





The Organ Historical Society, Inc.

P.O. Box 26811, Richmond, Virginia 23261

Archives at Ohio Wesleyan University, Delaware, Ohio
Telephone at Millersville, Pennsylvania (717) 872-5190

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William T. Van Pelt	Executive Director
Rt. 8, Box 404, Glen Allen, VA 23060	

THE TRACKER® Staff

Susan R. Werner Friesen	Editor
2139 Hassell Rd., Hoffman Estates, IL 60195	
Donald R. Traser	Publisher
128 S. Laurel St., Richmond, VA 23220	
F. Robert Roche	Advertising Manager
60 Park St., Taunton, MA 02780	

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Boston Organ Club, 1965, 1976*	<i>Newsletter, E. A. Boadway, \$5</i>	Alan Laufman Box 104, Harrisville, NH 03450
Central New York, 1976	<i>The Coupler, \$5</i>	Culver Mowers 2371 Slaterville Rd., Box 130, Brooktondale, NY 14817
Chicago-Midwest, 1980	<i>The Stopt Diapason, Susan R. Friesen, \$8</i>	Julie Stephens 520 W. 47th St., Western Springs, IL 60558
Eastern Iowa, 1982	to be announced	Joseph Adam 630 1/2 E. Church St Iowa City, IA 52240
Greater New York City, 1969	<i>The Keraulophon, John Ogasapian, \$5</i>	Alan Laufman (as above)
Greater St. Louis, 1975	<i>The Cypher, Elizabeth Schmitt, \$5</i>	John D. Phillippe 4336 DuPage Dr., Bridgeton, MO 63044
Hilbus (Washington- Baltimore), 1980	<i>Where the Tracker Action Is, Carolyn Fix, \$4</i>	Peter Ziegler 14300 Medwick Ct., Upper Marlboro, MD 20870
Mid-Hudson (New York), 1978	<i>The Whistlebox, Robert Guenther, \$3</i>	June Marvel Crown Hill Rd Wappingers Falls, NY 12590
Pacific-Northwest, 1976	<i>The Bellows Signal, Beth Barber, \$3</i>	David Ruberg Box 12153, Seattle, WA 98102
Pacific-Southwest, 1978	<i>The Cremona, Sharon Bailey, \$4</i>	Stephen Baker 512 S. Ivy Ave. Monrovia, CA 91016
South Carolina, 1979	<i>Newsletter, John Moyer, \$5</i>	Kristin Johnson 3917 Montgomery St. Columbia, S.C. 29205
South Texas (The San Antonio Pipe Organ Society), 1979, 1980*	<i>The Well-Tempered Communiqué, \$15</i>	W. P. Cunningham 236 Sharon Dr., San Antonio, TX 78216
Tannenberg (Central Pa.), 1976	<i>The Dieffenbuch, Raymond Brunner, \$5</i>	James McFarland 114 N. George St., Millersville, PA 17551
Virginia, 1979	to publish in 1983	to be announced
New Orleans, 1983	<i>The Swell Shoe, Ann H. Turner, \$5</i>	Rachelen Lien 1010 Nashville Ave., New Orleans, LA 70115
British Columbia, 1983	to be announced	Christopher Dalton 22033 28th Ave. RR14 Langley, BC, Canada V3A 4P5

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COVER—E. & G. G. Hook Op. 389, 1866, South Parish Congregational Church, Augusta, Maine. The first color reproduction in *The Tracker* is made possible by a generous gift from the Andover Organ Company, restorers of the organ. Story in this issue. Photo by William T. Van Pelt

But I Want Two Manuals . . .

The organist of a nearby church had the opportunity to look for an organ to be used in the congregation's newly constructed building. An instrument was available from a church downstate. Its price was a possibility for this parish because their funds for the project were limited. The 11-rank organ's specification included a full principal chorus, mutations, and a reed—all on one manual. When told about the instrument, the organist lamented, "But I want two manuals!" So instead of the one-manual tracker, the church (for about the same cost) purchased a used two-manual "unit" pipe organ containing two ranks—a flute and a string. To the congregation's and not to any knowledgeable organist's surprise, the unit organ cannot support congregational singing. The church is now faced with the necessity of adding a principal rank.

The same instrument was suggested to the minister of another church whose building is over 100 years old and who wants an historic organ. His reply was similar to that of the organist at the first church: "We are looking for two manuals." In the second church's case, the minister never considered the limited space he has for an organ, let alone the size of the church (seating 150), which would be well served with a minimal number of stops.

Becoming aware and appreciative of the resources of a one-manual organ can help musicians and clergy understand and accept the possibilities they offer. A one-manual organ can be more flexible than one thinks. In the case of the first congregation, a single manual controlling several ranks would certainly have been more flexible than the solution they selected. Interesting compositions that can be played on one-manual instruments may be found in an organist's existing repertoire. Many of the early English

and early American organs were one-manual instruments, and a good number of composers wrote especially for them.

Likewise in Europe during earlier times, larger instruments were to be found only in the larger churches and cathedrals. The small towns and rural areas were very well served by smaller organs. Much music was written and is suitable for one-manual instruments, and is available even if it might require more thought or effort to locate. A local organist recently served on the organ committee of the church she serves and helped guide them, because of space and financial considerations, to contract for a new one-manual tracker organ. She has expressed the musical benefit she received in investigating music for one-manual organs.

Smaller pipe organs have been constructed for centuries. Each was built for a purpose, whether for secular use or to serve a church. They were built expressly for the needs of their users and many have continued to provide uninterrupted service for decades. They may not have been intended for recitalizing, but do remain stalwart service-playing instruments. The article contained in this issue on the Jardine organs features examples of extant one-manual instruments which have long served their parishes. When these instruments were designed and built, space and musical needs were taken into consideration, and a one-manual organ was the solution. They are still an artistic and musical entity.

A one-manual instrument can serve many parishes' needs today. The pastor of a local church whose one-manual instrument has been used every Sunday for some 100 years says that he has never had to look for an organist for his parish. He never will.

SRF

LETTERS

Editor,

I was recently sent the Fall 1982 issue of *The Tracker* which contained an informative article concerning the relocation of the St. Alphonsus Church organ from New York City. Unfortunately, the circumstances surrounding the closing of that church were not made clear.

The church and adjoining rectory were built with inadequate foundations. Over the years, the area near the common wall of the two structures began to sink causing the southern wall and tower of the church to lean and the brickwork of the rectory to crack. When the church was declared unsafe, a group was formed to raise money for repairs. Unfortunately, the defects were so extensive that the church could not be saved.

Sincerely yours,
David H. Fox

Editor,

On behalf of the charter members of the newly created British Columbia Chapter of the Organ Historical Society, I wish to express my appreciation to the National Council for granting our request of formation. We are unique in being the first chapter of the Society formed outside of the United States. We share many common thoughts, problems, and hopes and, as fellow friends of the organ, look forward to overcoming the problems of a border crossing and geographical challenges for the sake of fellowship and increased awareness. No doubt there will be expenses to face and perhaps the post offices and phone companies will make the largest monetary gains, but we seem to be just as eccentric and crazy about the organ as you people to the south. We plan to have an organizational meeting sometime in September and will discuss chapter dues, newsletter name, etc., at that time. We welcome anyone interested in joining the chapter and hope that some year we may be given the opportunity of hosting a National (International?) Convention of the O.H.S. There is an interesting collection of historical American, English, and Canadian built organs in B.C. and we look forward to sharing them with you.

Cordially yours
Christopher L. Dalton

RECORD REVIEWS

Three New Recordings from the Netherlands

Americans are fairly familiar with the large organs of Holland—Haarlem, Zwolle, Alkmaar, Amsterdam, etc.—through organ tours and recordings. But Holland's smaller church organs have a character of a different sort and considerable charm and individuality. Visitors usually have to wander around on their own to encounter them, and until recently recordings of them have been virtually nonexistent. Small organs, however, are one of the special interests of the *Stichting Voor en met Orgel*, which has recently begun to issue a series of records of excellent quality made on medium-sized one and two manual instruments. Three such recordings, all played by Kees Rosenhart, teacher at the Sweelinck Conservatory and organist of the Walloon Church (Waalse Kerk) of Haarlem, are reviewed below:

Oosthuizen A.D. 1521. This 2-disc album contains music of the late 15th to early 17th centuries from Holland, France, and Spain, played on one of the oldest organs in Europe. Of but one manual and seven stops (no pedal), this

remarkable instrument possesses surprising variety, partly due to the harmonic richness of its generously cut-up lead pipes, and partly because of the way the color of the individual ranks (especially the 8" Principal) changes from one end of the compass to another. Rosenhart's playing is clean and carefully phrased—a bit static in some of the slower works, but bright and rhythmically crisp in the quicker ones. The organ is tuned in meantone, and if you've never heard early music played in the temperament for which the composers wrote it—well, you've never *really* heard early music. The recorded sound is clear, but perhaps miked a bit too close to capture enough of the wonderful room ambience in this church.

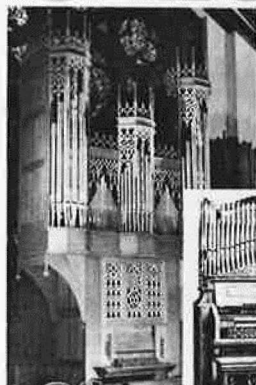
Waalse- of Begijnenkerk, Haarlem. Here we have a much more typical Dutch organ, and it is a charmer. Built by J. C. Friedrichs in 1808, it is, like many English organs of the same period, solidly in the mature 18th century style both tonally and visually. This is Rosenhart's own instrument, and for the recording he has chosen a nice variety of 18th century works, some of them fairly short, which display the versatility of this 2-manual Dutch church organ. Rosenhart's playing on this disc is highly musical; he is clearly at home with this instrument. Bach's sons (C. P. E. and J. F.), pupils (Marpurg, Kittel, Krebs) and successor (Oley) are all represented in this album (intentionally?) and his treatment of their works is most convincing. The Dandrieu Noels also come off successfully—not too surprising in that late classic Dutch organs, with their cantabile fluework and snappy reeds, tend more in the direction of French and Belgian organs than of 17th century North German work, although they are still very uniquely Dutch. Engineering of this album is excellent, and captures just enough of the room acoustics to give a pleasant "halo" to the organ sound.

Hed. Herv. Kerk, Spaarndam & St. Bavo-kerk, Heemstede. There is one organ to a side in this album. The first (Spaarndam) is a delightful one-manual of ca. 1720 on which Rosenhart plays Dutch, Belgian, and German works of the 17th century with grace and sparkle. Here his handling of the early works seems less self-conscious than on the Oosthuizen album. The Pieter Cornet Versets are particularly nice. For an organ of only nine stops (with coupled pedal), there is amazing variety of registration, and the fact that some stops are divided (quite typical in smaller Dutch organs) allows solo effects. The second side is devoted to the recently restored two-manual of ca. 1827 in Heemstede, and again one is struck by the pleasantly "archaic" quality of tone and case design, as well as its versatility. The one reed (Trompet) sounds a bit more Germanic than that in the Haarlem instrument, but otherwise they have much in common, and Nivers, Purcell, Pachelbel, etc. all come off most convincingly.

Engineering on all three albums is excellent, Rosenhart plays well-programmed music with fluidity and a good sense of style, and the organs themselves are absolutely first rate. These discs are a wonderful introduction to the very special smaller Dutch organs you're not likely to see on a guided tour. Jacket notes include specs and registrations, and I understand English translations will be provided. Records can be ordered from OHS, P.O. Box 26811, Richmond, Virginia 23261. Prices are \$7.98 per disc to OHS members, and \$9.98 to non-members. An order form for all seven records in this series is printed on the mailing cover of this issue. The OHS has acquired the remaining stock of the defunct American distributor, and is now considering importing the records for the American market.

Barbara Owen

CHURCH ORGANS



A Guide to
Selection and Purchase

John K. Ogasapian



BOOK REVIEW

Church Organs: A Guide to Selection and Purchase by John K. Ogasapian. 135 pp., Paperbound. Ill. Baker Book House, Grand Rapids, Michigan 49506. \$5.95.

