Last Minute  Last Minute  Last Minute  Last Minute  Last Minute

THIS ISSUE augments its usual historical, tonal, visual, and mechanical descriptions of an organ with a recording of it as well, bound into the magazine so that it can be removed and played at 33 1/3 RPM on any stereo phonograph. Advancing the bass control is advised to restore bass information diminished in the processing of this Soundsheet. The performance by John Ogasapian, who kindly permitted its reproduction here, was given as the dedication recital on the instrument. A gift to the Society of $700 from Lawrence Trupiano funds color printing in this issue. The recording is provided as a gift of Raven Recordings. Individuals or firms wishing to donate funds so that color printing and/or sound reproduction can continue in future issues may contact Bill Van Pelt at the OHS address on page 2. Additional copies of this issue are available for $3.25 from OHS. The recording may be ordered for $1.75 including postage.

PUBLICATION OF THE JOHNSON ORGANS by John Van Varick Elsworth has been completed by The Boston Organ Club. The book is printed, and will be mailed to purchasers and subscribers in September. More information on this important new addition to the literature on 19th century organbuilding is printed on the back of this wrapper.

Though THE TRACKER is behind schedule, plans are laid to make gains in its currency this winter. Articles for the next issue are in hand, but material for succeeding issues is always needed. Please contact editor Susan Friesen with your ideas or completed articles.

MEMBERSHIP RENEWAL notices will be mailed in September to coincide with the Society's fiscal year. In response to numerous requests, remittance envelopes of sufficient size to contain an unfolded personal check have been located for this year's renewal. If you are employed by a firm that matches employee contributions to educational and cultural charities, please consider applying to have the firm match your continuance contribution to OHS, which is recognized by the IRS as a non-profit educational organization. Members who responded to this request last year brought the Society several hundred dollars from employers that have corporate matching-gift programs.

THE CHICAGO CONVENTION will be history by the time you receive this issue. Thanks are extended to all who were involved in mounting the convention; it is a large effort appreciated by all concerned. OHS conventions not only give an annual
opportunity to visit with one another and some fine and interesting organs, they also are the stimulus for much research, compilation of data, and preservation activity. In preparation for the Chicago convention, for instance, at least four organs that were not playing or were barely playing became completely useable. The results of much research appear in the 1984 Annual Organ Handbook of 110 pages, copies of which have been distributed to all OHS members in September. Too, this issue of The Tracker contains a comprehensive article on Chicago organbuilding, the research for which was partially fostered by the convention. Start planning now to attend the 1985 convention in Charleston, S. C., June 25-27. If you've never been to an OHS convention, you'll love it; if you have, you know why you belong with us each year.

PROGRESS on Dorothy Holden's THE LIFE AND WORK OF ERNEST M. SKINNER, the Society's first hardbound book, continues. Through several gifts from members, type for the volume has been set and the book is being paginated. Following completion of the index and final proofing, it will be printed. Subscriptions to the book will be offered soon, after we have sufficient progress to establish a realistic delivery date. If you wish to donate to the project in any amount now, your gift will be appreciated and it will be matched by a generous offer from member Mr. Wesley C. Dudley of Williamsburg, Virginia.

JOHN FESPERMAN, OHS member and curator of musical instruments at the Smithsonian Institution, has written ORGAN PLANNING: ASKING THE RIGHT QUESTIONS, a book of more than one hundred pages for organ committees and published by the Church Hymnal Corporation, 800 Second Avenue, New York, NY 10017, where it is available for $4.95. The book is planned for release in September.

PIPE DREAMS, the nationally-distributed radio program about organs and organ music, will feature three programs about old American organs by the end of 1984, and has already broadcast two programs that have brought much interest and several new members to OHS. A schedule of programs appears on the back wrapper of this issue. We have recently learned that the program is available at NO CHARGE to most non-profit stations from the American Public Radio Network, address given in the schedule. If it is not available in your area, be sure to ask your nearby station to carry it. Please forgive the misspelling of OHS members' names in the schedule; it arrived on deadline already typeset, and there was no time to correct the spelling errors. The programs, heard on 80 stations currently, feature many performances by members.

E. POWER BIGGS FELLOWSHIP recipients for 1984 are Gregg Crowell of Cincinnati, Norman Holmes of Urbana, Illinois, and Jon Moyer of Greenville, South Carolina. The Fellowship brings recipients to an annual convention, and provides an annual membership in the Society. Nominations and donations to the Fellowship may be addressed to Julie Stephens, Chairman, E. Power Biggs Fellowship Committee, 520 W. 47th Street, Western Springs, IL 60558, or to the OHS Richmond address. 1984 Fellow GREG CROWELL is a graduate assistant at the University of Cincinnati, where he was a finalist in the John J. Stander Organ Scholarship Competition, 1983. He holds the Bachelor of Music Degree in Organ With Distinction from The New England Conservatory, and has served several Boston-area churches as organist. NORMAN HOLMES is neither an organist nor a professional builder, but has moved or rebuilt organs by Bennett, Schulke, Estey, Wangerin and Hinners. He holds an undergraduate degree in education and M. A. Degree in Library Science from the University of Wisconsin, and an M. B. A. Degree from Eastern Illinois University. Through his interest and intervention (and with that of OHS member Gary Zwicky and others), a 2–8 Hinners Op. 571 was saved from destruction immediately following the 1984 convention as plans were laid to demolish the building in which it was located in Shelbyville, IL. JON MOYER became interested in OHS following an OHS Historic Organs Recital in 1976 in Columbia, SC, and has since gained a BA degree in music from the College of Charleston, SC. He has served as a church organist, and has recently studied with Jan Bender and Kristin Johnson. He has assisted in the erection of a 2m L. C. Harrison organ, ca. 1886, at Harbor View Presbyterian Church, Charleston. He serves the OHS as Transportation Chairman for the 1985 Charleston Convention.
The Organ Historical Society, Inc.
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Telephone at Millersville, Pennsylvania (717) 872-5190

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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)

Boston Organ Club, 1965, 1976*
British Columbia, 1983
Central New York, 1976
Chicago-Midwest, 1980
Eastern Iowa, 1982
Greater New York City, 1969
Greater St. Louis, 1975
Hilarius (Washington, Baltimore), 1970
Mid-Hudson (New York), 1978
New Orleans, 1983
Pacific-Northwest 1976
Pacific-Southwest 1978
South Carolina, 1979
South Texas (The San Antonio Pipe Organ Society), 1979, 1980*
Tannenberg (Central Pa.), 1976
Virginia, 1979

Editorial Review

Julie Stephens ................................... Biggs Fellowship
Culver L. Mowers ............................ Harriman Fund
Alan M. Laufman, acting chair .......... Development Committee
Dana Hull ..................................... Historic Organs
Charles Ferguson ......................... International Interests
Earl Miller ................................. Recital Series

Note: Members in good standing may write to the Editor to have their names listed in THE TRACKER®.

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LISTEN

During a visit to a recent installation of a new organ, an acquaintance remarked to two of the people who had come to play and hear the instrument but who were at that moment engaged in lively discussion, that he could not understand why people travelled hundreds of miles to see a new organ only to talk while it was being played! The acquaintance’s remark was well taken (even though the two visitors happened to be discussing the sound and construction of the instrument at that moment). How often is it the case that listening does not occur at a time when it is most logical?

It could appear that less listening is required in life due to modern technology. With the advent of television, the family activity of listening to the radio disappeared. Instead, movies and shows are beamed into homes and watched. That which is visual has become more important and that which is heard has lessened in value. The OHS is an organization where listening is an important aspect of the society’s activities. Not only is the history and construction of the organ important (many think we concentrate exclusively on organ construction), but also its sound. Some of the instruments our organization seeks to preserve and promote were built in a quieter age. The sounds of airplanes, automobiles, telephones, appliances, etc., were not there to disturb the hearing by the audiences of the pipes. Nowadays, the soft sweet stops such as Aeolines and Dolces require careful listening to even begin to perceive their beauty. Yet, inevitably, organists take little time with individual stops, preferring to play at “full organ” because it is exciting to our modern ears to see how loud an instrument gets. We forget to linger over every stop’s unique tones.

The organ in the First Church of Belfast, Maine, has such a delicate tone that during a concert there as part of the 1981 OHS Convention, attendees were advised of the need for quiet. The result was an excellent example of a large number of people carefully listening together, and realizing the rewards of that instrument’s quiet beauty.

As the society grows and gains more members, it is important to stress the need to listen as well as allowing others to listen. Let our minds and ears perceive the subtleties of individual sounds along with the culmination of the stops of the entire ensemble. Discuss the instrument only after the concert or during intermission. And leave the cellophane wrapped lozenges and beeping watches at home!
LETTERS

Editor:

Please accept my thanks and congratulations for your coverage of our Appleton organ in Volume 27, Number 4. In response to the thoughtful editorial I should add that this Museum has four other American organs and about half-a-dozen British and Continental ones in addition to the Appleton; several of these have been restored to playing condition. The Smithsonian Institution and Boston’s Museum of Fine Arts also have important organs in their collections, and others are preserved in smaller public collections throughout the country. The Metropolitan has presented the craft of organ building since the turn of the century, when we acquired a substantial array of organ parts, models, and tools illustrating the process of manufacture. We hope to put these back on display someday.

