier & Stymus Co., a well-known furniture and design firm of 133 E. 41st Street, New York City. Pottier & Stymus demanded in their contract "a first class, high-standard instrument in every detail" and "to be ready to ship within five and one half months." Henry Flagler had decreed that his Beaux-Arts palace, built for his third wife, Mary Lily Kenan Flagler, be completed as quickly as humanly possible. No expense was spared in the construction of this elaborate wedding gift which was considered one of the six most beautiful private homes in the country at the time of its completion. The \$5,400 paid for the organ was a handsome price for an instrument of its size in 1901. The beautiful gilded casework, in harmony with the Louis XIV decor of the music room (which doubled as an art gallery, it being hung with many fine oil paintings), was executed by Pottier & Stymus themselves. The March 30, 1902 *New York Herald* reported:

"As the music room is hung with fine paintings, it is actually an art gallery as well and is designed after the Louis XIV period. Size 66 x 21 feet. This room also has a domed ceiling treated with a decorative canvas panel of the aurora, which is lighted at night by invisible electric bulbs.

## Largest Private Organ

The pipe organ is one of the largest ever placed in a private house in this country. Every detail of color and design employed in the decoration of the room is carried out in the organ case. A handsome piano with Boucher panels goes to make up a complete music room. There are some subjects in Aubusson tapestry furniture and richly carved banquet Savonnerie seats, and two chandeliers of cut glass, with sunbursts of electric lights above. The floor is finished in selected oak, laid in a herringbone pattern."

A further more florid description appeared in the *Palm Beach Daily News* on January 21, 1907:

"Passing beyond, one enters the chef d'œuvre of the palatial home, where art clasps hands with her sister muse—music. The walls of this Louis XIV apartment are hung with choice paintings, the most admired of which is a representative Botticille. The domed ceiling has a decorative panel of the Aurora which may be effectively lighted by invisible electric bulbs. At the farther end of the music room, which is said to be a reproduction of one in the palace at Versailles—is the largest organ ever placed in a private house in this country. This masterpiece was designed by Mr. Russell T. Joy, who, for six years, was its Orpheus."

Mary Lily was musically inclined and enjoyed displaying her considerable talents. She sang well enough to perform publicly at the Royal Poinciana Chapel and frequently at home, according to the *Palm Beach Life* of March 19, 1912:

"There was an organ recital by Mr. William M. MacQuarrie and Mrs. Flagler sang, by special request, 'If I Were a Voice,' which she sang during the Offertory at the Poinciana Chapel on the previous Sunday."

She also enjoyed playing the piano, of which there were at least three in Whitehall. The piano in the music room was also equipped with a pianola which, as the forerunner of

the modern player piano, would play the instrument when placed over its keyboard. The piano and pianola matched the ornate gold and white organ case.

Prior to Mr. Flagler's death in 1913, Whitehall was in use during the social season, which lasted from their arrival at Christmas until their departure on February 22nd, Washington's Birthday. During this short season Whitehall was the scene of many balls and other entertainments given by Mary Lily. The *Palm Beach Daily News* reports:

February 15, 1905:

"After the luncheon the guests repaired to the music room where vocal selections were given by Mrs. Flagler and Mrs. Edey. Mr. Russell T. Joy rendered several fine selections on the grand pipe organ at Whitehall. The guests then formed two tables of bridge, and an interesting game followed . . ."

**J. H. & C. S. Odell, Opus 381, 1901**  
**Louis XIV Music Room**  
**Henry Morrison Flagler Residence**  
**Palm Beach, Florida**  
**V-22. R-22. S-22. P-1,249.**

## GREAT V-8. R-8. S-8. expressive

8' Open Diapason 61m  
 8' Melodia 61w  
 8' Gamba 61m  
 8' Dolce 61m  
 4' Octave 61m  
 4' Flute Harmonique 61m  
 2' Flautina 61m  
 8' Clarinet 61mr

## SWELL V-11. R-11. S-11. expressive

16' Bourdon 61sw basses unenclosed  
 8' Open Diapason m somesw  
 8' Stopped Diapason 61sw  
 8' Salicional 61m  
 8' Aeoline 61m  
 4' Rohr Flute 61m  
 4' Gemshorn 61m  
 2' Piccolo 61m tapered  
 8' Cornopean 61mr  
 8' Oboe 61mr  
 8' Vox Humana 61mr

## Tremolo

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

16' Bourdon 30sw  
 8' Bass Flute 30w  
 8' Violoncello 30m

## COUPLERS

Swell to Great

Swell to Great Octaves

Swell to Great Sub-Octaves

COMBINATIONS: Fixed Pistons, left to right.

Great Organ Piano

Great Organ Mezzo

Great Organ Forte

PEDAL MOVEMENTS

Pedal Organ Forte

Pedal Organ Piano

Balanced Crescendo Pedal

Sforzando Pedal

Great to Pedal Reversible

Balanced Swell Pedal on Swell Organ

Balanced Swell Pedal on Great Organ

ACTION slider chests with electro-pneumatic pulldowns and stop action, originally tubular pneumatic key and stop action on slider chests.

Swell to Pedal

Great to Pedal

Swell Organ Piano

Swell Organ Mezzo

Swell Organ Forte





February 21, 1905:

"Mrs. Flagler served tea at Whitehall yesterday afternoon to a number of friends who called informally. Mr. George E. Duncan, of New York, sang several pieces to a double accompaniment of Mrs. Duncan at the piano and Mr. Russell T. Joy at the pipe organ . . ."

March 8, 1905:

"A most interesting musical evening was given at Whitehall last night by Mrs. Flagler which was attended by a number of informally invited guests. It was a song recital by Louis F. Haslanger, of New York, who was assisted at the organ and piano by Mr. Russell T. Joy. Mr. Haslanger, who is well known in New York musical circles was in fine voice, and the recital was greatly appreciated."

February 25, 1908:

"The guests assembled in the music room where the program of the afternoon was rendered, those contributing in the pleasure of the members and their guests, being Mrs. James Ashburner France (Madame Minnie Shatel), Mrs. John Watson Doe and Mr. Arthur C. S. Spaulding . . . Mr. Spaulding's selections on the magnificent organ were largely in pianissimo effects, beautifully rendered throughout, with rare discretion. He responded to an encore . . ."

Mr. Flagler had conveniently built the world's largest luxury resort hotel next door, thus assuring himself of a never ending stream of guests from America's premier social circles. As both Mr. and Mrs. Flagler greatly enjoyed organ music, the Odell instrument was used frequently by the organist-in-residence and visiting organists. It was opened by Clarence Eddy, as reported in the January 26, 1902 issue of the *Palm Beach Daily News*:

"A musicale was given yesterday afternoon by Mrs. Henry M. Flagler, to which a number of guests were invited. This was to open the new pipe-organ which Mr. Flagler has had put in the music room of Whitehall, and a treat was in store for all fortunate enough to be present, for the organist was Mr. Clarence Eddy, the celebrated organist, who is making Palm Beach a visit. Everyone came away delighted with the exquisite tones Mr. Eddy produced, his fine technique and his pleasing selections . . ."

Mr. Russell T. Joy was employed by the Flaglers as organist-in-residence for six of the thirteen years that they occupied the house. Numerous articles in the *Palm Beach Daily News*, of which Henry Flagler was a part-owner, and other social journals of the day attest to the great appreciation everyone had of the organ and how frequent were the musicales.

*Palm Beach Daily News*, March 25, 1905:

"Whitehall, the magnificent winter home of Mr. and Mrs. Flagler, was thrown open yesterday afternoon to the members of the Fortnightly Club and their friends for the last meeting of the most successful year this distinctive Palm Beach Club has ever enjoyed. Although the end of the season falls within this week, the fame of Mrs. Flagler as a hostess and the acknowledged merit of Fortnightly programs combined to fill the great music room of Whitehall. The program, as usual, was largely musical and quite up to the usual standard . . . The program opened with Handel's "Largo," which was played most feelingly on the pipe organ by Mr. Russell T. Joy . . . Tones of wonderful sweetness and mighty bursts of music come from its golden pipes, and Mr. Joy is its master."