This book is a Godsend to anyone involved in the matter of selecting an organ. Every clergyman, head of educational and other institutions, and member of an organ purchasing committee should own a copy before undertaking the great responsibility of deciding what kind of an organ to buy and who should build it.

Dr. Ogasapian's wide experience from a practical standpoint (he is organist and choirmaster at St. Anne's Episcopal Church in Lowell, Massachusetts, Professor of Music at the University of Lowell, and a famous organ recitalist) equips him well for the task he has undertaken in writing this book. He gives full answers to all of the questions that come before the committee or purchaser and looks at "both sides of the coin" in every instance where controversies might arise.

Without going into the science of organbuilding, he explains the details of an organ so that the average person may clearly understand the manifold situations involved in the three types of organs available today—the pipe organ (with electric, electro-pneumatic, or tracker action), the electronic organ, and the reed organ. The role of an organ consultant is carefully defined, and the rebuilding of an old organ is thoroughly discussed. In short, no detail on the subject of choosing the right instrument is overlooked.

There are numerous detailed illustrations, and Gordon De Young has provided a useful glossary of terms.

Albert F. Robinson

American Music—A New Magazine

The Sonneck Society, an organization devoted to work and tenets of the late Oscar Sonneck (a musicologist of the first rank), has introduced a new magazine to the music world, *American Music*. The Spring 1983 issue is Volume 1, Number 1, of this new quarterly publication.

The editor is Allen P. Britton, and he is surrounded with an advisory board of some 27 authors, composers and musicians, including such stars as Leonard Bernstein and Aaron Copland.

This first issue starts with Richard Crawford's carefully noted article, "Musical Learning in Nineteenth-Century America." This is followed by Part I of Carolyn Rabson's "Disappointment Revisited: Unweaving the Tangled Web," which is an annotated account of the history of this early comic opera. Martin Williams contributes a scholarly account of "Art Tatum: Not for the Left Hand Alone." "The Few Known Autographs of Scott Joplin" by James J. Fuld sheds considerable light on this popular composer. And Charles K. Wolfe's "Frank Smith, Andrew Jenkins, and Early Commercial Gospel Music" is a lively discussion of the radio and record angles of this phase of music.

There is, also, a letter from Oscar Sonneck to Carl Engel from which we can learn from the great teacher. And the issue concludes with well-written reviews of twelve books and five recordings. All of this is contained in 102 pages, and all of the advertising is confined to 12 additional pages.

The magazine is beautifully printed on heavy-stock paper. Subscriptions at \$17.50 per year are available from The Sonneck Society, 14-34 155th Street, Whitestone, New York 11357.

Albert F. Robinson

SAMUEL WALTER

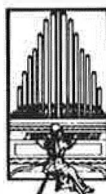
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Geo. Jardine Organ Builder, New York, 1849
The Church of the Saviour, Episcopal, Jackson, N. C.

MANUAL 54 notes, C-f³, expressive

8' **Open Diapason** tg cm

8' **Dulciana** tg cm

8' **Diapason Bass** C-f# sw

4' **Principal** 1-7w 8-54 cm

Tremolo

Bellows Signal

PEDAL 25 notes, C-cl, pull-down only, added later

Two nameplates: one on impost reads as above; another on front of thumper above key reads "G. Jardine, Organ Builder, New York"



G. Jardine, Organ Builder, New York. 1848
St. Paul's Episcopal Church, Pendleton, S. C.

MANUAL 54 notes, C-f³, expressive

8' **Dulciana** tg cm loud

8' **St. Diapason Tr.** tg

8' **St. Diapason Bass** C-f#

4' **Principal** cm

Wooden pedal at left operates machine action which cancels Principal when depressed, and restores it when released, only drawknob is in "on" position.

Little Jardines Still Flower in the South

A Survey of Jardine Cases

By William T. Van Pelt
 Photographs by the author

Pictures on the following pages provide a means for comparing the case styles of seven small Jardine organs, and perhaps lay a foundation for determining the identities of two unknown instruments.

Shortly after his arrival in the United States from England in 1834, George Jardine became prolific as an organbuilder, and his firm remained one of the two dominant New York builders for the rest of the century. He and his major competitor, Henry Erben, built many small one-manual organs for markets throughout the nation, as seen in the literature of both firms which lists organs supplied to date. (The OHS has reprinted Jardine's 1869 catalog in its American Organ Building Documents in Facsimile, and is preparing important Erben catalogs for reprinting

in the same series.) The South was a major market for large and small organs for both of these builders, and several examples of the small organs by both firms still exist. Six of the Jardines and both of the unknown organs shown in photographs here are located in Virginia, North Carolina, and South Carolina.

Of the five Jardines in the Carolinas, four are in the churches for which they were built, according to the incomplete 1869 opus list (though Jardine mistakenly listed the Newberry organ as being in Georgia rather than in South Carolina). One, the Jackson, N. C., organ, is at least second-hand and at least once-rebuilt, but may have been built for a church in nearby Tarboro. Church legend holds that it came from Wilson, though Jardine

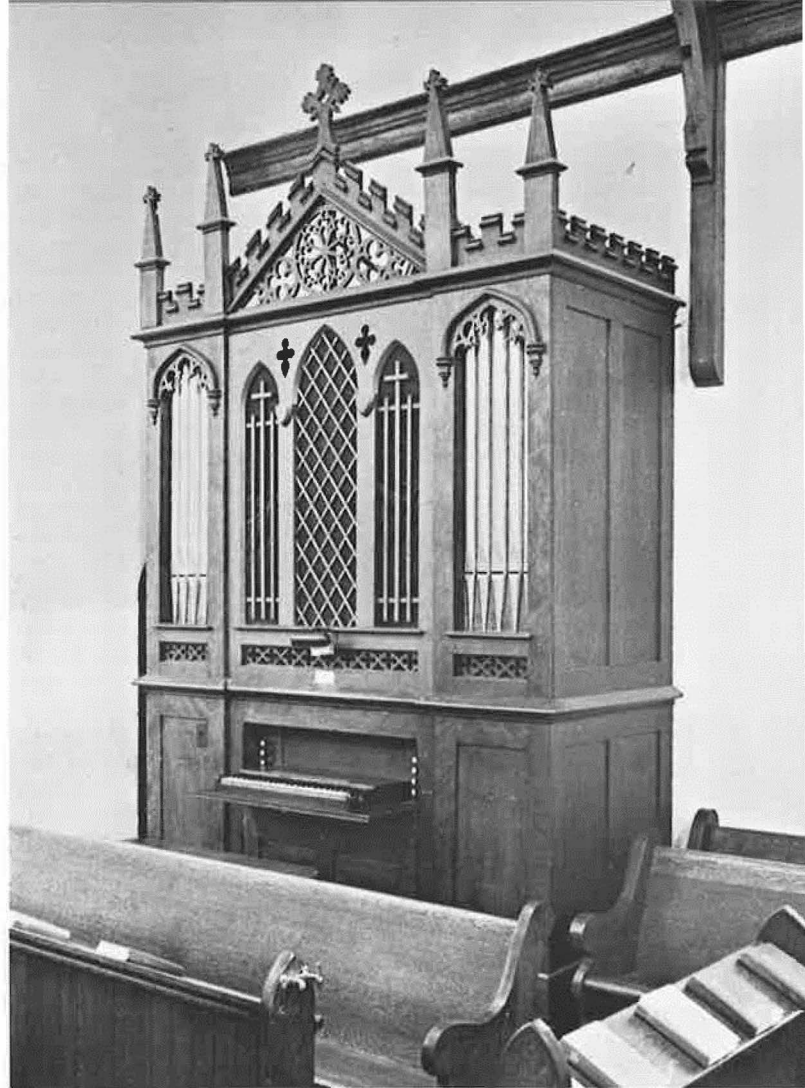


George Jardine, c. 1855
St. Luke's Episcopal Church, Newberry, S. C.
MANUAL 54 notes, C-f³, expressive
 8' **Open Diapason** tg cm
 8' **Diapason Bass** C-f#
 8' **Dulciana** tg cm
 4' **Principal** cm
 2' **Fifteenth Treble** tg cm
 2' **Fifteenth Bass** tg cm

does not list an organ for that town, and Erben supplied the Episcopalians there in 1866, according to his literature. The Jackson organ is definitely not an Erben, for it has no fewer than *two* Jardine nameplates, and may have been at either place.

Striking similarities among the five Carolina organs include the use of at least one section of cloth in each of their facades. Now, the cloth is either missing or replaced in all of them. In the Jackson organ, a rebuilder has placed mute pipes in the facade over the flat that formerly contained cloth and was virtually identical to the Pendleton organ in appearance. The unabashed use of cloth in the facade in small organs built for churches seems to be an important Jardine characteristic. Other New York builders most often provided mute or speaking pipes in facades of church organs, and reserved cloth for use in residence instruments.

Common among four of the five Carolina organs is a fold-down keydesk, which also seems to be unique to Jardine. Other builders, notably Erben, offered a cabinet front door that folds down, but the keydesk on such instruments is drawn several inches forward, out of the



Geo. Jardine, Maker, New York, 1852
Trinity Episcopal Church, Hertford, N.C.
MANUAL 54 notes, C-f³, expressive
 8' **Open Diapason** tf cm
 8' **Clariana.** tg
 8' **Stop Dia. Treb.** tg
 8' **Stop Dia. Bass** C-f#
 4' **Principal** cm
 4' **Flute.** tg
 2' **Fifteenth** cm

case, for playing, the keytails gliding elegantly beneath the action to engage it. The Jardine system is equally elegant, and seems less likely to cause mechanical problems. The keydesk is simply attached to the cabinet door, which lowers to a perpendicular position for playing, the keytails tucking themselves neatly into the action as the door is lowered. The Pittsboro organ has a projecting console, without which its case depth is a mere two feet.



One of two nameplates on the 1849 Jardine, Jackson, N. C.

Three of the organs are in Gothic revival cases, and two of them are identical. The Newberry organ displays three highly-ornamented fretwork pediments surmounting the cornice above each of the three flats. Another set of identical pediments, and virtually identical casework, exists on the Jardine at Whitehall, the former estate of Henry Morrison Flagler, in Palm Beach, Florida (a photograph and history of the instrument appears in the last issue of *The Tracker*). The Hertford organ is dated 1852 by the church, and is larger than the other organs. It and the Newberry organ have identical case wood of sealed pine that is not otherwise painted. No other major American builder of the period produced pine cabinets that were not painted to simulate wood grain or in colors. The cases of these two organs appear original in their finish, and are built of clear lumber.

The Jackson and Pendleton cases are identical except for a scroll-and-shield pediment applied to the Pendleton cornice, and the later additions made to the central flat in Jackson. The Jackson organ has an unusual swell box which has shutters on its top as well as its front. Strips of pipe metal are nailed to the front edges of the shutters to seal against leather gaskets glued to the tops of the shutters. Pipework in Jackson was rescaled, the case was raised about two inches and a pedal clavier with backfall coupler action was added, probably in the late 19th century. Some organ historians speculate that the work was

Geo. Jardine, Organ Builder, New York, c. 1855
St. Bartholomew's Episcopal Church, Pittsboro, N. C.

MANUAL 54 notes, C-f³, expressive

8' Diapason TR cm

8' Diapason Bass sw

8' Dulciana cm

4' Princ'l. cm



Unknown, pre-1850

Residence, Halifax, Virginia

MANUAL 54 notes, C-f³

undetermined stoplist, perhaps 4 ranks

PEDAL 18 notes, pull down only

done by someone associated with the Jardine firm, because of stylistic conventions observed when the mute facade pipes were added. Almost all Jardine organs with exposed pipe tops, and even some with pipeshades obscuring pipe tops from view, have a single convex bead near the top of each pipe. The Jackson organ shares this embossed characteristic that no other builder is known to have duplicated.

Another common visual characteristic among ornamented Jardine facade pipes is a unique "dingbat" which frequently appears in stencilled designs, regardless of the other elements or colors or when the organ was built. Though most of the organs pictured have gold colored or gold-leafed facade pipes of half-round wood or full-round metal, three share this common "curlique": Halifax, St. Andrew's, and Jackson. The Jackson organ's pipes were stripped before the picture was taken, but the ornament can be seen beneath the mouths of the St. Andrew's organ. The appearance of it on the Halifax organ inverted above the mouths, builds the argument for that instrument having been built by Jardine.

