

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

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## Last Minute Last Minute Last Minute Last Minute

REGISTRATION INFORMATION regarding the 1984 OHS National Convention to be held in Chicago August 20-23 was mailed during the week of March 20. More about the convention is printed on this overwrap. Please note that early registration, before June 1, saves \$20. If you have not received a registration package, write Bob Woodworth, Apartment 39B, 6007 N. Sheridan Road, Chicago, Illinois 60660.

EARL MILLER'S PERFORMANCE from the 1983 Convention on the splendid 4-128 W. W. Kimball organ located at the Worcester War Memorial Auditorium is available on cassette from the OHS as cassette tape C-3. It is in stereo, Dolby B processed, and of the same superlative quality as the Society's previous cassette issues which have been received with such enthusiasm by members and in reviews. The price of C-3 is \$9.00 to members and \$13 to non-members; orders may be placed by sending a check to the OHS address in Richmond. If you have not yet acquired David Dahl's fine performance from the 1982 Convention on the 1979 Brombaugh organ at Christ Church, Tacoma, Washington, you may wish to order it, too, as tape C-2 at the same price. And, the unusual and beautifully-demonstrated 3m Kilgen tracker heard at the 1982 convention in a performance by Tim Drewes is also still available as tape C-1 at the same price.

PIPE DREAMS, a radio program produced by Minnesota Public Radio and hosted by OHS member Michael Barone, recently featured a selection from OHS cassette tape C-2 (David Dahl's concert at the 1982 convention) that was heard by listeners to some 75 stations that carry the program nationwide. Several inquiries, orders for the tape, and new members resulted from the exposure. A selection from "A Reed Organ Anthology," which the OHS carries in its catalogue, will be featured in an upcoming broadcast.

A COMMEMORATIVE POSTAGE STAMP issue has been suggested by the OHS to the U. S. Postal Service and has gained the endorsements of several corollary organizations. The issue may be based on the theme, "Three Centuries of American Organbuilding," and feature illustrations of representative organs.

AT A SERVICE of Stations of the Cross held in March at St. Luke's Episcopal Church, Richmond, musicians directed by Donald R. Traser had just finished the first sec-

tion of Telemann's cantata Locke Nur (Tempt Me Then) when the priest jumped the gun and pronounced the benediction. Unflapped, the ensemble continued as the soloist intoned the recitative, in English, "Be silent now, perverted preachers."

POSTCARDS featuring pictures of old pipe organs have proven very helpful in historical research, and often provide the only source of information about a specific instrument and its location, as well as a visual record of its appearance and location in the building. Members who would like to search out postcards (and stereopticon views, too) for their collections and for eventual placement in the OHS Archives can check antique stores and dealers in collectibles. Another excellent source is the occasional postcard show, where dealers bring their collections for sale at meets. A partial listing of such shows includes: The Maple City Post Card Show & Sale at Century Center, South Bend, Indiana, April 20 and 21; The Great Eastern U. S. Book, Paper, Advertising & Collectables Show at the Allentown, Pennsylvania, Fairgrounds May 5; The Postcard History Society Show at the Venice Inn, Hagerstown, Maryland, May 11 and 12; a show in King of Prussia, Pennsylvania, July 26, 27, and 28; one at the Ramada Inn East in Louisville, Kentucky, August 17 and 18; The Bedford, Pennsylvania, Antique Show October 6 and 7; and another Allentown show October 13. An article featuring postcard views of organs is now in preparation for The Tracker. Any interesting contributions to the article can be sent to Bill Van Pelt at the OHS address in Richmond. Postcards, stereopticon views, and other similar materials are sought and will be returned after publication.

THE LIFE AND WORK OF ERNEST M. SKINNER by Dorothy Holden is complete in manuscript form and its delivery to the printer is about one month away. A generous gift to the project has been made by OHS member Michael Quimby of Warrensburg, Missouri, in memory of his late wife, Nancy. His gift, \$2,750, will be used to expand the photographic section of the book and to offset production costs, which are estimated at some \$10,000, perhaps a bit less. A CHALLENGE GIFT OF \$2,000 HAS BEEN PLEDGED to the project by Mr. Wesley C. Dudley of Williamsburg, Virginia. Of the \$2,000, Mr. Dudley will donate \$1,000 outright, and give up to \$1,000 more on a dollar-for-dollar matching basis with other gifts received from members. PLEASE SEND DONATIONS IN ANY AMOUNT to the OHS Richmond address so that we may take full advantage of Mr. Dudley's generosity!

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Volume 28, Number 1, 1984

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JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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

Chapter and Founding Date (*Date joined OHS)	Newsletter, Editor, and Annual Membership	Membership Address
Boston Organ Club, 1965, 1976*	<i>Newsletter</i> , E. A. Boadway, \$5	Alan Laufman Box 104, Harrisville, NH 03450
British Columbia, 1983	to be announced	Christopher Dalton 22033 28th Ave. RR14, Langley, BC, Canada V3A 4P5
Central New York, 1976	<i>The Coupler</i> , \$5	Culver Mowers 2371 Slaterville Rd., Box 130, Brooktondale, NY 14817
Chicago-Midwest, 1980	<i>The Stopt Diapason</i> , Susan R. Friesen, \$8	Julie Stephens 520 W 47th St., Western Springs, IL 60558
Eastern Iowa, 1982	to be announced	Joseph Adam 530 1/2 E. Church St Iowa City, IA 52240
Greater New York City, 1969	<i>The Keraulophon</i> , John Ogasapian, \$5	Alan Laufman (as above)
Greater St. Louis, 1975	<i>The Cypher</i> , Elizabeth Schmitt, \$5	John D. Phillippe 4336 DuPage Dr. Bridgeton, MO 63044
Hilbus (Washington-Baltimore), 1970	<i>Where the Tracker Action Is</i> , Carolyn Fix, \$4	Peter Ziegler 14300 Medwick Ct., Upper Marlboro, MD 20870
Mid-Hudson (New York), 1978	<i>The Whistlebox</i> , Robert Guenther, \$3	June Marvel Crown Hill Rd Wappingers Falls, NY 12590
New Orleans, 1983	<i>The Swell Shoe</i> , Ann H. Turner, \$5	Rachelen Lien 1010 Nashville Ave. New Orleans, LA 70115
Pacific-Northwest 1976	<i>The Bellows Signal</i> , Beth Barber \$3	David Ruberg Box 12153, Seattle, WA 98102
Pacific-Southwest 1978	<i>The Cremona</i> , Sharon Bailey, \$4	Stephen Baker 512 S. Ivy Ave. Monrovia, CA 91016
South Carolina, 1979	<i>Newsletter</i> , \$5	Kristin Johnson 3917 Montgomery St. Columbia, SC 29205
South Texas (The San Antonio Pipe Organ Society), 1979, 1980*	<i>The Well-Tempered Communique</i> , \$15	W. P. Cunningham 235 Sharon Dr. San Antonio, TX 78216
Tannenberg (Central Pa.), 1976	<i>The Dieffenbuch</i> , Raymond Brunner, \$5	James McFarland 114 N George St Millersville, PA 17551
Virginia, 1979		to be announced

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COVER—Johnson & Son Op. 679, 1887, St. Ann's Church, Buffalo, N.Y. appears on the cover through the generosity of the Boston Organ Club. Photograph by William Van Pelt.

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## Documentation for the Sake of Research

**H**ow many times have you stumbled across an interesting organ (perhaps of historical interest) but because of time constraints or other reasons not taken the opportunity to write down just simple data concerning it, and vowed to come back later but upon returning found it and/or the building gone? This is a phenomenon that over the years many OHS members have experienced. For example, the Chicago-Midwest Chapter had that occur recently when on a crawl spotting a steeple rising up from the distant prairie, tracked down the church, entered the doors to find the building being restored, and discovered in the gallery a Lyon & Healy tracker organ. The specification was noted and other minor details quickly jotted down, but since the building was a mess due to the construction the members deferred on taking a picture promising to return. Unfortunately, very soon thereafter a tornado destroyed the church. Only a few mangled pipes survived. Regrettably, no photograph of the organ is known to exist—but it could have . . .

Fires, floods, wind, and the stupidity of man, among other destructive forces, all work against the preservation of historically significant instruments. The loss is of course felt in not being able to hear or play these organs again, but perhaps equally as important is the loss of their research potential. For those who tirelessly study the progression of a specific builder's work or who specialize in, for examples, the overall development of case styles of American organbuilding, or in tonally

analyzing specifications, one instrument could provide the "missing link," reinforce a specific conclusion or turn out to be the only extant example of a builder's work. It is important that information on all instruments be gathered, even those that may not appear to be interesting now but may turn out to be, later.

How can you help? First of all, write down such critical documentation as stop lists (spelled exactly as names appear on the knobs), mechanicals, manual and pedal compasses, a description of the case and its decorations to the best of your ability, stop and key action, and winding system. Secondly, get dates of the building, copies of whatever anecdotal material may be in records, and related items. Thirdly, take pictures!—several aspects—keydesks, facade, interior, nameplate, etc. (Even with your instamatic.) Of course there are many more organ documentation items than this, which speaks to the capabilities of the more general member. (Perhaps an OHS developed master organ documentation checklist should be created and made available to members to help them in this regard.) Also, collaborate—no one can think of everything. Finally, compile the information, or pass along this information to those who are compiling information.

In this issue the article by John Ogasapian deals with another aspect of research, Interdisciplinary research. Documentation, whether it is in great detail or not, is the beginning and basis for all forms of research.

SRWF

# LETTERS

Editor:

I am sorry that I allowed my membership to lapse. I have thoroughly enjoyed all the publications of the Society. Indeed, the organ at St. John's Episcopal Church in San Bernardino is an 1873 Levi Stuart instrument purchased through the Organ Clearing House and installed in our church in, I believe, 1978 or 1979 by James Raymond Garner, then our organist and himself an organ builder. We almost lost the organ in a fire that began in the sacristy. The organ suffered heavy water damage and is now being worked on by Steuart Goodwin of San Bernardino. It will not be reinstalled for at least another year.

Very truly yours,  
Howard B. Sehn  
475 East Jackson Street  
Rialto, California 92376

Editor,

Many years ago the National Council passed a ruling that minutes of the Executive Committee and National Council meetings must be published in *The Tracker* so that all members of the Organ Historical Society might know the actions taken and the project reports. The minutes included a record of the Council member's attendance which is important when election time comes around. (I recall an occasion when a council member was duly elected, but failed to attend a single meeting in two years!)

Another feature which now seems to be absent from issues of *The Tracker* is at least an annual financial report. Because these are very involved in details, it was always a "summary" which appeared in print.

These two items are essential for the progress of the Society, and I hope that future issues of *The Tracker* will contain them. Congratulations on your fine, well edited issues. Keep up the good work.

Sincerely,  
Albert F. Robinson  
12 Kings Highway East  
Haddonfield, NJ 08033

*This issue brings the minutes of National Council meetings up-to-date and also includes a financial report from the newly-appointed Treasurer. Volume 27, No. 3, published all minutes that were available at press time; Volume 27, No. 4 went to press before minutes of the October meeting of Council were available. There has been no financial report submitted for publication since one appeared in Volume 27, No. 1.*

Editor,

It was indeed interesting and a pleasure to see the many articles and photographs about various Appleton organs in *The Tracker*, Volume 27, No. 4. May I point out a few transfers of information which must have occurred as a consequence of the many similar instruments which were described.

The Pedal chest on the Appleton at the Metropolitan Museum of Art was built by Emmons Howard, not by S. S. Hamill as indicated in the published stoplist, which was otherwise accurate.

The provenance of the Pedal division of the Appleton at Victoria, British Columbia, is uncertain, so one should not assume that Hamill provided it, though he may have done so.

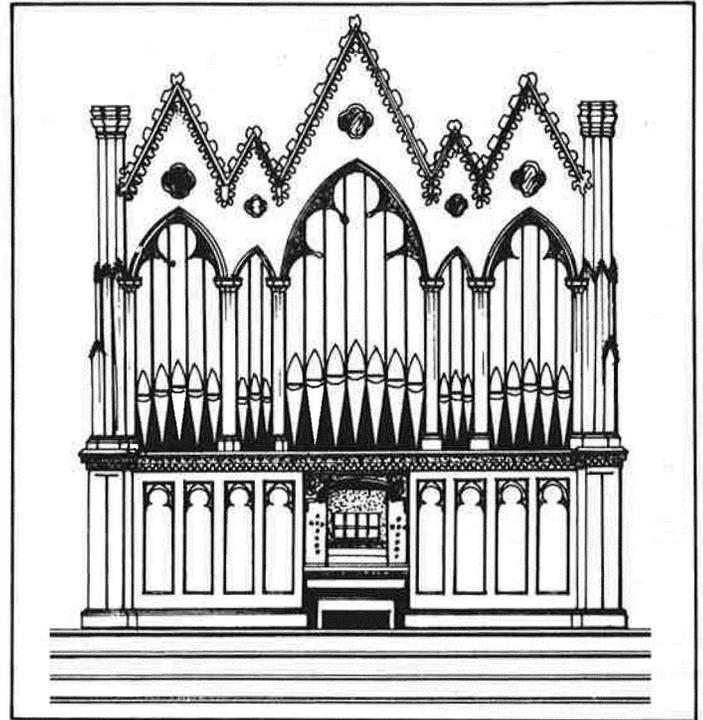
The ruined Appleton which appears on page 20 is located in Middle Haddam, Connecticut, not Medway.

There is strong evidence that suggests the Appleton at the Metropolitan Museum was built without an independent Pedal rank. A tuning walkboard was located behind the Swell box for convenient access to the Swell pipes through the doors in the rear panels of the box. The walkboard occupied space that would otherwise have been taken by Pedal pipes. Also, the rear

of the organ was originally entirely enclosed, and there are no indications of tracker supports or guides that would have been associated with an original Pedal division. The tuning walkboard was apparently removed from the rear when Howard added the 27-note division in 1883. While the Appleton case and keydesk are built of the finest mahogany and rosewood, the frame of the Pedal clavier, added later, is constructed of chestnut.

A single-acting machine stop, which could selectively control the Trumpet Treble, Trumpet Bass, Sesquialtera, Fifteenth, Twelfth, and 4' Principal, was apparently removed when the Pedal clavier's compass was expanded. We plan to restore the machine stop, which was located to the left of the original Pedal clavier of 17 notes.

Sincerely,  
Lawrence Trupiano  
Brooklyn, New York



Richard M. Ferris organ, Round Lake, N.Y.

## ORGAN UPDATE

The Round Lake Historical Society has already recorded and is now producing a phonograph disc of works for organ and orchestra, featuring the largest, oldest, intact three-manual American organ, the 1847 Richard M. Ferris instrument located in the Auditorium at Round Lake, New York. The records, which are to be shipped in late Spring, will feature Concerto in F, Op. 137, of Rheinberger; Oratorio de Noël, Op. 12, by Saint-Saens; and Adoration, Op. 44 and Marche Elegaique, Op. 74, by Guilmant. The Round Lake Summer Festival Orchestra, comprised primarily of professional players from the Albany Symphony, were directed by Glenn Sahlner. OHS member Stephen L. Pinel of Cranbury, New Jersey, is the organist, and the project has been organized by OHS member Edna Van Duzee of Round Lake. One work for organ alone, Priere, Op. 158 by Saint-Saens, is also included on the disc, which may be ordered for \$10 from RLHS, Box 22, Round Lake, NY 12151.

In response to the petition regarding the preservation of the 1841 Cavallé-Coll organ at St. Denis near Paris, more than 500 signators have sent their names to the International Society for Organ History and Preservation, Box 104, Harrisville, NH 03450. More respondents may write, or use the blank petition printed on the cover

of the last issue of *The Tracker*, Volume 27, No. 4. More information about the threat of this landmark organ's destruction is contained in a letter printed on page 4 of that issue.

The ca. 1835 E. & G. G. Hook 1m organ at Berkeley Congregational Church, Berkeley, Ma., perhaps the earliest surviving church organ

by the Hook brothers, is under restoration by the Roche Organ Co. of Taunton, Ma. William B. D. Simmons moved the organ from a Baptist Church in Boston to the Congregational Church in Amherst, N.H., in 1864. The Amherst church acquired a George Ryder organ in 1873 or '74, when it is presumed that Ryder moved the Hook organ. Its history is uncertain from 1873, though it probably arrived in Berkeley in that year. The appearance of the case, which had been substantially altered, is being reconstructed in the style of the original. The firm is also rebuilding and retrackerizing with a new specification the remains of Hook Op. 348 of 1864 at First Parish Unitarian Church in Taunton. Rebuilt several times in the past, the organ retains its original manual windchests, less than half of its original pipework, and none of its action.

Recent research has disclosed that the organ now located at the Church of the Epiphany, Chehalis, Wa., and described on page 74 of the OHS Organ Handbook 1982, was built in 1895 by the Lancashire-Marshall Co., successors to the Moline Organ Co., of Moline, Illinois.

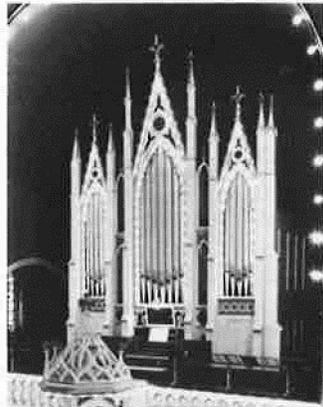
Hook & Hastings Op. 2157 of 1907, a 2-11 tracker at Buckhorn Lake Area Church (Presbyterian), also known as The Log Cathedral, is undergoing extensive renovation by Mark Lively of the William Stevens Organ Co. of Cincinnati, Ohio. The organ was built for The Christian Church of Mt. Sterling, Ky.



ca. 1660 Fr. Smith, Rhode Island

OHS member Richard Hedgebeth, proprietor of the Stuart Organ Co. of Chicopee, Ma., has restored a ca. 1660 Bernard Smith organ that was subsequently rebuilt by Fr. Smith ca. 1680. Early ownership of the organ is unknown, though there are indications that it may have been built for Charles II and later owned by Henry Purcell. It was rebuilt in 1730 by an unknown builder, again in 1825 by John Vincent of London, and again in the late 19th century by an unknown builder. It has 196 wood speaking pipes, non-speaking tin facade pipes, and three stops: 8' Stop Diapason, 4' Principal, and II Mixture which is composed 15-19 in the bass and 12-15 in the treble. The Mixture is controlled by two drawknobs that divide it between middle c<sup>1</sup> and c<sup>#1</sup>. The organ's pipework predates Fr. Smith, and was

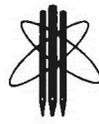
probably made by John Chappington of Winchester in the latter 16th century. It was located for the Old Narragansett Church, Wickford, R.I., through the Organ Clearing House. The former owner was OHS member Dr. James Boeringer. The number 112 is assigned to this organ by Freeman and Rowntree. There is no electricity in the church, which was built in 1707.