The following program was given by George E. Deboll, tenor; Edwin Isham, baritone, and Edwin S. Frank, pianist, on Tuesday evening, March 4, 1902. The organist was Russell T. Joy: duet, "L'Angelus" by Chaminade; songs, "Still wie die nacht" by Bohm, "You Called to Me" by Hope Temple, "Mignon" by Guy d'Hardelot, and "Long Ago in

Alcala" by Messenger; organ, "Offertoire in E-flat" by Wiley, "Serenade" by Schubert; duet, "Collinette" by anonymous French; songs, "Ninon" by Tosti, "Thine" by Bohn, "Ma Petite Brunette" by P. Delmet, and "Thy Beaming Eyes" by McDowell; Negro duets, "Mighty Like a Rose" by Nevin and "Good Morning Carrie" by anonymous; recit and aria, "Celeste Aida" by Verdi, with orchestra; and "Torreador Song" from "Carmen" by Bizet, with orchestra.

Sometime after the home was sold by the heirs in 1924, the organ (minus Pottier & Stymus' gilt facade) was given to the Royal Poinciana Chapel by the new owners. The Chapel was another of Mr. Flagler's projects and adjoins the estate. For six years the organ was controlled by a three-manual Reisner stop-key console and provided the Chapel's quartet with accompaniment. Prior to this a small tracker instrument had served the church and during the forties and fifties some of the music had been performed by members of the Breakers Hotel orchestra.

In 1963, the Royal Poinciana Chapel was given a new Möller three-manual instrument. Whitehall had been saved recently by Henry Flagler's granddaughter, Jean Flagler Matthews, from the inglorious fate of becoming a spa. Mrs. Flagler Matthews launched numerous projects of monumental proportions to restore the great house to its original condition, and to establish it as a museum. A search was started for missing items of furniture and other fixtures, though much still remained in the mansion. The chapel's minister, Dr. S. M. Lindsay, and its board of directors elected to return the Odell to its original home.

Two years later, during 1965, the J. H. & C. S. Odell & Co. firm was contracted to rebuild the organ and supervise its installation in the Music Room. George Grathwohl, who had worked on the original installation as an employee of the Odell firm, came out of retirement for the project.

In 1978, the museum revived another tradition of the house by appointing an organist-in-residence at Whitehall. Thomas R. Thomas, an associate and friend of the late Dr. Virgil Fox, has occupied the position since March, 1979, and also serves the Royal Poinciana Chapel as music director, as did Flagler's organists for the guests of his Palm Beach hotels. Although there is no longer a direct relationship between the chapel and Whitehall, neighborly relations have always existed.

At Whitehall, informal organ musicales are performed on the first and third Sundays of each month, except in July and August, from 3 to 4 p.m. Thomas plays music of the era in addition to works of Bach, Dupre and others, which is in keeping with the "original" effect as desired by the museum's trustees. Therefore, one is likely to hear a rendition of "Londonderry Air" as well as a Purcell trumpet tune or a Bach fugue.

This organ remains one of the few examples of a large residential pipe organ that is playable and has its original stoplist, which reflects the tonal qualities of the Romantic period of organ building. Later residence organs, such as those by Aeolian and Welte, were built along orchestral lines and often contained player mechanisms, which the Odell does not. The Odell Great diapason chorus is exceedingly bright and the Clarinet on the Great has a woody, French character.

On the museum's anniversary, the first Saturday in February, guest organists play throughout the day, while

guides in period costume pilot thousands of visitors through the immaculately furnished and flower-bedecked palace.

The organ has 22 ranks, seven couplers, two manuals and a pedal keyboard which control 1,249 pipes. The Swell and Great are under expression, and are erected side-by-side behind the facade. A "memorandum specification" of March 27, 1901 from the Odell firm states "the metal pipes are to be made of a composition of pure tin and lead varied according to the requirement of the tone, but in no case to have less than forty percent of tin . . . except the larger flue pipes which shall be made of the best zinc." The document states the space occupied by the organ, sans case and keydesk, as 17'3" high, 23' wide, and 7'11" deep. The original Ross water motor is still located in the basement, but has been replaced with a modern electric blower. The console is original, and is now fitted with electrical contacts to replace the original tubular pneumatic action.



George Jardine, ca. 1850  
West Room Cloister  
Henry Morrison Flagler Residence  
Palm Beach, Florida  
143 Pipes

#### MANUAL

- 8' Diapason Bass 19 sw
- 8' Diapason 35cm from g
- 8' Dulciana 35cm from g
- 4' Principal 54cm

#### West Room Cloister

During the latter part of 1975, Thomas R. Thomas sought a suitable instrument of one or two manuals for a small chapel. Word was sent from the Organ Clearing House about an 1850s Jardine then housed in a barn in Canton, New York. Thomas departed for New York the following day, which coincided with the most severe blizzard in several years in upstate New York. Frederick Roye of Berwyn, Pennsylvania, accompanied Thomas and as-

sisted in the proper loading and transport of the organ. At one point, the gasoline lines in their automobile froze and a conveniently located motel provided them and the organ with much needed shelter as the worst of the blizzard passed. Roye went only as far as Berwyn on the return trip when the weather broke, and the organ began its journey south to a new home in Florida.

In refurbishing the organ, Thomas found the casework to have been painted a number of times (once red!) and finally grained with a very dark stain. Beneath all of this was a most beautiful pine case, with a walnut keydesk and rosewood and ivory drawknobs. The pipework was in near-perfect condition, including all but two of the wooden bass pipes. These have been repaired and slide tuners installed on the metal pipes to preserve them from tuning damage. During the organ's past, a graffiti-inclined tuner named James Prescott left his signature and a mutton-chop self-portrait pencilled inside the case.

Another major project of the restoration was repair of the bellows which had become a nursery for mice. The mice were perhaps relieved to be transported to sunny Florida during the cold spell and seemed very grateful to be released. The double-rise bellows with feeders required more than two skins of new leather to return it to original condition. Four common house bricks supply weight to the bellows which are either hand pumped by an assistant at the side or by the organist with a foot pedal. A crude swell shade of later origin was removed.

By Easter, 1976, every part of the organ had been renovated with the exception of the stop labels. Only one of the original labels remained and that was hopelessly cracked. New labels were made by Noel Mander in England to match the existing one which had no pitch indication. All new felts and bushings were installed and the keyboard was adjusted. The keyboard folds into the case when not in use, a typical feature for a Jardine organ of this period. The drawknobs have square shanks. The original ivory key coverings are in remarkably fine condition and were not replaced.

The organ was first played after its restoration on Easter Sunday, 1976, when it was included in the festival services of Faith Lutheran Church in North Palm Beach, Florida. In 1980, it was erected in the West Room Cloister at Whitehall. This room has noble acoustics and is a proper setting for the case. Before moving to the museum, the organ served Thomas's residence, "Casa Rosada," where it was played by Virgil Fox.

The sound of the organ is full and rich. The 8' Diapason and 4' Principal are of quite large scale and made of common metal. The Dulciana needed extensive regulation and repair which was done by Walter Guzowski, formerly of the Schlicker firm and now located in south Florida. The stops are not divided; the two 8' stops share a common stopped wood bass. The facade is composed of wooden dummy pipes and the original gilding and stencilling have been carefully preserved.

Although many attempts to establish the year and location of its original installation have been made, little has been discovered about its early days. It was purchased from Wayne Lincoln, who had bought it in 1975 from the Presbyterian Church, Brasher Falls, N. Y., where a Masonic lodge also met. The author would greatly appreciate any communication from persons having knowledge of the organ.