The Halifax organ was previously located in a church, but in 1890 became the property of the family in whose home it now resides. A convex bead on pipes two and six of the central flat also support the theory that Jardine was

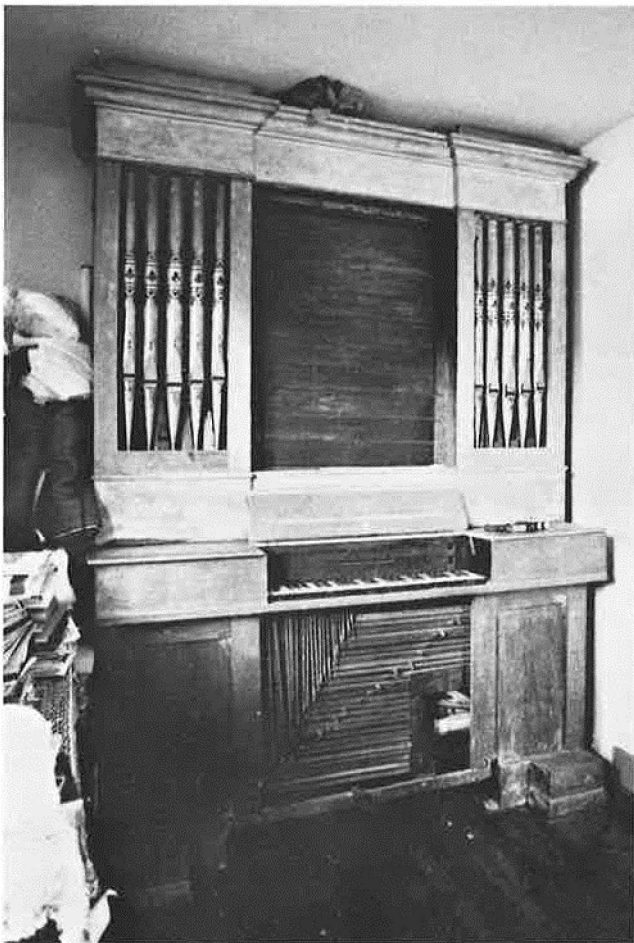
the builder. These facade dummies are quite unusual in that they are fabricated of solid, full-round turnings of wood. A Gothic revival spire, which formerly surmounted



Widely-used Jardine "dingbat," as it appears on the organ by an unknown builder and located in a Halifax, Virginia, residence.

the central flat, is stored in a dependency. The other unknown organ, located in a Richmond residence, shares many characteristics of New York organs, and shares some characteristics of Jardine instruments, including its

Unknown, pre-1860
Residence, Richmond, Virginia
MANUAL 54 notes, expressive
 8' Diapason cm
 8' Clariana bellgamba cm
 4' Principal cm
PEDAL 25 notes, pull-downs only



Geo. Jardine, Organ Builder, New York, ca. 1843
Holy Cross Lutheran Church, Portland, Oregon
MANUAL 60 notes, GG-AA—g³ expressive
 8' Open Diapason tf replaced with Gamba
 8' Dulciana tf cm
 8' St. Diap. tf rohrflute
 8' St. Diap. Bass te
 4' Principal 60 pipes cm
 2' Fifteenth 60 pipes cm
PEDAL 12 notes GG-AA—G pull downs only
 Machine Stop, hitch-down swell pedal



The Jardine keydesks in Pendleton, Newberry, and Hertford are like this one in Jackson, which folds down from the closed position for playing.

ROBERT GLASGOW
The University of Michigan
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stop nomenclature, drawknob design, and pipemetal-against-leather swellshade seals located on inside surfaces of the shutters. But other factors make it less certainly a Jardine than the Halifax organ: the Richmond residence organ has black keyfronts, a Ferris characteristic; its framing and pedal roller are unorthodox, and its keydesk cover is supported by the same sort of device used in the Pittsboro Jardine, but it folds entirely differently.

In comparing it to the elegant, flame- and curly-mahogany veneered Jardine now at Holy Cross Lutheran Church in Portland, Oregon, there seem to be few similar characteristics, though both share a similar wind guage slot in their nameboards.



George Jardine & Son, 1890
St. Andrew's Episcopal Church and School
Richmond, Virginia

MANUAL 58 notes, C-a3, expressive
8' Open Diapason cm tc
8' Stopped Diapason Bass C-B sw
8' Clarionet Flute tc
8' Oboe Gamba tc cm
8' Clariana tc cm
4' Viola C-B
4' Violino tc cm
2' Flageolet cm
PEDAL 27 notes
16' Bourdon
Pedal Coupler
Tremulant
Bellows Signal

MINUTES

OHS Council Meeting Worcester, Massachusetts

June 26, 1983

The meeting was called to order by the President at 1:00 P.M. In attendance were Council members William Aylesworth, George Bozeman, Dana Hull, Kristin Johnson, Stephen Long, Culver Mowers, Lois Regestein, Elizabeth Schmitt, Goss Twichell, and James McFarland. Also present were Homer Blanchard, William Van Pelt, and Randall Wagner.

The minutes of the Pittsburgh meeting of February 18, 1983 were accepted as they were submitted to *THE TRACKER*.

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

The effort to relocate the Archives was put on temporary hold as a result of the Archivist's report indicating an increased willingness for cooperation at Ohio Wesleyan, and the possibility of more space; as well as student help for routine indexing procedures.

A motion was carried to have 'Genevieve Schmidt set up the October Council meeting, at a time to be decided at an impromptu convention Council meeting involving the newly elected officers.' (m-Bozeman; s-McFarland; v-unanimous) Connected with this vote was a discussion that the authorship and implementation of motions should appear along with the final votes prompting the motion to 'put these things in the minutes from now on.' (m-Mowers; s-Johnson; v-unanimous) The secretary was instructed to encode this information in some space saving manner.

Council then 'authorized Homer to proceed with publishing the Holden book with Bookcrafters as per their revised quote and proposal.' (m-Bozeman; s-Schmitt; v-unanimous) Council also authorized Homer Blanchard and Bill Van Pelt to consult and establish the pricing structure and selling policy.

The President announced that he had received a petition for a British Columbia Chapter and had authorized the formation of same. The Council unanimously affirmed that authorization. (m-Long; s-Johnson; v-unanimous).

The remainder of the meeting was taken up with a detailed discussion concerning operating procedures and volunteer structure.

The meeting adjourned at 5:30 P.M.

Annual Meeting Worcester, Massachusetts

June 28, 1983

The meeting was called to order at 9:13 A.M. John Ogasapian was appointed parliamentarian. Edna Van Duzee, Gilbert Lay, and Nancy Chouinard were appointed election tellers. The parliamentarian reported that sufficient quorum existed to conduct the business on the agenda.

The minutes of the annual meeting of June 22, 1982 in Seattle, Washington, were accepted as they appeared in *THE TRACKER*.

The secretary recapitulated the events of the council meeting on the 26th of June.

Kristen Johnson reported on activities of educational concern, most significantly that there is now a new slide-tape program, and that the Biggs Fellowship recipients

this year are: Cynthia Day, Baxter Jennings, John Pan-ning, and Kathy Edge. Other councilors reported on their areas of concern, the essence of those reports will appear elsewhere.

The treasurer made a complete report. It was noted that because of the fiscal year change, it was inappropriate to devise a budget at this time and that the auditing of the books would have to wait until fall.

Culver Mowers made a statement to the group, the essence of which was the resolution of Council from the October 15, 1982 meeting nominating "Robbie" for honorary membership with full voting privileges. Albert Robinson was then voted this honor by a standing ovation.

With the consent of the meeting the election results announcement had to be postponed because of the tight convention schedule. With the consent of the meeting they appear in these minutes as announced later in the convention.

For President—Stephen Long

For Vice President—Dana Hull

For Treasurer—Goss Twichell

For Secretary—James McFarland

For Councillors—Barbara Owen, Homer Blanchard, Manuel Rosales, Roy Redman
Scott Kent, Raymond Brunner

The meeting adjourned at 10:15 A.M.

James R. McFarland,
secretary

Correction

The following paragraph was omitted from minutes of the OHS Council meeting of February 18, 1983 as published in Volume 27 No. 2:

A new method for dealing with reports was tested at this meeting with reasonable success. The councillors each collected reports within his or her area of responsibility and reported to the meeting only what required council action.

Obituary

Paul W. Townsend died April 18 at Patterson, New York, aged 88. Mr. Townsend was a long-time member of the Organ Historical Society, having attended several annual conventions. He served as organist-choirmaster at Christ Episcopal Church, Patterson, for over 50 years, and is survived by three sons and a daughter.

Albert F. Robinson

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A History of the Organs at Holy Family Church, Chicago

Canadian Builds Largest Organ in U.S. Church, 1870

by Michael D. Friesen

One of the most famous Roman Catholic churches in Chicago, Illinois, is that of Holy Family parish, which was founded by the Jesuit order in 1857 at a time when the population of Chicago was growing rapidly as the city became a major transportation hub and trading center. The growth came not only from Easterners moving west, but also from the arrival of many foreign immigrants. The Irish made up a significant portion of that influx, and in the 1850s they were settling in areas to the southwest of the business district, finding employment in such operations as the stockyards and the Illinois and Michigan Canal. The rise in numbers of Catholics meant a pressing need for churches and priests to administer them. The Jesuits had been solicited by Bishop Anthony O'Regan to take charge of Chicago's Holy Name parish (the church of which eventually became the cathedral of the diocese), but they preferred to establish a parish of their own.

Rev. Arnold J. Damen, S.J., a well-known orator, came from St. Louis in early 1857 to organize a congregation and construct a church. He decided on a site at Blue Island Avenue and Twelfth Street (renamed Roosevelt Road in 1916), where there was a large Catholic population and no church of their faith nearby. It took only about two months to build a 500-seat frame church, which was already too small when it was dedicated on July 12, 1857. Plans for its replacement were immediately initiated, and in August the cornerstone was laid for a large permanent church. Father Damen, who would become known as the "Catholic Hercules," labored tirelessly to raise funds to build the church. A magnificent edifice, which took three years to complete, it was said at the time to have been the third largest church structure in the country. It was called "the cathedral of the prairie." The church was lengthened fifty additional feet in 1867; when the bell tower was added in 1874, it became Chicago's first skyscraper, visible for miles because the church sat on fairly high ground. Thus, through the energies of the parish priests and the generous support of the congregation, Holy Family quickly became "the single great Irish workingman's parish."¹ At its peak there were over 25,000 members. Having escaped recently threatened demolition due to age and decay, the church still stands, and is now undergoing a long-needed restoration.

Early Organ History

There is documentation of organs from the beginning of the church. Although we do not yet know the builder or details of the organ in the first church, the hiring of "three sisters, Mary, Sarah, and Margaret Ghent, 'to conduct choir, play the organ, and teach school for females'" is recorded in June 1858.² Then in May 1865, Pilcher Bros. & Chant, the Chicago organ building firm, built their Op. 66, a one-manual and pedal, 9-rank, 12-register organ for Reed's Temple of Music, a Chicago music store, which

subsequently sold it to Holy Family Church.³ The specifications of this organ, the fate of which is unknown, are as follows:

1. Stopt Diap. Treb	F	56 [8']	6. Coupler Pd & Manual		
2. Stopt Diap Bass	CC		7. Fifteenth	CC	56 [2']
3. Dulciana	F	39 [8']	8. Twelfth	CC	56 [2 $\frac{2}{3}$ ']
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		

A New Organ

The decision in 1867 to contract for a large organ from Louis Mitchell, an organ builder in Montreal, Canada, resulted in the largest church organ in the United States at the time—a three-manual instrument with 64 speaking stops and 76 ranks. It was exceeded in size only by the Boston Music Hall's Walcker organ from Germany, an 1863 installation consisting of four manuals, 84 speaking stops, and 107 ranks.⁴ An article in the *Chicago Republican* entitled "A New Organ," noting the success of Boston's great organ, announced that "The Jesuit Church is also to have one, at a cost of about thirty thousand dollars," and continued "Even admitting that a spirit of rivalry has much to do with it . . .," suggesting that the church leaders may have been inspired by Boston's acquisition of not only a large organ, but one that was foreign-built, too.