1874 Voettler, Detroit

The 1874 2m Voettler in neo-Gothic case located at St. John's -St. Luke Evangelical Church, U.C.C., in Detroit and visited during the 1977 convention, is receiving major action refurbishing and bellows releathering (including the feeders for hand-pumping) by Wigton Pipe Organs, Inc. A spurious Aeolian in the Swell will be replaced with a 2' stop believed to have been original. Found written on the feeder flap valve in pencil was the following, "Henry Votteler is 25 years old the 23 of June 1874. Maggie Tettelbach his girl is 23 the 27 of June 1874. Good Luck to them both." Written on the other flap is, "This is two weeks before the Saengen [or Laenger] Fest, in Cleveland, Ohio. I am a member of the Sociale Turn Verein of the West Side. H. Votteler" On flap #4 was found, "This Bellows was made by Henry Votteler June 9th, 1874 in Cleveland, Ohio." David Wigton reports that falling plaster damaged Great pipework and some mechanism of the 1867 Andreas Moeller at Most Holy Trinity R. C. Church in Detroit, but has been repaired by his firm, which completed rebuilding of the organ shortly after the 1977 OHS convention.

E. M. Skinner Op. 574 of 1926 is under restoration for St. Bridget's R. C. Church, Richmond, Va., by Jim Andrews Organbuilders of Richmond. The organ, built for Monumental Episcopal Church, Richmond, where it was installed behind the classic facade of an 1850 Henry Erben 3m, was moved to St. Bridget's by volunteers and erected by the organist in 1975. The Erben, found in Mt. Olivet Baptist Church in Richmond by OHS member Bryan Dyker in 1974, was removed before the Baptists discarded it as part of a remodelling plan, and reunited with its case from Monumental Church at Trinity United Methodist Church, McLean, Virginia, by James Baird. Peggy Marie Haas played the dedication recital October 15, 1978. The Andrews firm has also completed res-



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## FINANCIAL REPORT

We are well into our 1983-84 fiscal year, and although all financial records have not yet come to me from the former Treasurer, I am pleased to present this interim report on the Society's financial status.

### INCOME AND EXPENSES October, 1983-January, 1984

	RECEIVED	PAID
Memberships	\$33,876.38	\$
The Tracker	2,913.10	6,005 15
Convention (1984)		300.00
Merchandise sales, slide/tape rentals	7,637.68	2,049.18
Historic Organs recognitions		83.49
Historic Organs recitals		480.00
Archives		609.54
Public Relations		28.64
Executive Director		5,375.01
Administration	560.42	1,793.43
Council Travel & Expenses		589.00
<b>GRAND TOTALS</b>	<b>\$44,987.58</b>	<b>\$17,313.44</b>

At its Winter meeting held in Boston on February 17, 1984, Council adopted a balanced \$73,300 budget based upon conservative income projections and what we felt to be realistic expenses. Being well into the fiscal year, income from memberships could be projected closely, and expenses related to sales through the catalog are directly related to volume of sales; should income from this source fall, then expenses also would be reduced accordingly.

As of this writing, with all bills received having been paid and with nothing owed on our merchandise inventory, the Society has cash on deposit totalling \$37,088.26, including \$7,359.79 in the Preservation, Skinner, Harriman, Biggs, Barnes, and Development funds which are held aside from the general fund.

David M. Barnett, Treasurer  
February 25, 1984

### OBITUARY

#### Frederick B. Sponsler 1915-1983

Frederick B. Sponsler died of cancer on September 23, 1983 at Lankenau Hospital, Philadelphia, where he had been a patient for some time. Born in Rochester, N.Y., on April 6, 1915, he attended public schools and graduated from the University of Pennsylvania with a major in psychology and minor in music. Mr. Sponsler studied organ with H. William Hawke and Harold Gilbert. He studied choir training with Dr. Gilbert, serving as the latter's assistant at St. Peter's Episcopal Church, Philadelphia. He held positions as organist and choirmaster at St. Paul's Church, Chester, Pa., St. David's Church, Radnor, Pa., St. Paul's Church, Westfield, N.J., and Gloria Dei (Old Swedes'), Philadelphia. He was employed in the personnel and display departments of the Free Library of Philadelphia.

Since the 1960's, Mr. Sponsler had been engaged in organ service, maintenance and construction, working for the Mudler-Hunter Co., and U.S. Pipe Organ Co., both of Philadelphia, and in recent years he operated his own business. He built organs for St. Peter's Church in Lewes, Delaware, and All Saints' Church, Rehoboth, Delaware, and was currently building an organ of unique design for the Lutheran Church of St. Luke, Philadelphia.

Mr. Sponsler served on the Convention Committee for the 1960 Organ Historical Society Convention in Philadelphia, and served two terms as the Society's national secretary. On May 13, 1961, he married Ellen German who survives. Other survivors include a sister and a brother. *Albert F. Robinson*

toration of Skinner Op. 629 of 1927 at St. John's United Church of Christ, Richmond.

St. Paul's Church, Cincinnati, has been converted to St. Paul's Church Mart, a shopping center for items sought by churches, by the I. T. Verdin Co., purveyors of bells, chimes, carrillons, electronic versions of the same, and steeples. A 3m, 62 register Hook & Hastings of 1899, op. 1858, was removed from the building in summer, 1982, and rebuilt on new direct electric wind- chests with solid-state action by Cannarsa Organs, Inc., of Duncansville, Pa., for St. Francis Cabrini R. C. Church, Colerain, Oh. Most of the pipework remains as originally built, and the organ has some tonal updating and mostly new reed ranks. The case remains in the gallery of St. Paul's, surrounded by samples of electronic organs and housing their speakers.

The speaker of a 1938 Hammond has been removed from the windchest of a ca. 1840 organ previously attributed to Elmore Smith, where it had displaced or crushed most of the pipework of the one-manual instrument, *The New York Times*, in its Connecticut editions of January 22, 1984, printed an extensive story about the restoration of the instrument, which is nearing completion in the hands of OHS member Richard Hamar. The restoration effort was launched in 1976 by OHS member William T. Utley of Hampton, Connecticut, where the organ is located in the Congregational Church. In the course of restoring the organ, Mr. Hamar found shims made of an 1836 edition of *The Hartford Times*, thus dating the organ, and also found the newspaper subscriber's name written on the shim. The name was David Smith, whom the 1830 Hartford city directory identifies as a cabinetmaker and joiner. Thus, Mr. Hamar may also have found the true identity of the builder, who has not been known to organ historians.

The 1861 Stevens & Co. 2-17 in the Congregational Church, Cumberland Center, Maine, is undergoing restoration by church volunteers directed by organbuilder Dana Hull of Ann Arbor, Mi. Though the organ had been thought to be second-hand, more recent research implies that it was likely built for the church, but moved within it four times. A modern, spring-regulated wind reservoir has been removed and replaced by a new double-rise reservoir with feeders for hand-pumping as constructed to Dana Hull's design by the Andover Organ Co.

An 1877 E. & G. G. Hook and Hastings 1-4, Op. 879, removed from the Congregational Church in Ramapo, N.Y., by the Organ Clearing House, has been tonally and mechanically restored and supplied with a new oak case in Victorian style by Brunner & Heller of Silver Spring, Pa., for Lloyd W. Franks of Dry Ridge, Ky., who had it installed in January in the Presbyterian Church where he is organist. Hook & Hastings Op. 1866 of 1900, a 2-10 at the Basilica of the Sacred Heart of Jesus (built in 1787 and also known as Conewago Chapel) in Edgegrove, Pa., has had

extensive restorative repairs by Brunner & Heller, including replacement of a trumpet stop which was removed about 20 years ago at the directive of a priest, according to lore. The replacement pipes were gathered from an unrestorable Hook & Hastings of similar vintage.

The Memphis, Tn., Chapter AGO, recently raised \$3,000 in a benefit concert played by OHS member Dr. John Hooker to perform needed repairs on the 1928 W. W. Kimball built for what is now the Memphis Convention Center. The organ is equipped with 115 ranks distributed in two concert halls, the South containing four divisions and a four-manual drawknob console and the North containing five divisions and a five-manual drawknob console that will play all nine divisions. Further funds are being sought to repair damage to the Choir organ inflicted by technicians during a rock concert, and to establish a maintenance fund for the instrument. Gifts may be directed to Dr. Jane C. Gamble, Dean, 3160 Lyndale Avenue, Memphis, Tn. 38112. Designed by Charles Courboin, the organ was returned to use in the mid-1970s when it was rediscovered after many years of disinterest. Another Kimball, the 1933 4-108 at Memorial Auditorium, Worcester, Ma., will be heard May 4 in a concert to be played by Guillian Weir as a fund-raising event for that instrument, which has received OHS designation as "an organ of historic merit, worthy of preservation."

*Murray M. Harris and Organ Building in Los Angeles: 1894-1913*, a doctoral dissertation prepared by the late David Lennox Smith and completed in March, 1979 for the Eastman School of Music, is available to individuals for \$35 and to schools, faculties, and students for \$23 as Cat. No. 8008670 from University Microfilms International, 300 N Zeeb Road, Ann Arbor, MI 48106. Murray Harris' masterpiece of 1901 at Stanford University is under restoration by Manuel Rosales Organbuilders and Robert C. Newton, curator of organs at Stanford Memorial Church. It will share the gallery with a new Fisk organ, now being installed.

An unknown ca. 1900 2-7 organ that appears to be a Hook & Hastings has been removed from St. Mary's R C Church in Pittston, Pa., to be relocated to St. Paul's Episcopal Church, Harrisburg, by James R. McFarland & Co. of Millersville, Pa.

Schoenstein & Co. of San Francisco has organized a 2nd Century Organ Festival celebrating the opening years of the company's second century of business, and including a series of eight events at six churches in the Bay Area between January 8 and June 24, with organists Robert Glasgow, Robert Anderson, James Walker, Orpha Ochse, Richard Unfreid, Thomas Murray, and James Welch. The firm was founded in 1877. A schedule is available from the firm at 3101 20th St., San Francisco, Ca. 94110.

George S. Hutchings Op. 457 of

1898, built for St. Aloysius Church in St. Johnsbury, Vt., was replaced in 1971 and stored until it was relocated by the Organ Clearing House for Elim Baptist Church, Rochester, Mn., in 1980. It has been tonally and visually rebuilt by Mann & Trupiano of Brooklyn, N.Y., and was dedicated Nov. 6 by organist Robert E. Scoggin. The firm has also rebuilt a 2-7 Jesse Woodberry & Co., Boston, 1901, to 2-13 ranks with a new case replicating the 1845 Henry Erben case at Sag Harbor, New York, for Old Donation Episcopal Church, Virginia Beach, Va. It was located by the Organ Clearing House, and dedicated in a concert by Benjamin Van Wye on December 9, 1983.



WILLIAM VAN FELT

1906 Adam Stein, Richmond

A 2-13 Adam Stein organ built in Baltimore in 1906 for St. John's Episcopal Church, Richmond, Va. (where Patrick Henry uttered his "... give me liberty or give me death" speech) has been restored by Lewis & Hitchcock, Inc., under the direction of George Payne. An unsuccessful attempt to electrify and enlarge the organ undertaken in the 1950s rendered it useless, and deprived it of many parts, including all of its action and key-desks. The speaker of an Allen electronic damaged much of the pipework when it was placed on the Great windchest. Parts of other Adam Stein organs were used in the restoration, though the organ retains its original windchests, tonal scheme, facade, and most pipework. A new winding system was supplied by the restorers. A dedication concert was played February 26, 1984, by Albert Wagner of Washington, D.C.

Hook & Hastings Opus 1660 of 1895, a 2-17 built for First Parish Church, Brighton, Ma., has been moved to St. John's R. C. Church, Worcester, Ma., by the Organ Clearing House and installed by Alan Laufman with no tonal changes. Various parts of the work were done by George Bozeman, Andover Organ Co., Richard Hamar, Gilbert F. Adams, Dana Hull, E. A. Boadway, and others, mostly during February, 1984. St. John's formerly owned Hook & Hastings Op. 1716 of 1896, which was discarded in the 1950s.

A 2m Louis H. Van Dinter organ built ca. 1895 in Mishawaka, In., for SS Peter and Paul R. C. Church, Huntington, In., is under restoration by George Bozeman Jr. & Co. of Deerfield, N.H. The firm has also rebuilt with a new tonal scheme Henry Pilcher's Sons Op.

423 of 1902 for Trinity Episcopal Church, Iowa City, Ia. The organ was relocated by the Organ Clearing House from its original home, First Methodist Church, Findlay, Oh. The new installation uses portions of the case of an 1896 Felgemaker which had been rebuilt with electric action by Kilgen in 1954 at Trinity Church.

The A. Thompson-Allen Co. of New Haven, Ct., removed in January the 1951 Holtkamp 3-63 from Battell Chapel, Yale University, for complete renovation with no tonal changes and reinstallation scheduled for Fall, 1984. The organ has two consoles, four large divisions located in the gallery, and three smaller divisions totalling 11 stops in the apse.

The E. M. Skinner op. 404, 1923, a 3m built for the residence of W. W. Knight of Toledo, Oh., is being installed at the Lutheran Church of the Abiding Presence, Rochester, Mi., by members of the church directed by Dorothy and Ken Holden of the K&D Pipe Organ Co., Detroit. Mrs. Holden is completing *The Life and Work of Ernest M. Skinner*, soon to be published by OHS.

In its network television commercials, the E. I. Dupont de Nemours Co. has recently aired an institutional message which demonstrates its involvement in the far-ranging field of electronics. The firm chose to cite electronic organs as an earthly application, with space technology representing the distal range of applications. Those who care to register their reactions may address Mr. Edward G. Jefferson, Chairman of the Board and Chief Executive Officer, at 1007 Market Street, Wilmington, De. 19898.

Randall J. McCarty of Seattle, Wa., has restored and installed with notonal changes an 1896 A. B. Felgemaker 2-11 bearing opus numbers 629 and 630 at the Episcopal Church of the Holy Spirit, Vashon Island, Wa., and a 1910 Hinners 2-12 at Asbury United Methodist Church, Tacoma, Wa. The Felgemaker was removed from its original home, Bethel Baptist Church, now Westwood Baptist, in Cincinnati on September 13, 1981, and was dedicated September 12, 1982. The Hinners was removed from the German Presbyterian Theological School, now a chapel at the University of Dubuque, Ia., on September 17, and 18, 1981, and was put into service in early May, 1983. Randy McCarty also installed an 1879 Moline Organ Co. 1-8 at Good Shepherd Episcopal Church in Vancouver, Wa., in Spring, 1982, the organ having been removed from a monastery in Bettendorf, Ia. The organ was originally built for a church in Galva, Il., and was moved to the monastery in 1918. St. Andrew Lutheran Church in Vancouver received a 1969 Kleuker 1-7 installed by Mr. McCarty in April, 1983, following its arrival from a Richmond, Va., residence. All of the instruments were relocated through the Organ Clearing House.

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# The Organ In North Church, Amherst, Massachusetts

by Robert C. Newton

THE NORTH CONGREGATIONAL CHURCH in Amherst, Massachusetts, like its sister congregations in New England, at first relied on the use of bass viols, flutes, or other stringed instruments for service music. The early Congregationalists resisted the use of organs in their churches, holding that it was a sinful practice of the "old world" that they had come to America to reform. In Chapter XXX of *The History of the Town of Amherst, Massachusetts* (Amherst, 1896), it is recorded that a bass viol was being used as early as 1827 in North Church's services; a violin was added at a later date. The church history states that Deacon Bangs performed on the viol for many years until his retirement in 1872. The church probably used either a melodeon or reed organ until 1890.

The attitude of New England churches toward pipe organs underwent a gradual change during the 19th century, some adopting organs during the early part of the century, but a few waiting until its waning years. A pastor of North Church, the Reverend William Herrick, worked to stimulate interest in the acquisition of an organ, but was disappointed to have not achieved his goal when he left the parish in 1874. The Reverend Mr. Herrick's work must not have been all in vain, for the *Hampshire Express*, Amherst, Massachusetts, of April 11, 1867 reported:

"The ladies of the North Congregational Society have adopted a very pleasant way of procuring an organ for their church. They have a social gathering every week, where all classes, old and young get together and enjoy themselves, and each one contributes five or ten cents, or such larger sums as they see fit. Fifty dollars has already bedn (*sic*) raised in this way . . ."

However, fifty dollars was about all they raised in this manner.

Mrs. George E. Fisher and her husband, the Reverend George F. Fisher, who served North Church from September 16, 1852 until January 6, 1858 and was the pastor of Second Church in Amherst from 1879 until 1885, returned to North Amherst upon his retirement. Ellen Kellogg Fisher had been born and raised in North Amherst, and a member of North Church since 1853. Upon their return, the Fishers were very active in the North Church parish. In 1890, Mrs. Fisher offered to donate the money for an organ. *The History of the Town of Amherst, Massachusetts* reports on page 229 that:

"Within a few years, a very handsome and expensive organ has been presented to the church by Mrs. George E. Fisher, who has also contributed most generously for repairing and beautifying the church building . . ."

The organ, obtained from the Steere & Turner Organ Company of Springfield, Massachusetts, was originally built by William A. Johnson of Westfield, Massachusetts in 1853 as his Opus 30 for the First Baptist Church in Springfield. It was taken in trade by the Steere & Turner firm when they replaced it in 1889 with their Opus 278.

Portions of every stop other than the Eolina, Gambette, and Clarion still exist. The nature of these defunct stops was determined by studying the original toeboards and sliders of the chest, and also by comparing this organ to the specifications of other large Johnson organs of the period. The Eolina, possibly called Tenoroon, was a tenor c 16' open metal rank of small scale. The Gambette was also open metal of small scale, at 8' pitch and of full compass. Some organ enthusiasts might prefer

to believe that there was a Sesquialtera of three ranks where the reconstructed stoplist shows a 4' Clarion. However, the 37 large slider holes and the tiny slider holes for the 19 treble notes indicate that the stop was, indeed, a reed at 4' pitch.