This organ is played twice monthly at Whitehall, and is maintained with the same fervor as the Odell instrument.

The 1901 J. H. & C. S. Odell organ, opus 381, at the Henry Flagler mansion in Palm Beach incorporated the "Odell Patent Vacuo-Exhaust System," the design of which was filed with the United States Patent Office in January, 1898, by John Henry Odell, who had been granted the first American patent for a tubular-pneumatic key action in January, 1872. A full discussion of the applications and evolution of tubular pneumatic action as employed by the Odells is contained in Dr. John K. Ogasapian's Organ Building in New York City: 1700-1900, published in 1977 by the Organ Literature Foundation.

The 1898 design seems to have been a good one, for several organs incorporating it still exist in good working order, including a large two-manual organ located in the impure air of Manhattan. The Odell's description of the Flagler organ's action, as contained in a memo from the firm dated March 27, 1901, and preserved in the museum's archives, implies one reason for the longevity of the

Odell's tubular action: "In order to avoid unnecessary weight and to assure the greatest attainable durability against all atmospheric changes all action tubing shall be made of block tin." Most builders used lead tubing, which tends to pit and eventually leak.

The memo further describes the action: "The wind-chests to be those known as 'Odell Improved Chests' so arranged that every pipe receives a full supply of wind, and this prevents the customary falling off in tone of the smaller pipes when full organ is drawn . . . The action to be constructed on the 'Odell Patent Vacuo-Exhaust System' (Tubular Pneumatic) which ensures an absolutely prompt and light touch though of the utmost simplicity and reliability and responsive to a highly perfected degree.

OHS member Anthony Meloni has supplied us with specifications for the 1898 Odell action, the last of many innovative improvements introduced by J. H. Odell, who died in 1899. The Tracker prints the patent description in facsimile here. —W.T.V.P.

## UNITED STATES PATENT OFFICE.

JOHN HENRY ODELL, OF NEW YORK, N. Y.

### ORGAN-ACTION.

**SPECIFICATION** forming part of Letters Patent No. 609,291, dated August 16, 1898.

Application Filed January 15, 1898. Serial No. 666,826. (No model.)

*To all whom it may concern:*

Be it known that I, JOHN HENRY ODELL, of New York city, in the county and State of New York, have invented a new and Improved Organ-Action, of which the following is a full, clear, and exact description.

The object of the invention is to provide a new and improved organ-action arranged to render the workings of the pallets very positive and at the same time permit a convenient adjustment of the working parts from the outside of the organ to give any desired degree of sensitiveness to the action.

The invention consists of novel features and parts and combinations of the same, as will be fully described hereinafter, and pointed out in the claim.

Reference is to be had to the accompanying drawings, forming a part of this specification, in which similar characters of reference indicate corresponding parts in all the figures.

Figure 1 is a sectional side elevation of the improvement as applied. Fig. 2 is an enlarged sectional side elevation of the improvement, and Fig. 3 is a similar view of the same with the parts in a different position when the key is pressed and the pipes are sounded.

The wind-chest A is connected by the usual pallet B with the box C, opening into the organ-pipes D to sound the same when the pallet B is open. The pallet B is connected within the wind-chest A with a pneumatic E of the usual construction and attached to the upper end of the frame F for the action, the frame being set in and forming part of the bottom of the wind-chest, as is plainly illustrated in the drawings. The interior of the pneumatic E is connected with a channel or passage G, connected by a valve-seat H with a chamber I, opening into the wind-chest A, said chamber being closed on top by a diaphragm J, connected by the stem J' with a controlling-valve K, arranged in the passage G and adapted to be seated on the valve-casing L, screwing in the bottom of the frame F, so that access is had from the outside to the said valve-casing. The latter is preferably made with an external screw-thread screwing in the bottom of the frame to allow of adjusting the casing relatively to the valve K, so as to bring the same in proper relation to each other according to the amount of air desired

to be exhausted in a given time, as hereinafter more fully described.

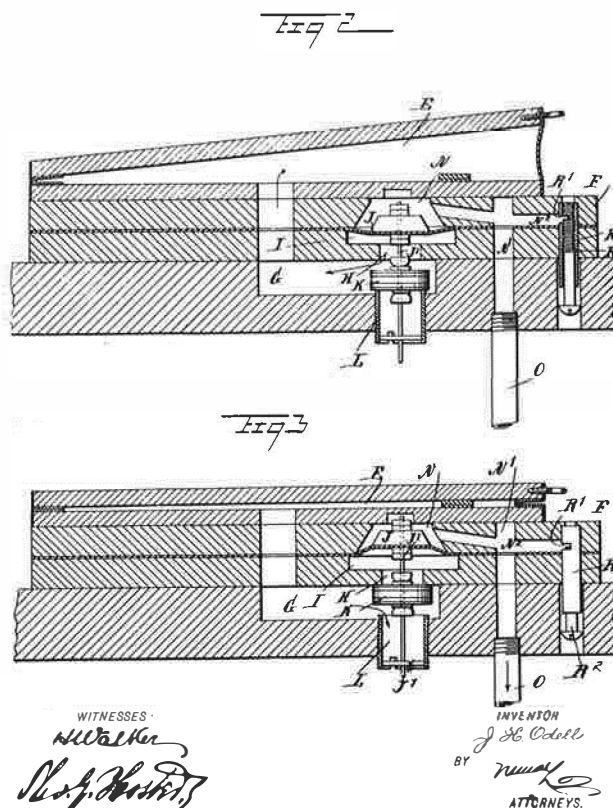
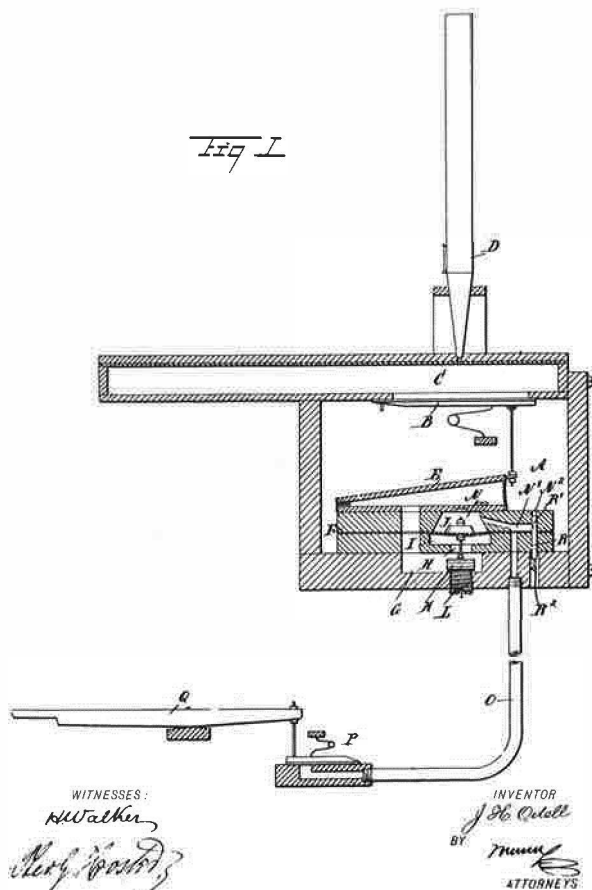
The top chamber N for the diaphragm J is connected by an exhaust-passage N' with a pipe O, leading to an exhaust-valve P, adapted to be opened and closed by the key Q of the organ, so that when the key is pressed the valve is opened and air can escape from the chamber N—that is, from the top of the diaphragm J through the passage N', the pipe O, and valve P—to the outside. A reduction of pressure in the chamber N causes the air from the wind-chest A, pressing on the under side of the diaphragm J in the chamber I, to raise the said diaphragm J and lift the valve K off its seat on the adjustable valve-casing L, so that the air from the pneumatic E can escape to the outside to cause a collapsing of said pneumatic by the pressure of the air from the wind-chest A to open the pallet B.