Sincerely,
Laurence Libin
Curator, Department of Musical Instruments
The Metropolitan Museum of Art

ASSOCIATION ARISTIDE CAVAILLÉ-COLL

Editor:

The Association Artistide Cavaille-Coll would like to express its sincere gratitude to the members and friends of the Organ Historical Society for their initiative in signing a petition supporting the position of our Association in the restoration of the organ of Saint-Denis. The signed petitions are being forwarded to Monsieur Jack Lang, Minister of Culture.

Thanks to expressions of concern such as yours, mostly coming from foreign countries, the Ministry of Culture was forced to take a relatively cautious stance in this matter, which, considering the inertia of administrative processes in France, is already quite an accomplishment. This may spill over into future restoration projects, which would, after all, constitute a “victory” of sorts.

Unfortunately, we must report that the participation of our Association in the surveillance committee’s work has turned out to be mostly for appearance’s sake. So far, work has continued according to the original project. The organ was hastily dismantled, so that any decisions to be made are now in the hands of the government specialist, Monsieur Decavele. Our propositions for an International Colloquium centering on the unrestored instrument have met only with disdain on the part of the Administration officials, who prefer to organise a grand festival once the organ has been restored and “reconstituted” into what Monsieur Decavele feels to have been the original Cavaille-Coll state. Let it be said in passing that the work thus far executed by the Gonzalez company — mostly repairing of the windchests — is of good quality. Also, it has been officially decided to retain the present reservoirs (cancelling the former unanimous decision of the government’s “Commission Supérieure” to reject them!). A precise analysis of the present situation is, in any case, difficult to establish: the surveillance committee is told that any decisions must be made and/or ratified by the “Commission Supérieure”, whereas this latter commission is told not to worry, since the surveillance committee is keeping track of things. Thus, the whole matter remains hazy to all but the government specialist.

All in all, the project and its execution, not to mention the French bureaucracy in general, are so complicated that it would not be practical to enter into all details of the present state of
things. In the end, it may be financial problems which help to "save" the instrument....

In case one of our members is not able to be present at your convention this summer, we would be grateful if you could convey our expression of appreciation for your efforts to all your members publicly at that occasion.

With every best wish for your continued work, we remain,

Sincerely yours,

Kurt Lueders
Vice-president

I have just completed my doctoral thesis at Boston University on the life and complete works of Charles-Marie Widor. I am looking for any Widor photos that I can find, and would appreciate your help locating pictures in this country.

Sincerely yours

John R. Near
221 Massachusetts Ave. #1103
Boston, MA 02115

I have been a member of the Organ Historical Society for a good many years and I have never written before to let you know how much I appreciate your dedicated people and also for The Tracker which I enjoy from cover to cover. Keep up the good work.

Max Parker
9446 Kendall Road Box 8
Kendall, MI 49062

As a recent joinee of the OHS I have been very favorably impressed by the articles in The Tracker. It would seem that the impression of the OHS with which I grew up is altogether wrong. I don't see any evidence of a stuffy, stodgy view of the organ world and wish that I had not listened to too many wrong opinions over the years. In the pages of The Tracker I see a varied review of Hooks and Skinners and all sorts of not-necessarily-tracker instruments.

As a "new to the trade" technician (11 years), I seem to have unwittingly been proceeding along the lines of preservation without being aware that any actual guidelines existed. I have always been appalled by the gross negligence of many "tuners" who actually vandalize the organs in their charge. I got my start by repairing ripped-open pipe tops, removing duct tape from leaky reservoirs, and picking cigar butts off the tops of Bourdon pipes. If all this sounds sickeningly familiar, perhaps this letter should be seen by those who, given the constraints of schedule, might make time to observe what the tuner/technician is actually doing to their organs. More interest on the parts of organ owners, church or otherwise, would help rid the trade of shoddy workmanship.

Very truly yours,

Richard G. Pelland
13A Forest Street
Medford, MA 02155

One of the most pleasant memories I have in connection with working on The Tracker is the unusually fine cooperation of Norma Cunningham as publisher. Ever resourceful, always competent, and tireless in her efforts to improve our journal, Norma must be credited with a large share of The Tracker's success. Norma had many other OHS responsibilities as well as her own family cares. Never once did we have an argument or even discussion, and I shall always be grateful to her.

Sincerely,

Albert F. Robinson

IN CELEBRATION of the recently restored 1894 L. H. Van Dinter & Son organ in Saints Peter & Paul Roman Catholic Church, Huntington, Indiana.

Father Perry McDonald, O.F.M. Cap., Pastor
Susanne Harrell, Organist
Rosemary Stoffel, Organist
Robert Willems, Chairman Organ Restoration
Craig Cramer, Consultant

Sunday, May 27, Rededication Mass
Sunday, June 10, Recital, 4:00 p.m.
Professor Craig Cramer, Notre Dame University
Saturday, August 19, Recital, 4:00 p.m.
George Bozeman, Jr., Deerfield, NH

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Only the Eucharistic elements, the altar, and the ca. 1855 George Jardine 1-4 at St. Luke's Episcopal Church, Newberry, SC survived the tornado that otherwise completely destroyed the charming neo-Gothic building on March 28. The organ, pictured and described by this writer in The Tracker, Vol. 27, No. 3, sustained almost no damage at all, save a few broken castellations in its case. Because the roof of the building collapsed in such a way as to form a somewhat protective canopy over the organ and altar, where the elements had been placed earlier in preparation for celebration of the Eucharist the next morning, and because there was no rain after the funnel cloud had passed, parishioners directed by a local instrument maker were able to remove the organ, unscathed, to safe storage. The electronic instrument, located opposite the Jardine in the chancel and ignored since interest in the Jardine was sparked by OHS member Mary Julia Royall and others a few years ago, was completely smashed. Is this a sign? The church has retained organbuilder John Farmer of Winston-Salem, NC, to restore the organ and to reverse damage wrought by man to its pipes and wind system several decades ago. The church will build a new and somewhat larger edifice in the style of the original, and will receive donations for the organ work at 1605 Main Street, Newberry, SC 29108. The Associated Reformed Presbyterian Church, located across Calhoun Street from St. Luke's and residence for the 1908 A. B. Felgemaker 2-9 Op. 983, received structural damage to its tower. A Jardine that is almost identical to the Newberry instrument and that is now located at the Henry Morrison Flagler Museum in Palm Beach, FL, and which was pictured and photographed in The Tracker, Vol. 27, No. 2, is for sale. The Organ Clearing House reports the owner’s most recent asking price as $10,000.

John Farmer of Winston-Salem reports that the ca. 1845 Jardine (attributed) 1-4 that was formerly owned by late OHS member Peck Daniel of Bristol Va.-Tn., has been located at the home of Mrs. Joseph Rawley of High Point, NC, who bought the instrument from Mr. Daniel’s estate. The organ will be restored by Mr. Farmer.

John Farmer has refurbished the 1886 Reuben Midmer & Son 1-8 at St. Matthias Episcopal Church, Asheville, NC. The large instrument includes independent 16’ manual and Pedal stops, a 2’ Flute of principal scale, and a manual octave coupler.


Aramco World magazine of Nov-Dec 1983 features a fine article, “A Gift for the Sultan,” describing the English organbuilder Thomas Dallam’s commission from Queen Elizabeth I to build and deliver an organ to the Grand Turk, Sultan Murat III, ruler of the Ottoman Empire. The project was underway in 1598, and Dallam delivered and erected it himself, a sojourn that took him from England for 15 months. The author is Peter England, a British engineer and author of Islamic Influence in European Classical Music. Ambassador, Trans World Airlines magazine for July 1984, features on page 128 a
Pipe Dreams, a program of organ music produced by Minnesota Public Radio and broadcast on 80 stations nationwide via the American Public Radio Network, has produced four programs featuring old American organs and the Organ Historical Society. The first of the four was transmitted to stations for broadcast in early August; the remaining three will be interspersed in the schedule of the weekly series during the coming year. The programs feature live performances from OHS conventions and other sources. Program host Michael Barone, an OHS member and supporter, is setting a standard for organ programming with Pipe Dreams that makes the instrument and its music accessible to all who love music. Encourage your local nonprofit classical music station to carry it in addition to its other organ programming.

Ernest M. Skinner Opus 866, built in 1931 for St. George’s Church in Schenectady, NY and rebuilt in 1952 by Aeolian-Skinner, has been moved to the Church of Our Lady of Grace, 3985 Bronxwood Ave., The Bronx, New York. The Bronx organist who supplied this information, Thomas M. Fierro, relates that it took 12 men ten hours to unload the 34-rank organ from the truck in which it arrived at its new home. A group of volunteers installed the organ, which was first played at Christmas, 1982 and dedicated June 12, 1983, by Fierro.