The Stop<sup>d</sup> Diapason on the Great was probably a chimney flute, but may have been stopped wood. The unusual name Oboe Flute appears in early script on these open wood pipes. The Clarabella was open wood from tenor c to the top of the rank and had inverted mouths. The eight-foot reeds had seven open metal trebles. The mouths of the Swell principals had very low cut-ups, producing a very gentle sound. The pitch of the Swell Cornet was 12-15-17 throughout.

The keydesk was recessed, with the Great chest in the usual position behind the facade pipes. The facade consisted of the lowest seventeen notes of the Great Open Diapason. The Pedal Open Diapason lined the sides of the case. The unenclosed Swell Base was on a small chest behind the Great with the Swell chest over the Great and Swell Base chests. The Swell was enclosed in a box with horizontal shutters controlled by a hitch-down pedal. There is no indication of a combination action.

When the organ was installed in 1890 by Steere & Turner in North Church as their Opus 306, it underwent a number of tonal changes and was somewhat reduced in size. The Steere & Turner contract books describe this 2-manual, 23-rank organ and show that it cost \$1,500. It is interesting to note that those records show Opus 305 of the firm, also completed in 1890, was a brand new 2-manual, 9-rank instrument for the Roman Catholic Church of the Annunciation in Florence, Massachusetts, (and still extant there) cost exactly the same.

The pipes, reservoir and the manual chests of the Johnson organ were used by Steere & Turner to build an organ which was, in all other respects, a new organ. The new keydesk projected from the beautiful butternut Victorian case. The Swell chest was turned around, enlarged by twelve channels for the bass octave and positioned behind the Great chest, making the organ much deeper. The Swell box was enlarged to contain the bass octave of the Swell and also the Great Trumpet. The vertical Swell shades occupied the space of two stops, the Clarion and Oboe Flute of the Great. The Oboe Flute was moved to the Gambette toeboard, and a new tenor c 16' Bourdon replaced the Eolina. A new Swell Bourdon Bass was mitered and enclosed in the Swell box. A new stopped metal bass was provided for the Viola di Gamba, and a new Bassoon was installed as a bass for the Swell reeds. The 4' Flute Harmonique was made of the lowest twenty-four pipes of the Johnson Swell Principal and thirty-two new harmonic trebles. The pipes of the Johnson Swell Bourdon Bass became the top twelve pipes of the Pedal Open Diapason by removing their stoppers. New chests were provided for the extended Pedal stop, with the largest eight pipes on the left side and the smaller seventeen on the right. The facade included seventeen pipes of the Great Open Diapason and ten non-speaking pipes, which were decorated in several colors. The organ served the church in this fashion for some fifty years with only the addition of an electric blower.

The first alterations to the Steere & Turner organ were made in 1943 and were architectural rather than tonal: the butternut case was replaced by simple panels covering a third of the facade pipes. A fire in 1954 slightly damaged the organ, which was then reconditioned and somewhat altered. The work was directed by John Van Varick Elsworth and executed by the Delaware Organ Company of Tonawanda, New York, being completed in 1957. Along with the necessary repairs, three existing ranks were moved and three added, resulting in an augmented pedal division. The Swell box was reduced in size to enclose only the Swell and not the Great Trumpet. The Great Stop<sup>d</sup> Diapason Treble was eliminated, although the tenor octave became a bass for the Oboe Flute. The Swell Trumpet became a 4' Clarion on the Great. A 44 note tenor c Celeste of used pipes was installed in the Swell Trumpet spot. Electrical contacts were installed in the Steere & Turner pedalboard, and

a set of used pipes was installed on new electro-pneumatic chests to provide unified 8' and 4' principals in the Pedal. The Swell Bourdon was also installed in the pedal on electro-pneumatic chests to provide unified 16', 8', and 4' Bourdons in the Pedal. A set of used Geigen Principal 4' pipes was installed in the Bourdon spot in the Swell. Additional ductwork was installed to wind the manual chests.

Subsequent water damage resulted in additional work carried out by the English firm of Hill, Norman & Beard. Fred Knapton of that firm made repairs and did some tonal re-finishing in 1967. In 1976, six small non-speaking facade pipes were eliminated as well as much of the 1943 wood at the top of the outside flats of pipes in order to improve the egress of sound. This work was done by William Baker of Florence, Massachusetts. In 1977 a new Spencer blower was installed. By 1978, deterioration of the organ became apparent, the result of inadequate maintenance as well as central heating. An organ study committee was appointed, which, following fifteen months of meetings, consultations and visits to other restored instruments, decided to retain the organ. On January 27, 1980 the church voted to contract with the Andover Organ Company of Methuen, Massachusetts, to have the organ rebuilt at a cost not to exceed \$65,000.

When the church was faced with major repairs the congregation decided to "cast its lot" with the historic organ (rejecting suggestions for replacing it with a modern electronic instrument), thereby retaining what is believed to be the oldest extant Johnson organ (much rebuilt though it has been). The purpose of the 1981 rebuilding was to retain the best of the 1853 Johnson tonal character, rebuild the 1890 Steere & Turner mechanism, and enlarge the organ to become a versatile instrument with greater variety of tonal colors and more brilliant choruses.



*The Johnson console, restored.*

**William A. Johnson, Westfield, Ma., Opus 30, 1853**  
**First Baptist Church, Springfield, Ma., removed 1889**  
**Reconstructed Stoplist**

**GREAT C-g<sup>3</sup> 56 notes**

- 16' Eolina 44m possibly called Tenoroon
- 8' Open Diapason 56m
- 8' Dulciana 44m
- 8' Stop<sup>d</sup> Diapason Base 12sw
- 8' Stop<sup>d</sup> Diapason Treble 44, m chimney flutes From mc<sup>1</sup>
- 8' Clarabella 44w
- 4' Principal 56m
- 4' Gambette 56om, small scale, possibly called Celestina
- 4' Oboe Flute 44w&m
- 2½' Twelfth 56m
- 2' Fifteenth 56m
- 8' Trumpet Base 8r
- 8' Trumpet Treble 44r&om
- 4' Clarion 56r&om

**SWELL c-g<sup>3</sup> 44 notes**

- 16' Bourdon 44sw
- 8' Open Diapason 44om
- 8' Viol de Gamba 44om
- 8' Stop<sup>d</sup> Diapason 44ow
- 4' Principal

- 2½' Twelfth 44om
- 2' Fifteenth 44om
- III Cornet 132om 12-15-17
- 8' Trumpet 44r&om
- 8' Hautboy 44r&om

**SWELL BASE C-B 12 notes**

- 16' Bourdon Base 12sw
- 8' Stop<sup>d</sup> Diapason Base 12sw
- 4' Principal Base 12om

**PEDAL C-? 13 notes**

- 16' Open Diapason 13w

**COUPLERS**

Swell to Great, Pedals & Great, Pedals & Sw. Base

Stop nomenclature is based on evidence and historical models; pitches probably did not appear on stopknobs.

**Steere & Turner, Springfield, Ma., Opus 306, 1890**  
**Congregational Church, North Amherst, Massachusetts**  
**Rebuilt from Wm. A. Johnson Opus 30, 1853**

**GREAT C-g<sup>3</sup> 56 notes**

- 16' Bourdon 44sw
- 8' Open Diapason 56om
- 8' Dulciana 44om
- 8' Stop<sup>d</sup> Diapason Bass 12sw
- 8' Stop<sup>d</sup> Diapason Treble 44, m chimney flutes from mc<sup>1</sup>
- 8' Clarabella 44w
- 4' Octave 56om
- 4' Oboe Flute 56w&m
- 2½' Twelfth 56om
- 2' Fifteenth 56om
- 8' Trumpet 56r&om

**SWELL C-g<sup>3</sup> 56 notes**

- 16' Bourdon Bass 12sw
- 16' Bourdon 44sw
- 8' Open Diapason 44om
- 8' Viola di Gamba 56m
- 8' Stop<sup>d</sup> Diapason Bass 12sw
- 8' Stop<sup>d</sup> Diapason 44sw
- 4' Flute Harmonique 56om
- 2½' Twelfth 44om
- 2' Fifteenth 44om
- III Cornet 132om
- 8' Trumpet 44r&om
- 8' Oboe 44r&om
- 8' Bassoon 12r

**PEDAL C-c<sup>1</sup> 25 notes**

- 16' Open Diapason 25ow

**COUPLERS Swell to Great, Great to Pedal, Swell to Pedal Tremolo**

**Blowers Signal**

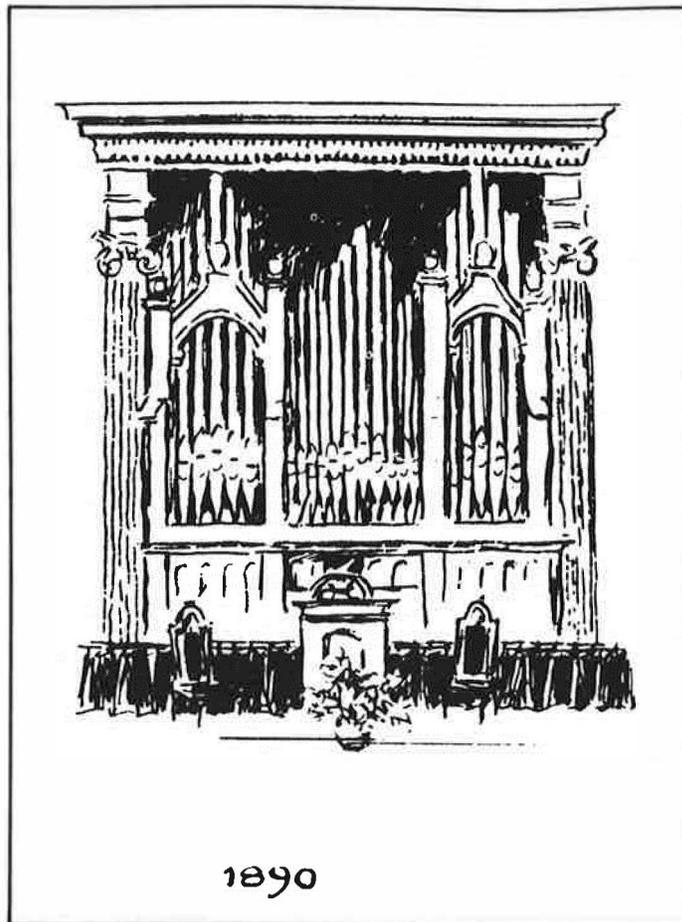
Wind indicator for organist

Two combination pedals for Great

Balanced Swell pedal

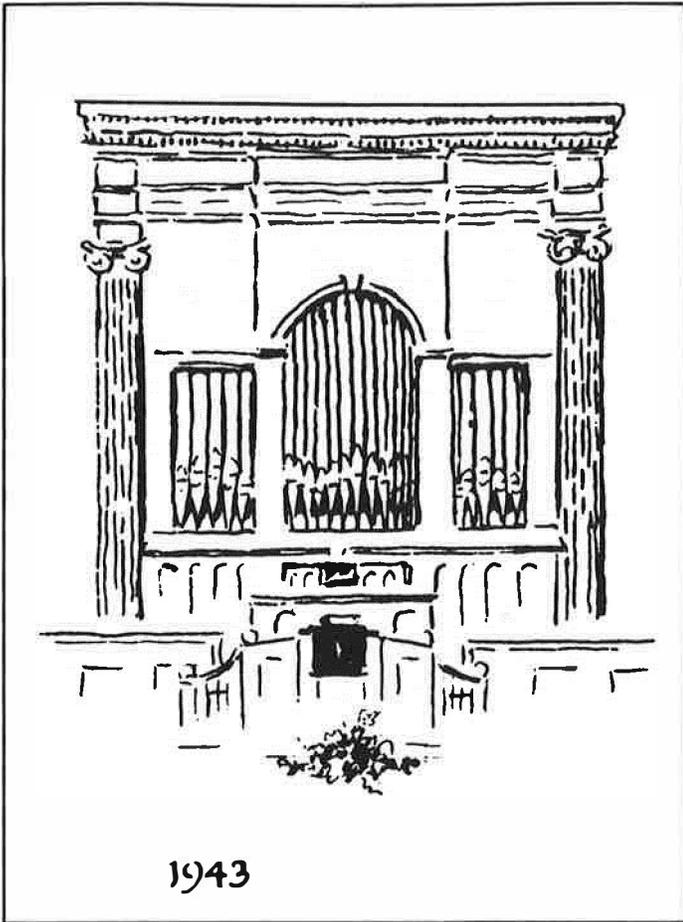
Great to Pedal reversible (not in contract)

Stop nomenclature is based primarily on a contract specification.

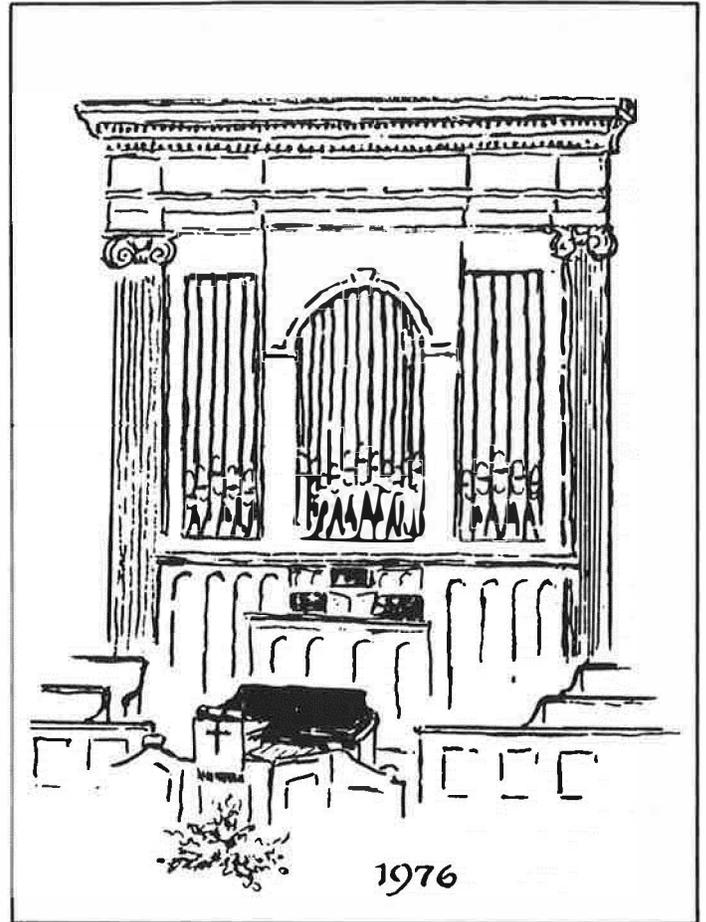


The Great chest was filled out to its original twelve stops with the Mixture and Seventeenth. The lowest two pipes of the Great Open Diapason are inside the organ, the next eleven are in the center of the facade, and the pipes from tenor c<sup>4</sup> to the top are from the Johnson Swell Open Diapason and sit on the chest. The Great Bourdon was the Johnson Swell Bourdon, and the lowest twelve notes was duplexed from the Pedal Bourdon through a tubular-pneumatic mechanism. The Great 4' Flute is of stopped wood, reconstructed from the Steere & Turner Great Bourdon. The Great Trumpet, Great Clarion, and Swell Hautboy were repaired and revoiced with new tongues. The Great Stopped Diapason is a metal chimney flute from middle c to the top, and came from a Stevens organ of the 1840's, built for the Unitarian Church of Walpole, New Hampshire. The Clarionet from tenor G to the top came from the same organ, and the bass of the Clarionet was reconstructed from a Vox Humana. The lowest twenty-four pipes of the Swell Principal are from the Johnson Swell Principal and the middle octave is reconstructed from the Johnson Great Open Diapason. Bass octaves for the Oboe Flute, Swell Twelfth, and Swell Fifteenth are used pipes from various sources, as are the trebles of the Swell Principal. The Pedal Bourdon is from Hook & Hastings' Opus 2333. The lowest six pipes of the Pedal 8' Principal are in the facade. The next eleven are from a used set of Open Diapasons, and the top thirteen are from the Johnson Great Open Diapason. The Pedal Fifteenth is from various sources, including fourteen pipes from the Johnson Great Open Diapason and five pipes from the Delaware Swell Principal.

The new Trombone is a reed stop with full-length resonators. The new Great Mixture pitch is 19-22-26 at bass C and breaks at middle c<sup>1</sup>, c<sup>2</sup>, and c<sup>3</sup>. The new Swell Mixture pitch is 22-26-29 at bass C and breaks at tenor f<sup>1</sup>, middle f<sup>2</sup> and f<sup>3</sup>. Stop action and space are prepared for the Johnson Cornet, with an optional bass octave. Three of the Johnson flutes: the Great Bourdon, Swell Stopped Diapason, and Swell Oboe Flute, have never been revoiced.



1943



1976

The manual chests were completely rebuilt with new plywood tables, new sliders of Formica for the Swell, and many new toeboards and rackboards. An all-new slider chest of four stops was built for the added pedal and installed in a limited space between the Swell chest and the Pedal Open Diapason on the right side of the organ. A new mechanical stop action and key action was provided for this chest. Two auxiliary tubular-pneumatic chests were built for the bass octave of the Bourdon, and are located at each end of the Great chest. A thirty-note flat pedalboard from an Emmons Howard organ was installed, and the pedal coupler and Open Diapason extended to thirty notes.

The woodwork of the keydesk was refinished, and the keyboards and ivories were extensively repaired. A full set of rosewood and ebony stopknobs was installed with labels hand-engraved on bone. The Johnson reservoir was repaired and releathered. The key action was refurbished throughout, and the stop action was extensively rebuilt to accommodate the additional stops. Old pipework which was reused was thoroughly repaired. To improve the egress of sound, the chamber walls were covered with hard plaster and the chamber was fitted with a new sloped ceiling. The casework of the organ was replaced from the impost up to improve the tonal egress. The new design was influenced by early American organ cases in keeping with the character of the building.

The organ was rededicated in 1981 with a series of recitals and worship services from September 27, 1981 through October 25, 1981. Organists included Barbara Owen, Ernest May, Donald Parsons, and Priscilla Smith, organist of North Church. Mr. May was assisted by Walter Chesnut, trumpet. Margery Heins, North Church Music Director, assisted in the dedication service on October 25.