Air is supplied to the chamber N from the wind-chest A by means of a leak-passage N<sup>2</sup>, containing an adjusting device for regulating the flow of air from the wind-chest A to the chamber N to establish equal pressure on both sides of the diaphragm J. This device consists of a casing R, set in the frame F and formed in its side with an opening R', opening into the leak-passage N<sup>2</sup>, the upper end of said casing opening into the wind-chest A. A screw-rod R<sup>2</sup> screws in the lower portion of said casing and can be turned from the outside by a suitable screw-driver or other tool to bring the upper end of said screw-rod into the side opening R', so that the area for the passage of the air can be increased or diminished at the said side opening to allow more or less air to pass in a given time from the wind-chest A to the chamber N.

Normally the pneumatic E is opened or inflated by the pressure of air from the wind-chest A, passing through the chamber I, the valve-seat H, and passage G into the pneumatic E to keep the same expanded, the valve K then being closed and held to its seat or its casing L by the pressure of air on said valve, the pressure on the diaphragm J being equal on both sides, owing to the air passing from the wind-chest A through the leak-passage N<sup>2</sup> into the chamber N.

Now when the key Q is pressed and the ex-





609,291

haust-valve is opened then a reduction of pressure takes place in the chamber N, as previously explained, and the preponderance of pressure on the underside of the diaphragm J now forces the latter upward and moves the valve K off its seat on the casing L, at the same time moving said valve upon the seat II to close the same, thus cutting off the air from the wind-chest A to the pneumatic E. The air in the pneumatic E will readily exhaust through the passage G and valve-casing L, so that the pneumatic collapses and the pallet B is opened. The air now passes from the wind-chest A to the organ-pipes D to sound the same, and when the key Q is released and the valve P closes then air leaks from the wind-chest A through the leak-passage N back into the chamber N to fill the same, and as the pressure of the air from the wind-chest A is also on the top of the valve K, seated on the valve-seat II, it is evident that the diaphragm J and the valve K move downward to close the outlet-casing L and to again allow air from the wind-chest to pass into the pneumatic E to inflate the same and to close the pallet B.

By being able to adjust the valve-casing L

relatively to the valve K and the movement thereof and also by being enabled to regulate the amount of air leaking from the wind-chest A into the chamber N a very sensitive action can be produced, as the operator can minutely adjust the casing and the regulating device in the leak-passage for the flow of air to any air-pressure, so that the valve K and the pneumatic E will work quickly and alike on different lengths of piping.

Having thus fully described my invention, I claim as new and desire to secure by Letters Patent—

In an organ-action, a diaphragm, a passage leading from the wind-chest and having a branch leading to one side of the diaphragm, a sleeve extending into said passage so as to form a lining therefor and having a lateral aperture open to said branch passage, and a screw screwing into the end of the sleeve and arranged to vary the area of the lateral aperture.

JOHN HENRY ODELL

Witnesses:

THEO. G. HOSTER,  
EVERARD BOLTON MARSHALL.



*The organ at Edwards Church, Saxonville, Massachusetts*

# A Three-Manual Stevens!

by Earl L. Miller

There is a large three-manual organ in the village of Saxonville, now part of Framingham, Massachusetts. I was invited by the Reverend Thomas Dipko of Grace Church, Framingham, to see an "old organ" located in Edwards Church, one of the United Church of Christ parishes associated with Grace Church. Edwards Church, a wooden, frame, box-like building with a squat tower, was not exactly a place where I expected to find anything of historical significance.

The organ case looms across the front of the room, which seats approximately 200 people. The case design looks like the work of George Stevens, and for many years this instrument has been attributed to him. Research has uncovered new facts and we now have evidence that the organ is probably the only example of a three-manual organ by William Stevens, George's brother. If it is, it is one of very few instruments built by William known to exist.

The name plate reads, "Cole Church Organ Company/ Boston/Rebuilt 1905." James Cole, who had trained in Vowle's Organ Works of Bristol, England, emigrated to the United States in the 1880s to work for Hook & Hastings. By 1886, he had left Hook & Hastings and entered a series of partnerships, and also worked on his own. He had a reputation for good quality and maintained the Stevens until his death in 1934.

The keydesk is not original and appears to be from the Cole rebuilding. Robert Reich, a thorough organ historian and president of the Andover Organ Co., believes that the instrument always had some form of an extended keydesk. He also believes the layout, construction, and condition of the chests indicates it has always been a three-manual organ, although some speculate that Cole added the Choir organ.

Written inside the case is the inscription, "George H. Butler, of George Stevens, builder of this organ," and an additional marking, "Organ No. 50," the meaning of which is not apparent. So, why William Stevens?

A clue came from Barbara Owen's book, *The Organ In New England*, in which she refers to an article in the October 2, 1852 edition of the *Cambridge Chronicle* concerning an organ installed in "Mr. Ellis' church." The instrument was built by William Stevens and the specification, included in the Stevens chapter of the Owen book, fits the Saxonville organ. The *Chronicle* mentions that the organ possessed "great delicacy and purity of tone." It further notes that the low ceiling in Mr. Ellis' church resulted in a lower, squarer case than usual with a swell box projecting above the case and into the ceiling. The accompanying photograph illustrates the unusually wide and low case of the organ in Edwards Church. A senior member of Edwards Church recalled that the organ came from Charlestown, a section of Boston. The reference librarian, Christine Bowland, of the Lawrence, Massachu-

setts, public library found that Mr. Ellis (The Reverend George Edward Ellis, D.D.) accepted the pastorate of Harvard Church (Congregational) in Charlestown in 1840. Mr. Ellis could have been serving that church in 1852 when William Stevens built what was probably his magnum opus. In April, the marking "Charlestown" was found on pipes of the Great 4' Principal. The Harvard Church had received a Mackay & Co. organ in 1819, according to Owen.

The Stevens was playable at the time of my first visit in Saxonville, but the pedal action and couplers were not in very good shape. Even in this state, it was an exciting sound! Edwards Church had been saving money in an organ fund, and commissioned Robert Reich to spend several days repairing the action and regulating some of the pipework. Cole used tubular pneumatic action for the Pedal Bourdon addition. Maladjusted, this action made the Pedal key travel shallow, and therefore adversely affected the coupler and Pedal Open Diapason action, which is tracker. Reich was able to alleviate the problem to some extent. Future work is planned, but no attempt will be made to change the character, voicing, or scales of the pipework. Although the instrument still needs additional work to return it to original condition, it is quite playable.

The pastor, The Reverend Margaret W. Crockett (widow of James Crockett, creator of the PBS program "Crockett's Victory Garden"), was able to locate several nineteenth-century interior photographs of the church. One showed a portion of the former organ, Hutchings, Plaisted & Co. opus 52 of 1874, an instrument of one manual and ten registers. What a change it must have been for the congregation to go from 10 to 31 stops! The fate of the Hutchings, Plaisted & Co. organ has not been determined.

It was suggested that the parish consider an Historic Organ Recital to be sponsored by OHS. Mrs. Crockett was most enthusiastic and Historic Organ Recital Number 93 was presented on Saturday, November 6, 1982. I played the concert, assisted by Leonard Harris and Maury Feaver as "combination action." The selections consisted primarily of music contemporary to the instrument. Pieces by Nicolas Jacques Lemmens, Enrico Bossi, William Faulkes, H. Julius Tschirch, Horatio Parker, the Ninth Sonata of Gustav Merkel, a set of Renaissance dances by Pierre Phalese, as well as an improvisation, were presented. A hymn was sung as an encore. The organ proved it could play anything! As a result of the concert, more than \$800 was raised for further work on the organ. Several persons attending the recital volunteered to play concerts in the spring. The Edwards Church congregation delights in having the instrument played, presenting public concerts, and sharing this important organ.