An organ by an unknown builder and that had served several churches in Colorado has been moved from Denver and rebuilt for Holy Cross Lutheran Church, Portland, Or., where it was installed earlier this year by Bond Pipe Organs. The formerly 2-10 instrument, dated by various historians as ca. 1860–75, has been enlarged to have 12 ranks including a Trumpet stop in the Great.

The Prairie Organ Co. of Evanston, Ill.; J. C. Taylor, organbuilder of Appleton, Wis.; and Leonard Berghaus, organbuilder of Chicago, are donating many hours of labor and advice to direct members of the Chicago-Midwest Chapter in restorative repairs to 1984 convention organs.

A recording of the 1830 Thomas Appleton organ located at the Metropolitan Museum of Art is now available for $9.95 from Southern Illinois University Press, Box 3697, Carbondale, Ill. 62901. Enclose $1.50 for postage. Calvert Shenk plays works of Maurice Grigny, John Blow, William Russell, Charles and Samuel and Samuel Sebastian Wesley, and an anonymous work. The organ was featured in The Tracker, Vol. 27, No. 4.

Terrence P. Schoenstein, organbuilder of Honolulu, has rebuilt the 1925 Austin Op. 1351 Chorophone 4-rank unit organ at All Saint’s Episcopal Church, Kapaa, Kauai, Hi., to have six ranks. The formerly-painted choir case has been finished in oil, and 27 triple-lacquered, polished copper Principals replace corroded and erupting gold-leaded zinc display pipes, with the interior lead principals being replaced by 60% tin pipes. The formerly-attached keydesk has been detached and reversed in a new oak led case.

Greg Hand, organbuilder of Owego, NY, has undertaken restoration of the early 1860s Garret House 2m rebuilt with a new case in 1902 by Moller at McKendree United Methodist Church, Candor, NY. The organ was heard at the 1980 OHS Convention, is included on the Society’s new recording of the convention, OHS st-7, and is described in the 1980 Annual Organ Handbook. In re-leathering the original reservoir and feeders, Mr. Hand found the signature, “August B. Felgemaker, Buffalo, N.Y.” which establishes the organ’s date more closely because Felgemaker is known to have left House’s employ in the early 1860s. Also found in the reservoir is a strip of newspaper, used to size a crack, that
contains notice of a slave sale and other evidence that places the paper's likely origin as Savannah, Ga. Slight tonal changes made to the House in the past will be reversed, and the church is considering replacement of the Swell Oboe that was removed in 1902.

1867 John G. Marklove 2-25 at St. Mark's Episcopal, Candor, NY, has been restored and in use since Christmas, 1981. The work was performed by Culver L. Mowers with assistance from church members. A replica Marklove 29-note pedal clavier was constructed by R. Larry Chace, and reed regulation was done by Greg Hand. Mowers is also restoring the ca. 1860 unknown 2-19 organ at the United Methodist Church, Bainbridge, which is originally from Tabernacle Methodist, Binghamton and rebuilt ca. 1906 by Frank Beman as his opus 47. The organ is pictured on page 77 of The Bicentennial Tracker in Thomas L. Finch's extensive survey of upstate New York organbuilding in the 19th century.

Mowers reports a recent finding of a 1910 publication of upstate New York happenings that organbuilder Frank Beman took the year 1877 off from his job as organist of Christ Episcopal, Binghamton, to play trombone in The American Band of Providence, RI. He also reports that organbuilder Greg Hand of Oswego has nearly completed his opus 1, a 2-17 tracker with a native cherry case and its large, handsome, solid black walnut "prickly" neo-Gothic console concert April 8.

BOOK REVIEW

Brighten the Corner, edited by Music History Committee of Monroe City-County Fine Arts Council, co-edited by Elsie Little and Catherine Gibson, 200 pp. ill. $7.00

Originally published in 1977, this book is now available again to those who revel in nostalgic reminiscences. In twelve chapters it covers the history of musical achievements from the founding of Monroe, Michigan, by French settlers in the eighteenth century to the present. Included are accounts of musical events in the whole of Monroe County, located in the southeast corner of the state of Michigan. It must have been a monumental task, but the result provides a pattern for music histories of other American communities and areas.

Of interest to OHS members is the second chapter, "They Worshipped." While this does not contain minute details of organs in the many churches (nine Baptist, ten Catholic, fifteen Lutheran, twelve Methodist, plus many more single entries—Episcopal, Christian Science, etc.) there are some interesting citations, historical and otherwise. For example, the account of the Episcopal church's instrument relates that it was made by "Charles Shipman in the early 1930s from two or three dismantled theater organs" and is now replaced by a Baroque organ. As might be expected, there is the intrusion here and there of electronic substitutes for older pipe organs.

No stone is left unturned; the choirs and choral societies, the vocal and instrumental soloists, the dancers, the teachers, the composers, the memorial testimonials, the audiences, the tours and the musical shows. In fact, the book's title is from the gospel hymn "Brighten the Corner Where You Are," whose author, Ida Dully Ogden, was a resident of Monroe.

Printed on heavy stock, this handsome book is profusely illustrated.

Albert F. Robinson

1892 Forster & Andrews, Wales

A plea for aid in raising funds for the "restoration" of the 1892 Forster & Andrews organ at St. Giles Church, Wrexham, Wales, has been made by the New Haven College Society and others in the development office at Yale University. Elhu Yale, first benefactor of the institution, is buried at St. Giles. All observers have re-marked upon the excellent quality of Forster & Andrews' work, and the presumed uniqueness of the example. St. Giles is in a completely original. The Yale Glee Club gave a benefit concert on February 24, with donations being made through St. Giles Society has sent copies of the Guidelines to parish and New Haven officials, seeking reconsideration of plans.

The Dobson Organ Co. of Lake City, IA, has contracted to restore a 1902 Hinners 1-5 at Wheatland Presbyterian Church, Breda, IA. The original winding and hand-pumping will be retained in the work scheduled for completion this summer. An OHS Historic Organs Recital was performed February 10 on the 1918 Hinners organ at First Presbyterian Church, Leon, IA.
**RECORD REVIEWS**

**Finger Lakes Region, New York:** 25th Annual National OHS convention. Earl Miller, David Jackson, Kristin Gronning Johnson, David Porkola, Earl Naylor, Donald R. M. Paterson, Robert Kerner and Lois Regestein, organists. OHS St 7 Stereo. Available from OHS, P.O. Box 26811, Richmond, Virginia 23261 for $7.98 to members, $9.98 to non-members.

The 1980 (25th) National Convention of the Organ Historical Society provided opportunities for hearing many splendid organs in the beautiful Finger Lakes region of New York State, and this recording affords samples of eight out of the twenty-odd organs visited. After three and one-half years, it is not always easy to recall the performances heard at a specific time and place, but this recording brings back (sometimes vividly) the organs, performers and selections included.

Earl Miller’s rendition of J. D. Peake’s *Festival March* on the 1883 Steere & Turner at Newark Valley’s Methodist Church (the melodic line closely akin to Cornell’s *Alma Mater*) is Miller at his very best. David Jackson’s playing of *Andante* and *Andante con moto* from *Sonata V* by Mendelssohn suffers from the organ’s inadequate pedal division at Candor Methodist Church (Garret House 1860.) Kristin Johnson's selection of Saint-Saens' *Carnival of the Animals*, op. 28, no. 3, *Pavane* for organ on the one-manual Wm. King organ at Watkins Glen’s Baptist Church.

On Side B, we hear a masterful performance of Bach’s *Toccata in F*, S. 540 by Donald R. M. Paterson on the four-manual, 74-rank Aeolian-Skinner organ at Sage Chapel, Cornell University, Ithaca. Robert Kerner plays Clara Schumann’s *Prelude and Fugue in B-flat Major* for the ca. 1860 unidentified one-manual instrument at Ovid’s Roman Catholic Church. And Earl Naylor played Franck’s *Offertoire* from *L’Organiste* on the one-manual Wm. King organ at Watkins Glen’s Baptist Church.

Not all of the examples are "even," nor are the performances; but the recording is a good account of the 25th convention and worth having for the wide variety of organs included. Norman Walter is listed as "Recording Coordinator" (which means a lot of leg-work), and Scott Kent is credited with "Recording Pressings" (which is only a small part of the fine job he does).

**Miracles** is a major contribution to the limited but growing repertoire for flute and organ. Each of the five pieces is identified by a brief narrative quotation from one of the gospels. The music of the flute in these Galilean scenes, ranging from the brooding minor second motive in "The Miracle at Bethesda" to the virtuosic passages in "The Miracle in the Country of the Gerasenes," is effectively combined with that of the organ, which here achieves a variety of planes of sound remarkable for a two-manual organ of only moderate size.

**Divisions** is, as the title suggests, the least profound of the three compositions, but it is pleasant listening. Harp and organ are expertly combined. There is a Haydnesque good humor in the work, from the distant bell sounds of the middle movement ("Hushed") to the more extroverted first ("Jovial") and last ("Dancing") movements.