*Ed. note: Additional information for this article was received from Harold W. Cary of North Church and Alan Laufman. The line drawings are by Ellen Johnson.*

**Andover Organ Company, Lawrence, Ma. 1981  
Congregational Church, North Amherst, Ma.  
Steere & Turner Op. 306, 1890, and Johnson Op. 30, 1853**

- GREAT** C--g<sup>3</sup> 56 notes  
 16' Bourdon 44sw Johnson Swell  
 8' Open Diapason 56om Johnson Swell  
 8' Dulciana 44om Johnson  
 8' Stop<sup>d</sup> Diapason Bass 12 w Johnson  
 8' Stop<sup>d</sup> Diapason Treble 44sw&m Johnson and Stevens  
 4' Principal 56om Johnson  
 4' Flute 56sw&omt Steere & Turner Bourdon  
 2½' Twelfth 56om Johnson  
 2' Fifteenth 56om Johnson  
 1¾' Seventeenth 56om Delaware Sw. Principal  
 III Mixture 168om Andover  
 8' Trumpet 56om Johnson  
 4' Clarion 56r&om Johnson Sw. Trumpet
- SWELL** C-g<sub>3</sub> 56 notes  
 8' Viol de Gamba 56om Delaware Celeste, Steere bass  
 8' Gamba Celeste 44om Johnson Viol de Gamba  
 8' Stop<sup>d</sup> Diapason 56sw Johnson  
 4' Principal 56om Johnson Sw. Prin. and Gr. Op. Diap.  
 4' Oboe Flute 56 w&m Johnson Great  
 2½' Twelfth 56om Johnson  
 2' Fifteenth 56om Johnson  
 III Cornet prepared Johnson  
 III Mixture 168om Andover  
 8' Clarionet 56mr Stevens  
 8' Hautboy 56mr Johnson, Steere & Turner Bass
- PEDAL** C-f<sup>1</sup> 30 notes  
 16' Open Diapason 30w&m Johnson  
 16' Bourdon 30sw Hook & Hastings op. 2333  
 8' Principal 30om, Johnson Gr. Open Diapason  
 4' Fifteenth 30om Johnson and others  
 16' Trombone 30mr Andover

**COUPLERS**

- Swell to Great, Great to Pedal, Swell to Pedal  
 Tremulant Two combination pedals for Great  
 Bellows signal Great to Pedal reversible  
 Balanced Swell pedal

# American Organ Research: An Interdisciplinary Approach

by John Ogasapian

NOT LONG AGO, I was invited to review Barbara Owen's *The Organ in New England* for the journal *American Music*.<sup>1</sup> In the process of writing that review, it occurred to me that American organ research, whatever its real or perceived weaknesses of technique, method, or semantics may be, has entered a new phase.

Ten years ago, as I pointed out in that review, no scholarly book-length study of any part of the American organ picture existed, save for Armstrong's study of Tannenberg.<sup>2</sup> Yet since that time, beginning with the publication of Orpha Ochse's *The History of the Organ in the United States*, there have appeared area studies, monographs on individual builders, and primary source materials. In short—and in a relatively short period of time—a basic bibliography has emerged in the area of American organ research.

That was a necessary first phase. Research disciplines have about them a sort of pattern of organic growth (McLuhan's view of scholarly interest as a sign of artistic decadence notwithstanding), and research in any discipline or subdiscipline requires as a basis a definitive, if by necessity somewhat general, state-of-the-art survey of that field, followed at a not-too-distant interval of time by relatively detailed examinations of important geographical centers of activity, specific events, and significant—or putatively significant—personages. Even more important, primary source materials must be made accessible as a point of departure for the researcher.

The work of this first phase is by no means complete. More area studies are needed; the preponderant majority of significant builders still await monographs on their lives and work; and the surface has scarcely been scratched in the area of document reprints.

There is, however, enough scaffolding in place to enable framing for the next phase to proceed. This phase will involve, *a priori*, a recognition and acceptance of the diversity of approaches that are necessary for comprehensive and ongoing research in the field. Specifically, organ research shares similarities with archaeological research, in that some of the most important work is the discovery and careful documentation of extant organs, especially those in their original condition and site. Also, there is the need for archival research, the dogged and often fruitless pursuit of a stoplist, description, program or eyewitness account of an old organ, extant or gone, in church records, historical society archives, and periodicals of the era. Repertoire and performance practice studies are similarly an area of which few need to be reminded.

The disciplinary “leap of faith” lies in a cluster of approaches which I have chosen to term here, for convenience, interdisciplinary areas. They have about them a special excitement, for they connect the organ to specific times and their people: to American life in variegated and fascinating periods, and to several aspects of those yeasty eras which might not appear, at first blush, to relate to the instrument.

In the review cited at the opening of this article, I outlined a few of these areas, terming them the “multifaceted significance” of the organ and organ building in America: indices of various facets of American culture, over and above the organ's most obvious purpose as a ‘musical medium.’ The purpose of this article is to fill-in some of that outline, thereby suggesting paths that might fruitfully be followed.

To begin, there is much need for further study of nineteenth-century case design, especially relative to church architecture of corresponding eras. Initially, a simple inventory of extant organ cases, regardless of their contents, would be of value: something akin to the Extant Organ lists maintained by the

Organ Historical Society.<sup>3</sup> The matter goes beyond this, however. The nineteenth century in America is especially interesting as a subject for such study. Although the Anglican Oxford Movement—theological “high churchmanship”—brought on far less overt discord in this country (with a few notable exceptions) than it did in its native England, the ensuing Cambridge Camden Movement—ritualism—caused resistance and schism in the Episcopal Church here on one hand, and influenced the physical layout of churches of many denominations in America on the other. This latter influence is clearly visible in the pervasiveness of the so-called ‘Gothic Revival’ in its mature period<sup>4</sup> (the movements in architecture and liturgics being to a large extent functions of one another, as well as manifestations of a phase of literary and artistic neo-medievalism<sup>5</sup>). It bears repeating that while the movement itself centered in the Episcopal Church, its effects were felt across the spectrum of ecclesiastical esthetics.

Of the major organ builders of the time, only George Jardine seems to have had a cultivated and at least minimally developed interest and practical skill in architecture, as testified to by his alteration and adaptation of an English parish-church design—to Richard Upjohn's articulate but ineffectual fury—for Bethesda Church in Saratoga Springs, New York.<sup>6</sup> Yet the work of all builders was inexorably linked, visually and aurally, to the surroundings into which their organs fit. If for no other reason than the sheer bulk of their presence, organs dominate and define space, becoming thereby significant architectural elements.

Closely related—in fact, a corollary—is the consideration of the organ case as a work of visual art, in and of itself, without reference to its surroundings. I have alluded to the matter of an “Extant Cases” list and my suggestion of such a list in the *Bicentennial Tracker* some time ago. Obviously, the cataloguing remains to be done; however it is gratifying to note that research in case design is very much alive. One of the stimulating programs at the 1983 OHS/AGO Convention in Worcester, Massachusetts, was Professor Thomas Murray's slide lecture tracing the cases of E.&G.G. Hook and Hook & Hastings in a systematic and analytical manner.

In a related vein, the placement of the organ is a function both of architecture and of ceremonial usage, both factors extraneous to the specific matter of organ design in and of itself (even though, of course, such placement will govern the design and voicing if the instrument, viewed objectively, is to be successful). Witness, for example, the matter of Hodges's designs for the Trinity Chapel organ: its chambered chancel arrangement, opposed—for whatever reason—by Henry Erben.<sup>7</sup>

Style of case design vis-à-vis architecture is also a consideration worthy of study. For instance, Richard Upjohn designed the main case, as we are aware, for Erben's Trinity Church organ. But what of the case of the Ferris built about the same time for Calvary Church in New York, and now in the Round Lake, New York, Auditorium? Its facade is more than coincidentally reminiscent in shape and proportion of the Calvary facade. Did James Renwick, Jr., architect of Calvary, also design—or even sketch—the case? Did Leopold Eidlitz have a hand in the 1869 Hall & Labagh for Temple Emanuel, also remarkably similar to that building's facade?

On the other hand, Jardine's uncased pipe display of 1869 in St. George's Church, New York, also an Eidlitz building, suggests no contours similar to the building's facade. Indeed, an earlier Jardine, that for St. John the Evangelist in New York (often mistaken in drawing as an early study for St. George's) bears a striking resemblance to it, fan trumpets and all. And the 1879 Jardine at the new St. Patrick's Cathedral on Fifth

Avenue had a similar appearance, also unrelated to the building's facade. St. George's was designed by Eidlitz; St. Patrick's was the work of James Renwick, Jr. Thus, one can hypothesize that the facade of the Calvary organ was at least done *after* the Renwick design for the church facade, and might even have been executed on an actual Renwick design, that Trinity's gallery organ case was indeed built on Upjohn's design, and the Jardine designs alluded to above are probably unrelated to the work of the building architects.

Very interesting in this matter is the Henry Crabbe case in the gallery of Holy Trinity Church in Brooklyn during its early years. Minard Lafever's drawing of the transverse section of that building (pl. XCVI, *Architectural Instructor*) shows a case identical to that pictured in a watercolor view of the nave, dated 1860, in the Museum of the City of New York.<sup>8</sup> There are thus grounds for concluding that the case was executed from Lafever's designs.

Yet another interdisciplinary area, not unrelated to those already discussed is that of church history and liturgics in active worship usage, as distinct from visual esthetic. Not only is this area to be concerned with organ placement at a given time; more fundamentally, it is directly concerned with the *very presence* of an organ in the first place. For instance, the first organ in regular use in American worship, as is well known, was the so-called Brattle organ, erected in King's Chapel in 1713. In spite of Percy Scholes's thorough and fascinating work of nearly fifty years ago,<sup>9</sup> there is still much room for a careful re-examination of the Puritan, and Calvinist, view of organs in music in churches. Today, for example, we know that although organs were removed in Zurich and Bern by reformers, there was no continental 'organoclastic' movement to compare with that which took place in England. We know that Zwingli was not a supporter of music in the worship service, but Calvin was, to a degree. Does, then, the attitude of the English reformers reflect the far more frequent secular use of the organ in England—as opposed, say, to the clavichord in Germany—prior to the Commonwealth? To put it another way, is there any significance to the fact that the chamber organ occupied a prominent place in substantial British households, not unlike that occupied by the harpsichord in Flanders, France and Italy. As Peter Williams has pointed out recently, the whole area is by no means thoroughly explored.<sup>10</sup>

And what was it that brought the influx of church organs in the late eighteenth century, over sometimes vehement but nevertheless steadily diminishing objections: a very palpable example here of what we in our time might well term a "generation gap?" New hymns growing out of the Great Awakening? Singing by "rule?" Those two elements may well have had a hand in the matter; however, how then does one account for the hold out parishes? It is beyond cavil that the introduction of an organ marks a watershed in parish worship practice. Not until Lowell Mason's regime in the 1850s did Fifth Avenue Presbyterian Church get its first organ. First Presbyterian Church in New York held off getting an instrument into the 1880s—a parish that would in but a few years become the epicenter of the famed Guilmandt Organ School!

In many ways, the most interesting of these "interdisciplinary areas" revolves around the period, overlapping the turn of the century, of the construction of overly large instruments. Herein lies a Veblenesque interrelationship between the organ and its social and economic factors: the unnecessarily large organ as an example, on the ecclesiastical level, of "conspicuous consumption." A related study has been made of the socio-economic symbolism of the parlor reed organ in turn-of-the-century America.<sup>11</sup> A similar work, revolving around institutional and ecclesiastical prestige would doubtless be equally rewarding. And make no mistake about it; churches were quite concerned with their images!<sup>12</sup> Such a study would probably find the apotheosis of the phenomenon occurring in the 1920s (and in some cases, the Great Depression notwithstanding, after that time).

Distasteful as that sort of prestige mongering may be to us, especially in churches a century or less removed, the inescapable reality is that such was the currency of status and congregational self-worth. Prejudgmental distaste may be morally and spiritually appropriate (although it is arguable that our generation suppresses and sublimates it), but that distaste makes for poor scholarship. *Wie es eigentlich gewesen* ["How quickly our tastes' change."] is still the rule, even though the glitter has tarnished on Ranke's axiom.

All of the foregoing would, at first glance, appear to deemphasize the classical approach to organ research: the descriptive, analytical report of an organ or organs, or the work of a builder, tightened even further with scales, cutups and pressures. Yet, in reality, it should in no way be construed as suggesting that this well of topics in the traditional, circumscribed organological protocol—builders, geographical areas, technical aspects—has gone dry. Indeed, I emphasized this point early in this article. Such is most certainly not the situation. Nor, on the other hand, ought the list of ideas or subject approaches described above to be considered comprehensive and complete. As I write, yet another area suggests itself, possibly because of my closeness to the individual and the era (and what some may view as an attendant myopia).

There appear to be at least a number of interesting articles that could be made of research into the scientific work of Hilborne Roosevelt to name but one builder with propensities in that direction. Roosevelt was a friend of Thomas Edison, and the correspondence between them, extant in the Edison papers, still awaits critical examination and publication. Roosevelt was also president of the first (and unsuccessful) telephone company in New York City.

Yet another side of Roosevelt is as yet unexplored, and may, simply on the basis of probability and speculating, yield rich results. It is at least possible that a relationship exists between Hilborne Roosevelt and Louis Comfort Tiffany. We tend to think of Tiffany's glass work as dating after Roosevelt's death. Yet Tiffany, though he lived well into the present century, was actually about a year older than Roosevelt, and the two would certainly have moved in the same upper level of New York's social circles.

Tiffany's Laurelton Hall summer estate was built long after the death of Hilborne, but it was in the Roosevelt summer stronghold of Oyster Bay on Long Island (although Hilborne summered at Long Branch, New Jersey). And after Hilborne's death, his only daughter, Dorothy, along with her husband-to-be, Langdon Geer, were regulars on the Tiffany guestlist. Photos exist of Geer, attired in Roman garb, at a Tiffany affair.

The point, of course, is not social relationships, interesting as they often are, but rather the discovery, if such actually existed, of an artistic nexus between Hilborne Roosevelt and the New York artistic establishment which included Tiffany, St. Gaudens, Stanford White (who did the actual drawings for Tiffany's 1885 concept of the design for his father's New York home), John LaFarge and even J.A.M. Whistler.

Now, it scarcely needs be said that in any attempt to seek out interdisciplinary relationships such as have been cited, one must be careful to evaluate the data dispassionately and be prepared, no matter how unpleasant the prospect, for results that are inconclusive, disappointing, or simply contrary to that for which there was hope. Often, however, there are compensations even in such cases: to know, for example, the period and styles leading to the Art Nouveau movement (aside, of course, from the intrinsic esthetic rewards thereof) is to know, if nothing else, the framework of culture within which Roosevelt built his organs.

Interdisciplinary research around our field represents a new and exciting panorama of opportunities. It will, however, also necessitate a dramatic rethinking of the method that has heretofore served us so well. On balance, it is a good bargain.

FOOTNOTES

<sup>1</sup>I:1 (Spring 1983), pp. 88-91.

<sup>2</sup>William H. Armstrong, *Organs for America* (Philadelphia: Pennsylvania, 1967).

<sup>3</sup>See the author's "The Organ Historical Society in the Next Twenty Years," *Bicentennial Tracker* (Wilmington: OHS, 1976), pp. 13-14.

<sup>4</sup>See Phoebe Stanton, *The Gothic Revival in American Church Architecture* (Baltimore: Johns Hopkins, 1968).

<sup>5</sup>H. H. Richardson, the architect of Trinity Church, Boston, Among several famous buildings, and a truly imposing figure both figuratively and physically was given to relaxing in a medieval monk's habit.

<sup>6</sup>See Everard Upjohn, *Richard Upjohn* (New York: Columbia, 1938), pp. 146-153.

<sup>7</sup>See the author's "Edward Hodge's Trinity Chapel Notebooks," *The Tracker*, XXV: 2-3 (Winter & Spring, 1981).

<sup>8</sup>See Jacob Landy, *the Architecture of Minard Lafever* (New York: Columbia, 1970) pp. 125 and 115, respectively.

<sup>9</sup>Percy A. Scholes, *The Puritans and Music in England and New England* (London: Oxford, 1934).

<sup>10</sup>See his review of Miss Owen's book, *The Organ Yearbook*, XIII (1982), p. 113.

<sup>11</sup>Kenneth L. Ames, "Material Culture as Non Verbal Communication: A Case Study." *Journal of American Culture*, III:4 (Winter 1980), pp. 619-641.

<sup>12</sup>For but a single example, see *King's Handbook of Notable Episcopal Churches* (Boston: Moses King, 1889).

RECORD REVIEWS

*Scandinavian Organ Music* Marilou Kratzenstein Plays the Rost Memorial Organ Built by Robert L. Sipe at Luther College. Available from the performer at School of Music, University of Northern Iowa, Cedar Falls, IA 50614 for \$9.98 including postage.

Although Scandinavia has given the world the composers Edvard Grieg, Carl Nielsen and Jean Sibelius, the singers Jenny Lind, Kirsten Flagstad and Birgit Nilsson, the hymn writers Nikolai Grundtvig and Ludvig Lindeman and the organ builders Marcussen, Frobenius and Poul Gerhard Andersen, organ music from Scandinavia is little known in the rest of the world. Dr. Kratzenstein has made a significant contribution to the American organ scene with her recent recording *Scandinavian Organ Music*.

Dr. Kratzenstein has chosen repertoire by Knut Nystedt, Erling Kjellsby and Kjell Mørk Karlsen from Norway, Niels Gade from Denmark, Otto Olsson, Orkar Lindberg and Torsten Nilsson from Sweden, and Bengt Hambraeus, the innovative Swedish-Canadian composer. In her Performer's Preface, Dr. Kratzenstein observes that, while the selections on the recording do not constitute an historical overview of Scandinavian organ music, they do "point up the great diversity of styles and types within Scandinavian organ literature."

Dr. Kratzenstein immediately displays her rhythmic vitality and flair for dramatic effect in her exciting performance of "Tu es Petrus" by Nystedt, which opens the recording. This work alternates bravura sections with imitative sections. The work is brought to a dramatic conclusion by a compelling repeated-note figure in which the horizontal trumpet is pitted against the full reeds on the great. The *Prelude and Fugue in D-Sharp Minor* by Olsson is in the late-Romantic German style. The double fugue contrasts a very jagged, angular first subject with a soft, lyric second subject. The gradual crescendo from the beginning of the "tranquillo" to the "fortissimo" double pedal entrance in the fugue demonstrates Dr. Kratzenstein's complete grasp of the principles of registration in the Romantic style. In the tender and beautiful "How Brightly Shines the Morning Star" by Gade and the popular "An Old Tune from Dalecarlia" by Lindberg, Dr. Kratzenstein plays with lyricism and grace, without sentimentality. Is it appropriate that the chorales "In Heaven Above" and "Built on a Rock" are represented in settings by Kjellsby and Karlsen, respectively, not only because they are well-known Scandinavian chorales, but also because the genre of the chorale prelude constitutes a large portion of the contemporary Scandinavian organ repertoire. Both of these pieces are useful for the worship service as well as for concert programs.