The article also proceeded to analyze our country's musical history, taking the stance that demand for organs and organ music was a sign of "a solid taste," philosophizing that "the ultimate direction of American music is scarcely yet determined, but there is a strong element in our social life which must find its best expression in the style of music of which the organ is the interpreter," and concluding with a hope for Chicago's organ and choral music development based on large instruments. Although too long to reprint here, the article effectively summarized the conditions that made it ripe for larger organs such as the Mitchell to come to the fore.⁵

It is not surprising that the Jesuits, who had been headquartered for the North American continent in the Province of Quebec in Canada since the early 17th century, should turn to one of their "countrymen" to build an organ for their *magnum opus* church in the United States. Mitchell had probably already built organs for Jesuit churches in Canada that had found favor. Although there were Midwestern organ builders, whether they would have been thought capable of such a massive project by the church administration is open to question. The transportation cost was probably little different from that involved with buying an organ from an East Coast American builder (if that had been one of the alternatives), as the Great Lakes were used with no more effort or hazard than difficult overland roads or geographically inconvenient river routes to Chicago. Mitchell was undoubtedly





Roman Catholic, which was sometimes a valuable consideration in such a situation. Whatever the rationale, this course of action has few other parallels in 19th-century American organ history.

The Builder

Louis Mitchell (1823?-1902) was born in Montreal and lived there all his life. It is possible that earlier or variant spellings of the family name were Michel or Mitchel. (No attempt has been made to standardize the spelling in the sources quoted in this article.) Little is known of his background, except that he apprenticed from 1855 to 1860 with Samuel Russell Warren in Montreal, who had emigrated from Boston in 1837 to begin building organs in Canada. Mitchell may have also studied organs in London and even France early in his career, although a trip to London is not dated and a visit to the latter country is only conjectured. He began building organs on his own in 1861 in partnership with Charles Forté, who had also trained with Warren, whereupon the new firm soon became one of Warren's principal competitors. Forté left about 1865, and it appears that the shop and its output remained small. As late as 1879 the firm employed only six carpenters, three metalworkers, and two tuners. Also, it appears that they built about six organs a year, as an 1882 organ is identified as Op. 129. Louis' father, Samuel, as well as Louis' son Samuel (probably a namesake), may have been involved in the enterprise. The firm ceased operations in 1893.

It appears that most of Mitchell's organs were of modest size, although he had some notable successes with large organs in significant Canadian churches. Virtually all of his instruments were placed in Canada, with the major exception of the Chicago organ and possibly a few in New England. At first he imported pipework from France, but after 1874 he fabricated pipes himself with the help of a European foreman. His pipes seldom were of zinc. Mitchell preferred a tin-and-lead alloy, and occasionally would import ranks of pure tin from the United States. His workmanship was greatly respected, with the organs being solidly constructed using high quality materials and well-proportioned, graceful cases (usually in the Gothic style). Mitchell's voicing, especially of reeds, is also said to have been very fine.^{6,7}

Regrettably, very little of his work is still extant, and unfortunately that includes the Chicago organ. One organ still existing, pictured and described in *The Tracker* (Vol. 18 No. 2, Winter 1974, pp. 18-19), is that in the Church of St. Simon and St. Jude, Tignish, Prince Edward Island, Canada. It has been altered, but the article mentions two other Mitchell organs, one of which at that time was unaltered and the other rebuilt many years before. Certainly more research on Louis Mitchell and his instruments is needed.

The Louis Mitchell Organ

Three years elapsed between the signing of the contract and installation of the organ. It was shipped from Montreal in the fall of 1869, two years after the project was announced, and erection did not begin until mid-1870, with completion occurring by October 1870. One problem arose soon after its arrival. Sometime "... after the builder commenced putting up the organ, the gallery settled; consequently the organ had to be taken down and was stored in the basement of the church. It was ascertained that to sufficiently strengthen the gallery it was necessary to begin at the foundation of the church. This was very unfortunate for the builder."⁸

The wait may have been a blessing for the parishioners, for it undoubtedly provided more time to raise funds to pay for the organ, as the sizeable undertaking was quite costly. The means of fundraising ranged from fairs (mentioned in the parish history) to lectures, and it would seem that great collective effort was expended by people and priests to pay for the instrument:

The organ is an instrument of great beauty and power, and cost \$25,000, which sum was raised by the exertions of Rev. C. F. [Cornellius] Smarius, S.J., the great orator and missionary, by means of lectures and personal effort. It was built in Montreal, by Louis Mitchel. The formal opening of the organ took place October 21, 1870.⁹

Fr. Smarius is said to have been an accomplished musician, which may account for his zeal in the organ project.

It should be noted that different sources state various amounts around the \$30,000 figure that the organ cost, which may be explained by the following:

The contract price was \$25,000, but owing to the fluctuating price of gold at that time, and import duties, the cost approximated \$36,000. Father Samarius (*sic*), by a series of lectures, raised the funds necessary to purchase it. It arrived here late in the fall of 1869, on one of the last boats of the season, lay all winter in the basement of the Jesuit College, just east of the church, and was erected the following summer.¹⁰

The organ was finally paid for and installed, and music journal reviewers marked the occasion. An excellent sum-

mary of the instrument appeared shortly after it was dedicated, and is worth repeating in its entirety:

The New Organ In The Jesuits' Church Chicago.

The large new organ, built by Louis Mitchell, of Montreal, for the new Jesuits' "Church of the Holy Family," Chicago, was opened with a concert of organ and vocal music, on Thursday evening, October 20th, 1870. It is the largest church organ in America, and one of the most complete. Its great resources were most worthily displayed by Mr. Dudley Buck and Mr. A. J. Cresswold (*sic*), both of Chicago. Mr. Samuel Mitchell, son of the organ builder, commenced the performance of the evening by the formal opening of the organ. Miss Antonia Knaack, soprano; Mr. A. Bischoff, tenor, and others, also contributed to the programme.

We gave the specification and full description of the organ in the WEEKLY REVIEW, September 18, 1869, and therefore omit the list of stops at this time. It has, however, 61 all through speaking stops, distributed on its three manuals and pedale in the following proportions: Great organ, 19; solo, (or choir), 15; swell, 17; and pedale, 12 stops. The compass of the manuals is from 8-feet C to g^3 —56 keys; compass of the pedal bass is from C to G, over two octaves and a half, or 32 keys. Each keyboard has on it a large number of stops, the number of pedal stops bearing a good proportion to the whole—about one-fifth—very unusual in this country. There is a splendid assortment of stops: diapasons in abundance on every keyboard; numerous flutes of various names, gamba and other string-toned

stops of charming variety, reeds—"striking" and "free"—a greater number than can be found in any other organ in the country, not excepting the great German organ in Boston Music Hall; among them is a "cor anglais," the first introduced in the United States, we believe. There are eighteen reed stops; those, and the fifteen ranks of the mixtures stop, and the gamba (solo), salicional and octavin (swell), in all 1,920 pipes, were imported by the builder of the organ from Maison Voignier, 50 Rue Vavier, Paris. The French make the best reed stops in the world, while the Germans excel all others in making the string-toned, and the sweet-toned stops, as the gamba, violin, violoncello, salicional, aeoline, dulce, various flutes, etc. Mr. Louis Mitchell deserves the highest praise for obtaining the French reeds. We should like to have them in New York, that they might be heard by a greater number of our builders and organists. They are said to be very fine, the cor anglaise, euphone, and fagotto being especially rich. All the other metal pipes not mentioned above as imported were made by L. U. Stuart, New York. The wood pipes were made in Mr. Mitchell's factory. The pressure of wind on the great organ and pedale is six inches; on the solo three and a half, and on the swell four inches. The action is provided with the pneumatic lever. There are four bellows, one for each department; the dimensions of two of them are eleven by seven and one half feet, and of the other two, eleven by six and a half feet. There are 12 combination pedals. Mr. Mitchell is a native of Montreal, engaged in organbuilding for twenty-eight years, and has built about 45 organs up to 1870. A correspondent writes us:—



THOMAS A. BURROWS

Holy Family Roman Catholic Church, Chicago.

"Great expectations had been excited respecting the quality of these reeds, as being the strong point of the French builders; yet I think that, while they have conclusively maintained this reputation, they have been the cause of some slight feeling of disappointment among the best critics, that *they are no better than they are*. To state this differently, I may say that, while very excellent, the majority of them are not perceptibly better than the best work of our best builders. This is certainly to the credit of American workmen, and a good test of the great progress of the last five years.



Charles Forté, the partner with whom Louis Mitchell entered business in 1861, left the firm ca. 1865. This rare nameplate is held in a private collection.

In addition to this French importation, a certain proportion of the metal work comes from Stuart of New York; the wood pipes, the voicing and remaining work, mechanical and otherwise, was done by Mr. Mitchell, the builder, in Montreal, the whole being finally assembled in Chicago, making the history of the instrument a somewhat peculiar one. The flutes are all good, but it cannot be denied that the general character of the flue work does not fully come up to the standard of the reeds. The action is good and the pneumatic lever (which is applied to the great organ only) is simply perfect in its promptness and by far the best that any Chicago organ thus far can boast of, although in the connections metal joins metal which must soon become noisy. Conversation with the gentleman who played on the occasion elicits the following criticism, which is unquestionably just. Although the organ is well supplied with combination pedals, yet it is a difficult instrument to manage in some respects, for the following reasons: The stops of the pedal organ (12) are, together with all the couplings, placed on the right of the keyboards, the couplings being behind the pedal stops. The great to pedal couplers, as well as all the others can only be drawn by hand, there being no pneumatic knobs of any kind to assist the player, who can, of course, much more frequently spare his left than his right hand, but yet finds these important mechanical accessories almost beyond his control.

The registers of the solo organ again are placed on the left, while the swell pedal, instead of being either a modern "ratchet," or balanced pedal, is of the old-fashioned pattern, caught down by a swinging bar, and obliging the organist, when using the swell, to keep his foot on the pedal almost continually. Another old-fashioned arrangement is the fact that the keyboards are not "brought out," as has become the almost universal custom, and one of great convenience to the player.

The effect of the organ in the church is very good, massive, rather than brilliant, notwithstanding the great wind-pressure and number of reeds. This is owing partly to the fact that the 8-foot and 16-foot tones are so strong, partly to the great size of the church, and last, but not least, to the unfortunate fact that the organ stands too high. The second gallery in which it is placed crowds it up into the very roof, through which cause also much of the beautiful carved work on the case is lost below. With all these minor drawbacks, which I have given as of interest to your matters, the Jesuit organ remains a magnificent instrument, a credit to the builder, the city, and the Church of the Holy Family.

W.¹¹

The specification itself is notable, although it does not quite agree with the statistics given in the preceding review (different sources also state various numbers of stops or ranks, but it seems most accurate to credit the Mitchell with 64 speaking stops and 76 ranks despite the confusion on this point in the accounts).

ORGAN IN THE CHURCH OF THE HOLY FAMILY.

The new organ in the Jesuit church is now complete, and the following is its specification:

There are three *Manuales* and a *Pedale*.

GREAT MANUALE.

- | | |
|---------------------------------|--|
| 1. Double Open Diapason, 16 ft. | 11. Stopped Flute, 4 ft. |
| 2. Bourdon, 16 ft. | 12. Twelfth, 2 ² / ₃ ft. |
| 3. Open Diapason, 8 ft. | 13. Fifteenth, 2 ft. |
| 4. 2d Op. Diapason, 8 ft. | 14. Mixture, 5 ranks. |
| 5. Flute Traverse, 8 ft. | 15. Sesquialtera, 5 ranks. |
| 6. Gamba (Bell), 8 ft. | 16. Double Trumpet, 16 ft. |
| 7. Gemshorn, 8 ft. | 17. Trumpet, 8 ft. |
| 8. St. Diapason, 8 ft. | 18. Posaune, 8 ft. |
| 9. Harmonic Flute, 4 ft. | 19. Clarion, 4 ft. |
| 10. Principal, 4 ft. | |

CHOIR MANUALE.