In the 1852 newspaper's specification of the organ as reported by Owen, the Great 16' stop was named "16' Tenoroon" in the treble and "16' Bourdon" in the bass, as is typical of other Stevens organs, and as the pipes are marked. The Great Dulciana, called "Kiraulophon" originally, has pipes marked "Ker" and "Kiraul." The Great 4' Flute is marked "Nh" and is called "Night Horn" in the newspaper, and the Mixture was called "Sesquialtra" and is marked "Ses." The Swell organ stops which are now named 8' Salicional and 8' Aeoline, are in the newspaper account named "Viol de Amore" and "Viol de Gambia" and are marked on the pipes. The Choir Piccolo is named "Fifteenth" in the newspaper, and the pipes are marked "15th". The newspaper shows a coupler called "Choir to Great Octaves," but no unison Choir to Great. The existence of a Choir to Great 4' coupler seems unlikely, especially to the exclusion of a unison coupler. Cole's new

EARL MILLER



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keydesk replaced the original coupler mechanisms, and no evidence of the original couplers remains. George Bozeman suggests that this register may refer to a Choir to Great 16' coupler, as are found in contemporary three-manual E. & G. G. Hook organs.

The Trumpet and Oboe are not, and the Clarinet is not likely to be, original. The present reeds are fine and work well within the tonal scheme of the instrument. The newspaper stoplist reveals a Cremona in the Choir, a divided Trumpet in the Great, and two Swell reeds, Trumpet and Hautboy, all at 8' pitch. Among the current ranks, only the Clarinet has common metal resonators and may be earlier than the Cole rebuild. The Vox Humana stop is a curiosity. There is no evidence that the organ ever contained a reed stop of the name. The drawknob controls a very fine Voix Celeste, probably from Cole's period, and original to the rebuilding. Accounts of this organ written 15 years ago indicate this rank to have been tuned pure, rather than as a celeste.

The Pedal originally consisted of a single 16' open wood rank called Sub Bass by the newspaper, and now called 16' Double Open Diapason, that is deployed on each side of the organ, and was played by a 25-note clavier. Cole added a 27-note clavier, and extended the compass of open wood pipes by making a two-note addition to the Pedal windchest on the C# side and adding two old Clarabella pipes for the new top notes, and retaining the original tracker action with additions for the two new notes. He also added a 16' Bourdon with tubular pneumatic chest (chromatic) and action at the rear of the organ. The Cole Pedal clavier, flat with non-radiating walnut sharps and maple naturals, is slightly offset by about one note to the right of center.

Edgar A. Boadway published a description of the organ in the *Boston Organ Club Newsletter*, April, 1969, which contains these mechanical notes:

"The attached console, much of the key and stop action, the combination action, 16' Pedal Bourdon and its chest, and some of the pipes are Cole products; some of the square rails and seven rollerboards are by Stevens . . . The present oak console has overhanging manuals; oblique, round-shanked knobs lettered in plain Roman and set in terraced jambs; metal combination pedals and a metal Swell pedal operating the original horizontal shades . . . and no Swell to Pedal coupler . . . The Great is on two chests (C and C' sides) with a passage board between the smallest pipes in the center. The Choir is behind the Great and the Swell action runs in front of the pipes on one chest (C and C' sides) with the smallest pipes in the center. The Swell is above and has a passage board in front; the main chest (C and C' sides) has the bass pipes in the center. At the right on the same level is a two-rank slider chest for the unenclosed St'd. Diapason and Principal basses, and its rollerboard is in front of the main Swell rollerboard . . . the Clarabella and all other manual wood pipes have screwed walnut caps . . ."

The argument that the organ might be a George Stevens, because of the graffiti concerning Mr. Butler, casts a veil of mystery on the instrument. It is known that the two brothers often assisted each other. There can be little doubt that the shops shared some craftsmen on a job of this magnitude. Whether it is a George Stevens or William Stevens, it is important in that it is the only known extant example of a three-manual organ from a Stevens shop.





Console by James Cole, 1905

EARL MILLER

**Stevens & Co., 1852**  
**Cole Church Organ Co., 1905**  
**Edwards Church, UCC, Saxonville, Ma.**

**GREAT** 56 notes  
 16' **Open Diapason** 12sw 5zoffset 11zonchest 29-56cm  
 "Tenoroon"  
 8' **Open Diapason** 19zfac 20-56cm  
 8' **Clarabella** TG 37ow normalmouths  
 8' **St'd Diapason Treble** TG cm chimneys solderedcaps  
 8' **St'd Diapason Bass** 19sw  
 8' **Dulciana** TG 37cm "Ker." "Kiraul."  
 4' **Principal** 2zfac 2zonchest 52cm "Charlestown"  
 4' **Flute** TG ocm lgscale lgears "Nh"  
 2 $\frac{2}{3}$ ' **Twelfth** 56cm  
 2' **Fifteenth** 56cm  
**III Mixture** cm "Ses" lowc17-19-22 tc12-15-17, c<sub>3</sub>12-15  
 8' **Trumpet** 49s&zmr 7om not original

**CHOIR** 56 notes  
 8' **Open Diapason** 19z 37cm  
 8' **St'd Diapason** 19sw 37cm chimneys  
 8' **Dulciana** 12sw 44cm  
 4' **Principal** 5z 51cm  
 4' **Flute** 12sw 36cmchimneys 8ocm  
 2' **Piccolo** 56cm "15th"  
 8' **Clarinet** TG 30mr zboots straightres 7ocm

**SWELL** 56 notes expressive  
 16' **Bourdon** TC 44sw  
 8' **Open Diapason** TC 44cm  
 8' **St'd Diapason Treble** sw no om trebles  
 8' **St'd Diapason Bass** 12sw unenclosed separate chest  
 8' **Salicional** TC "Vda"  
 8' **Aeoline** TC "Vdg"  
 8' **Vox Humana** TC sm string "Vox Cel" "58"  
 4' **Principal** 44m, 12om on separate chest  
 4' **Violina** TC "Viol" cylindrical, 44cm  
 2' **Piccolo** TC "Picolo"  
**III Cornet** 124m 12-15-17no breaks "cor"  
 8' **Oboe** TC s&zmr ca1905 7om

**PEDAL** 27 notes (originally 25)  
 16' **Double Open Diapason** 25ow 2added "Clarabella"  
 tracker  
 16' **Bourdon** 27sw tubular 1905

**COUPLERS**  
 Swell to Great    Great to Pedal  
 Swell to Choir    Choir to Pedal  
 Choir to Great  
 Tremolo  
 Forte & Piano Combination pedals to Great and Swell

*The Tracker is appreciative to Messrs. Peter Cameron, Robert Reich, and Donald Olson of the Andover Organ Co., and to Messrs. E. A. Boadway and Alan Laufman for their aid in obtaining technical and stoplist details for this article. Earl L. Miller is music director of Christ Church, Andover, Ma., chapel musician for the Brooks School, arts columnist for the Lawrence Eagle-Tribune and chairman of the OHS Historic Organ Recitals Committee.*

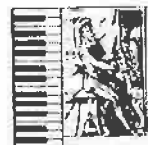
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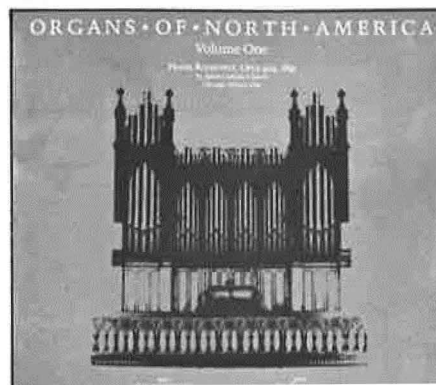
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ROLLIN SMITH

D. A. Flentrop organ

## RECORD REVIEWS

*Widor Symphonies, Gothique & Romane*: Rollin Smith playing the Aeolian-Skinner organ, Op. 948-1937 at St. Mark's Church, Philadelphia, Pa. Repertoire Recording Society, RRS—17. Gothic Records, Inc. PO Box 743, New York, N.Y. 10101. \$8.98 plus postage.