The most interesting selections on the recording are, for me, "Nativitas Domini" by Nilsson and the suite from *Livre d'orgue*, volume one, by Hambraeus. In "Nativitas Domini," from *7 Improvisations*, Nilsson incorporates Gregorian chant ("Puer Natus est") into his "dramatic aleatoric side," as Dr. Kratzenstein indicates in her program notes. This composition utilizes the entire spectrum of the tonal resources of the organ, from solo sounds and combinations to full organ. One effective compositional device in this piece is "layering" of different colors of sounds, such as the foundations, the mixtures and the reeds, with one or two "layers" becoming static, "pedal layers," while another is active. *Livre d'orgue* is a four-volume work, written by Hambraeus for the Hillmuth Wolff organ at McGill University, an organ built according to historical principles set down by Dom Bedos in the late 18th century. With this work, Hambraeus writes new music for "old" organs. Three of the movements on the recording describe the registration, "Prologue sur les Grands-Jeux," "Récit de Cornet" and "Terme Sur les Grands-Jeux," recalling the Classical French tradition. "Agilité" features rapid passages in alternation with static sounds, and "Alternances" contrasts various colors of the organ. "Choral" is, in a sense, a summation of the spirit of the entire work, with its combination of the old and the new in its "jux-

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taposition of staid, archaic tonal effects against seemingly-displaced modern dissonances," to quote the program notes.

In all, Dr. Kratzenstein achieves her aim in demonstrating the variety of music coming out of Scandinavia, and the overall effect of her performance is very convincing. The repertoire also displays the wide range of styles which can be successfully performed on the Sipe organ at Luther College. I hope this recording will be only the first of many on the subject. Perhaps Dr. Kratzenstein will include some Finnish repertoire on another recording. My only regret is that this recording does not capture the wonderful acoustical ambiance of the hall. Dr. Kratzenstein provides program notes, a performer's preface, a biography and photograph of herself, specifications of the organ and a brief description of Luther College. *David Tryggestad*

*Rothe Plays Bach and Buxtehude* David Rothe plays M. L. Bigelow & Co. Opus 1, 1979, at St. John's R. C. Church, Chico, California. 1982 Ashland Recording, 3006 Esplanade, Chico, CA 95926, \$8.98 including postage.

Baroque fans will revel in the first recording of the new tracker organ built by M. L. Bigelow & Company of Provo, Utah, located in St. John's R. C. Church at Chico, California. And this Opus 1 instrument stirs our interest in later organs being built by this young firm.

Opus 1 has "a unique double draw system, devised to allow several of the stops to be played from either Manual I or Manual II." There are nine stops on Manual I, of which five are duplicated on Manual II, and there are two pedal stops, both extended to play at 8' and 16' pitches. In addition to the mechanical key and stop action, the organ features a well-tempered tuning system (Kirnberger III), and a free standing case of solid white oak with folding wood covers. There is one coupler (Man. I to Pedal), and the pipes are of tin/lead alloy, hammered. Wind pressure is 78mm. On this record, the reed stops (Dulcian 8' on Manual I and Fagott 16' and 8' in the Pedal) are rather light and ineffectual, but the Diapason chorus is well balanced if a bit "dry." Perhaps these are defects in the recording technique rather than the instrument, but another listener remarked that the microphones "must have been placed inside the organ." There is no "presence" of the room.

Mr. Rothe possesses a clean, capable technique and a real understanding of the selections recorded: Bach *Prelude and Fugue in C Major* BWV 547, Buxtehude Chorale *Prelude "Nun bitten wir den Heiligen Geist,"* Buxtehude *Prelude, Fugue and Ciacon in C Major*, Bach *Prelude and Fugue in C Major* BWV 545, and Bach *Passacaglia in C Minor* BWV 582. Surely this is a feast for the Baroque enthusiasts, but we would like to hear other styles on this organ as well. *Albert F. Robinson*

"Works for Cathedral Spaces—Chamber Choir of Grand Rapids," VIS13, The Wicks Organ Concert Series. Available from the Wicks Organ Company, Highland, Illinois 62249, \$5.90 postpaid.

The Wicks Organ Company has issued a variety of recordings over the last 15 to 20 years featuring significant installations of their instruments. Heard on this recording is the 1981 instrument of 72 ranks in the Basilica of St. Adalbert, Grand Rapids, Michigan. Each of the organ's four divisions is complete with principal and reed choruses, as well as a variety of solo stops. The full ensemble is broad and majestic, without being muddy, yet there is sufficient brilliance and clarity, without being top-heavy—a feat often claimed, but seldom accomplished by contemporary organbuilders. There is a powerful Fanfare Trumpet, as well as the ethereal effect of shimmering strings.

Organist Jonathan Tuuk gives us a beautiful performance, though the organ occasionally overpowers the fine singing of the Chamber Choir of Grand Rapids, conducted by Larry G. Biser. The choir sings an enjoyable selection of music ranging from Mozart, Schubert, Bruckner, and C. Hubert H. Parry to Tuuk's own "A Psalm of Praise." The variety of choral works shows the organ's colors to good effect. Particularly appealing to me were the two hymns "Praise to the Lord, the Almighty" and "Savior Again to Thy Dear Name." *Donald R. Traser*

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# Two Organs in the Yukon

by Hugh McKellar

## “Go Where I Send Thee! How Shall I Send Thee?”

*“Behold a new field for work in the part of my vicariate called the Yukon Territory. News had gone forth into the world that rich mines of gold had been discovered on the Klondike. Very soon a considerable crowd of people of all nationalities was headed in that direction. Archbishop Langevin advised me to send missionaries there, and promised to help me find some.”*

THE LAST GREAT GOLD RUSH thrilled Very Rev. Emile Grouard very mildly; for him, as for the other Oblates of Mary Immaculate whom he supervised, the real treasure of northwestern Canada lay in human souls, especially those of Indians to whom no one else could or would carry the Gospel, and who needed help in coping with the intrusion upon their age-old way of life by white men who expected that they would, within two generations at most, either assimilate or die off. Although Grouard was a good thousand miles closer to the Klondike than Langevin, whose headquarters were in Winnipeg, the gold nuggets discovered there in August 1896 could not be taken outside the Yukon for assaying until the following summer; news of the strike, telegraphed out from Seattle and San Francisco, came first to Langevin, who then had to relay it by canoe to Grouard, who could think of only one priest that he could possibly re-deploy to Dawson.

This was Father Lefebvre, who had been patiently working among Eskimos at the mouth of the Mackenzie River until they were almost ready to accept baptism. Then American whalers found out that they could winter their ships at nearby Herschel Island, and be all poised for hunting along the north coast of Alaska during the brief Arctic summer, taking their catch southward before the Bering Strait froze over. The Eskimos informed Father Lefebvre that, if the whalers' behaviour was a consequence of Christianity, they didn't want any. Grouard disliked the prospect of sending the discouraged priest to work among miners who were likely to be as hardened as the whalers, but could see no alternative: Lefebvre accordingly proceeded by dog-sled to Dawson early in 1898, and made what preparations he could against the onslaught of gold-seekers who were just waiting for the Yukon River to thaw. By that time Grouard had managed to assign two other priests to work in the mining-camps under the direction of Father Gendreau, whom Langevin had arranged to have seconded to the Klondike from the Oblates' Ottawa headquarters. In the summer of 1900 Grouard, anxious to see how they were all getting on, made his way by canoe to the Klondike:

“On the right bank of the Yukon, where the Klondike flows into it, is a headland of low swampy ground which, farther back and down-stream, gradually becomes higher. There is built the city of Dawson, a strange mixture of tiny cabins where people take shelter and of stores which display for sale everything imaginable; steam saw-mills are forever cutting tree-trunks into boards and planks. The Catholic church is undeniably the largest building in Dawson, made of logs laid one on top of another. Right beside it is the hospital, run by Sisters of St. Anne from Lachine, near Montreal. The Protestants have a hospital and two temples whose appearance indicates no great zeal for the house of God. The Salvation Army, indeed, holds forth in the open air, with much help from tambourines and bugles. . . . French Canadians who have staked mining-claims form the backbone of the Faithful, but there is also a respectable number of Irishmen. You even meet miners from France, several of whom are a credit to their faith and fatherland.”

Grouard's contact with the Salvation Army may have been his first, for he had seldom been outside the north-west since it “opened fire” in Canada in 1882. He is ready for the French-Canadian prospectors because most of the nuns who staffed the

Oblates' boarding-schools came from around Montreal, whereas many of the priests, and most of their financial support, came direct from France—like himself. Except for Father Gendreau, the priests in Dawson would have had little occasion to learn English, since most of their previous work had necessarily been done in Indian languages, though French was their mother-tongue. As Grouard left the Yukon in August 1900, travelling upriver by steamboat to Whitehorse, and then by the barely-completed White Pass & Yukon Railway to the ocean port of Skagway, where he boarded a ship for Vancouver, he was less than sanguine about what he had seen:

“What will Dawson's future be? I wouldn't care to commit myself on that question. That town depends utterly on the mining-camps which get their provisions from it; take away those camps, and the town collapses at once. If no additional veins of gold are discovered besides those now being exploited, Dawson will not last long.”

With this attitude, Grouard was unlikely to feel that a pipe organ should rank high among the priorities of St. Mary's Church, Dawson. But, by the following spring, an order for an organ had been placed with Casavant Frères at St-Hyacinthe, Quebec. Once the railway opened, such an order could easily be mailed from Dawson during the winter, though not without the approval of Father Gendreau, who had had the chance to form an opinion on the Casavants' work from the mighty instrument which they had installed in Ottawa Cathedral in 1892, if not also from the organs they built for Notre-Dame de Montreal in 1885-90, and the city's new cathedral in 1893. Strange though it seems to send so far for a modest organ, Gendreau may have shared Grouard's suspicion that his French-Canadian parishioners might before long need all the encouragement they could get; if the strains of an organ from near their distant homes might raise their spirits, they would not mind paying the shipping costs. The Casavant files hold none of the original correspondence except a *Devis* dated May 10, 1901, for Opus 141, to be installed at St. Mary's, Dawson, for \$1150; the description includes:

Great	1. Mélodie 8'
	2. Dulciane 8' (12 from No. 1)
Swell:	3. Principal 8' (stopped bass)
	4. Flute Harmonique 4'
	5. Hautbois 8' (46 notes, against 58 for each of the other manual stops)
Pedal:	6. Bourdon 16' (27 notes; 15 borrowed from No. 1)
Couplers:	Gt. to Ped.; Sw. to Ped.; Sw. to Gt.; Sw. Super to Gt.
Accessories:	Tremolo; Bellows signal; two combination pedals; swell pedal.
Mechanical Action	

The case was to be made in “imitation oak,” and the pipes of the facade decorated in “gold and colours.” Handwritten notations on the contract suggest that the instrument was not completed exactly as planned. A Salicional, with its lowest octave borrowed from the Principal, replaced the Hautbois, and a note beside stop 6 reads, “It has been made complete with direct action.” Some consideration seems also to have been given to engraving the stop-knobs in English rather than in French, although that detail would seem more important in Quebec in 1901 than in Dawson in 1901. But who could have been behind these changes, when all concerned would surely have given priority to having the completed organ at Vancouver in time for it to complete Grouard's journey in reverse while the Yukon River was still free of ice, so that it could travel by barge?

When the organ arrived safely in Dawson before the onset of winter in 1901, it was played at St. Mary's by Gédéon Pepin, who may have done more than play. Operating as it did in a small town, Casavant Frères was still very much a family type of firm, where relatives of proven employees had the best chance at available jobs. Now in the 1892 group photograph, taken when the Casavants employed only 21 men, two of them are Pépins, who look as though they might be father and son, while the picture taken for the firm's silver anniversary in 1905 includes no one by that name. Was Gédéon a relative who considered the Klondike more likely than the Casavants to make him rich? In 1912 they re-hired a J. Pépin, who had been in their employ but left it, to direct their branch plant at South Haven, Michigan; while by 1929 Gedeon Pépin is their local representative in Edmonton, and J. E. Pépin (possibly the younger man in the 1892 picture) in Montreal. We may wonder, then, whether Gédéon's time in the Yukon antedated or merely interrupted his connection with Casavant Frères; if the changes in the original *Devis* were suggested by someone in whom the Casavants had confidence, that would explain why they were made with no increase in the agreed-upon price, and why no one was apparently sent to Dawson to set the organ up.

It is not clear how long either Gédéon Pepin or the 1901 organ stayed at St. Mary's, Dawson, but there is reason to believe that the outbreak of World War I found both of them in slightly pleasanter climates.

In 1908, Prince Rupert, British Columbia, was in a situation practically parallel to that of Dawson ten years earlier: it appeared, thanks to one single natural asset, to be on the brink of an enviable future. Its superb harbour had been selected by Charles M. Hayes as the ideal terminus for the Grand Trunk Pacific Railway which he was building between the prairies and the coast, in an attempt to break the virtual monopoly of Vancouver as the only western outlet for the prairies' grain and livestock. The Oblate Father Bunoz, who had been serving at Dawson, thought it wise to break his journey in 1908 to Vancouver by calling in at Prince Rupert and looking the situation over; he decided that his Church should be on the spot to greet the main influx of residents, just as, thanks to Father Lefebvre, it had been in Dawson. Finding that building-lots would not go on sale until the next year, he contented himself with erecting a small chapel near the harbour, but in 1909 he returned, bought land, and began construction of the Church of the Annunciation. Other denominations were equally active: the Anglicans decided to transfer to Prince Rupert the headquarters of the Bishop of Caledonia, and began building a cathedral in 1912; while the Methodists in that year opened a church which boasted a pipe organ, acquired second-hand from Metropolitan Church in Victoria. No wonder Father Bunoz, who knew the Dawson situation intimately, bethought himself of the Casavant in St. Mary's, whose congregation had dwindled as the remaining mines on the Klondike had come under the control of large companies, who might very well employ a newcomer to work their machinery, but would give him no prospect of becoming rich himself. At the height of the gold rush, both reed organs and pianos had been brought to Dawson by missionaries and private families, who were often willing to dispose of their instrument when they moved away, rather than pay for shipping it to their next home, since there they could easily buy, for no more than the shipping charges, as fine a new reed organ as they wanted. The parishioners of St. Mary's, then, were in no danger of being left to whistle if the Casavant which they really did not need should come to Prince Rupert, and do what it could towards helping the Catholic Church find her feet in another boom town.

The records in the care of Father M. Bobillier, the present pastor of St. Mary's, do not indicate when the organ was dismantled and shipped southward; he suggests the date 1940. Mr. D. Stuart Kennedy of Calgary, who has devoted a great deal of effort to tracing the history of this organ, thinks 1922 a more

probable date—as indeed, in the light of what happened later, it seems to be. For in 1950 the Church of the Annunciation acquired a two-manual, six-rank Casavant unit organ, and banished to its basement the 1901 instrument. The old organ's condition, rather than its size, thus appears to be what determined them to replace it; in that case, why would they have saddled themselves in 1940 with an instrument likely to be soon in need of major repairs? If, however, the organ was moved while Prince Rupert's hopes of prosperity were still high, the transfer would make good sense; and those hopes sank with the *S.S. Titanic*, on which Charles M. Hayes was a passenger. It turned out that he had never put on paper his plans for Prince Rupert's development; only because construction of the Grand Trunk Pacific was already well under way were his heirs able to complete it by April 1914, just in time for the First World War to drive it, along with several other Canadian railroads, into bankruptcy. Barely had the Canadian government set up Canadian National Railways in the 1920's to organize all these bankrupt lines into some sort of system when drought and depression struck the prairies, leaving them with precious little to export through Prince Rupert or any other seaport. The town had simply to exist as best it might until the unexpected exigency of war with Japan restored to it some vitality.

It would be strange if Prince Rupert's Catholics were content with a reed organ all these years, since one of them happened to be the town's best musician—Charles Balagno, who came from Victoria in 1915 to direct the orchestra in the Westholme Theatre. Even after he found more reliable employment with Canadian National Railways, he directed or accompanied practically every musical organization formed in the town until well into the 1960's—and all this time he directed the choir in the Church of the Annunciation. If the organ from Dawson preceded, or shortly followed, him to Prince Rupert, the sequence of events becomes logical: he may have had increasing difficulty coaxing music out of it, but between the wars there would be little money available to repair or replace it, during World War II government restrictions on the use of metals prevented Casavant from building new organs, and after the war they had a huge backlog of orders to fill, among which Prince Rupert's would be so relatively small that they did not get round to it till 1950. It would thus seem much more probable that the organ came to Prince Rupert before 1914, when money was still flowing freely, than around 1940, when penury had prevailed for twenty years, and no one could foresee how its grip would soon be broken in Pearl Harbor.

However long the organ had flourished above ground by 1950, into the basement of the Church of the Annunciation it then went, and stayed for some twenty years—until the Benedictine monks of Westminster Abbey, Mission City (not far east of Vancouver), heard of it and acquired it, intending to restore it for their own use. On May 22, 1973, Eugene Laplante, the secretary of Casavant Frères, sent all the information he had been able to find in the firm's archives, including a photocopy of the original "Devis," to Father Basil Foote, the Abbey's organist. Even with this information in hand, the Benedictines found the restoration more difficult than they had anticipated; they considered sending the organ to the Casavant factory, but eventually decided to offer it for sale. At this point Mr. Kennedy entered the picture, hoping to secure it as a historic artifact, whether sounding or silent, for Calgary's prestigious Glenbow Institute. By the time he caught up with it, he found that it had been sold to Parks Canada, the government department in charge of historic monuments, and shipped from Mission City to Ottawa, where it was safely lodged in an environmentally-controlled warehouse. If St. Mary's, Dawson, should wish to have it back, then Parks Canada stood ready to make arrangements for its restoration and return; but no one was holding his breath over such a request, for Father Bobillier is hardly in the business of guarding ghosts. His parishioners differ from any other active Catholic congregation only by living in a town which, longer ago than any of them can clearly

remember, saw better and more exciting days. Those who came to Dawson for unalloyed love of gold have been gone for decades; those who came for love of the Gospel are very much still there.