- | | |
|--------------------------------|------------------------|
| 1. Bourdon, 16 ft. | 9. Gamba, 8 ft. |
| 2. Euphone (Free Reed), 16 ft. | 10. Principal, 4 ft. |
| 3. Open Diapason, 8 ft. | 11. Gemshorn, 4 ft. |
| 4. Harmonic Flute, 8 ft. | 12. Piccolo, 2 ft. |
| 5. Dulciana, 8 ft. | 13. Cremona, 8 ft. |
| 6. Voix Celeste, 8 ft. | 14. Cor Anglais, 8 ft. |
| 7. Clarabella, 8 ft. | 15. Trumpet, 8 ft. |
| 8. Clariana, 8 ft. | |

SWELL MANUALE.

- | | |
|--------------------------|------------------------------------|
| 1. Bourdon, 16 ft. | 10. Oct. (Octavin) Harmonic, 2 ft. |
| 2. Open Diapason, 8 ft. | 11. Mixture, 2 ranks. |
| 3. Harmonic Flute, 8 ft. | 12. Sesquialtera, 4 ranks. |
| 4. Keraulophon, 8 ft. | 13. Vox Humana, 8 ft. |
| 5. St. Diapason, 8 ft. | 14. Clarinet, 8 ft. |
| 6. Salicional, 4 ft. | 15. Cornopean, 8 ft. |
| 7. Principal, 4 ft. | 16. Horn, 8 ft. |
| 8. Flute Creuse, 4 ft. | 17. Hautbois, 8 ft. |
| 9. Stopped Flute, 4 ft. | 18. Clarion, 4 ft. |

PEDALE (CCC to G).

- | | |
|-------------------------|-------------------------------|
| 1. Contra Basso, 32 ft. | 7. Quinte, 12 ft. |
| 2. Bombarde, 32 ft. | 8. Violon, 8 ft. |
| 3. Sub-bass, 16 ft. | 9. Principal, 4 ft. |
| 4. Bourdon, 16 ft. | 10. Trumpet, 8 ft. |
| 5. Violoncelli, 16 ft. | 11. Clarion, 4 ft. |
| 6. Diapason, 8 ft. | [12. Reed, 16 ft. (Fagotto?)] |

Usual couplers and an octave coupler.

There are twelve composition pedals for moving stops. Any desired combination on any manual can be controlled by these pedals, by re-arranging the combination, which can be done in five minutes. The Pneumatic Lever is applied to the great organ.

The organ was built by Mr. Louis Mitchell, of Montreal. The reeds and string-toned stops were imported from Paris. In point of mere size, this organ is as large as any ever built in America. Of its appointment and quality of tone we will speak more fully at another time.¹²

It seems certain that this critic left out a Pedal stop when he transcribed the specification for publication, as a count of twelve Pedal stops is emphasized in the literature; "eighteen reed stops" are mentioned in the New York article, but only seventeen appear in the stoplist; the Pedal reed chorus would not likely have been 32', 8', 4'; and a typical 16' reed stop, the Fagotto, specifically mentioned in the text, does not appear in the stoplist as printed (although it would seem that a 16' Pedal reed would have been called a Trombone or its equivalent, and a Fagotto as a milder chorus reed used in a manual division).

The tonal effect of the above stops seems to have been a major point of controversy, accolades being mixed with criticisms. Some of this appears in reviews of the opening concert, which had the following program¹³ (here prefaced by the parish historian):

The instrument had created a great sensation on account of its size and tonal qualities, and was the center of attraction for musicians, musical celebrities, singers, organists and prominent members of the clergy, who came from everywhere to see and hear the new organ. There was also a great outpouring of the laity and of music lovers. The program which was one of the most enjoyable ever rendered in the church was as follows:

HOLY FAMILY PARISH
INAUGURATION CONCERT
of the
LARGEST CHURCH ORGAN IN THE UNITED STATES
at the
CHURCH OF THE HOLY FAMILY,
12th Street and Blue Island Ave.,
Thursday, October 20th, 1870.

Programme—Part One.

1. Opening of the organ, by SAMUEL MITCHEL, Son of the Organ Builder, Louis Mitchel, of Montreal.
 2. Overture to "Semiramide" *Rossini*
A. J. Creswold
 3. "Inflamatus," from "Stabat Mater" *Rossini*
Miss Antonia Knaack.
 4. Rondo Grazioso *Spohr*
Dudley Buck.
 5. "Cujus animam," from "Stabat Mater" *Rossini*
A. Bischoff.
 6. Sonata, No. 2 (C Minor). *Mendelssohn*
A. J. Creswold.
- Interlude (BY REQUEST).
- Vesper Hymn. By the Young Girls' Vesper Choir of the Holy Family Church.

PART TWO.

1. Grand Offertoire (in F Minor). *Batiste*
Dudley Buck.
2. "The Heavens are Telling," from the "Creation" *Haydn*
Frank G. Rohner, with a full chorus.
3. Improvisations *Creswold*
A. J. Creswold.
4. "Quis Est homo," from "Stabat Mater" *Rossini*
Mrs. Frank E. Craig (Alice Cummings)
and Miss Libbie Farrell.
5. Fugue on "Hail Columbia" *Buck*
Dudley Buck.
6. Hallelujah Chorus. *Handel*
Frank G. Rohner with a full chorus.

One reviewer had this to say of the concert and organ (the article was not signed, but the writing style points to W.S.B. Mathews, editor and critic):

The improvisations of young Mr. Mitchel were tedious and insipid. He concluded his "disconnected remarks" with Wely's Offertoire in G, Op. 35, No. 4, which he did not play clearly. Mr. Creswold made his best successes in the im-

provisation. We have been accustomed to praise his registration, but we must dissent somewhat from his treatment of the Mendelssohn Sonata. The first movement was taken entirely too fast. Besides, this part ends with a well-implied *diminuendo*, of which no account was taken. In the *Adagio* the registration was not such as to give any clear outline to the different voices. Mr. Buck played the Rondo, by Spohr, in a very smooth, delicate manner, producing very pretty effects. The effect of the Offertoire was, perhaps, less pleasing. The Fugue we did not hear. We have no doubt both gentlemen showed the best points of the organ.

We ought not to omit to speak of Miss Knaack, a new addition to our church singers; a lady with a powerful voice, somewhat uneven in the different registers, yet very effective in the *Inflamatus*. Mr. Bischoff was not successful in his high tones.

The chorus work was a pleasant relief in a tedious programme.

On the organ itself, the newspaper remarks have been rather amusing. One paper informs us that "the organ is the work solely of Mr. Louis Mitchel." However that may be, it is undoubtedly true (and claimed as a virtue, too), that all the reeds were imported from Paris. The metal pipes were made in New York. How much of the organ, therefore, is "solely the work of Mr. Louis Mitchel," we leave our readers to calculate for themselves. Nevertheless, the instrument is a very large one, and its builder is entitled to the credit of having gotten through with a great undertaking. We come now to speak of its quality of tone.

Of the reeds, we can but say that they do not come up to our anticipations. They are brilliant, it is true, but we do not see that they surpass the best American work. We can find equally good or better oboes, trumpets, clarinets and trombones in the Hook and Johnson organs in this city. In one point, indeed, these new reeds are inferior to some we have, and that is in *evenness*; this, however, is not the fault of the French maker, but of the finisher and tuner, who left



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the stops in a rough state. We have no doubt that a week's work from Mr. Holland (of Hook's), or Mr. Treat (of Johnson's) would work a great improvement in this respect.

The string tones are not so good as the best American or German work. This is strictly true of all the gambas and kindred stops in this organ.

The flutes are very good, and so are the diapasons. The balance of the full organ is not unsatisfactory. The pedal organ is very effective for full organ effects, but is deficient in soft effects. Let it be required, for instance to find "16 feet and 8 feet" effect of different degrees of power. We find here "Sub-bass 16 feet, and Diapason 8 feet," "Violoncello 16 feet, and Violin 8 feet," but no 8 feet stop to use with the Bourdon. This was painfully apparent at the concert.

It is claimed, and we believe justly too, that this is "the largest church organ in America," as it has something over 3,900 pipes. But it should be remembered that numbers of pipes do not alone make an organ. What is wanted is power, sweetness, purity, variety of effect, facility of management, and reliability of mechanism. Now, in power, we are informed by a connoisseur, in whose judgment we have implicit confidence, that this organ is inferior to that in Plymouth Church, Brooklyn, while in variety of effect, and purity and beauty of tone, it falls far below it. Indeed, it is easy to see that to dispose the same number of stops on four manuals instead of three, would at once enlarge the variety of effects. The builders have, in a measure, attempted to give distinctive coloring by employing different wind pressures. The great organ has 5 1/2 inches, the swell 4, and the choir 3.

But space forbids further comment.¹⁴

Although the above reviewer made some grudging compliments along with his criticisms, John S. Dwight's Chicago correspondent did not:

If space permitted I would speak of the inauguration of the Organ at the Jesuit Church of the Holy Family. This is the largest church organ in the United States, but in point of real effectiveness it must be classed below several others. Indeed, I would rather have the one that Mr. Thayer plays, although it is much smaller. But enough.¹⁵

So few critiques of substantive length are known to remain about early Chicago organs and their tonal capabilities that it is difficult to know against what ideals the Mitchell organ was being measured. It seems certain that Hooks and Johnsons were favored organs in the city and were publicized. Small, locally-built, or one-of-a-kind instruments by non-local, less-famous builders received little attention in the press. Mention of organs or music programs in Roman Catholic parishes was also very scant, which leads one to believe that perhaps the critics were biased. One cannot discount a certain amount of not-altogether-disguised jealousy or pique, either, over what was obviously an instrument out of the mainstream in size, origin, or variety of tone colors, even if there were justifiable complaints about the physical design. Mitchell may not have known the United States organ market's tastes very well, and he may not have been able to complete the tonal finishing by the time of the dedication. In spite of being a tremendous technical accomplishment, his organ suffered from the same backlash against megalomania and the clash of ideals meeting reality that faced the Boston Walcker. The placement of the organ may have been its chief liability. A New York editor or writer probably summed up the situation the best in a premature epitaph based on an erroneous report that the Mitchell had burned in the Great Chicago Fire of October 9, 1871:

An organ of noble proportions was burnt in the Jesuit's Church of the Holy Family, Chicago, built by Louis Mitchell of Montreal, Canada. It was the largest and in some

respects the most complete church organ in the country. If a numerous and fine selection of stops makes a good organ, this was a splendid instrument, among the stops were 18 reeds imported from Paris; there are, however, many other things required to secure success. We do not know whether the accounts we had of its merits were prejudiced or not, they did not, however, accord high praise to the instrument; it seemed to be the prevailing opinion that the position of the organ—in a very high gallery—was an unfavorable one.

It had 3 manuals, a pedale of 12 stops, and a total of 61 all through speaking stops.¹⁶

In any event, it is virtually certain that there were no more large Mitchell organs built for the United States, so for whatever reason, this instrument was destined to remain essentially an anomaly.

The Case

The case details are a story in themselves. The still-extant facade is of solid black walnut and of a very elaborate design in Gothic style, with 16' speaking pipe-work (some with false lengths) in the center tower and the two flanking flats. The side tower "pipes" are not even dummy pipes, but boards cut and decorated to look like pipes. Every tower and flat is surmounted by intricate wooden carvings of saints and angels bearing musical instruments, ranging from trumpet to pan-pipe. A statue of David is at top center with crown and harp.

... The height of the roof is immense, and in the rear are two galleries, the uppermost one being for the accommodation of the choir and organ. ...

Although placed up so high as to be almost hidden from sight, the acoustic properties of the organ are perfect. The instrument is one of great power and beauty, costing some \$25,000. It is the work of Louis Mitchel, a celebrated organ builder of Montreal. It has 3,983 pipes, 63 stops, three sets of manuals and the usual pedals.