The fact that the great Aeolian-Skinner organ, designed by G. Donald Harrison with assistance from the then organist, H. William Hawke and Ernest White, was awarded a citation plaque last May by the Organ Historical Society makes this an important recording, especially because Rollin Smith, a long-time OHS member, is the impeccable artist. The record was made in 1975.

There are no notes on the jacket cover—only the organ's stoplist. Perhaps the familiar compositions need no amplification when the performer and the instrument are so proficient.

The Gothique Symphony, Op. 70, on side I is beautifully registered and performed without flash or distortion. The third movement, *Allegro*, comes alive with clarity, and the reserved interpretation of the other parts leaves one with a fine sense of restraint and repose.

On side II the Symphonie Romane, Op. 73, is brilliantly performed, showing the full power of the instrument and the player's consummate skills. Here there are colorful registrations, using the large String division in contrast to the principal chorus and reeds as well as the fine flute work.

St. Mark's Church has good but not over-resonant acoustics, and the recording engineers have done well to capture the organ's presence. Installed in 1937, the only changes made were the installation of a new Austin console and piston action in 1965. Wesley Day was then and is still the organist and choirmaster.

*Bach and Pre-Bach from Duke University*: Fenner Douglass plays the Flentrop organ at Duke University Chapel, Durham, North Carolina. Gothic Records, Inc. (address above) Stereophonic 38108. \$8.98 plus postage.

A beautiful color-photo of the magnificent case of this organ, the last to have been designed and constructed under the direction of D. A. Flentrop, graces the jacket cover, and, in addition to the stoplist, there are copious notes on the seven works performed by Fenner Douglass, Duke's professor of music since 1974. The recording was made and released in 1982.

Side I contains five pieces by Johann Sebastian Bach, each played with authority and finesse. They are: *Alla breve* in D (S.589), Chorale Prelude: *Allein Gott in der Hoh' sei Ehr'*, *Andante in G Minor* (S. 969), Chorale Prelude: *Herr Jesu Christ, dich zu uns wend'*, and *Prelude and Fugue in G Minor*. The latter is not the "great" G minor, but an early work.

Side II has two rarely recorded works, Lambert Chaumont's *Chaconne en La* (1695) and Jacques Boyvin's *Suite on the Fifth Tone*. These 17th century compositions are given splendid performances by Mr. Douglass, and the rich resonance of Duke University's Chapel enhance the tonal colors of the classical instrument. We learn that the organ's temperament is according to Chaumont who composed the *Chaconne*. The organ is described as a 'Dutch instrument with German influence in its disposition and a French temperament'—all of which seem to come off quite successfully.

Albert F. Robinson

*Organs of North America, Volume One*. Frank Roosevelt, Op. 494, 1891, St. James Catholic Church, Chicago, Ill. Guilman: Sonata No. 2 in D major, Op. 50—William Aylesworth; Rheinberger: Sonata No. 5 in F sharp, Op. 111—Wolfgang Rübsam.

This recording is one of a growing number focusing attention on North American organs of the 19th century as instruments we should consider worthy of preservation for musical as well as historical reasons. Some have mercifully escaped the sins of more recent 20th century organ rebuilding and have been sensitively restored, or, as is the case of this organ, await sympathetic restoration. As we are awakening to a reassessment of 19th century music, more and more musicians and instrument makers and restorers are applying to the Romantic era the lessons learned from "authentic" restoration and recreation of "early" instruments and performance techniques. One of the objectives of this particular recording is to draw attention to this outstanding organ and to initiate a restoration fund. The church has not as yet done this, though it is now aware of the musical and historical merits of the instrument.

The well-written jacket notes by William Aylesworth provide a fascinating picture of the history of the parish and its organ as well as giving information about the music and the organ's specification.

Well-placed miking captures the church's considerable reverberation without losing tonal presence and the players' phrasing and articulation subtleties. The organ has been rarely used in recent times; wind leaks and other extraneous noises are at times audible on the recording. This reviewer wonders if there are some registrations at present unusable since the variety of colors seems limited for an organ possessing 24 speaking stops. The sound of the foundations is rich, but, lest anyone think that all 19th century organs are muddy, listen to the way this instrument clearly projects Rheinberger's counterpoint.

Mr. Aylesworth's playing is less flexible than Mr. Rüb-sam's, though he preserves a fine sense of phrase. The slightly rushed feeling in the first movement settles back to more relaxed playing in the second and third movements. His choice of the Vox Humana for the *religioso* second movement is most apt.

Mr. Rüb-sam displays a superb sensitivity to a style of rubato suited to Romanticism, a fine sense of line and building of climaxes to carry the listener with him through the events of each movement. He also incorporates the building's acoustics into the music as an expressive device. His more liberal use of rubato than Mr. Aylesworth's may be considered by some to be excessive, but for this listener his pacing and projection of the music's structure is refreshing to hear in these days of adulation of technical wizardry as an end in itself.

Grant Hellmers

## BOOK REVIEW

John Fesperman, *Flentrop in America*. Sunbury Press, Raleigh, N. C., 1982. 113p., profusely illustrated. \$33.00, available from OHS for \$27.95

As the 20th century draws to a close, the attention of historians is being increasingly drawn to the kaleidoscopic career of the organ since 1900. Nowhere has the story of the 20th century organ so many differing and equally interesting facets than in America, and in this book John Fesperman, curator of musical instruments for the Smithsonian Institution, explores a very crucial facet indeed: the influence of imported European organs after World War II.

While many European builders had a hand in this through their exports, Fesperman has singled out D. A. Flentrop of Holland as a pivotal figure, and it is a wise choice. Flentrop's exports to the United States and Canada (a complete listing is found in Appendix A) total nearly 100 instruments built over a period of more than twenty years. They are to be found in every geographical segment of the continent, in churches, colleges, and homes; they range in size from positives and practice organs to Cathedral organs (Seattle and Cleveland) and the 4-manual, 66-stop *magnum opus* in the Chapel of Duke University.

Using much original source material (including correspondence from the Flentrop firm and from some of Flentrop's many American associates such as Fenner Douglass and Charles Fisk), Fesperman paints a graphic picture of Dirk Andreas Flentrop both as a major 20th century artist-builder and a warm and engaging human being. His early contacts with Americans such as E. Power Biggs and some of the first postwar Fulbright grantees (of which the author was one), and the mutual respect thus engendered, are shown to have been an important catalyst in

Flentrop's subsequent American work. No major American builder in the 1950's was building tracker-action organs based on classical models, and Flentrop, along with Beckerath and others, supplied a need generated, in large measure, by the visits of American organists to the historic organs of Europe.

From these beginnings Fesperman traces Flentrop's continuing work in this country—his influence on American builders and organists, and his own growth and maturation as exemplified in his American instruments. In this latter regard, tonal and technical matters are knowledgeably discussed, and everywhere throughout his account Fesperman lets Flentrop, in excerpts from his letters and articles, speak for himself wherever possible. These excerpts reveal him to be highly articulate, uncompromising when it comes to artistic ideals, and possessed of a winning sense of humor not always associated with the Dutch race.

The book is well illustrated, including a fine color frontispiece of the Duke organ and many black-and-white plates, most of them of organs. In these latter one might wish for sharper detail and contrast; a few have a distinctly "foggy" appearance. Other illustrations include original drawings and sketches of organs from the Flentrop records. In addition to the list of Flentrop's American organs, appendices contain 15 selected stoplists and a partial discography. There is also a bibliography and a detailed index.