The performances of organists Christie, flutist Dwyer, and harpist Baum are excellent throughout the recording. Under Mr. Christie’s hands and feet, the 27-stop Andover organ of the Phillips Academy plays its role eloquently and seems to have all the flexibility needed for ensemble playing of this sort. Instrumental balance and range of color are first-rate. A handsome jacket is provided, with program notes, biographical sketches, photographs, and a stoplist of the organ.

*Philip Gehring*

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**ORD REVIEWS**

**RECORD REVIEWS**

**RECORD REVIEWS**
1874 Concert Heralded and Well Received

The front page of the April 4, 1874, issue of the Kings County Rural Gazette (Vol. II, No. 103), which was published every Saturday, H. J. Egleston, editor, carried the following advertisement at the top of its column headed "Gravesend," and continued the column with further elaboration:


Tickets for Sale at the following places: Flatlands Hendrickson's, Flatbush Post Office; Bath Post Office, and at the door on the night of the concert.

VOCAL AND INSTRUMENTAL CONCERT.—The principle topic of conversation in town is the new organ, and the concert which is to be held next Monday night. The organ is built by Geo. Jardine and Son, the manufacturers of Talmage's new organ, and is a very superior instrument. The organ arrived at the Church last Monday on two large trucks, and a number of workmen have been busy all week putting it up.

The concert committee have engaged superior vocal talent for the entertainment, which will be first class in every particular. "The Thunder Storm," arranged from David, will be rendered by Mr. Jardine on the occasion; this alone is worth the price of admission. See advertisement.

The following week's issue of The Rural Gazette (Vol. II, No. 104, April 11, 1874) reviewed the concert in the "Gravesend" column on the front page:

The Concert.—The grand organ and vocal concert held in the Reformed Church last Monday night was a success; not only in a financial sense, but, also, as a first class entertainment. The evening was a delightful one and the road in fine order; the rain of the previous night having laid the dust and purified the air.

Long before the hour for the concert to commence, the house was densely packed, except in a portion under the gallery where a view of the organ could not be had.

Promptly at eight o'clock the exercises commenced with Movement from Symphony, concluding with "The Heavens are Telling" by Mr. Edward G. Jardine on the organ. Mr. Jardine retired amid a hearty applause and was followed by a contralto solo by Mrs. Marie C. Walsh "Make me no Gaudy Chaplet" and the soprano solo by Mrs. M. T. H. Smith entitled "Waiting."

These ladies received a hearty and well-deserved applause. After which Mr. Jardine rendered an overture on the organ. Then came "Leaf by Leaf the Roses Fall," in a clear soprano voice by Miss McIntyre who was well applauded.

Miss McIntyre was followed with a duet entitled "Music Trial," by Mrs. M. T. H. Smith and Mr. G. S. Dye with a piano accompaniment by Mr. M. T. H. Smith who is pleasantly remembered in this vicinity and especially in New Utretcht, as "Father Gray." This duet was received by the audience with hearty applause, and in response to a prolonged and earnest encore, Mr. Dye sang "Evacuation" which was also well received and was followed by an Overture on the organ "La Fille du Regiment" by Mr. Thomas Hicks, Jr., organist of the church. Mr. Hicks did remarkably well and like the renowned horse Dexter, beat himself. This ended the first part of the programme, and in a few minutes

PART SECOND

was commenced with a representation of a Thunder storm, on the organ, by Mr. Jardine.

The calm repose of nature in midsummer. The Singing of birds, the low murmer of the soft wind among the leaves. The distant pipe of the shepherd, echoing from hill to hill, gradually sounds nearer. The hunting horn wakes the air with its glad tones. The music of the rustic dance minglest with the low rumbling of a threatening thunder storm.

The storm gradually approaches. Distant thunder continues; growing louder and more fierce as the tempest rushes onward; the wind in awful cadence roars and moans through the forest, until, finally, the storms [sic] breaks with full violence and the torrent and whirlwind devastate the fair scene of calmness and repose.

The storm subsides; its violence ceases; the clouds pass away; and the grateful peasantry softly chant the Vesper Hymn, in thanksgiving for the safety of their lives and homes.

Then came a soprano solo "Flee as a Bird" by Miss McIntyre, and a Bass solo "Rocked in the Cradle of the Deep" by Mr. Dye and "Bronze Horse" on the organ by Mr. Jardine.

A piece from the Italian entitled "Ah Che la Morte" was then rendered by Mrs. Walsh in a contralto voice eliciting deafening applause, her clear voice cutting through the deep tones of the organ which was played by Mr. Jardine as an accompaniment.

We understand that this is the first time that this talented lady has sung in public; be this as it may, she possesses a voice very little inferior to the star singers of the day.

Mrs. Smith and Mr. Dye sang, to conclude the vocal part of the entertainment, a duet entitled "A, B, C" and were again encored so heartily that Mrs. Smith sang "Coming through the Rye."

Mrs. Smith and Mr. Dye have acquired a popularity as vocalists too great to render comment necessary, but we cannot help noting the heroic manner in which the former rendered her part, while at the same time she was suffering intense pain with neuralgia.

"Home Sweet Home," and several anthems closed the concert, after which the vocalists, with a number of their friends and the committee from the Reformed Church, repaired to the Park Hotel, kept by L. S. Sannis, where an excellent supper was enjoyed by the party.

The new organ which was put in the church last week, was built by George Jardine and Son of New York, the leading church organ manufacturers of the city. The organ is 14 feet in height, is of proportionate width and depth and is not only a model of beauty but is a very superior instrument in richness of tone and clearness of sound.

*refers to the Rev. T. DeWitt Talmage, pastor of Brooklyn Tabernacle Presbyterian Church, Schermerhorn Street near Nevins Street. The church burned in 1889, was rebuilt at Clinton Avenue and Greene Streets with a second 4-manual and was dedicated February 22, 1974. The church burned in 1889, was rebuilt at Clinton Avenue and Greene Streets with a second 4-manual Jardine in 1890, burned again in 1894 and was rebuilt with a third, new Jardine of heroic size. The church was razed in the 1930s. In 1870, the church had acquired a mammoth and powerful Hook organ built for the Boston Peace Jubilee of June, 1869.

by Lawrence Trupiano

When we see or hear the word monopoly, several things probably come to mind. One is a popular game and another, A.T.&T. If we were living in 17th-century New Netherlands, monopoly would conjure up the Dutch West India Company, which controlled all Dutch development in North and South America as well as in the West Indies and Africa. As might be expected of a company with such strong national ties, the Dutch West India Company brought with it the Dutch Reformed Church.

The Dutch Reformed churches were the center of life in all but one of the 17th century villages of Brooklyn. These villages included Nieuw Amersfoort or Flatlands, t’ Vlacke Bos (Flatbush — the wooded plain), Boswijk (Bushwick — the town of woods), Gravesend (perhaps after the town in England or Gravensande, Dutch for the count’s beach), and Nieuw Utrecht and Breukelen after the Dutch towns in Holland. Gravesend was the exception to domination by the Dutch Reformed Church.

Lady Deborah Moody, née Dunch, daughter of a member of Queen Elizabeth’s Parliament, granddaughter of the Bishop of Durham, and widow of a baronet, was the leader of a group of colonists who came to New Netherlands and Gravesend in search of the religious freedom denied them in England and New England. Lady Moody was excommunicated from the Puritan Church in Massachusetts because she didn’t believe in infant baptism.

Sanctioned by the Company in 1643, the village of Gravesend was founded on a square site bounded on three sides by the Old Village Road. Gravesend (McDonald) Avenue and Gravesend Neck Road quartered the sixteen-acre town into four smaller squares of four acres each. Each of the smaller squares was divided into ten lots around a common yard, where the cattle were brought each evening. The entire community was surrounded by a palisade. Inside, one section of each square was put aside for public use: a cemetery in one, a town hall or court house in another, a school in the third, and a church in the fourth. Lady Moody and her followers chose the New England town meeting system and did not accept the Dutch Reformed Church.

Until her death in 1659, Moody was one of the leaders in the town, and Peter Stuyvesant supposedly sought her advice from time to time. However, dedicated Dutchmen were appalled by the liberal conditions of Gravesend. Domini Megapolensis, founder of the churches in Flatbush and Flatlands, reported back to officials in Amsterdam that the townspeople had rejected “infant baptism, the Sabbath, the office of preacher and teacher of God’s Word.” Out of the entire population of Gravesend, only ten residents petitioned for a pastor. Their names...
were Karsten Jansen, Enum Bennun, John Bowne, Jan Jansen Ver Ryn, Karsten Jacobsse, Anthony Jansen and his son-in-law Jan Emaus, Charles Morgan, Nicholas Stillwell, and Lowras Pieterse.