As for the organ, Mr. Richard Lindo of Parks Canada describes its situation clearly in a letter of February 23, 1981:

... the organ is presently in one of our warehouses crated in many pieces. When it arrived from B.C. some years ago there was no indication as to what parts were to be found in the various crates and since we had no immediate use for the organ we simply placed it in dead storage. We would have to open the various crates so as to be able to find and photograph the console and, quite frankly, we are reluctant to do so. I agree with you that a photograph of the crates would not serve any purpose.

You can appreciate that our collections were developed to serve all of our national historic sites in Canada. Therefore, we only restore those artifacts that will have immediate use or that are in danger of deteriorating quickly. The Casavant organ, in our opinion, is better protected in its present crates until such time as it is needed. Then we will be faced with a large restoration project.

Thus, for the moment, Casavant Opus 141 appears to deserve the words with which Winston Churchill ended one of his radio speeches in 1940, just after the fall of France, "Good night, then. Sleep to gather strength for the morning, for the dawn will come. Brightly will it shine upon those who merit the reward of heroes."

## The Last Rose Of Summer

IT WAS THEIR WILL AND PLEASURE, so the Presbyterians of Dawson City decided at their congregational meeting in January 1902, that their new St. Andrew's Church should forthwith acquire a pipe organ. On February 3, their board of managers named four of its members "with Mr. Searelle, to carry out the congregation's instructions in regard to purchase of an organ," after hearing "explanations regarding the same given by Dr. Grant." On March 3, this committee reported that an order had been placed and acknowledged—no mean feat for the dead of winter. But delay was futile once that congregation, or its formidable minister, Dr. Andrew S. Grant, had fixed on an objective.

Had those Presbyterians been less ambitious, strong-willed, or indeed visionary, they would not have left homes scattered over four continents to foregather on a strip of flat land where the Klondike River flows into the mighty Yukon. Queries about the wisdom of placing a town where a rim of hills ruled out future expansion invariably drew the reply, "Where else would you put it? This is where the gold is!"

Gold there certainly was—more, so geologists declared, than could be mined in a century; and their assessment, as all the Yukon agreed, must be sound. Why else would financiers in London, who ought to understand such matters, put money into the White Pass & Yukon Railway, built in 1900 between Skagway on the Pacific coast and Whitehorse on the Yukon River, a mere 300 miles upstream from Dawson? Its narrow-gauge track spanned the truly appalling terrain which had claimed thousands of men and pack horses when they tried to cross it in the winter and spring of 1898. Only in nightmares did the survivors allow themselves to remember that ordeal, or their disappointment at finding the best claims in the gold-fields preempted since the major strike in August 1896, by prospectors who were already in the Yukon valley and at least understood their business. No wonder the Presbyterian Church in Canada, while aware that the Royal Canadian Mounted Police would do their best to protect inexperienced treasure-seekers from the consequences of their own rashness, sent into the Yukon, along with the main wave of outsiders, six missionaries, hoping to mend at least some shattered hopes and lives.

But these horrors had passed into history, and the railway had brought the world to Dawson City's door. The relatively few persons who had gained wealth from mining either the ground or the miners had gone off to spend it in kinder climates; the many who had lost even what they brought were finding their way back to the homes where they might better have stayed; and the solid citizens remained to lay solid foundations for Dawson City's long-term progress. Dr. Grant, indeed, had begun that as soon as he arrived in 1898: he had organized a Presbyterian congregation, led its worship for two years in a log building, overseen the construction of a substantial frame church during the summer of 1901, and raised most of the cost of the Good Samaritan Hospital. But citizens of civilized centers regularly submit themselves to the ennobling influence of good music: St. Andrew's must therefore have a pipe organ, preferably grander than the one which the local Roman Catholics had ordered from Casavant Frères the previous year. From the cash-book which St. Andrew's treasurer began to keep in beautiful copperplate at New Year's of 1900 (now in the archives at Knox College, Toronto), we can reconstruct the sequence of events.

Payments, 1900.	Aug. 6:	Organist, \$50.00
	Oct. 19:	Freight on organ, \$130.90
	Dec. 31:	Griffith, Organist, \$40.00
		Piano Stool, \$5.00
Payments, 1901.	March 4:	Ernest Searelle, Organist, \$50.00 [ <i>In all, he received \$550 during the year, indicating that he began playing in February.</i> ]
	April 29:	Organ, Clark & Stewart, \$153.80
	June 18:	Moncrief, Contract. [ <i>Substantial payments to him occur every few weeks until:</i> ]
	Nov. 9:	Moncrief, Contract, \$17,362.00
		W. P. Skillings, Architect, \$487.50

Construction of the frame church occupied the summer and autumn of 1901, so that the contractor and architect could be paid off as winter set in, albeit with borrowed money. Services in the log church, however, must have been accompanied by a reed organ (why else buy a piano-stool?) which found its way to Dawson before the railway was completed, when the freight charges were still formidable. They apparently settled the freight bill before the river-boats stopped running, but waited for the railway to open in the spring before mailing a check to Clark & Stewart. Now we turn from money paid out to money received:

Received, 1901.	Nov. 30:	Scotch Concert to begin Organ Fund, \$129.50
Received, 1902.	July 12:	Organ Recital, \$297.50
		Subscriptions toward cost of Organ, \$1200.00
		Received from Ladies' Auxiliary toward freight and installation costs of Organ, \$580.50

Some 30 subscribers are listed by name in ascending order of amount given. The largest contribution, \$150.00, came from Searelle, but included the \$50 commission he had received for selling the former organ. While people might well have pledged money before the organ arrived, they seem not to have paid until they could see and hear it—or else the treasurer set the pledges aside as they came in and recorded them all at once. He needed them, for on July 31 when the organ presumably arrived in Dawson City, he issued three checks to the "Karn-Warne Organ Co." Clearly unaware that the Woodstock (Ontario) firm had resulted from a merger of D. W. Karn with Samuel Warren, he straightened out the off-rhyme with which they had to live, and paid them \$4,600 for the organ; \$394.30 for expenses of

Herman Stahl, Woodstock to Dawson and return; and \$173.73 for music. Before the year's end he had sent them, for music, a further \$110.

But when the managers met on August 14, before these checks could have reached Woodstock, "Dr. Grant presented a request from Mr. Searelle of an increase in salary as organist to \$1,000 per year. On motion Dr. Grant was delegated to make arrangements with Mr. Searelle on best terms possible." By Sept. 8, Dr. Grant "had consented to the increase dating from 1st Oct. next, it being understood that Mr. Searelle would give his services gratis in getting up two concerts in aid of the organ fund." In how much else, we may wonder, had Mr. Searelle given his services gratis already? In persuading the congregation that they needed a pipe organ, perhaps?

Did he see in them, as they saw in the surrounding landscape at that point, a vein of gold which would last indefinitely? Since the managers received acknowledgment of the order for the organ within four weeks of their naming a committee to place it, somebody must have had that order practically ready to mail. Besides, Karn-Warren accepted for "music" almost \$300, which in 1902 would buy a formidable number of scores; sending them with Herman Stahl would be easy enough, but how did they know what to send? Unless Searelle sent them a detailed list of what he wanted who would take the responsibility of selecting music for a distant organist of unknown tastes and skills? If someone in Woodstock knew Searelle well enough to judge what he liked and what he could play, it becomes clear why the order for the organ went to Karn-Warren. Unless both Searelle and the managers considered his musicianship impressive, why would he request, or they grant, a substantial salary increase as soon as the new organ was installed? Their agreement could have been reached only in the shared belief that Dawson's prosperity would continue; ironically, they reached it at almost the last moment when anyone could continue to hold that belief. Beside every subsequent payment to Searelle appears the fateful notation "on acct." until, with the entry, "June, 1903. E. Searelle. Balance of Salary, \$175.00" his name disappears from the cash-book for good.

Yet, even as the realization deepened that the boom days were over for ever, he and the managers kept their respective promises as well as they could. Searelle took part in the "arrangement made with Prof. Arthur Boyle of the Choral Society whereby the Society were to give their initial concert on Nov. 6 in St. Andrew's" and devote to the organ fund the lion's share of its net receipts; then, on May 8, 1903, he gave an apparently solo organ recital. Payments to Boyle for playing begin in August, but we hear no more of the Choral Society—nor, after Dec. 31, of him either. Curiously, at the end of both 1902 and 1903, Charles Lipscomb, the church caretaker, received payment for "Pumping the Organ to date," although each month a check went to the Electric Light and Power Company, which could surely, if asked, have equipped the organ with a motor.

With the best of intentions Dr. Grant, perhaps aided and abetted by Ernest Searelle, had prepared St. Andrew's for a splendid future, which simply declined to unroll. Yet, as the administrative center for the Yukon Territory, Dawson City could still attract able residents as officials, though their rate of turnover was high. Thus we find Sergeant Telford of the Royal Canadian Mounted Police receiving \$30 per month after August 1906 for playing the organ, while an equal amount went to "McLean, chorister." On July 6, 1908, the managers formally expressed their appreciation of Telford's "gracious gesture" in "resigning his post as organist of the church, in order that the Kirk Session would be in a position to offer this vacancy to Prof. Cobb, late of St. Margaret's, Westminster, England; AND FURTHER, that he would be willing to again take up the position of organist, should it be found necessary to call for his services at a later date." Perhaps it was. Within the managers' minute-book nestles a letter of Nov. 13, 1909, from Bayant G. Cobb, who cannot bring himself to accept a salary cut, but "if

the finances of the church are really straitened I am prepared to offer my gratuitous services until such time as you may be able to pay me the original sum (\$40 per month)."

Whether that time ever came, we cannot tell; the keeper of the cash-book had moved away southward, but even his cop-plate could not have made St. Andrew's financial picture look encouraging. At their meetings the managers discussed mostly their overdraft and whom they might be able to co-opt to replace their members who had left the Yukon. Late in 1913 they sent a letter of thanks to their organist, Sydney Chamberlain, for organizing a St. Andrew's Day concert (shades of 1901!) whose proceeds might, he hoped, see them through the winter. But they directed it to him at the Bank of British North America: was he not only the organist, but the banker to whom they owed the apparently irreducible overdraft?

Once Dr. Grant departed to put the fruits of his Yukon experience to wider use, as superintendent of home, and later of overseas, missions for the Presbyterian Church, the St. Andrew's people seem to have simply lost heart to a point where no subsequent minister could even halt, let alone reverse, the congregation's decline. They could not muster the effort even to repair the ravages which the underlying permafrost made on the church's foundations and floor, let alone to keep the organ in shape. In 1925 they voted themselves into the United Church of Canada, for all the good that did them, except for the organist—who, when the Rev. Everett Fleming was assigned to Dawson City, married him. He later wrote that, when she moved away with him in 1930, she bequeathed her post to her pupil Marybelle Spence, "whose father was wealthy and spent a great deal of money on the organ that summer, which proved to be a lost cause." Marybelle made melody until the congregation, in 1932, locked up the frame building and presented the key, along with themselves, to the rector of the local Anglican church, which had grown out of an Indian mission predating the gold rush, and survived because its congregation did not run out when the gold did.

The abandoned church joined many other structures in Dawson City whose hopeful builders had, on seeing their dreams doomed, forsaken them and fled. Nobody paid it much heed till about 1960, when the Canadian Government, impressed by the success of the Shakespearean festival at Stratford, Ontario, invited its moving spirit, Tom Patterson, to perform a similar miracle in Dawson City. But even Patterson, who had seen his lifelong neighbours in Stratford hold carefully aloof from his venture until it was well launched and they could jump on its bandwagon, was unprepared for the apathy and passive resistance he met in Dawson City, which was in any case so far from any major concentration of population that hordes of tourists were unlikely to descend on the local residents and learn at first hand just how little they were wanted.

By the time flames, presumably of accidental origin, destroyed the Dawson Historical Society's headquarters in the spring of 1961, government architects were in a position to reconstruct, from the original blueprints, only a few of the buildings which had graced the town during its brief heyday; other details of the past were safely beyond the reach of outsiders to whom the citizens of Dawson did not care to tell what they knew. Mr. Eugene McCracken, arriving in Dawson shortly after the fire, shared what he found inside St. Andrew's with readers of *The American Organist* (Vol. 45, No. 5, May 1962, p. 11-12). His article shows that he was up against a force which perhaps I understand better than he did, for my own great-grandparents were among the first settlers in another boom town, which has since declined. When a journalist who had lived there only fourteen years presumed to write a history of its first century, the town's librarian, whose roots go back almost as far as mine, assured me that all cats were safely in the bag. "You know, and I know," she said, "who's got trunkfuls of the

kind of papers he wants, but we'd never say so where he could hear. The only people who'll talk to the likes of him are the ones that don't know anything anyhow, so it's all right."

Confined to reporting what his eyes could tell him, Mr. McCracken discovered a copy of the *Orgelbuchlein*, as well as organ music by Archer, Best, Guilmant, Lefebure-Wely, Lott, Rogers, Stainer, Thayer, and Woodford. This is exactly the kind of repertoire which was esteemed in 1902, and thus available for selection either by or for Searelle. If these were not the scores brought by Herman Stahl, why were they still in the church? Searelle could not take them away with him, because everyone knew they were not his; and had Cobb, or any of his other successors, brought organ scores into the Yukon with him, surely he would also take them when he left, so that he could use them wherever he went next. Nor does their presence imply performance, except at one or other of Searelle's recitals: how much time could Sergeant Telford spare from maintaining law and order to practice Bach? Was Cobb likely to prepare demanding pieces unless he could tell when he might be paid? If this was the kind of music Dawson residents really liked, why did St. Andrew's, whenever it had to be sure of making money, resort to a sure-fire Scotch concert?

McCracken describes a tubular-pneumatic instrument with two 61-note manuals, and a 30-note concave radiating pedal-board, powered by a 4-h.p. Spencer Orgoblo, which must have been installed after Lipscomb and other caretakers were pumped out. The stop-list runs:

Great: Open Diapason 8'; Melodia 8'; Gamba 8'; Lieblich Gedackt, 8'; Principal 4'; Harmonic Flute 4'; Twelfth 2 $\frac{2}{3}$ '; Fifteenth 2'; Trumpet 8'; Clarinet 8'.

Swell: Bourdon Bass 16'; Bourdon Treble 16'; Open Diapason 8'; Stopped Diapason 8'; Viol di' Gamba 8'; Aeoline 8'; Voix Celeste 8'; Principal 4'; Flauto Traverso 4'; Harmonic Piccolo 2'; Mixture II or III (not clear on the stop-knob); Cornopean 8'; Oboe 8'; Vox Humana 8'.

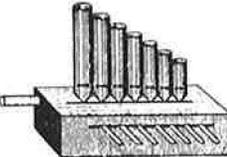
Pedal: Open Diapason 16'; Bourdon 16'. (The stop-knobs of the Great Principal and Harmonic Flute are marked "Pedal" also.)

Couplers: Gt. Super; Sw. Super; Sw. to Gt.; Sw. Super to Gt.; Sw. Sub to Gt.; Gt. to Ped; Sw. to Ped. Swell Pedal, Crescendo Pedal, four foot-operated hitch-downs.

He says that in 1951 the Anglicans approached the Karn Organ Company about repairing the organ, and were given a tentative estimate of \$7,500, enough to close discussion right there. Then in 1961, after administration of the Yukon had been shifted from Dawson to Whitehorse, and Christ Church Cathedral had been completed there, suggestions arose that the organ should be repaired and moved to the new cathedral. While the galvanized iron roof was still protecting the case from above, the permafrost was still attacking from below, and vandals were joining in on the level; the cost of repairs was accordingly quoted at \$10,000, beyond the means of either the new cathedral or the diocese.

McCracken, the outsider, thought it logical that the festival of 1962 would put Dawson City on the map for tourists, enough of whom would surely be musical that funds for the organ's repair could be collected; it was in no worse shape, he noted, than many European instruments at the end of World War II. He neglected one small point: the Europeans wanted their organs restored, while the Dawson City residents felt that what happened on legendary sites was their business and theirs alone. That organ had more chance of going to Mars than to Whitehorse, that upriver upstart which could more accurately have been called "One-horse" until the Alaska Highway was routed through it in 1942. As the one place in the Yukon where river, road, and rail all intersected, it had proceeded to drain off what little vitality Dawson City had left, robbing it of everything but its legends—although these owed a good deal to Robert Service, a Scot who never got near the Yukon till the bank where he worked posted him to Whitehorse in 1904. Only after publishing *Songs of a Sourdough* in 1907 did he come on to Dawson, where he spent the winter of 1909-10 writing a novel—as well he might, for no more profitable way of spending his time was by then available thereabouts, as Bryant Cobb could have told him and perhaps did. The Klondike gold rush was, for the most part, a grim and gruelling experience for the actual participants; only in retrospect could it take on an air of glitter and glamour. The St. Andrew's organ was one of the few tangible pieces of evidence that people had behaved in those heady days, with the magnificent craziness of Service's characters; thus, as the gold rush faded from living memory, it was worth more dead than alive to the people who considered themselves the only legitimate heirs and guardians of a past whose facts were fast yielding to myth. They might not be able or anxious to do much with it themselves, but they could prevent its going among people who would regard it as merely a musical instrument, and value it for what it could do in the workaday world. That is no way to treat the furniture of Camelot!

They got their way: the organ did not go to Whitehorse or anywhere else. It still sits within a disintegrating St. Andrew's, where it can on request to the Anglican rector be seen but not heard, for the blower has shifted loose from the pipes it once activated. "Heard melodies are sweet, but those unheard are sweeter;" with the prosaic record of the cash-book four thousand miles away, people who do come upon the organ unprepared are free to endow it with whatever kind of past they think it should have had when there were "strange things done 'neath the midnight sun by the men who toil for gold." Having moved from one kind of dream world into another, it may best be spared the light of common day.