*Flentrop in America* is much more than a mere account of one European builder's work and influence on this continent. It is a very vital piece in the mosaic of 20th century American organ history; one which is, indeed, quite essential to the understanding of much of what has happened in the last three decades. For all admirers of Flentrop's work, and all who have an interest in the history of the recent "tracker revival," this book is a definite "must."

Barbara Owen

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## MINUTES

### OHS Council Meeting Seattle, Washington

June 21, 1982

The meeting was called to order by the president at 9:25 a.m. In attendance were council members George Bozeman, Dana Hull, Kristin Johnson, Stephen Long, Culver Mowers, Albert Robinson, William Van Pelt, and James McFarland. Also in attendance was Richard Oslund.

The minutes of the Danville meeting on March 5 and 6, 1982 were 'accepted as they appeared in *The Tracker*.'

Reports usually encapsulated in these minutes appear elsewhere in the form of an annual report to the membership.

Council resolved 'to firmly schedule the 1984 convention in Chicago, to be hosted by the Chicago-Midwest Chapter; and to firmly schedule the 1985 convention in Charleston, to be hosted by the South Carolina Chapter.'

Council then tackled a little housecleaning by reorganizing some of the committees. Council voted 'to retain Robert Roche as Advertising Manager on *The Tracker* staff, but dissolve the advertising committee; to recognize the fact that the Harriman Fund Committee is finished with its temporary work, and is thereby dissolved; to recognize the fact that the Audio Visual Committee no longer operates as a committee and should be dissolved as such; to dissolve the Public Relations Committee; and to combine the Convention Coordinating and Handbook Committees to operate under this combined name.'

Culver Mowers announced the appointment of Julie Stephens as chairman of the E. Power Biggs Fellowship Committee.

Council voted to raise the cost of the rental for the new slide tape program to \$50.00 so as to help amortize the cost of the production of necessary slide duplicates. This was the first item covered during the preparation of a sixteen-month budget. It was pointed out that a sixteen-month budget was necessary in order to make the change over to the new fiscal year. The budget was completed and ratified.

It was brought to Council's attention that there has been a dramatic increase in printing costs for *The Tracker*, so Council voted 'to solicit formal bids for the printing of a typical 28 page issue of *The Tracker* and to notify The Independent Print Shop of this and invite them to bid.'

Richard Oslund, by nature of his experience and presence was appointed chairman of the Election Tellers for the tabulation of the 1982-83 election.

Council voted 'that the operating procedures as drawn up by William Van Pelt in June, 1982 be approved, without any intent to restrict the executive director from making further revisions.'

George Bozeman and William Van Pelt agreed to prepare a membership survey to discuss at the October meeting.

The Fall meeting was set for October 15, 1982 and the following meeting for February 18, 1982. The Fall meeting will be held in the Pittsburgh Airport Howard Johnson's at 10:00 a.m. The meeting adjourned at 4:05 p.m.

### Annual Meeting Seattle, Washington

June 22, 1982

The meeting was called to order at 8:40 a.m. Robert Guenther was appointed parliamentarian.

The minutes of the annual meeting held June 23, 1981 in Bangor, Maine were approved as they appeared in *The Tracker*.

The President called for ballots which had not been submitted by mail. The secretary recapitulated the events of the previous day.

Peter Redstone of Claremont, Virginia was introduced as this year's E. Power Biggs Fellow. Culver Mowers introduced Lois Regestein as councillor to assume the vacancy left by William Van Pelt's resignation.

The election tellers reported their results to the proxy holders who then cast the following votes: for treasurer: Goss Twichell—291 votes; for councillor: William Aylesworth 210 votes, Eliza-



beth Schmitt—165 votes, Susan Friesen—122 votes, and Lewis Lyons—75 votes; for secretary: James McFarland—221 votes, Dana Cartwright—77 votes; for approval of the By-Laws—264 yea, 9 nay, 32 non-voting.

Because the new By-Laws require appointment of a Nominating Committee and chairman in time to report to the Fall Council meeting, Susan Friesen was chosen for the job, but formal announcement was not made until later in the convention. The ballots and computer ballot list were destroyed by order of the meeting.

The president announced the presentation of the Service Award to Norman Walter. Since there was no other business, a short informal discussion of a general nature was held before adjourning.

#### **OHS Council Meeting Pittsburgh, Pennsylvania**

**October 15, 1982**

The meeting was called to order by the president at 10:20 a.m. In attendance were Council members William Aylesworth, Dana Hull, Kristin Johnson, Stephen Long, Culver Mowers, Elizabeth Schmitt, Goss Twichell, and James McFarland. Also present were staff members William Van Pelt and Homer Blanchard. Visitors were Peter Wright and Phillip Hoenig.

The minutes of the Seattle meeting of June 21, 1982 were accepted as they will appear in *The Tracker*.

The treasurer's report was received and reviewed, with the usual comments from the council about its completeness and understandability, and how much the Council appreciates that facet of the treasurer's work. The archivist reported the receipt of numerous miscellaneous items plus the acquisition of a complete installation list from the Spencer Turbine Company.

The convention coordinator reported profits on the 1981 convention and handbook and small losses on the 1982 convention and handbook. It was noted that some of the loss (or profit) was "paper" in nature, it all depended upon how you accounted for certain items. The handbook editor reported that a problem has arisen concerning advertising in the 1983 handbook. It has been the policy of the OHS for over 15 years not to accept ads from the manufacturers of electronic imitation organs. The Convention Committee, recognizing the disparate policies of the OHS and AGO in accepting ads from electronic builders, has chosen to accept but not to solicit ads from electronic instruments companies. Further, a disclaimer representing the OHS position will be printed in the convention handbook. The convention coordinator also revealed that the dates for the 1984 Chicago convention are to be 20-24 of August.

At the request of the chairman, the Headquarters and Foundation Grants Committee was disbanded, noting that much of the work intended for this committee is now the responsibility of the executive director. In its place, a development committee was created. No chairman or committee was named as yet.

During the lunch break, Peter Wright, representing the A.I.O. showed us a video tape production from that organization entitled *The Pipe Organ, Yesterday, Today, and Forever*. The tape is designed to show to congregations anticipating the purchase of an instrument. Feeling that it would be in the best interest of the Society and the furtherance of its goals, council voted to 'enter into an arrangement for distribution privileges for the videotape *The Pipe Organ, Yesterday, Today, and Forever*, the details to be left up to Bill Van Pelt.'

Due to the efforts of Alan Laufman and Phillip Hoenig, a petition was received from a group in eastern Iowa requesting a chapter and a convention. An oral report was given by Mr. Hoenig, accompanied by an endorsement from Alan Laufman, urging acceptance of both offers. With the council's hearty consent, the president authorized the chapter, and eastern Iowa has been slated for the 1986 Convention.

Because of a transition in by-laws, and in order to avoid confusion, it was announced that the Nominating Committee had been selected since the Seattle meeting and was prepared with a report to this meeting. (According to the new by-laws, the committee is to be selected at the first meeting after a convention, and is to report to the first meeting after conventions which fall in

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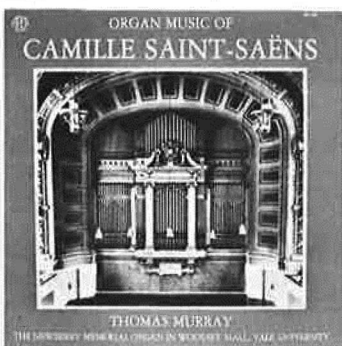
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even-numbered years. This would mean that both would occur at the same meeting during this transition year.) The committee, consisting of Susan Friesen, Earl Miller, Beth Barber, and Tom Kellick, presented a slate of candidates for office with the secretary and treasurer running unopposed. Council drafted and passed the following motion, 'that nominations not be considered closed until they must go to press, and asks that the nominating committee try to find additional candidates for the unopposed offices before that time.'