The church records state that the congregation was officially founded in the year 1655. This is highly improbable; a recently discovered article by the Reverend Austin P. Stockwell states, "the English settlers in Gravesend may have availed themselves, occasionally, of the services of Rev. Mr. Vesey (rector of Trinity Church, New York) but up to this time 1704, we are satisfied there was no Dutch Church, or stated preaching in town." Regular services began in 1706 with the Dominies Freeman and Antonides and by 1720 a church building was in existence. It was not until 1763 that the Gravesend Protestant Dutch Reformed Church was formally established complete with a newly erected church. This building was located on the northwest comer of Gravesend Avenue and Gravesend Neck Road. Facing south, it was oblong in shape, very low, with a double-pitched roof, and having double doors in the center. There was but one aisle, and this extended through the center of the church. In the aisle were two strong pillars supporting the roof, one of them only about ten feet in front of the pulpit. A gallery crossed the south end where the young men "were wont to congregate." Under the gallery on the west side were the negro quarters, which had the appearance of being fenced-in and belonged exclusively to them. This building continued to be used for worship until the close of the year 1833, when it made way for the third church.

On February 5, 1833, the Elders of the church decided "to build a house 45 x 62 feet; to build it by day's work and not by contract; and that Henry Van Dyck should be the builder." The existing floor plan of the building does not indicate any accommodations for an organ. Around 1856, John S. Garretsen, Esq. "late of Gravesend, in and by his last will and testament; bequeathed $2,000.00 to the church at Gravesend." With this the Consistory erected a fine gallery on three sides of the interior of the church and modernized the pews on the main floor.

In 1872, Austin P. Stockwell became pastor of the Gravesend congregation, according to an inscription, and the organ pictured on the cover of this magazine was "Erected April 2nd 1874, Jardine & Son Makers, New York, A. P. Stockwell, Pastor," as written on the back of the central pipe brace which reads "Praise Him with Stringed Instruments & Organs." This was the first organ for this building and the first documented instrument for the congregation. The organ was located in the gallery opposite the pulpit.

The Pedal chest is located behind and slightly lower than the manual chest. The action is transmitted from the Pedal clavier via trackers to the coupler backfall. At the tail of each backfall lever is an additional sticker which carries the motion through a square action over the top of the double-rise reservoir to the chromatic pallet box of the Pedal chest. The Pedal chest, constructed of pine, has a poplar table. The toe-board has extensive internal channeling, arranging the pipes as an A chest configuration. The Pedal Contra Bass is activated by a slide-ventil located in the plenum immediately below the chest.

W. Boyrer patent oblique stop-knobs of ebony (Diospyra celebica) and boxwood (Buxus) are displayed on the console's terraced jambs. This style of knob, which bears a patent inscription and date of Nov. 9, 1869 on the shank, must have been available to the trade from suppliers, for the identical knob has been seen by the author on organs as geographically diverse as those by George Ryder of Boston and John George Pfeffer of St. Louis.
In its first home, the 1833 structure at left, the Jardine was of one manual. When moved to the new, 1894 building at right, it became a two-manual instrument.

A familiar trait of this period of organ building is the use of American chestnut (Castanea dentata) for exterior cabinet work and walnut for consoles, decorative moldings and ornamental trim. Both in trumrets mentioned have this case treatment as does the 1876 Jardine in Sacred Heart R.C. Church and c.1878 Jardine in Transfiguration R.C. Church both in Brooklyn; and the 1875 J.H. & C.S. Odell in Saint Paul’s R.C. Church, New York City, to mention a few additional examples.

In 1892, the congregation wanted to build a new church away from the noise and danger of the passing trains of the Culver Line. Land was purchased for six thousand dollars on Gravesend Neck Road near East First Street. The contract of sale was signed on December 22, 1892, and on January 16th, 1893, the deed was given to the principals in the transaction. Mr. Peeter Van Note did the carpentry work on the new church while Mr. Benville Schweimler did the masonry work at a cost of $22,750.00. The building is of washed brick with terra-cotta trimings. On October 8, 1893, the cornerstone from the previous church was relaid, with the formal dedication on October 28, 1894. The organ was rebuilt by the Jardine Company and relocated in a chamber at the left of the new sanctuary retaining most of the case but obscuring it. The tonal specifications of the organ remained the same as built in 1874, but the keydesk and action were altered to receive a second manual keyboard and a Ross Water Motor was installed in the cellar to replace the hand pumping. Also, a new facade containing dummy pipes of extremely thin gauge zinc was added to the left side of the original instrument.

The chest was modified for the second manual division as follows: The underside of the chest was stripped of the original leather covering on the spondel-less grid, exposing the channels. At the appropriate location, blocks of pine were glued into each channel. After this procedure the entire chest was cut lengthwise, apparently by a bandsaw. The newly exposed ends of the chests were covered with oil cloth to assure a tight seal. An additional pallet box was built opposite the original one. The short spondels (located behind the tails of the later pallets) are made of poplar. The later pallets are removable and were covered with felt and leather; in contrast the 1874 pallets had two layers of leather for a covering. The ranks which remained playable on each division represent something of a compromise.

The new "swell" keyboard has projecting or overhanging keys as described by the Jardines, and also characteristic rounded-front accidentals. The 1874 keyboard has square fronts on the naturals. Two unusual
aspects of this 1890's clavier are wide tails for all of the D's and unbushed keys. The key levers are beautifully made of pine and are shellacked on the top and bottom surfaces. On the underside of each lever is a pivoting maple wedge coupler, regulated by a small adjustment screw on the top of each lever. The coupler is activated by two ivory pistons located between the manuals.

The original wind pressure of 3" (73.5 mm) was reduced to 2 1/2" (60.25 mm), possibly in the 1894 rebuild by Jardine, but more likely by others who unsuccessfully attempted to subdue the organ's volume. Of the tonal character of the instruments described their ideals of the period in their 1869 circular, "the bold, powerful, and sweet tone of these instruments produces an effect far more grand than any of the old school, containing double the number of stops." If the Gravesend organ is representative of the Jardines' work, the 1869 seventy-stop, 66-rank organ for St. George's P.E. Church, New York City must have been a behemoth. The scales of the Gravesend organ are somewhat on the ponderous side and the 1894 wind reduction made the tone dull and mediocre and the Trumpet lackadaisical. Mouth widths of the principals are one-quarter, with a strong quarter cut-up. Nicking is generous, upper lips are skived and flues and toes are open. The Dulciana has a 2/9 mouth with a lower cut-up than a quarter. Nicking is restrained, flue and toes are relatively closed as compared to the principals, and the timbre is soft with a faint touch of sharpness and slightly articulated speech, characteristic of a Geigen Principal. The Clariana is a bell-gamba made of spotted metal with a quarter mouth and a fifth cut-up. Nicking is restrained, and flue and toes are very restricted. The tone is barely audible. The Bourdon and Clarinet Diapason have 2/9 mouths with nearly 1/3 cut-ups, and generous nicking; they are extremely beautiful stops. The non-harmonic Boehm Flute has quarter mouths, slightly arched with 1/3 cut-ups. This stop is very beautiful for solo work.

The Open Diapason and Principal work well together, the Piccolo has a flute quality and is by no means a principal Fifteenth, whereas the Nasard is a small-scaled principal Twelfth. In general, the principals 8 & 4 halve on the 17th pipe, and the 4 ft. Principal is two pipes smaller than the Open Diapason. The Piccolo is one scale smaller than the Principal and the Nasard is sub-stantially smaller than the Piccolo. The Trumpet stop is non-harmonic and very bright with open English shallots.

The organ was purchased in 1979 by the Reverend Charles H. Rowland, then pastor of Saint Mary's Church, 89 Hassell Street, Charleston, South Carolina. Saint Mary's possesses excellent acoustical properties which enhance the once-undistinguished tones of the Jardine that now present a refined and cohesive quality. The original swell box which enclosed the entire instrument was rebuilt to enclose only the Swell organ. In the post-1894 installation the Bourdon, Clarinet Diapason, Clariana, and Dulciana were extremely difficult to tune and attempts to do so were exasperating due to the lack of a walk-board over the pipes or of tuning panels. A full compass 4 ft. principal was substituted for the tc Clariana, the stop face of which was retained to replace the missing Dulciana insert. A four-rank Mixture was added to the Great utilizing the Piccolo Bass knob for its control. No attempt was made to replicate a Jardine mixture, some of which do contain third-sounding ranks and some of which do not. However, the brilliance of the present Mixture works well with the opulence of foundational tone. The 8' Trumpet was also extended down to low C.

The exterior case had been subjected to too numerous coats of shellac over the years and looked almost dark.
green. It was stripped to the naturally-aged surface color of the chestnut and walnut. Some of the carved case ornaments, which had been removed in 1894, were discovered in the attic of the Gravesend church by John Sweeney, who helped dismantle the organ. Missing carvings and case parts such as the crenellated parapets were replicated. The facade contains the bottom octave of the Open Diapason identified as Montre. The central flat of pipes is composed of half-round dummies of wood, hinged at the top of the pipe arrangement for access to the pipework. The facade-pipe diapering, which was discovered under several layers of gold radiator paint, was also replicated. The visual aspect of the organ is very close to its 1874 appearance except that metallic flake glitter powder around the mouths and toes of all the facade pipes has been omitted. The organ was dedicated in recitals played by John K. Ogasapian on May 18, 1980.