The ornamentation of the case is very elaborate, but being placed above the range of sight, is necessarily more or less hidden or overlooked. On the front are the figures of Deborah, St. Cecelia, and twenty-four angels of the Apocalypse; and above them all, the inspired Psalmist with his harp and Abner with his sword. These are of almost life-like size, but looking at them from the body of the church they appear rather diminutive.¹⁷

The facade pipes and statuary were originally richly gilded, but these were whitewashed in subsequent years. It is not certain whether Mitchell built the case or it was carved locally, as were the chancel furniture and communion rail, also of solid black walnut, but its appearance follows the architecture and furnishings plan of the church:

... The theme of the architecture is twofold: first, this is the House of God, for peoples of all races, an idea made explicit in the windows and their inscriptions and exemplified in the statues and paintings of saints from all parts of the Family of Man. Second, the structure emphasizes the spiritual journey of man, advancing with the assistance and inspiration of the saints, the Blessed Virgin Mary, and the Sacred Heart of Jesus to full membership in God's earthly and heavenly family to the full glory of the Apocalypse.¹⁸

The similarities between the two aforementioned essays certainly demonstrate that some unusual care as well as theology entered into the case design, a characteristic that was uncommon in 19th century organs (as well as in the present century). Whatever its imperfections, the Mitchell organ was an accomplishment to be marveled at.

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Organists at Holy Family

Not only did Chicago import an organ from Canada, but it almost imported an organist from there to play it. The noted English organist Frederick Herbert Torrington, who had lived in Canada since 1856, gained this mention in the Chicago musical press for an American recital appearance:

Mr. F. H. Torrington, of Montreal, recently gave a concert on the Great Organ in Boston, before a select audience whom he afforded much pleasure. We are informed that he has been solicited to take charge of the music in the church of the Holy Family (Jesuit) in Chicago, and play their very large organ, now nearly completed.

However, Torrington did not come, despite his Canadian connections, and was appointed organist shortly thereafter at King's Chapel, Boston.¹⁹

Mr. Frank G. Rohner was instead engaged by the church from about the time that the Mitchell organ was installed until the mid-1870's. A Mr. Burge then served until 1878, when Mr. Rohner returned, remaining until 1887. Mr. E. Di Campi served from 1888 to 1890, when Mr. Leo Mutter arrived from St. Peter's R.C. Church in Chicago. Mutter stayed until 1892, whereupon Mr. Thomas Moore was organist until 1895. Then Mutter returned (called Professor Mutter later on), staying until his death in the mid-1930's. Mr. Robert J. McGuirk also served sometime during the above sequence, but the parish history does not provide the dates, and subsequent organists after Mutter have not been traced. The parish history lists various programs played by these organists.

The Roosevelt Rebuild

With the passage of time there inevitably comes change, and the organ at Holy Family, too, fell victim to this phenomenon. The Mitchell was very heavily used, and in spite of regular maintenance by Ira J. Bassett, Chicago organ builder and serviceman (who listed Holy Family among many other churches where he tuned and repaired organs in his advertisements in Chicago city directories), it seems to have developed difficulties. The parish history reports in 1890:

The Great Organ was used after its first opening in the Fall of 1870, on all Sundays and Festivals, at the High Mass and Vespers. It was also used at grand weddings and funerals and whenever any solemn occasion required it. *[With 25,000 parishioners, one wonders when there would have ever been a time on the church schedule when it wasn't being used.]* The organ fairly kept up to its reputation for being the sweetest and most melodious that lovers of music ever heard up to the later eighties. About this time, however, the mechanism began to show the effects of the wear and tear of twenty years.²⁰

Another perhaps more telling perspective is provided by the historian's comment in a different paragraph that the church had also just been "overhauled, . . . (and) the time-worn organ was out of harmony with the newly decorated church." (!) So the decision was made to rebuild the organ. The May 1890 calendar of the parish stated:

Our people will be pleased to learn that the contract for the rebuilding of our organ has been given to the firm of F. J. Roosevelt of New York, the same that lately built the organ in the Auditorium of this city *[Op. 400, 4-109, 1890]*. The work will be so extensive and thorough as to make our organ practically a new instrument: The entire action will be new, with the latest and best improvements. The wind chest will be reconstructed, and the bellows will be operated by an hydraulic motor. The playing table *[a literal translation of the German Spieltisch = console—H.B.]* with

keyboards and stops, will be built out at the edge of the organ gallery, thus giving room for the singers between the organist and the organ. All these improvements will cost a great deal of money. Seven thousand dollars is a large sum, but it is not too much for our congregation, and it will give us an organ as good as new, one which, if purchased, would cost \$25,000. Thanks to the ladies of the choir, an organ fund has been started, to which they hope to make a substantial addition by means of another musical and literary entertainment. In the course of a few months, when the work of reconstruction is well underway, we shall ask our people, all of them, for a contribution to defray these necessary expenses.²¹

The organ was rebuilt as Op. 498 of the Roosevelt firm in 1891 and was dedicated in 1892. The church proclaimed that many improvements had been made in the art of organ building since the installation of the first organ in 1870, and they said that at its reconstruction nearly everything known at that time in organ improvements was introduced by the Roosevelt Organ Company. Particularly mentioned (and no doubt appreciated by the bellows pumpers) were the three powerful hydraulic pumps installed to supply the wind in order to do away with the old-fashioned hand-blowing. The parish history says:

... It was supposed that it was now prepared to stand much more wear than the previous record showed. This was especially expected since the hydraulic power was installed. There were also many other devices and improvements added. After its completion it was used about as of old, perhaps more frequently, as the operator had only to turn on the lever to have all the power desired, where

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formerly he would have to enlist the services of one or two or several men to blow it.²²

An excerpt from a published account of the Roosevelt rebuild at its dedication follows:

**Description and History of the Great Organ,
Holy Family Church, Chicago**

It is customary when an organ of unusual dimensions is erected, to favor the public with a description of it. A careful perusal of the following specifications and scheme will reveal the fact that for perfection of tone and completeness of mechanism the "King of Instruments" which is erected in the Holy Family Church, is not surpassed by any similar instrument in this country. It rivals the greatest Church and Concert Organs of the world, and stands in foremost place as an example of the most advanced methods of organ building. It will accordingly be of interest to organists and the general public to become familiar with an organ which, though of vast dimensions and of many modern complex contrivances, remains on the whole a perfectly symmetrical and artistic structure.

The organ was originally built in the year 1869, by Mitchell & Son, Montreal, Canada, at a cost of \$30,000. It is entirely built of foreign material, all the metal pipes and reeds having been made in Paris. The case is built of walnut and of a very elaborate design, in Gothic style. The pipes of the double Open Diapason are heavily gilded and arranged and placed in three towers. Over each tower is placed a group of angels—elegant wood carvings—each angel bearing a musical instrument, also heavily gilded. On the center, and largest tower, over a group of angels, is a statue representing David with gold crown and harp, which, upon the whole, makes an imposing appearance. It has always been considered to be the largest and finest church organ in the country.

Since that time, many improvements have been made in the line of organ building, principally in the mechanism. Aside from these improvements, this instrument always ranked among the best, even its magnificent workmanship and tone. During the many years of its use, it has become

considerably impaired, as it is natural for foreign wood to be injured by our climatic changes. It was, therefore, deemed necessary to rebuild the entire organ and at the same time to apply all the latest contrivances so as to bring it up to modern requirements. Mr. Frank Roosevelt, of New York, was intrusted with this great undertaking, and it now stands as a "monument," and in every sense of the word a "masterpiece."

Mechanically, this organ differs essentially from the works of other organ builders. Among the many advantages that are profited by, is the pneumatic action (Roosevelt Patent). The organist is no longer required, as in the old method, by muscular effort applied to the key at a long distance from the pipe, to open widely, a large valve against wind pressure, in order to admit air to the wind pipe, and thus cause it to speak. All this has been entirely overcome by this modern improvement. Now the performer can, with the greatest ease and light touch applied to the key, cause the pipe to speak instantaneously.

The draw stop action, which is also very light, and has been greatly improved, by the use of the above mechanical appliance, with an ample number of combination pedals, will be especially appreciated, particularly on account of the slight effort it requires to manipulate them. The combination pedals are all double acting, and are so constructed as to give the player wonderful assistance in controlling his instrument without any muscular effort whatever.

A new and most important feature of this organ are the swell boxes. Almost the entire organ is inclosed in a swell box, with the exception of the pedal and part of the great organ. This is not like in other organs where only the swell organ is inclosed in a box with shutters, but the great and choir organ has each its respective swell box and its separate swell pedal, arranged so that they can be used separately or in combination. It is possible to produce a peculiar effect by opening one swell box while closing another and when using them together, a most startling crescendo can be produced. Another remarkable feature that deserves particular mention is the "crescendo pedal." By means of this pedal, one can bring into effect every stop, from the softest to the loudest, also *vice versa*. The result of this crescendo and diminuendo is marvelous. This same pedal can also be used in a different manner, viz.: to act as a "full organ" pedal, where every stop in the organ can be brought into effect instantaneously. Its construction is wonderful, simple, always reliable in its action and gives great assistance to the performer.

The key desk is placed fourteen feet distant from the organ, the organist facing the choir and instrument. This novel idea has proved a success, as it gives the organist every advantage in controlling the choir and organ. The key desk itself is an ornament of elegant workmanship and finish. It is, above all, the key desk, which excites the admiration of organists, and which has to the uninitiated something of a resemblance of magic.

The facilities for controlling this "king of instruments" are more perfect and complete than any other. The keys, like the draw stops, combination pedals and other mechanical movements, do not require the organist to furnish muscular power to effect his work, but simply act as agent for the pneumatic power furnished by the bellows. The draw stops, combination pedals and mechanical movements, are all within comfortable reach of the performer. To aid the organist in gaining familiarity with the numerous stops and levers, they are arranged with careful system and regularity, the stops of the different departments being distinguished by the color of their knobs, placed in a single group, and in the order required by their scale or character.

The organ, as originally constructed, contained sixty-four speaking stops (registers) and three thousand nine hundred and forty-four pipes. There were practically four

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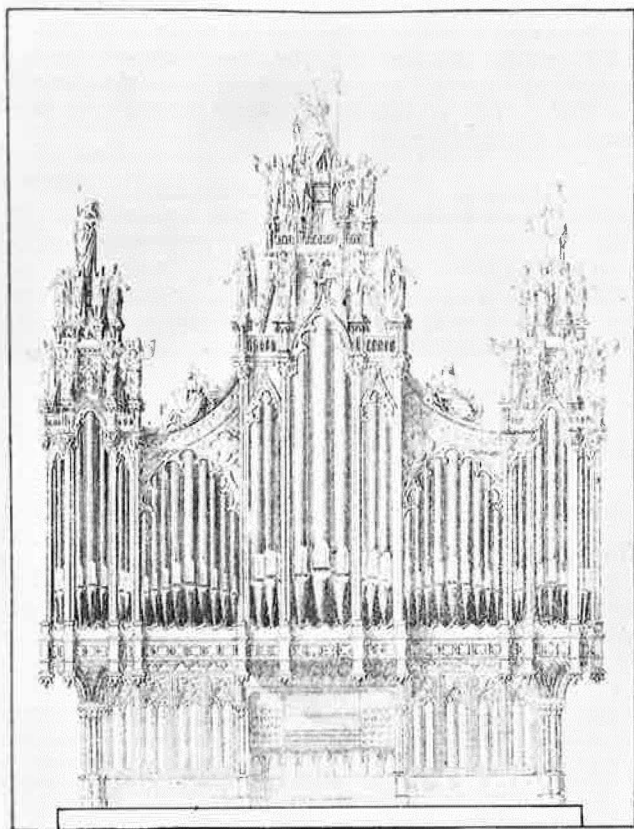
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THE GREAT ORGAN IN THE JESUITS' CHURCH, CHICAGO
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The Canadian Illustrated News ran this illustration of the Chicago organ in its edition of November 19, 1870, on page 340. The caption reads "The Great Organ in the Jesuits' Church, Chicago."

organs, each independent of the other, and when required, an instantaneous combination of the whole could be had.

The great organ contained 1,456 pipes; the swell organ contained 1,288 pipes; the choir organ contained 840 pipes; the pedal organ contained 360 pipes.

The pipes on this instrument varied from the size of a pencil to thirty-four feet in length by thirty to thirty-four inches in diameter.