Under the new by-laws structure, each councillor has a field of responsibility. Exactly what degree of responsibility is to be assumed in each category has yet to be determined, but in a general group discussion it was agreed to split the duties as follows, and allow the job outlines to evolve: education—Kristin Johnson; organizational concerns—Stephen Long; research and publications—Elizabeth Schmitt; professional concerns—William Aylesworth; conventions—Dana Hull; and finance and development—Lois Regestein. In a move designed to make meeting planning and meeting time more efficient, council voted 'that each of the councillors be responsible for reporting to the meeting on behalf of committee chairmen within their field in lieu of the present system that reports be received in advance of the meeting. Reports requiring specific council action should be forwarded to the secretary in time for inclusion on the agenda.'

The councillor for organizational concerns was asked to deal with the chapter newsletter subscription problem in time for the next meeting. This matter deals with the need to more efficiently handle newsletter subscriptions to chapters on behalf of certain council members.

The Rule Codification Committee submitted as its final report, a booklet of operating procedures culled from all previous legislation, but ignoring that which is no longer practice. The committee asked that they be ratified and used as a basis for a larger document to be maintained for constant use by the council. Council moved 'to ratify these rules for operating, causing all previous contradictory legislation to be superseded.'

Council voted 'that chapters be entitled to one annual free use of each of the audio-visual programs for a chapter activity, the expenses of mailing to be borne by the chapter'.

In response to a request made by the convention coordinator, for policy decisions, council voted to 'authorize the two convention refunds in full as requested' but did not intend this to be construed as a precedent. Council also voted 'to reconsider the requirement of limiting the convention account to \$300.00 after the close of a convention; and raise that figure to \$800.00.' This was done to allow the appropriate flexibility for the payment of precontracted services.

Council found itself in the position of having to deal with the need for an orderly change on the editorship of *The Tracker*. Almost every year since 1976 Robbie has threatened to retire to make room for "new blood" but has continued apace in the position for the lack of a suitable replacement. The fact that council found itself in the position of having a viable replacement for the first time in recent history, precipitated the following motion and resolution which were adopted unanimously. 'Susan Friesen is appointed as editor of *The Tracker* beginning with the winter 1983 issue, volume 27, number 2.' The president was asked to confer the appointment on behalf of the National Council.

WHEREAS our friend and colleague Albert F. Robinson has for the entire history of the Organ Historical Society been one of the most avid and hardworking members; and

WHEREAS "Robbie" has distinguished himself by his gentlemanly demeanor, concise and elegant correspondence, and faithful attendance at countless meetings, including every one of the Society's Annual Conventions; and

WHEREAS his special position among us as Editor of our quarterly, *The Tracker*, for seventeen years and publisher for nine years before that, has been indispensable in making the work of the Society known in print both within and without our membership, and

WHEREAS such a substantial term of service and tireless dedication to the organ and its history is virtually unequalled in the Society's history,

THEREFORE BE IT RESOLVED that we, the Officers and National Councillors of the Organ Historical Society meeting at Pittsburgh, Pennsylvania the fifteenth day of October, 1982, do hereby unanimously nominate Albert F. Robinson to the membership of the Society as an Honorary Member, with the provision that he retain the voting privileges of membership.

Council noted that this decision must be ratified by the membership at the next general meeting of the Society.

Miscellaneous general discussion throughout the meeting centered on William Van Pelt's current activities in marketing and the membership drive. It was also noted that Julie Stephens had volunteered her services and her storage space to handle *The Diapason* and *The Tracker* back issue sales. The meeting adjourned at 5:40 p.m.

#### OHS Council Meeting Pittsburgh, Pennsylvania

February 18, 1983

The meeting was called to order by the president at 10 a.m. In attendance were William Aylesworth, Homer Blanchard, George Bozeman, Dana Hull, Stephen Long, Culver Mowers, William Van Pelt, Lois Regestein, Elizabeth Schmitt, Goss Twichell, and James McFarland.

The minutes of the Pittsburgh meeting of October 15, 1982, were accepted with one alteration. The fifth sentence of the fourth paragraph beginning "Since the AGO . . ." was changed to read, "The Convention Committee, recognizing the disparate policies of the OHS and the AGO in accepting ads from electronics builders, has chosen to accept—but not to solicit—ads from electronics instruments companies. Further, a disclaimer representing the OHS position will be printed in the convention handbook."

Stephen Long presented an application for chapter charter from a new group, prompting the carrying of a motion, 'that the New Orleans Chapter be accepted and welcomed with warmest wishes.' He also reported that early registration for the 1983 convention has been extended through May. The fee until that time will be \$85, plus \$49.50 for spouse.

William Van Pelt passed out copies of the new OHS catalogue and reported that the membership drive has netted 330 new members so far.

A new Archives Committee was selected and asked to draw up search procedures and determine protocol, etc., to facilitate a more properly organized search for a new home for the society collection. The committee consists of Dana Hull, Elizabeth Schmitt, and William Aylesworth.

After noting that the travel reimbursement policy for attending council meetings was based on driving, and most were flying to meetings, it was decided that, although the reimbursement policy for driving will remain the same, the reimbursement policy for flying shall be "The delegate to the OHS Council is asked to assume one-third of the cost of the airline ticket to a maximum of \$100."

The times for the annual meetings were set as follows: the annual meeting of the society will be at 9 a.m., June 28, 1983, at Trinity Church, Worcester, Ma.; the Council meeting will be on Sunday, June 26, 12-5 p.m., also at Trinity Church.

The committee then adjourned to a committee of the whole to work on general operation procedures, and after returning to the meeting, voted, 'that the current operating rules as revised at this meeting be published with the minutes.'

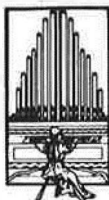
The concensus of the meeting was that the By-Laws should be sent to every member again within the next year.

William Van Pelt and James McFarland were asked to make sure the ballots are printed and sent in May.

The meeting adjourned at 6:35 p.m.

Respectfully submitted,  
James R. McFarland, secretary

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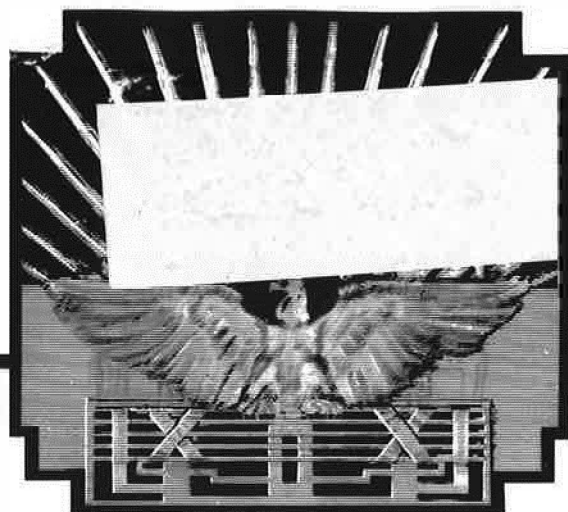
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David Craighead  
Catherine Crozier  
Brenda Fraser  
Earl Miller  
Rosalind Mohnsen  
Thomas Murray  
John Ogasapian  
Charles Page  
Joseph Payne  
Christa Rakich  
Lois Regestein  
Carolyn Skelton  
Elizabeth Sollenberger

### **WORKSHOPS LECTURES**

David Craighead  
Catherine Crozier  
Thomas Dunn  
Lynn Edwards  
Peter Hart  
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Salisbury Consort; Donat Lamothe, Director

Salisbury Singers; Malama Robbins, Director; Brian Jones, Organist

Westfield Center for Early Keyboard Studies; Lynn Edwards and Edward Pepe, Directors;  
Harry Gevaerts, Tenor