In summary, the Gravesend organ shows a sense of integrity, but on the other hand exhibits the Jardines’ desire to build an organ as quickly and efficiently as commercially possible. What the Jardines perceived as adequate construction principles have proven fairly successful through a century of pounding, pushing, and pulling.

The 1894 rebuilding deprived the organ of the castellated battlement and pilaster at left, which was reproduced by the 1980 restorers. Embossed rings at the tops of facade pipes are a unique Jardine characteristic.

FOOTNOTES

1 Patent from Director-General William Kieft and the City Council. The WPA Guide to New York City 1939, p. 470.
2 A plan of the Town of Gravesend, Long Island, is in the County Clerk’s Office of Kings County, New York. Drawn by John Emans, clerk of Gravesend, 1688–1705.
3 Petrus Stuyvesant was the sixth and last Director-General of New Netherland. Son of the Reverend Balthazar Stuyvesant, he was born in 1601 or 1602 in Scherpenzelz, Friesland, and attended the University of Francker. About 1637 he was made Governor of Curacao, an island in the South Caribbean. He wrote, “I did not succeed as well as I had hoped, no small impediment being the loss of my right leg which was removed by a tough ball.” Having been appointed Governor-General of New Netherland, he sailed with his wife on the Princess and arrived at New Amsterdam in May 1647. He died in 1672.
5 The first church on Long Island was built in 1654–55 in Midwout (Flatbush), on a plot set aside for that purpose when the town was laid out in 1652. Its congregation was organized on February 9, 1654. The building was razed in 1698 to make way for a second church and the third and present structure was built in 1796. An old Dutch bell dating from 1736, still in use, has tolled for the funeral of every President and Vice-President of the United States.
6 Stockwell.
7 Description of the second church by Nicholas Stillwell, Jr. to his son William H. Stillwell, “History of the Reformed Protestant Dutch Church of Gravesend” Gravesend, L.I., 1872.
8 Ibid.
9 Stockwell.
10 Reverend Austin P. Stockwell, born at Hadley, Mass., 1837, graduated from Amherst College, 1862, and Union Theological Seminary, 1865; licensed 1865; pastor at Pleasant Plains 1869–69; Millbrook 1869–70; Gravesend 1872–87.
11 Clarinet Diapason is unusual terminology for Jardine. The name Clarinet Flute was generally used by George Jardine & Son, and frequently used by J.H. & C.S. Odell.
12 Boehm Flute was one of Jardine’s many colorful stop names. In the 1860’s he used the term Vienna Flute for some of his 4’ stops. Erben used Wald Flute and Night Horn frequently for his 4’ flute stops whereas Hall, Lahgh & Co., and the Odells used such names as Forest Flute and Hohl Flute.
14 The two feeder bellows had been removed in the 1920’s presumably when the water motor was replaced with an electric motor.
17 Ibid.
18 This keyboard could have been made earlier than the 1890’s.
19 Scribed on middle c of the 4’ Principal.
A Visual Study of Four Jardines

A certain stylistic bravura is evident in the cases of Jardine organs. The examples shown here are similar to the organ now at St. Mary's, Charleston, S.C. Two are believed to be of contemporary date: the Petersburg, Va., 2-16 organ is located in Mt. Olivet Baptist Church which was built as Market Street Methodist Church in 1873; the North Thetford, Vt., 2-14 organ arrived in the Federated Church there second-hand from an unknown location in 1917, when the building was known as the Methodist Church. The Hudson, Wi., 2-12 organ is from a decade earlier and bears the signature, "Dudley Jardine 1864," inside.

All three organs were built with projecting mechanical action keydesks (the Petersburg instrument now has a detached electro-pneumatic console and action to its original slider windchests). The Hudson organ is remarkable for its drawknobs that are labeled on the terraced jambs rather than on the knobs, themselves. These knobs pre-date Boyer's 1869 patent for the oblique knob present on the early-1870s Jardines, and are also seen on earlier Jardines with vertical jambs, such as the 1856 St. Johnsbury, Vt., organ pictured in "An Organ That Once Was ..." in The Tracker, XVI:2:4. During the period, Jardine used knobs with integral stop faces, too. The Hudson case is remarkable for its amalgamation of classic Greek, Roman, and Victorian styles. The instrument is described by Kim R. Kasling in The Tracker, XVII:2:10.

The North Thetford organ exhibits the same wording on pipe braces as the St. Mary's instrument, and perhaps was visually subdued in 1917 if it was originally as flamboyant as the very similar Petersburg instrument, which has no wording on the pipe braces. Keycheeks of the earlier instruments are not quite so ornate as the later ones, but are similar.

1874 Jardine 2–14, Federated Church, North Thetford, Vt.

ca. 1873 Jardine, Mt. Olivet Baptist Church, Petersburg, Va.
Edward W. Flint, a math teacher at Brooks School, a private institution in North Andover, Massachusetts, and organist for the school's small wooden chapel, wrote a letter on January 20, 1936 to G. Donald Harrison of the Aeolian-Skinner organ company:

Dear Mr. Harrison,

I write to ask if you would be able to look over our school chapel sometime next week. There is no likelihood that the School will be in the market for an organ in the near future, but there is a fair chance that structural alterations in the chapel will be made this summer, and from an organist's point of view it is important that adequate plans be made far in advance as possible. Mr. Ashburn [the headmaster], a Groton man, has again said he would be glad to have your opinion, and I think the time is now ripe to make specific recommendations ... That simple invitation was the beginning of a project which was to eventually produce a pipe organ so far ahead of its time that, even today, its design could be considered contemporary.

Edward Flint had an appreciation for classical organ literature and took interest, very early in this century, in the creation of a classic style of pipe organ. He was interested in a radical variance to the accepted design of instruments for average churches, and wished to see more of them built. His ideas were far ahead of his time in the concept of what the American organ should be, and, for the most part, he was dealing with hypothetical situations. G. Donald Harrison also had interest in creating organs that departed from designs common in the twenties and early thirties. Before receiving Flint's letter in 1936, he had already created some rather large instruments incorporating some concepts of classical design, but small organs continued to follow the trends developed just after the turn of the century. After 1940, Harrison created small organs with classic designs, using the term American Classic to describe them.

The story of the early, experimental, American Classic organ built primarily of spare parts for the Busch-Reisinger Museum at Harvard University is well known even though the organ no longer exists. There were several other early experiments such as one at Westminster Choir College, Princeton, New Jersey (which exists in altered form), and one at Duke University, Durham, North Carolina (which has since disappeared). A later one was designed for the Worcester Art Museum, Worcester, Massachusetts, and was cited at the 1983 OHS National Convention as an "organ of exceptional historic merit, worthy of preservation."

Edward Flint had it in his mind, from the start, that his little school should have an organ quite apart from what was being built in the middle 1930's. And so it happened that Flint and Harrison put their heads together and came up with a remarkable design for a small organ. In a handwritten letter from Harrison to Flint on July 8, 1938, the initial specification was set forth:

Dear Mr. Flint,

... it looks as if the dream has come true! ... Regarding the specifications you require, I take it you are still in favor of the Baroque type without swells & want three schemes of different sizes along these lines ...
Pedal
16 Bourdon
8 Gedackt
4 Principal
III Mixture (5½ - 2½ - 2)
16 Fagotto
Swell
16 Bourdon
8 Gedackt
4 Principal
2 Octave
IV Fournitures (pitched not given)
Swell to Gt 16-8
Pos to Gt 16-8
Sw to Pos 16-8-4

The cost was quoted at $7,000. An anonymous donor was willing to provide the entire amount to purchase the instrument. It was recently disclosed that Mrs. Mary Danforth, who for years was a generous benefactor of Brooks School, made this marvelous instrument possible. In 1938, $7,000 was a large sum to spend on an experiment.

Flint had some fascinating ideas in the area of organ design, especially when concerned with his chapel organ at The School (he always capitalized the T and S when referring to Brooks School). He sent a letter to Harrison on July 15, 1938 with some specific questions, some of which are worth noting. One of his concerns was the console. He felt it should be a roll top, but wanted to be sure that "it will be possible for a short organist to see a short singer over the music rack." Flint was nicknamed "The Mouse" because he was short, reserved, and deceptively quiet, with a rather raspy voice. He was the short organist who wanted to be sure that "it will be possible for a short organist to see a short singer over the music rack." Flint had some fascinating ideas in the area of organ design, especially when concerned with his chapel organ at The School (he always capitalized the T and S when referring to Brooks School). He sent a letter to Harrison on July 15, 1938 with some specific questions, some of which are worth noting. One of his concerns was the console. He felt it should be a roll top, but wanted to be sure that "it will be possible for a short organist to see a short singer over the music rack." Flint was nicknamed "The Mouse" because he was short, reserved, and deceptively quiet, with a rather raspy voice. He was the short organist who needed to be able to see over the music rack.