It required six men, on ordinary occasions, and eight men on special occasions to supply wind for this huge instrument.²³

It does not appear that Roosevelt made any changes in the number of stops, as the Roosevelt list shows Op. 498 as a 3-64 instrument. It is interesting to note that the entire above account describes mechanical changes and does not criticize the tonal resources of the organ. What the music journal reviewers thought of the organ when it was rededicated does not appear to have generated articles on the order of the 1870 event, as we have merely the following summary account:

The organ being restored, its opening furnished an opportunity for a splendid gathering in the church, which occurred on October 9th, 1892, at eight o'clock p.m. The meeting was a grand musical festival. Mr. H. Clarence Eddy was the organist, and was assisted by Mr. Leo Mutter, Musical Director, and a chorus of 150 voices. All in attendance, including the critics, were loud in their praise of the restored organ and the brilliant program.²⁴

The program for the event was reported in the November, 1892, edition of *The Organ*, p. 161: "Toccata in F, Bach; Pilgrim's Chorus, Wagner; Hymn of Nuns, Wely; Variations on 'Home, Sweet Home,' Flagler; Overture to 'Euryanthe,' Weber; Lamentation, Guilman; Nuptial Benediction and Finale, Dubois."

The organ, which had been characterized as being capable of shaking adjacent buildings, retained its power. An indication of how this was possible is contained in an unnamed Chicago correspondent's report to Everett Truette:

Mr. Moore of St. Louis is now organist of the Cathedral (*sic*) of the Holy Family, of this city, and is doing much to raise the standard of music in this cathedral. It was built, some twenty years ago, by Mitchell of Montreal, Can. Recently it has been overhauled by Roosevelt. It is of three manuals, seventy-six stops, and has two 32-ft. pedal stops. One of these is a Bombard, and was a 32-ft. striking reed, the tongue of the reed being leathered to deaden the vibrations. The Roosevelts changed this to a free reed. The other 32-ft. stop is an Open Diapason, and in itself is a study for those who tramp around seeing and hearing organs. It would be hard to find another pipe on so large a scale, the measurement across the mouth of big C being twenty-eight inches, and the measurement around the same being one hundred and fifteen inches. These pipes are of two and one-half inch stock, and each side is of one piece of timber. Owing to the insufficiency of wind, it is said these pipes stood for years without speaking. The organ is very powerful, and Mr. Moore delights in making it known.²⁵

The improvements to the Mitchell organ were attended by some light moments. Shortly after the hydraulic motors were installed, the instrument gained a nickname that was to stick with it for some eighty years:

[The church] "has the "Fish Organ," so called because the organ was once powered by water from Lake Michigan and a fish occasionally showed up in it."²⁶

It was these same motors that caused the next set of problems for the organ. The Mitchell-Roosevelt organ operated for only about ten years until the city water pressure fell too low to operate the hydraulic motors. The parish account says in addition: "In fact, the entire mechanism became so badly worn after ten or twelve years constant use, that the instrument was rendered useless," and in another place: "The rebuilt organ, however, with all of its new machinery lasted only about ten years, when it completely collapsed."²⁷

While it is almost incredibly unfortunate that the organ seemed to wear out or its blowing mechanism wore out in such a short time, causing the church to deem it useless and in need of rebuilding again, one wonders just where the fault lay. Perhaps the Roosevelt mechanisms were too novel and didn't stand the test of time, although they certainly would have been of the highest quality craftsmanship and materials, and this certainly was not the only organ to utilize such innovations as have been described.

The Coburn & Taylor Organ

The great organ sat mute until it was rebuilt in 1923; in 1905, anticipating or reacting to its breakdown, the church had contracted with Coburn & Taylor, a Chicago organ building firm, for an 11-stop tracker organ which was placed on the lower gallery.

Tellers-Kent Organ Co., Contract Specification, March 21, 1922

Holy Family Roman Catholic Church, Chicago

GREAT 61 notes		CHOIR 73 notes (*61 notes)	
16'	Dbl. Open Diapason	16'	Quintaton
16'	Dbl. Stopped Diapason	8'	Open Diapason
8'	1st Open Diapason	8'	Geigen Principal
8'	2nd Open Diapason	8'	Viola d'Amour
Enclosed section of Great		8'	Dulciana
8'	Viola di Gamba	8'	Concert Flute
8'	Gemshorn	8'	Clarabella
8'	Doppel Floete	4'	Octave
4'	Octave	4'	Fugara
4'	Gambette	4'	Flute d'Amour
4'	Flute Harmonic	2'	Piccolo Harmonic*
223'	Quinte	16'	Euphone
2'	Super Octave	8'	Tromba
5 rks.	Mixture	8'	Clarinet
5 rks.	Sesquialtra	8'	Cor Anglaise
8'	Trumpet		Arpa, 49 bars
	Tremolo		Chimes, 25 tubes
	Chimes (Choir)		Tremolo
SWELL 73 notes (*61 notes)		SOLO 73 notes	
16'	Bourdon	8'	Stentorphone
8'	Open Diapason	8'	Violoncello
8'	Salicional	8'	Gross Floete
8'	Aeoline	4'	Hohl Floete
8'	Vox Celeste*	16'	Opheclide
8'	Stopped Diapason	8'	Tuba
8'	Flauto Traverso	4'	Clarion
4'	Octave		Tremolo
4'	Salicet	PEDAL 32 notes	
4'	Flute Octaviane	32'	Dbl. Open Diapason
2'	Flageolet*	16'	Open Diapason
3 rks.	Dolce Cornet	16'	Violone
3 rks.	Acuta	16'	Bourdon
16'	Contra Fagotto	16'	Lieblich Gedacht (Ch. Quintaton)
8'	Cornopean	1023'	Quint
8'	Cremona	8'	Octave Bass
8'	Oboe	8'	Violoncello
8'	Vox Humana	4'	Super Octave
4'	Clarion	32'	Contra Bombarde
	Tremolo	16'	Trombone
	Harp (Choir)	8'	Trumpet
		4'	Clarion
COUPLERS		Solo to Great 16', 8', 4'	
Great to Pedal 8', 4'		Swell to Choir	
Swell to Pedal 8', 4'		Great to Great 4'	
Choir to Pedal		Swell to Swell 16', 4'	
Solo to Pedal		Choir to Choir 16', 4'	
Pedal to Pedal 8'		Solo to Solo 16', 4'	
Swell to Great 16', 8', 4'			
Choir to Great 16', 8', 4'			

PISTON COMBINATIONS

Eight for Great and Pedal, Three duplicating toe studs
 Eight for Swell and Pedal, Three duplicating toe studs
 Eight for Choir and Pedal, Two duplicating toe studs
 Six for Solo and Pedal, Two duplicating toes studs
 Four for Pedal Organ
 Four for Full Organ

ACCESSORIES

Balanced Swell Pedal	Sforzando Pedal
Balanced Great and Choir Pedal	Wind Indicator
Sub Master Pedal	Crescendo Indicator
Balanced Solo Pedal	Motor-Generator Set
Balanced Crescendo Pedal	Automatic Starter
Great to Pedal Reversible	Organist's Bench

What a change it must have been to the organist and the congregation's ears to go from 76 ranks to 11 ranks, and to endure that for 18 years! The Coburn & Taylor, interestingly enough, also used a water motor when newly installed, which presumably required considerably less water! Its stoplist follows:

Great 61 notes		Swell 61 notes	
8'	Open Diapason	8'	Open Diapason
8'	Melodia	8'	Stopped Diapason
8'	Dulciana	8'	Salicional
4'	Octave	4'	Fugara
4'	Flute Traverso	8'	Oboe
	Swell to Great		Tremolo
	Swell to Great 8ves		
Pedal 30 notes			
16'	Bourdon		
	Great to Pedal		
	Swell to Pedal		
	Bellows Signal ²⁸		

The Tellers-Kent Rebuild

The decision to have the organ rebuilt again was a relatively long time in the making. The parish historian writes:

... Rev. John Neenan was desirous to have the organ repaired or rebuilt but somehow, or for some one reason or another, and there were many reasons, the rebuilding was postponed from year to year until 1922, when Rev. Joseph G. Kennedy, S.J., signed the contract for the rebuilding at a cost of \$16,000.

... Finally it was decided to rebuild the great organ, and provide all necessary improvements requisite for a new church organ, and, instead of the hand and water power of the past, the organ to be electrified throughout with two five-horse-power motors. The contract for this work was given out on the 24th day of April, 1922, to be completed by April, 1923.²⁹

Perhaps one of the reasons for the delay was the diminishing financial capability of the shrinking congregation. Because Chicago's population was still spreading geographically, many Roman Catholic churches were being built and the relative size of parish boundaries was being reduced at the same time. Mulkerins notes that by 1923, Holy Family's parishioners numbered 5,000, one-fifth of its peak size.

The decision was made to have the Tellers-Kent Organ Company of Erie, Pennsylvania rebuild the organ, and it was announced in *The Diapason* as follows:

HOLY FAMILY CHURCH WILL HAVE NEW ORGAN

CONTRACT TO TELLERS-KENT.

**Case, Beautifully Carved, and Some of
the Pipes in Old Instrument
of Famous Chicago Edifice
Will Be Retained.**

The work of dismantling the old organ in the famous Holy Family Church, Chicago, which is connected with St. Ignatius' College, has been started, to prepare for the new organ being built by the Tellers-Kent Organ Company of Erie, Pa. The original organ, which contained about sixty speaking stops, was the largest in Chicago for many years and was rebuilt by Roosevelt some years ago. The old case, which is handsomely carved and which is built of solid black walnut, is being retained, as are a number of pipes which were in good condition.

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The organ, when completed, promises to be one of Chicago's best, having among its various departments a pedal of thirteen stops, only one of which is augmented or borrowed, all others being complete individual stops. The console is to be of black walnut and is equipped with ivory-headed stop knobs for stop action and tablets for couplers. All combinations are visibly adjustable at the key-board...³⁰

The specifications of the organ, which utilized electro-pneumatic action, are here taken from a copy of the contract, rather than the listing in the above article, and thus presumed to be the most accurate.³¹ The rebuilt organ was rededicated on Thursday, May 10, 1923, an event which was recorded in the following account:

Great Audience at Holy Family.

One of the largest audiences that ever heard an organ opening in Chicago gathered at the Holy Family Church on Roosevelt Road on the evening of May 10 to hear the program of Charles M. Courboin and the fine work of the choir led by Frank B. Webster, director, with Leo Mutter at the organ. Archbishop Mundelein and noted clergymen from all parts of the archdiocese were present. The famous edifice presented a scene of grandeur which accorded with the power of the great organ, with its immense reeds. The instrument, entirely rebuilt by the Tellers-Kent Organ Company, as set forth in previous issues of *The Diapason*, was not completed in time for the recital, but the parts that were ready for use proved that the old majesty of the huge instrument so long silent had been successfully restored. Mr. Courboin, to whom no mechanical obstacles are insurmountable, played magnificently. His program included the following [printed here in columnar form]:

Concert Overture	Maitland
Serenade	Grasse
Allegretto	de Boeck
Passacaglia	Bach
"Invocation"	Mailly
Chorale No. 3	Franck
Sketch No. 4	Schumann
"The Bells of St. Anne de Beaupré"	Russell
"Chinoiserie"	Swinnen
"March Heroique"	Saint-Saëns ³²

When Mulkerins reprinted this article in his book, he substituted the words "Bishop E. F. Hoban" for the words "Archbishop Mundelein." It appears that the organ used virtually all of the Mitchell pipework, rearranged into different divisions or placed in the new Solo division, sometimes under slightly changed stop nomenclature. The contract does not show "used" versus "new" pipes.