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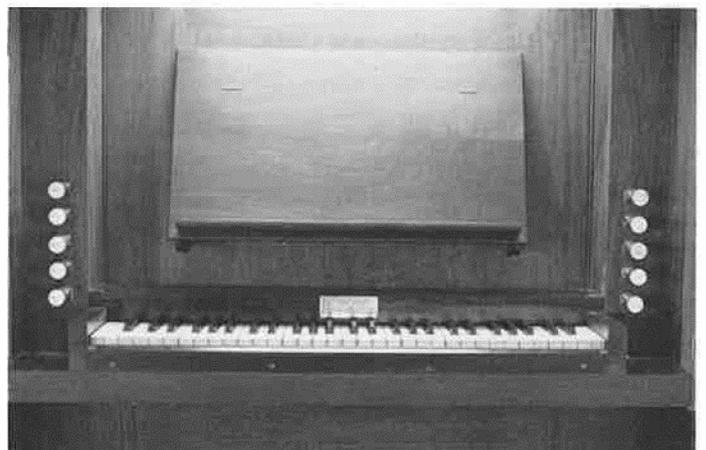
## A Vintage Hook And An Aeolian Residence Organ In New Hampshire

by Earl Miller

**F**OR THE PAST FOURTEEN YEARS, I have spent part of each summer playing concerts in rural communities of New England. The organs are wonderful, the audiences appreciative, and the food excellent. One of the joys of these jaunts is the opportunity to play some fine pipe organs and occasionally be shown a "sleeper." The August 1983 tour turned up several organs not previously discussed in *The Tracker*.

Charlestown, New Hampshire, a small community of about 4,000 near the New Hampshire-Vermont border, was settled in 1735 and named in 1753. For many years it was a rich farming community, but today it is a quiet village, a bedroom town for one of the largest machine tool industries in the world. It is a unique town in that it has four churches and five pipe organs. The fifth organ is in the home of William Brys, the man responsible for keeping the Charlestown organs working (as well as many other instruments in the Connecticut Valley area). Of the five organs, two are from the 19th century and of special interest: an 1882 George H. Ryder organ of 2-manuals, 9-stops, Opus 105 in the Evangelical Congregational Church, and an 1846 E. & G. G. Hook organ of 1-manual, 10-stops, Opus 71 in the South Parish Unitarian Church. The South Parish Unitarian Church once had a two-manual and pedal 13-stop 1829 William Goodrich organ which burned with the building in 1844; it seems that the church could not afford a 2-manual organ when they rebuilt in 1846.

The Hook organ, likely the oldest unaltered Hook in its original location, sits proudly in the gallery of the Gothic brick building (purportedly an Upjohn structure). The original winding system is still intact so that the organ can still be hand pumped, even though an electric blower was added later. The instrument has a free standing fake-grained pine Gothic case with a recessed keydesk and very narrow "broomstick" pedals. The manual compass is 58 notes, GG to f<sup>3</sup>, without the GG#. All





Pipework of Hook Op. 71, from left: Hautboy, St. Diapason, Fifteenth, Twelfth, 4' Principal, 4' Flute, Clarabella, Dulciana, Open Diapason, swell shutters

the speaking pipework is enclosed in a swellbox with horizontal shades operated by a wooden hitch-down swell pedal located on the right. None of the facade pipes speak. There are two combination pedals acting on the Principal, Twelfth, and Fifteenth. The left pedal draws and the right retires these stops. The sound can be best described as “rich, gentle and sweet,” very much an organ that, when it was first built, did not have to contend with motorcycles and Amtrak trains (which shook the church twice during the recital played in August 1983).

On the day I went down to prepare the concert, Bill Brys came along to “tune up the reed.” Only about four notes needed touching up which caused Mr. Brys to comment, “Not bad, considering the last time it was tuned was 12 years ago.” [Ed. This must have been for the 1972 OHS Convention.]

There is an interesting anecdote about the Charlestown church. It appears that one of their organists was an electronic substitute salesman on the side, and one Sunday the parishioners arrived to find a shiny new contraption resplendent at the front of the auditorium. (This is reported to have taken place about 30 years ago.) The organist played the first hymn on the Hook organ, then relocated himself to the substitute. He started off in grand style on the second hymn, but soon realized and perceived that something was amiss—no one was singing. He turned to see what could be wrong, and saw that most everyone was snickering, or even laughing outright. The poor fellow retired in confusion; the electronic substitute disappeared during the week, and the church found itself a new organist forthwith.

One afternoon during my visit, Mr. Brys asked if I would be interested in investigating a lead on a residence organ located

**E. & G. G. Hook, Boston, Opus 71, 1846  
South Parish Unitarian Church, Charlestown, N.H.**

**MANUAL GG-AA-f<sup>3</sup> 58 notes**

- 8' **Open Diapason** 47 pipes, 11 bass grooved to St. Diap Bass
- 8' **Dulciana** 35 pipes
- 8' **Clarabella Treble** 35ow
- 8' **St. Diapason Treble** 35 pipes, m chimneyfl from c<sup>1</sup>
- 8' **St. Diapason Bass** 23sw
- 4' **Principal** 58pipes
- 4' **Flute** 16swb 37mchimney 5omtr
- 2½' **Twelfth** 58pipes
- 2' **Fifteenth** 58pipes
- 8' **Hautboy** 35pipes from tenor g, all reeds

**PEDAL GG-AA-c 17 notes**

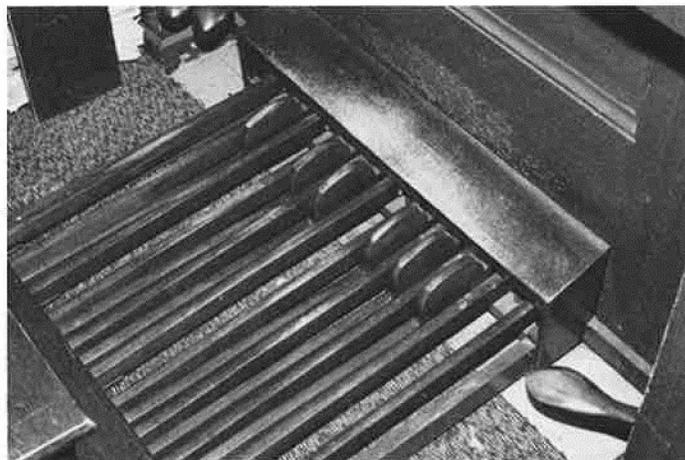
- No pipes, permanently coupled to manual
- Two combination pedals

back in the hills south of Charlestown in the town of Alstead. He had heard about the instrument but did not know whether it was working. A telephone call produced an invitation to visit. Alstead is a very small country community which is locally known for the Vilas family who built a mansion on the hill and dammed up the small river to provide the local residents with a perfectly splendid “swimming hole” complete with horseshoe pits, picnic areas, and a club. Up on the hill there is a stone tower containing what is said to be the second heaviest Meneely chime in New England. The chime consists of 12 bells, C-e diatonic with an F<sup>a</sup> and B<sup>b</sup>, and a 3,500 pound bourdon for a total of 14,350 pounds of bells.

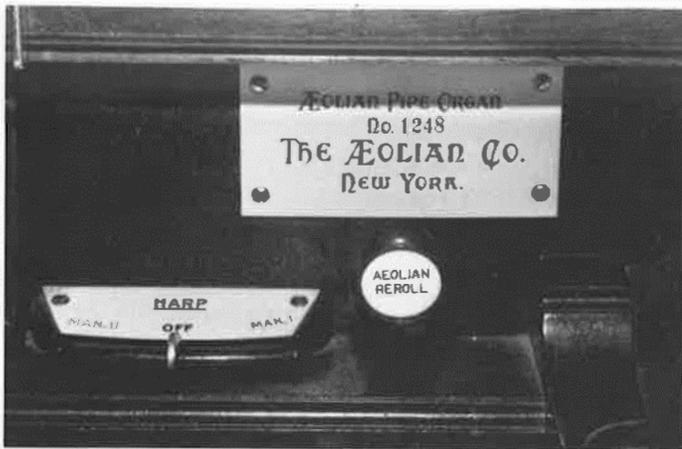
When we arrived the bells were “picking out” the theme from *Love Story*, with various and sundry extra embellishments. It seems that anyone who wishes to try is welcome to “have a go” at the bells. In this case it was a 9-year-old-girl still wet from her swim. The current (and second) owners of the Vilas estate are Mr. and Mrs. Stanley Sebastian, local owners of an oil business. We were warmly greeted and literally given the run of the place. The furnishings are all one would expect to find in a typical manor house at the turn of the century: original Chinese vases, heavy drapes, etc. Upon entering the living room one encounters an organ console that is obviously by Aeolian.

The organ played! As a matter of fact, most of it worked. The Sebastians are not musicians and enjoy having the organ played when musicians visit. Mrs. Sebastian remarked that they do, however, use the player mechanism. I asked if there were many rolls. She opened a closet that held at least 300 of them. Here is an Aeolian residence organ being used in the manner for which it was originally intended—family entertainment—not left as a curiosity for an organ historian. The Sebastians so aptly stated, “It was here when we moved in, so we use it.”

The Main division, which is sensibly divided into two expressive sections for added versatility, is located in an alcove off

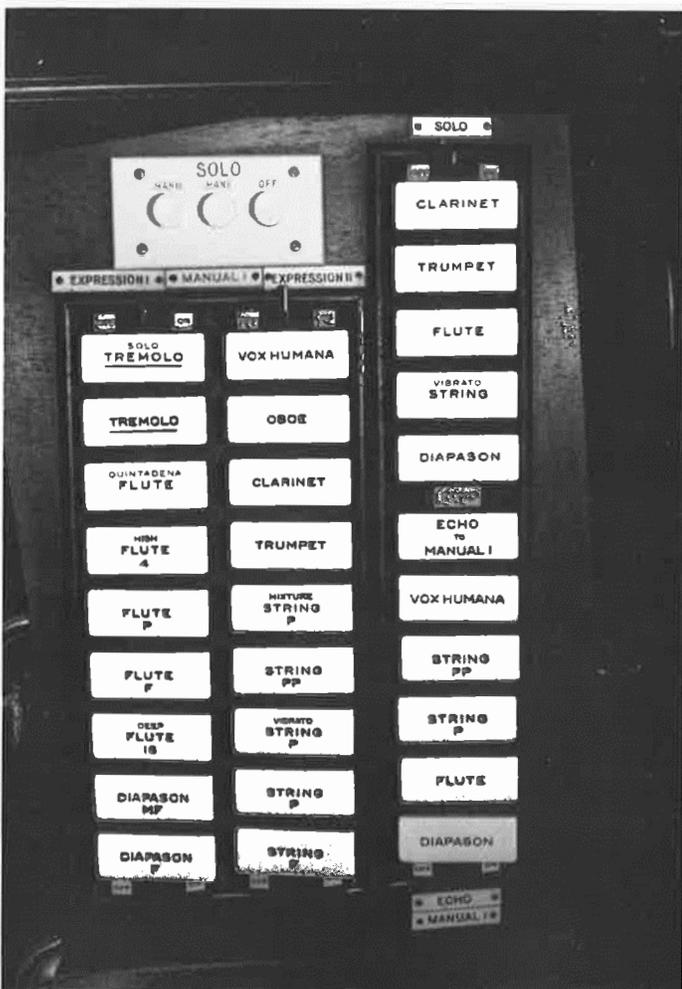


Hook Op. 71, pedal clavier



of the living room. This alcove measures 10' 5" wide, and is 8' 6" deep, and 13' high, and is referred to as the Music Room in the contract. Drapes cover the tonal openings and dampen much of the sound. The Sebastians are planning to replace the drapes with sheer cloth to let more sound out. The harp is located in the second expressive section.

The Echo division, speaking though the ceiling in the dining room (three rooms and 40 feet away from the living room) is under two sets of expression shutters. There is one set of shutters covering the box within the pipe chamber, and another set located behind the ceiling grill. When the organ is being heard in the living room, one depresses the piston labelled "Echo," which opens the grill shutters. If the organ is being used to entertain during a meal, the "Antiphonal" piston is depressed to close the grill shutters, thus greatly softening the Echo division in the dining room and making it almost inaudible in



**Aeolian, New York, Opus 1248, 1913  
Charles N. Vilas Residence, Alstead, N.H.**

All stops are available on both manuals; stop descriptions and scales within quotation marks appear on the contract; stop names and pitches in bold type appear on the stopjambes as recorded here, pitches in normal type do not appear on the jambes.

**EXPRESSION CHAMBER I**

- Diapason F 8' "46 open"
- Diapason MF 8' "47 open"
- Deep Flute 16' "stopped wood"
- Flute F 8' "open wood Gross Flute"
- Flute P 8' "Stopped Diapason, 39"
- High Flute 4' "Fl. Harmonic Reg."
- Quintadena Flute 8' "capped"
- Tremolo

**EXPRESSION CHAMBER II**

- String F 8' "Viola D'Orchest"
- Spring P 8' "Gemshorn"
- Vibrato Spring P 8' "Vox Celeste 62"
- String PP 8' "Aeolian, 69"
- Mixture String 4rks "8-12-15-17 regular"
- Trumpet 8'
- Clarinet 8' "regular free reed"
- Oboe 8' "regular"
- Vox Humana 8' "regular"

**ECHO**

- Diapason 8'
- Flute 8'
- String P 8'
- String PP 8'
- Vox Humana 8'
- ECHO PEDAL 30 notes
- Deep Flute 16' extension of Echo Flute 8'

**PEDAL 30 notes flat keyboard**

- Deep Flute F 16' "stopped wood"
- Deep Flute P 16' "from Expression I"

**SOLO prepared**

- Diapason 8'
- Flute 8'
- Vibrato String 8' possibly two ranks
- Trumpet 8' tuba scale
- Clarinet 8'
- Solo Tremolo

**COUPLERS**

- Echo to Manual I, Echo to Manual II
- Manual I Sub 8°, Manual II Sub 8°
- Manual I Octave, Manual II Octave
- Manual II to Manual I
- Manual II to Manual I Octave
- Manual I to Pedal, Manual II to Pedal
- Pedal Augment
- Manual I Unison Release
- Manual II Unison Release

**THREE WAY SWITCHES**

- Harp to Man. I, Man. II, or Off
- Chimes to Man. I, Man. II, or Off

**SWELL PEDALS**

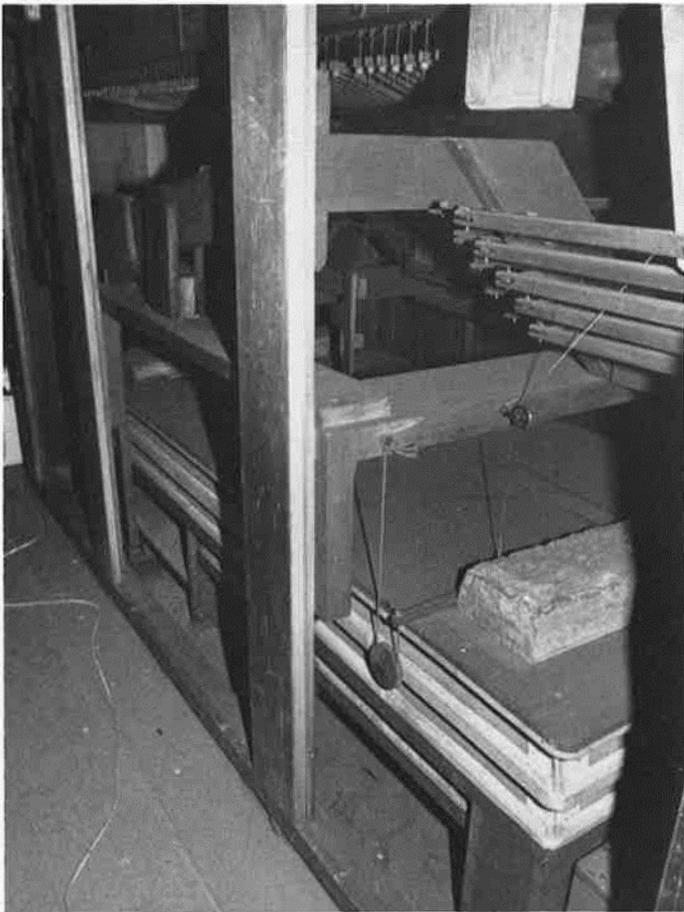
- Tonal crescendo pedal and indicator
- Expression I
- Expression II
- Echo
- Solo

**COMBINATIONS**

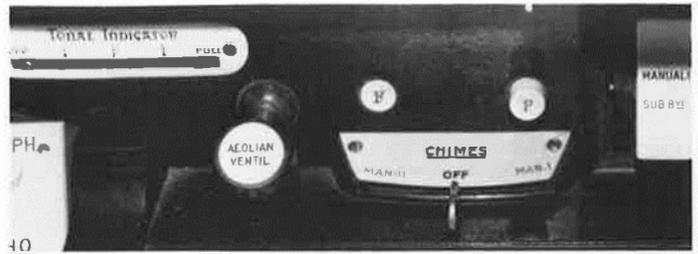
Pistons under each manual marked P,M,F,O affect respective manual and pedal.

**CONTROLS FOR THE AEOLIAN PLAYER**

- Aeolian Reroll
- Tempo Indicator 0-100
- 58 Note Music
- Unison-Normal-Reverse
- Aeolian Ventil



*The double-rise reservoir, feeders for hand pumping, and backfall key action of Hook Op. 71 are still intact as built in 1846.*



the living room. The chimes are heard through a floor grill at the opposite end of the living room from the console. Its set of shutters are operated by the chime Forte and Piano pistons.

The console also has stops for a Solo organ which did not operate. I sent Bill Brys and Mr. Sebastian in search of this division. Bill found the pipes in mint condition still wrapped in the original newspaper, laying on the attic floor. No chests were found. The contract indicates that it would have been located in the basement chamber along with the chimes. Perhaps someday it will be installed.

Like most Aeolians, the sound is scaled for the residence and is best suited for playing "background music." The pipework, on 4" of wind, is of superb quality with excellent individual tones. The mahogany console is a two-manual duplex arrangement. Both manuals have identical sets of stops controlling all divisions. There are four pistons under each manual labeled P/M/F/O. The flat pedalboard has a compass of 30 notes. Above the pedalboard are 5 swell pedals labeled, left to right, Solo, Echo, Expression I, Expression II, and Tonal (Crescendo Pedal). The term "Vibrato" refers to celeste ranks on Aeolian organs. The Mixture is made of narrow scale pipes which are very stringy and audible. It is not a gentle cornet.

It was nice to find a residence organ that is still being used for what it was originally intended—the pleasure of the household. The Sebastians are commended for seeing that this instrument is working, used, and enjoyed.



## MINUTES

OHS National Council  
Boston, Massachusetts

October 28, 1983

The meeting was called to order by Stephen Long at 10:30 A.M. In attendance were Council members Raymond Brunner, Dana Hull, Scott Kent, Stephen Long, Roy Redman, Barbara Owen, and James McFarland. Also present were William Van Pelt and Alan Laufman.

The minutes of the Worcester, Massachusetts meeting of June 26, 1983 were approved as read.