It is also in this letter of Flint's to Harrison that we see the specification as a starting point for a much larger instrument. "As for prepared-for stops, I feel there should be—in order of importance—a Great 8' Principal, an 8' Swell Celeste, and a 16' Great Double (Quintade?) and borrowed to the Pedal." He also questioned having both a Bourdon and a Stopped Diapason and asked, "... would it be expedient to make one of these a Rohrflote?;" adding in his truly diplomatic manner, "...this is a query not a request." He finishes by stating that the then-headmaster Frank Ashburn approved the idea of preparing up to thirty stops, "boring " for the three extras mentioned and leaving space for more (the letter reads, "leave tracers for more"). At this time, too, there is mention of a Swell motor, although it seems that Harrison had planned to have one division enclosed from the start. The builder also considered exchanging the 2' stops in the Great and Positiv, but did not.

On July 19, 1938, Edward Flint received a letter at the German School in Bristol, Vermont, where he was spending his summer, stating that the $7,000 had been received and the contract for the organ had been signed. A handwritten note from Edward Flint, and assumed to have been addressed to Mrs. Danforth, clearly shows the joy that Flint was feeling concerning the reality of this organ. Several statements are as contemporary to many of today's organists as they were to Flint:

My Dear [space left blank]

... Word has just come from Mr. Russell [of Brooks School] that the Aeolian-Skinner contract is signed, and I cannot let the occasion pass without telling you again how grateful I am for your gift to the school. Only one who loves the organ and has had to play a Hammond can fully appreciate what you are doing for us.

Mr. Harrison is a genius among organ builders at the present time and we are engaging him at a time when he has brought his style to fruition. It will be an instrument of which The School can be very proud...

In the proposed contract the Positiv to Great 16' was omitted, and Flint immediately wrote to Harrison about his concern. If the Great was not to have a 16' flute to begin with, the 16' coupler was a necessity. It is also interesting to note that an 8' Principal (a stop not found on most of Harrison's earlier, or later small, classic-style instruments) was a very important addition for Flint, as was the addition, as soon as possible, of a Celeste. Here, indeed, was a man who was well ahead of his time in seeing the scope of literature that would be played on an organ sometime in the future.

The matter of the Rohrflote came up in a July 28, 1938 letter. Harrison finds the stop acceptable "if you would prefer the more transparent tone." Harrison also mentions, "I have sounded out friend Biggs [E. Power] regarding the opening recital, and he will be quite content with $10000. He is most enthusiastic about the idea of giving this recital." (Biggs did not give the opening recital) Already, this little organ was beginning to attract the attention of the organ reform movement.

Another intriguing bit of correspondence was sent by Flint to Harrison in August, 1938. A list of "further additions which I would like to see go in and which could be accommodated (sic) very nicely without crowding..." included:

Great: 16' Quintade, 8' Principal, 2 2/3' Twelfth
Swell: 8' Voix Celeste, 4' Flute (Flint wanted an Harmonic Flute)
Positive: 1' Octave, 16' Krummhorn (Flint later played around with the idea of the Krummhorn being in the Swell)

Pedal: 16' Quintade from Great, 8' Principal, 2' Blokflote

Tonal Additions Andover Organ Co., Methuen, Mass, 1984

**COMPLETED SPECIFICATION 1984**

<table>
<thead>
<tr>
<th>GREAT</th>
<th>61 notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>8' Principal</td>
<td>prepared 1938, installed 1984</td>
</tr>
<tr>
<td>8' Spitzflote</td>
<td></td>
</tr>
<tr>
<td>8' Bourdon me, sw basses</td>
<td></td>
</tr>
<tr>
<td>4' Principal</td>
<td></td>
</tr>
<tr>
<td>2' Octave</td>
<td></td>
</tr>
<tr>
<td>IV Fourniture</td>
<td>19-22-26-29</td>
</tr>
<tr>
<td>SWELL</td>
<td>61 notes, enclosed</td>
</tr>
<tr>
<td>8' Viola</td>
<td></td>
</tr>
<tr>
<td>8' Viola Celeste</td>
<td>prepared 1938, installed 1984</td>
</tr>
<tr>
<td>8' Stopped Diapason</td>
<td>m chimney flute, sw basses</td>
</tr>
<tr>
<td>4' Gemshorn tapered m</td>
<td></td>
</tr>
<tr>
<td>III Cymbel</td>
<td>29-33-36</td>
</tr>
<tr>
<td>8' Trompette</td>
<td></td>
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<tr>
<td>Tremolo</td>
<td></td>
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**POSITIV**

| 8' Koppelflote |
| 4' Nachthorn |
| 2 2/3' Nazard |
| 2' Blockflote |
| 1 1/3' Tierce |

**PEDAL**

| 16' Bourdon |
| 8' Gedackt |
| 4' Principal |
| III Mixture | 5 1/2 - 2 1/2 - 2 |
| 16' Fagotto |

**COUPLERS**

| Great to Pedal 8' |
| Swell to Pedal 8', 4', 2' |
| Positiv to Pedal 8' |
| Pedal to Great (on-off piston) |
| Swell to Great 16', 8', 4' |
| Positiv to Great 16', 8' |
| Swell to Swell 16', 4' |
| Swell to Positiv 16', 8', 4' |

**COMBINATIONS**

| 4 Combination pistons and cancels in each manual keyslip |
| 4 General Combinations and General Cancel |
| Combination pistons, unison couplers, and Pedal couplers duplicated on toe pistons |
| Register Crescendo Pedal |
| Sforzando Reversible |
| Swell Pedal |

*Wind Pressures: 2 1/2 Great and Positiv |
| 3 1/2 Swell and Pedal |

*from Flint's article in The Archbishop, school magazine, Dec. 1938.
One mystery that I have not been able to solve is the matter of the Pedal reed. Harrison specified a Fagotto, and the stop is so labeled on the knob. But anyone experiencing this Fagotto at the console or in the room will immediately detect that it is nothing short of a full-length, flow-blown Bombarde. The pipes are labeled "Ped. Fagotto," but they are the most commanding reeds one could imagine. Using the Pedal to Great piston, they serve as a dominant reed for leading the hymns in the tenor range.

Between the organ’s dedication and the 1950’s, little is known about the organ and its use, except that many an old choir member and alumnus remembers Flint’s little organ recitals, and constant playing of the finest music for the students during chapel and at short programs before and after.

In 1951, Flint requested prices for the addition of a Great 16’ Quintaton. He was given a quote of $1,450.00 (about a fifth of the cost of the original organ not quite twenty years earlier). There was also talk of rebuilding the instrument in a new location, but no specifics exist. Some of the alumni have told me that Flint always dreamed of a few stops on the back wall to encourage congregational singing. When the room is filled (in Flint’s day this was every day and twice on Sunday), the power and clarity of the organ drops off at the rear of the room. Prices were also quoted for these additional stops, with the possible
addition of either a Zimbel III or an Aeoline (an interesting choice!) to the Positiv. After the 1951 correspondence, no further serious inquiries were made concerning the organ.

Flint retired from the school in 1968. He continued to be consulted about many areas of school life, especially all matters concerning the chapel and his organ. He wrote a letter to Frank Ashburn in January of 1969 when further changes were being proposed, and suggested that a few additional stops might help if transepts being proposed for the chapel were added. Flint encouraged the headmaster to have the chambers opened to "let out more of the sound which is already there." He wished for a free-standing organ, but knew that it was almost impossible in the room. Flint also suggested that the Great 8' Principal and 16' Quintaton be added as a facade and made of burnished tin. "It would enhance both the auditory and visual effect of the organ." Not content with simply having show pipes, he continued by suggesting the "burnished tin fronts look best if the tops of the pipes are covered by some sort of pipe shades. Couldn't Eric Baade turn his fingers to such a design during faculty meetings, then enlist student help to construct the shades and cover them with gold leaf or silver foil? What a spring project!" (Eric Baade is still on the faculty and is in charge of the school's dramatic functions, and is chairman of the Classics department. In Flint's day, Baade spent most of his time doodling various stage and construction designs during faculty meetings, much to Flint's entertainment.) Un-fortunately, nothing was done about these suggestions.

Succeeding school organists have attempted to make changes to the organ. Each time, Flint was contacted. An amusing statement was made in a letter to Frank Ashburn from Flint in June of 1970, in which changes to its tonal character were being
considered. Flint felt it was not right to be an influence on a project since he might be one with ideas which were now outmoded. But, he was still hoping that the grillework could be opened up. In this letter he also said:

...I noticed that a number of ivories have come off the keys. These should be replaced whether or not anything else is done. During my long years as organist no such trouble occurred. It is probably caused by letting dirt accumulate on the keys which somehow permeates the ivories and causes them to loosen. It's a matter of record that all four of my successors have failed to keep the keys clean - the other day they were downright filthy. UGH! ...

In one of his last letters to Mr. Ashburn, Flint wrote about the organ, looking back more than thirty years. The school was considering a total tonal revision, and Flint responded:

...the scheme is logical enough but I am not persuaded that the proposed tonal improvement is worth the cost. It is true that we have learned much about organ tone since Harrison built the organ in 1938, and that it speaks with a "clang" instead of a "shimmering brilliance." ...Although it is not what one would build today, it is still a very decent sound, well suited to support congregational singing. I am therefore not prepared to urge the school to spend money to change its tonal character ...