The Austin Rebuilds

In 1948 a decision was made, probably by Father Elmer A. Barton, then pastor of the church and himself an organist, to have the organ rebuilt again. The reason for doing so is not known. Austin Organs, Inc. of Hartford, Connecticut was chosen to do the work at a total cost of \$25,600, and it was their Op. 2159 dated 1950, contracted for March 5, 1948. At the same time the pipes from the Coburn & Taylor instrument were used for a chancel organ built by Austin as their Op. 2168 for a cost of \$9,550, contracted for on March 9, 1949. This organ could be played from the main gallery console or from its own console on the sanctuary floor. The stoplist of the rebuilt gallery organ is taken from a copy of the contract.³³

Austin Organs, Inc., Opus 2159, 1950, Contract Specification			
Holy Family Roman Catholic Church, Chicago			
GREAT 61 notes 6" wind		SWELL 61 notes 6" wind	
8' Open Diapason, 61m*		16' Quintaten, 73w*	
4' Octave, 61m*		8' Geigen Principal, 73w*	
22/3' Twelfth, 61m*		8' Stopped Flute, 73w*	
2' Fifteenth, 61m*		8' Salicional, 73m	
Enclosed Section of Great		8' Voix Celeste, 61m*	
8' Second Open Diapason, 61m*		4' Octave, 73m*	
8' Doppel Flöte, 61w*		2' Piccolo, 61m*	
8' Gemshorn, 61m*		3 rks. Mixture, 183m	
8' Tromba, 61m		16' Trumpet†	
Chimes		8' French Trumpet, 97m	
CHOIR 61 notes 6" wind		4' Clarion†	
16' Spitz Flöte†		8' Oboe, 73m	
8' Spitz Flöte, 97m*		8' Vox Humana (4" wind), 61m	
4' Spitz Flöte†		Tremulant	
2' Flautino†		PEDAL 32 notes 6" wind	
8' Viola, 73m*		16' Open Diapason, 32w*	
8' Dulciana, 73m*		16' Violone, 32m*	
4' Prestant, 73m*		16' Bourdon, 32w*	
22/3' Nasard, 61m*		16' Quintaten, SW	
8' Clarinet, 73m		16' Spitz Flöte, CH	
Tremulant		8' Octave†	
Harp*		8' Flute†	
		16' Trombone, GR	

*old material,

†unified stops

COUPLERS

Great 16', 4'
Swell to Great 16', 8', 4'
Choir to Great 16', 8', 4'
Swell 16', 4'
Choir 16', 4'
Swell to Choir 16', 8', 4'
Great, Swell, Choir Unisons Off
Great to Pedal, 8', 4'
Swell to Pedal 8', 4'
Choir to Pedal 8', 4'

PISTON COMBINATIONS

Eight for Great and Pedal
Eight for Swell and Pedal
Eight for Choir and Pedal
Five for Pedal and couplers
Eight for all stops and couplers

ACCESSORIES

Balanced Crescendo Pedal
Expression Pedals for Choir, Swell, and Great
Indicators for Crescendo and Swells
Master Pedal Switch, connecting all louvers to Swell Pedal
Sforzando
Pedal stops to manual pistons On & Off
Austin canceller bars above each group of stops

Thus it can be presumed that some Mitchell pipework still survives, although it is undoubtedly by now considerably revoiced. The Austin rebuild of the gallery organ remained in the church until 1971, when as a consequence of a sharp decline in the parish due to a changed neighborhood, a decision was made to sell the organ to raise money for repairs and other costs of running the church. All of the organ except one of the expression boxes, portions of the universal chests, and of course, the 1870 Mitchell facade and facade pipes went to St. Peter's United Church of Christ, Lake Zurich, Illinois (a far northwest suburb of Chicago), where a four-rank mixture replaced the Great 8' Second Open Diapason.

Now the Mitchell facade stands at Holy Family alone and silent, a testament to its lasting significance in that it survived four different organs, waiting for the day that another organ is placed behind it, worthy of the most magnificent organ facade in Chicago and the unusual history of its creation.³⁴

The Chicago-Midwest Chapter would appreciate hearing from any reader who has documentation on Louis Mitchell or his organs. Contact Michael D. Friesen, 2139 Hassell Rd., Hoffman Estates, IL 60195.

Notes

¹Harry C. Koenig, ed., *A History of the Parishes of the Archdiocese of Chicago* (Chicago: The Archdiocese of Chicago, 1980), pp. 367-382.

²Cited in Walch, Timothy, "Catholic Education in Chicago: The Formative Years 1840-1890," *Chicago History* (Chicago: Chicago Historical Society, Summer, 1978), p. 91.

³Pilcher ledgers, containing opus numbers and stoplists of that firm's organs, in the O.H.S. archives.

⁴Barbara Owen, *The Organ in New England* (Raleigh: The Sunbury Press, 1979), pp. 459-463.

⁵Cited in *Dwight's Journal of Music* 27 (20 July 1867): 68.

⁶Poussart, Annick, "Louis Mitchell," *Encyclopedia of Music in Canada* (Toronto: University of Toronto Press, 1982), pp. 627-628.

⁷Kallman, Helmut, and Beckwith, John, "Musical Instruments," *Encyclopedia Canadiana* (Toronto: Grolier Ltd., 1975), p. 214.

⁸"Organ Scrapbook," New York Historical Society, p. 134. Probably a clipping from the *Weekly Review* (New York) in 1870; exact date unknown.

⁹A. T. Andreas, *The History of Chicago, Vol. II* (Chicago: A. T. Andreas Co., 1885), p. 402.

¹⁰——, "Chicago's Great Organs," *The Inter Ocean* (Chicago), December 1889; reprinted with commentary in *The Indicator* (Chicago), January 1890; again reprinted with further commentary in *The Diapason* (Chicago), November 1942, p. 13.

¹¹*Weekly Review* (New York), late 1870 (exact date unknown); found in "Organ Scrapbook," New York Historical Society, pp. 74-75.

¹²*The Musical Independent* (Chicago: Lyon & Healy, Inc.), October, 1870: 151.

¹³Thomas Mulkerins, *Holy Family Parish—Priests and People* (Chicago: Holy Family Parish History Commission, 1923), p. 98.

¹⁴*The Musical Independent*, November 1870: 170.

¹⁵Der Freyschuetz [pseud.], *Dwight's Journal of Music* 30 (5 November 1870): 344.

¹⁶"Organ Scrapbook," p. 1.

¹⁷J. T. Gill, *History of the Organization and Growth of the Holy Family Jesuit Parish, Chicago. One of the Wonders of the West.* (Chicago: S. I. Bradbury & Son, Publishers, 1878), p. 7.

¹⁸Keonig, *History*, p. 370.

¹⁹*The Musical Independent* 1 (December 1868): 59 and 1 (November 1869): 402.

²⁰Mulkerins, *Holy Family Parish*, p. 314.

²¹Mulkerins, p. 167.

²²Mulkerins, p. 314.

²³Cited in Mulkerins, pp. 307-311.

²⁴Mulkerins, pp. 168-170.

²⁵Vox Humana [pseud.], *The Organ* 2 (August 1893): 90.

²⁶*Chicago Daily News*, March 25-26, 1972. Clipping on file at Chicago Historical Society.

²⁷Mulkerins, *Holy Family Parish*, p. 314 and 312, respectively.

²⁸Michael D. Friesen, "Holy Family Roman Catholic Church, Chicago, Illinois, Coburn & Taylor, 1905," *The Stopt Diapason* 3 (February 1982): 8.

²⁹Mulkerins, *Holy Family Parish*, pp. 314-15 and 312, respectively.

³⁰*The Diapason* 14 (March 1923): 18.

³¹Files of the Tellers Organ Company, successor to Tellers-Kent, made available courtesy Henry Tellers and Randall Wagner.

³²*The Diapason* 14 (June 1923): 11.

³³Files of Austin Organs, Inc., made available courtesy the firm.

³⁴Michael D. Friesen, "The History of the Louis Mitchell and other Great Organs at Holy Family," *The Stopt Diapason* 3 (June 1982): 25 and 38; portions of the material used in this article have previously appeared in various issues of *The Stopt Diapason*.

Another organ by Louis Mitchell, Op. 129 of 1882, is located in the church of St. Simon and St. Jude, Tignish, Prince Edward Island, Canada. An account of its rebuilding is contained in *The Tracker*, Volume 18, Number 2.



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E. & G. G. Hook Opus 389 of 1866 Restored

by Donald Olson

South Parish Congregational Church in Augusta, Maine, has had three organs for which documentation has been found. The first was installed in 1822 and was the first organ in Augusta. The builder of this organ is unknown, but in 1836 a new organ was installed for the sum of \$1,500, and the original organ was moved to St. Mark's Episcopal Church, Augusta, where it remained until 1851 when it was replaced. The 1836 organ, by an unknown builder, lasted until 1864 when it and the building were destroyed by fire. In 1865 the corner stone for the present granite building was laid. The building, which is 114 feet long, 64 feet wide, 20 feet tall at the side walls and 55 feet tall at the peak of the ceiling, was completed in 1866 and E. & G. G. Hook installed their Opus 389; the cost was \$4,625. The case of the organ, in the Gothic style to match the building, is constructed of solid black walnut, measures 18 feet wide, 11 feet deep, and 35 feet tall, and is pictured on the cover. J. H. Willcox regulated and tuned the organ as a Hook employee, and played the dedicatory recital on June 22, 1866.

E. & G. G. Hook, Op. 389, 1866
South Parish Congregational Church, Augusta, Maine
stop names are spelled as they appear on drawknobs, which are engraved in script

GREAT 56 notes

- 16 ft. Bourdon 56sw 12offset
- 8 ft. Op. Diap.* 56om 23fac
- 8 ft. Dulciana* 58om basses offset
- 8 ft. Viol da Gamba* 56om, basses offset, high tin
- 8 ft. Melodia* 12sw 44ow
- 4 ft. Octave* 56om
- 4 ft. Flute Harmonique 56om, h from c¹
- 2 $\frac{3}{4}$ ft. Twelfth 56om, from Op. 831
- 2 ft. Fifteenth 56om
- 4 ranks Mixture 224om 19-22-26-29 c¹12-15-19-22 c²8-12-15-19 c³1-8-12-15

8 ft. Trumpet 49reed 7om

SWELL 56 notes enclosed

- 8 ft. Op. Diap.* Sw. 56om 10z, 7sw offset
- 8 ft. Keraulophon Sw. 56om 12z 6offset
- 8 ft. St. Diap.* Sw. 56sw 4offset
- 4 ft. Violina Sw.* 56om 5z, from Op. 470
- 4 ft. Flute Harmonique* 56ow, h from c¹, originally "Flauto Traverso Sw."
- 2 ft. Piccolo Sw. 56om, wide scale in treble
- 8 ft. Clarinet Sw.* tc 37reed 7om cylindrical with moveable wide bells
- 8 ft. Oboe Sw.* 44reed, all common metal, Hill ca. 1850
- 8 ft. Bassoon Sw. 12reed, Hutchings Op. 503

PEDALE 25 notes

- 16 ft. Op. Diap.* Ped.* 25ow at rear
- 16 ft. Bourdon Ped. 25 sw. divided at sides on slider chests
- 16 ft. Violoncello Ped. 25om divided at sides on slider chests

COUPLERS

- Swell to Great Great to Pedale Rev.
- Swell to Pedale Tremulant Sw.
- Great to Pedale Bellows Signal

Balanced Swell Pedal, formerly hitch-down

p & f combination pedals for Great, added later

p & f combination pedals for Swell, added later

The organ remained unchanged until the turn of the century when some changes were made, probably by H. C. Harrison of Portland, Maine. The Twelfth was removed from the Great and the Swell Clarinet was put into its spot. The Violina and Bassoon/Oboe were replaced with an Aeoline and Salicional and a Celeste was placed in the Clarinet spot. The Octave, Fifteenth and Mixture on the Great were softened.

In May, 1980, a contract was signed with the Andover Organ Company of Methuen, Massachusetts, for the restoration of the organ. The Clarinet was placed in the Swell, and a Twelfth from E. & G. G. Hook & Hastings Op. 831 of 1876 was restored to the Great. A Violina from E. & G. G. Hook Op. 470 of 1868 was installed in the Swell; the Oboe treble is from W. Hill & Son of England ca. 1850, and the Bassoon is from George S. Hutchings Opus 503, 1900. All original parts of the organ were carefully restored and the pipework cleaned and repaired. The organ was returned to its original pitch via tuning collars.

The restoration was directed by Robert C. Newton of the Andover firm. The dedication concert was played by Dr. Samuel Walter on Tuesday, August 17, 1982 as part of the Colby Institute of Church Music program.

The Swell organ is located directly above the Great, and has horizontal shades which are now controlled by a balanced pedal, though the original was a hitch-down pedal. The Swell key action passes in front of the Great chest and goes to a horizontal roller board beneath the Swell chest. Feeders for the double rise reservoir are stored. Most manual pipework is common metal.