The treasurer's report was in the form of a letter and a regret that the Council did not get enough information to him in advance in order for him to prepare a budget for the Council's consideration. Council discussed this fact and attributed it to the fact that, with the entire council changing but for the treasurer and secretary, there was some loss of continuity; and since the duties of the councillors were never assigned since the election, it was rather difficult to do business.

The president announced the following appointments: Councillor for Education—Roy Redman; Councillor for Organizational Concerns—Scott Kent; Councillor for Research & Publication—Homer Blanchard; Councillor for Conventions—Raymond Brunner; Councillor for Finance and Development—Manuel Rosales; Councillor for Historical Concerns—Barbara Owen. Concurrent with these appointments was the passing of a motion to 'change Section 8 (b) of the By-Laws insofar as a namechange to: Councillor for Historical Concerns.' (m-Owen, s-Long, v-unanimous) The discussion centered around the fact that we are not really an organization for professionals so the name "Professional Concerns" was not only somewhat inappropriate, but less descriptive than "Historical Concerns."

The executive director reported on his efforts to centralize operations in Richmond, and reported that we are effectively functioning as an organization of 1,593 paying members. This is a figure much more meaningful than those in the past because it does not reflect those who get multiple copies of *The Tracker* or free exchanges, etc.

Stephen Long reported that Homer Blanchard was not going to be able to carry the publication of the Holden book to completion, and that someone to replace him was about to be selected.

The Councillor for Organizational Concerns was charged with the responsibility of implementing the system for chapter newsletter distribution, and presenting the new chapters with their official charters.

A discussion ensued about a method to clean up bookkeeping, save money on postage, and make it easier to solicit new memberships prompting the passing of a motion 'that for new or reinstated members there be a quarterly pro-rated system for dues payment.' (m-Owen, s-Redman, v-unanimous)

At the request of Alan Laufman, Council voted the 'transfer of \$430.00 donations from the former Headquarters and Foundations Grants Account to the Development Committee for use as seed money.' (m-Redman, s-Hull, v-unanimous)

The revision of the "Guidelines for Preservation and Restoration" and the "Code of Ethics" has been assumed by Barbara Owen and she expects to distribute something to Council by mail before the next meeting.

Council then voted (m-Kent, s-Owen, v-unanimous) to amend the By-Laws as follows: 'Article IV Section 7 (d) shall be changed to read: The Treasurer shall be the chief financial officer and shall have responsibility to the membership for fiscal accounting of Society funds and assets. Prior to the annual meeting of the Society the Treasurer shall prepare (I) a budget for presentation to the National Council for its approval, and (II) a complete and current financial statement for presentation at the annual meeting. (The remainder of section 7 (d) is to remain intact).'

The president then appointed James McFarland and Raymond Brunner, to a By-Laws Revision Committee and charged them with presenting a cleaned-up version especially as to small details which the council has found lacking in recent meetings.

The council directed James McFarland to approach the attorney about a new wording for the Historic Organs plaques or some other means by which the OHS retains title to the plaques. This would cause the removal of a plaque to be a fairly easy procedure as well as strengthen the apparent importance of the citation.

Council then voted to renew the contract with William Van Pelt as of April 1, 1984, for management services, with two changes in wording. Paragraph 2, clause (a) to read: Manage affairs pertinent to membership; and clause (g) to read: manage the financial affairs of the society.' (m-Hull, s-Kent, v-unanimous)

Upon discovering that first-class mail will be forwarded for 18 months, council voted to 'discontinue the Wilmington Post Office Box.' (m-Owen, s-Brunner, v-unanimous)



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In an effort toward formalizing duties and drawing up job descriptions, council decided to begin passing motions which would eventually appear in the annually up-dated codification of rules, which attempt to define such duties. By general acclamation Council decided upon the following duty divisions: Councillor for Education: Slide Tape Programs and Recital Series; Councillor for Organizational Concerns: Council meetings, Chapter Coordination; Councillor for Research and Publication: that which is stated in the By-Laws plus coordinating the International Interests Program; Councillor for Historical Concerns: Archives, Extant Organs, Historic Organs, Restorations, Ethical Standards; Councillor for Finance and Development: that which is in the By-Laws plus the Biggs Fellowship.

Continuing in a vein of formalizing some items which seem to be open to interpretation, council voted the following By-Laws amendment: 'The addition of Article XIII Official Address, 1. The official address of the OHS is Post Office Box 26811, Richmond, Virginia 23261. 2. All merchandise orders, correspondence and monies shall be received at the official address.' (m-McFarland, s-Owen, v-unanimous)

Council voted 'That we open a checking account for the OHS in Richmond to be used for day-to-day business activity at the discretion of the executive director. Two signatures are required on each check, one by the executive director, the other by either the treasurer or David Barnett. Any amount over \$2,000.00 requires the treasurer's signature.' (m-Kent, s-Brunner, v-unanimous)

A tentative nominating committee was appointed with David Porkola as chairman, and members Earl Miller, Rachelen Lien, and Timothy Watters; with Lois Regestein as an alternate.' (m-Redman, s-Owen, v-unanimous)

In order to have some working outline, the Council prepared a balanced budget for 1983-84 working as if in a committee of the whole, and then approved the budget as prepared.

Stephen Long agreed to administer the result of the motion 'to have a booth at the National AGO Convention in San Francisco.' (m-Brunner, s-Kent, v-unanimous)

A lengthy discussion ensued about the need to begin *now* to find a new and permanent home for the archives prompting the motion that 'an Archives Committee be formed of three members with the Archivist as an ex-officio member to include (pending their approval) Joe Fitzer, Dana Hull and John Ogasapian.' (m-Owen, s-Hull, v-unanimous)

Noting the success of the committee involved in the restoration of the Mechanic's Hall Organ in Worcester, Massachusetts, and noting the tremendous importance of Worcester's "other" organ, council offered the following resolution:

RESOLVED, that the Organ Historical Society, with the Worcester Chapter, AGO, supports the efforts of the "Committee for the Worcester Memorial Auditorium Organ."

The final motion of the meeting was 'that we give a vote of thanks and rousing confidence to William Van Pelt, and hereby direct that the Executive Director is in charge of the day-to-day operating procedures and financial management of the OHS.' (m-Redman, s-Hull, v-unanimous)

The meeting adjourned at 5:10 P.M. noting that the next meeting would be held February 17, 1984 at 9:30 A.M. in Boston, at the USAir Club.

James R. McFarland, Secretary

**OHS National Council  
Boston, Massachusetts**

**February 17, 1984**

The meeting was called to order by the President at 10:20 A.M. The minutes of the Council Meeting of October 28, 1983 were accepted as read. Present at this meeting were David Barnett, Raymond Brunner, Dana Hull, Kristin Johnson, Scott Kent, Stephen Long, Barbara Owen, Roy Redman, Manuel Rosales, William Van Pelt, and James McFarland. Also present for part of the meeting were Alan Laufman and Amory Atkins. It was noted that Kristin Johnson and David Barnett had been appointed to the Council positions left vacant by the resignations of Homer Blanchard and Goss Twichell respectively.

Since absolute confirmation of appointment acceptance was not received Council voted 'that the secretary affirm the appointments to the nominating committee.' (m-Owen, s-Hull, v-unanimous)

The treasurer reported on the status of the OHS financial accounts to the best of his ability, but noted that since he is not yet in the possession of the OHS books, his report could not be complete. Mr. Barnett reported that we have a minimum of \$37,719.40 in cash assets as of January 31, 1984 with no outstanding bills, and that our inventory of merchandise for resale is owned outright. A considerably lengthy discussion was held to clarify matters for the new treasurer concerning operating policy. This prompted the motion 'That the Treasurer, while exercising due diligence in keeping expenses under control, in working with volun-

teers toward the goals set out in our by-laws, should make this organization as pleasant and simple as it is practical.' (m-McFarland, s-Hull, v-unanimous)

The publication of the Skinner Book has been turned over to Kristin Johnson since she is the new Councillor for Research and Publication. The councillor for conventions reported that the dates for the Chicago Convention are August 20-23, 1984 and for the Charleston Convention are June 25-27, 1985. Alan Laufman reported that the chairman for the Iowa Convention is to be Elizabeth Stodola and the headquarters will be in Davenport. He then delivered two proposals for future conventions, both of which were accepted unanimously by Council. The 1987 Convention will be a North Shore Massachusetts Convention chaired by Gary Wright and Bob Newton. The 1988 Convention will be chaired by Jack Bethards and held in San Francisco.

The executive director and council discussed several ideas for increased activity in merchandising and fund-raising activity.

In response to a request from council, the OHS attorney provided additional wording to be incorporated in all future Historic Plaques. Barbara Owen moved that the wording be adopted, and the motion was seconded by Manuel Rosales and incorporated by unanimous vote. In the future all plaques will bear the following paragraph:

"This plaque is to be held in trust for the Organ Historical Society by the owner of this organ so long as the instrument is maintained in a manner consistent with its historical significance."

A long range planning committee was formed consisting of Barbara Owen, Stephen Long, Scott Kent, David Barnett and Bill Van Pelt.

A somewhat belated budget for the current fiscal year was prepared as follows:

ITEM	INCOME	EXPENSE
Undesignated Gifts	\$ 500	
Skinner Book	\$ 8,500*	\$ 8,200
Membership	\$39,300	
TRACKER and Postage		\$12,000
Advertising	\$ 3,000	
Convention	\$ 3,000	
OHS Records and Tapes	\$ 3,600**	\$ 3,500
Slide Tape	\$ 2,500	
Recitals		\$ 2,000
Historic Organ Committee		\$ 400
Archives		\$ 2,500
Public Relations etc.		\$ 7,000
Mailing (general)		\$ 200
Interest	\$ 1,000	
Merchandise (non OHS records etc.)	\$11,900**	\$ 8,900
Extant Organs		\$ 100
Executive Director Contract		\$21,500
Office and Administration		\$ 4,000
Council Travel Expenses		\$ 3,000
	\$73,300	\$73,300

\* Gifts \$4300, Subscriptions \$4200

\*\* Includes inventory reduction

A personnel problem was discussed resulting in a council directive that the president handle the matter.

It was noted that society bank accounts etc. cannot be legally moved or transferred without specific Council directives. Roy Redman moved that 'all society accounts with financial institutions with signature cards bearing the name of our immediate former treasurer (Goss Twichell) and/or any other former treasurer shall be changed to bear the name of the new treasurer (David Barnett) and the secretary (James R. McFarland) effective immediately.' Seconded by Barbara Owen; the vote was unanimous.

The next meeting is to be held Monday, August 20, 1984 in Chicago as a typical preconvention meeting. All Councillors were asked to bring written reports concerning activity within their responsibility areas, as well as items for council action. The meeting adjourned at 6:30 P.M.

James R. McFarland, Secretary

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Detail of pipe ornament,  
Johnson & Son, Op. 629, 1884,  
United Methodist Church,  
Rupert, Vt.



## The Johnson Organs

The Boston Organ Club Chapter is nearing publication of *The Johnson Organs* by John Van Varick Elsworth. To celebrate the event, the BOC Chapter graciously provided funds for color reproduction on the cover of *The Tracker*.

The Johnson organ at St. Ann's Church, Buffalo, retains its case, internal mechanism, and detached, reversed console, but all of its pipes were sold in 1966. Subsequent vandalism has wrecked the elegant console and much of the mechanism is severely damaged.

The organ at First Baptist Church in Manchester Center, Vermont, is probably the latest Johnson organ to remain intact. It bears opus number 843; the firm ceased operations following the construction of opus 860 in 1898. Opus 843 was originally built for the Union Church in Proctor, Vermont, and was relocated to Manchester Center ca. 1925. The organ was restored by the Andover Organ Company in 1974.

*The Johnson Organs* is available from OHS for \$15.95. Delivery is expected in the Fall. The book is set in type, but compilation of an up-to-date annotated opus list has required more time than anticipated. That, too, is now complete. The patience of those anticipating shipment of the book is appreciated by the Boston Organ Club, and by the OHS.

**Johnson & Son, Op. 843, 1896**  
**Restored Andover Organ Co., 1974**  
**First Baptist Church, Manchester Center, Vt.**

**GREAT** 61 notes  
8' Open Diapason  
8' Dulciana  
8' Melodia  
4' Octave  
4' Flute d'Amour  
2 $\frac{3}{4}$ ' Twelfth  
2' Fifteenth

**SWELL** 61 notes  
8' Violin Diapason 9 capped basses  
8' Salicional 9 capped basses  
8' Aeoline 12 capped basses  
8' Stop<sup>d</sup> Diapason sw  
4' Fugara  
8' Oboe and Bassoon mr

**PEDAL** 30 notes  
16' Sub Bass sw  
Pedal Check deactivates pedal keys

**COUPLERS**  
Swell to Great., Great to Pedale., Swell to Pedale.  
Great to Pedale Reversible foot lever  
Tremolo  
Forte Great and Forte Swell foot levers  
Blower's Signal  
stop nomenclature directly from drawknobs

**Johnson & Son Op. 679, 1887**  
**St. Ann's Roman Catholic Church**  
**Buffalo, New York**

<b>GREAT</b>		<b>SOLO</b>
16' Double Open Diapason		8' Geigen Principal
8' Open Diapason		8' Lieblich Gedackt
8' Hohl Flote		8' Dolce
8' Doppel Flote		4' Fugara
8' Viola da Gamba		4' Flauto Amabile
4' Octav		8' Clarinet and Fagotto
4' Flute Harmonique		<b>PEDAL</b>
2 $\frac{3}{4}$ ' Quint		16' Open Diapason
2' Octav		16' Violone
IV Mixture		16' Bourdon
8' Trompete		10 $\frac{3}{4}$ ' Quint Bass
<b>SWELL</b>		8' Octav Bass
16' Bourdon		8' Flauto
8' Open Diapason		8' Violoncello
8' Gedackt		16' Trombone
8' Salicional		
4' Octav		
4' Flauto Traverso		
2' Flautino		
8' Cornopean		
8' Oboe and Bassoon		
8' Vox Humana		

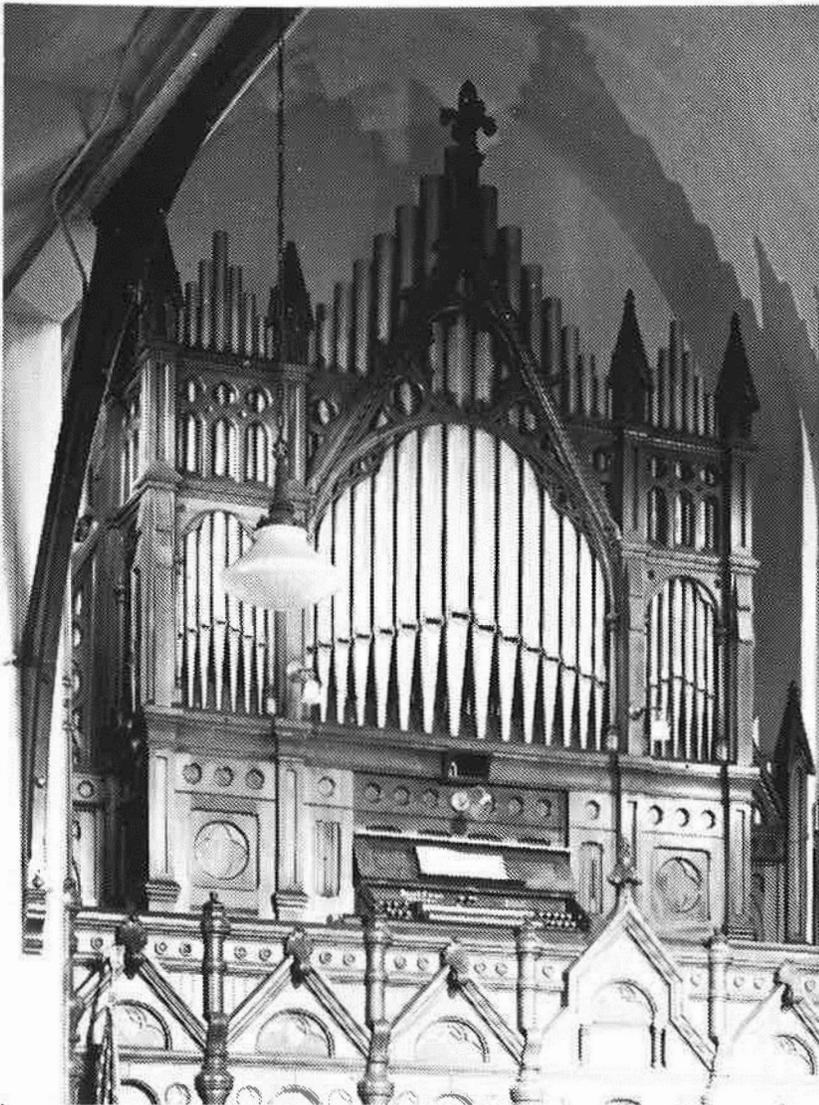
**Tremolo**  
**COUPLERS** Unison Couplers, nomenclature not reported  
**Great Organ Separation**

Tracker action with pneumatic assistance

Stoplist from OHS member David Snyder of Buffalo, who reports that nomenclature was copied from stopknob labels before the organ was damaged

Johnson & Son, Op. 843, 1896, First Baptist Church, Manchester Center, Vt.





Steere & Turner, Op. 170, 1882  
Pullman United Methodist Church, Chicago  
(originally Pullman Palace Car Company Church)

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*29th Annual  
National Convention  
of the  
Organ Historical Society  
Chicago, Illinois  
20-23 August 1984*

Recitalists:

William Aylesworth  
James Bratton  
Jerome Butera  
Peter Crisafulli  
Brian Franck  
James Hammann  
Dana Hull  
Kristin Johnson  
David Porkola  
Douglas Reed  
Lois Regestein  
Naomi Rowley  
Wolfgang Riübsam  
Elizabeth Schmitt  
Timothy Smith  
Marilyn Stulken  
Michael Surratt  
Donald Wright  
Gary Zwicky

Organs:

Austin - 1915  
Farrand & Votey - 1892  
Hartman - 1698  
Hinners - 1922  
E. & G.G. Hook & Hastings - 1875  
Johnson & Son - 1872, 1888, 1890  
W.W. Kimball Co. - 1927  
Lyon & Healy - 1901, 1905  
Pilcher Bros. - 1864  
Roosevelt - 1891  
Schaefer - 1904  
Steere & Turner - 1882  
J.W. Steere & Sons - 1893  
Van Dinter - 1909  
Witzmann - 1888