Although there were a few pieces of pleasant correspondence between the school and Flint (welcoming new organists and sending greetings to Peter Aitken when he became the school's second headmaster in 1973), that last letter of June 18, 1970, probably was singularly important in the preservation of one of the few remaining early American Classic experiments.

Ed Flint died in 1975, and the organ continued to operate under a continuous string of new music directors. The school became coeducational in 1979 and the entire nature of the choir and chapel music changed. In Flint's day, there were on the average seven or eight singers on a part of a four-part men's chorus. When this writer arrived in 1982 as the chapel music director, the choir had dwindled to twelve singers. It has since been rebuilt to thirty in the Flint tradition.

I remember my first visit to the school, a half year before I became a member of the faculty. Never having visited the school, or even knowing about it, I was quite interested in seeing the organ. For some reason I had known for years about Edward Flint's association with American Classic organs, but never associated him with any particular place - much less a school at which I was soon to become the chapel music director. Seated at the organ, I found it very familiar, like meeting an old friend. The old grillework had been removed, and a very open, unobstructing wooden screen had been built (circa 1970) - one of Edward Flint's dreams come true. When I returned to my home and looked up the opus number I realized that I had spent a half-hour at the instrument that did much to bring about a turning point in American organ design.

I made it clear, when I was being interviewed, that I had no intention of changing the organ's tonal scheme, and felt that it was the same as preserving a vintage automobile. Although concepts have changed and developed since the organ first breathed life in 1938, it must be preserved as is if students or organ building are to discover how the American organ evolved. It is one of the few remaining small G. Donald Harrison Ameri-can Classic organs that is unchanged and intact, and it is by far the most versatile.

At the end of my first year as chapel music director, it was decided to enlarge the chapel for the second time (one transept...
had been added in 1970 to increase seating capacity). The addition of a second transept begged the question that often concerned Flint - the need for more sound from the organ. Since the stop knobs and space had been provided 45 years ago for a Principal and Celeste, I suggested that we complete the organ as Flint had envisioned it.

Flint respected the Andover Organ Company of Methuen, Massachusetts, whose shop is less than six miles from the school. I, having had many occasions to deal with this company, considered them the logical choice for the completion of the organ. Although the Andover Organ Company is a major builder of tracker-action organs, it maintains electropneumatic organs, is interested in the preservation of old organs and has the ability to create historical reproductions.

It was decided to build two new pitman chests in the Aeolian-Skinner style and tie them directly into the existing chests. Harrison often built his chests on rows of small dowels, so that existing chests could be easily rolled forward or back to make room for additional chests. The two new chests as designed by Benjamin Mague of the Andover firm easily fitted into the location that had been prepared for them some 46 years earlier.

Under the direction of Robert J. Reich, president of the firm, the two ranks, an 8' Principal and an 8' Viola Celeste, were built from Harrison examples. Pascal Boissonnet, the pipe-maker in Andover's shop, poured metal of 75 percent tin (according to Flint, 800 of the organ's 1,444 pipes are made of pure tin). He rolled them to expose the side of the metal frosted by the canvas upon which the metal is poured, and created what Harrison called "Crystalline Metal."

The only change to the organ, of which I am sure Flint would approve, was placing the console on wheels, since the chancel and choir areas of the chapel were enlarged. During the 1982-83 season, a series of monthly organ recitals was instituted, and the organ began drawing the attention of the student body. With the console on a cable and wheels, the performer can now be seen by the audience. The console can easily be returned to home position so the choir can see the organist during chapel services (the console is now turned 90 degrees from its original position).

Any organist looking at the specification of the organ will appreciate the foresight of its designers, Edward W. Flint and G. Donald Harrison. It is a study in compactness and ingenuity. The instrument stands as a monument to a then-new concept in organ building, a radical change from what had been. In an article written by Edward Flint in the December 1938 edition of The Archbishop (The School’s magazine) he stated, "The intent has been to build a sound musical instrument - not to copy an antiquarian model." It is an organ that can hold its own to much of what is being built today.

By today's standards the organ is antiquated. The enormous scales of the upper work and mixtures make it a flutey sounding instrument. Flint quoted Schweitzer's description of a Silbermann as also describing the Brooks organ, "The full organ of the old instrument was finer than that of ours, being clearer, warmer, more pellucid and wholly without burdensome or oppressive effect." Harrison remarked, upon hearing the Great Fourniture in the chapel, "I think that is the best mixture I have yet made."

Organists of renown played the instrument long before the Organ Reform Movement finally took a strong hold in this country in the 1960's. Robert Noehren performed on it, Nadia Boulanger made several trips to the school to lecture and give recitals, and the Andover Organ Institute used the instrument for practice and recitals.

On April 28, 1984, John Ogasapian played a recital in celebration of the renewed interest in the organ and an OHS Historic Organ Plaque was presented to the school, designating the instrument as an "organ of exceptional historic merit, worthy of preservation."

Today, visiting organists, organ historians, and organ enthusiasts are welcomed to visit and play this instrument. In the Flint tradition the keys are assuredly kept clean!
Perhaps the oldest American organ case in Chicago is located at West Side Community Church, formerly the second building of St. Paul's Reformed Episcopal Church to which the parish moved in 1885. In 1877, St. Paul's had acquired the building and organ of Third Presbyterian, which had purchased a Jardine in 1858. Its identity is uncertain; some believe it may be a Johnson, rather than a Jardine. The case is entirely empty.

A Brief Overview of Chicago Organ History
by Michael D. Friesen

Chicago, the nation's third-largest city, was "discovered" by an organist! In September, 1673, Louis Jolliet and JacquesMarquette explored the area and remarked upon the site's strategic geography as a natural transportation center. Jolliet, Canada's first known organist, had become an adventurer and fur trader after dropping out of seminary in Quebec City, although he would play the organ in the cathedral there upon his return from trips. He must surely have been the only organist to discover the site of a major city.

Named for a malodorous wild onion that Indians called "chedcagou," the site at the southwest corner of Lake Michigan is at one end of a series of rivers that connect it to the Gulf of Mexico. Thus, a permanent settlement of 350 pioneers was incorporated there in 1833 to exploit its natural potential as a center of trade.

Chicago's organ history is no less interesting than its founding history, and parallels the city's phenomenal growth. The first pipe organ came in 1837 from the shop of Henry Erben of New York City to St. James Episcopal Church and is described in various contemporary sources as small but very good and "of unquestionably good tone, ...proof of the honesty of the maker." Its stoplist has not been found, if it exists. Since St. James has preserved records of its musicians, we know that Chicago's first organist was Mrs. John H. (Juliette) Kinzie. The Kinzies were prominent and had donated the land for St. James, which was also called the "Kinzie Church." A surviving anecdote holds that a visitor remarked upon Mr. Kinzie's ego, in
that his initials, J. H. K., appeared above the pulpit in the church's first edifice. The ornate lettering read "I. H. S.,” of course, but the visitor was first moved to see it as "J. H. K." in "Kinzie’s Church."

If we may believe another source, we also have record of Chicago’s first organ recital. On "Jan. 5, 1843, Mrs. Strangman, organist of the Catholic Church, gave a concert at the Saloon and secured a good attendance." It must have been quite a program, or otherwise an enticing place to have an event of this type!

Few other organs arrived in the first two decades of Chicago’s existence. By 1854, one more Erben, one Jardine (both small) and one Alvinza Andrews (amazingly, a large three-manual) had arrived. The effort of creating a city out of a frontier left little time to be occupied in cultural pursuits. That which was artistic or musical was imported, no doubt through contacts that immigrants had in their former residences in the east. Chicago’s very earliest musical activity was essentially confined to revels at Fort Dearborn, fiddle dances at the Sau-ganash Inn, a few music books at booksellers, one piano, and a cappella singing in churches (frequently described as being awful).


The same period saw the beginning of Chicago-based organ construction. The first organbuilder here, apparently a maker of various instruments, was Anthony G. Helmikamp, who was active 1849-1853 and who built one documented organ. We know little more about him. In 1855, Hermann Wolfram arrived in Chicago to build organs, and was soon joined by Charles Haechkel as a partner until 1871. They built several organs, but little more is known about the firm. Wolfram remained in Chicago after 1871 until 1890 on his own. William Evans of nearby Lockport, H. W. Chant, and William Jackson were three other builders of the late 1860s to 1871 whose work is equally obscure, thus far. The bulk of new organs in the city, however, was produced locally and came from one firm. Pilcher Brothers moved to Chicago from St. Louis in 1863 and built over sixty instruments through 1871, most of them small, and half of them for Chicago churches. The largest and wealthiest churches saw much prestige in ordering their organs from back East.

The year 1871 was a turning point in the city’s history. For on October 9, the Great Chicago Fire devastated the city. Approximately a dozen organs burned, fewer than people suppose, but they were in large churches near the business and better residential sections of the city. Replacement instruments came virtually without exception from Massachusetts. Only a single new Odell represented the New York City builders for a period of some fifteen years until the Roosevelts gained prominence. Perhaps affected economically, the Pilchers left for a return to St. Louis, H. W. Chant moved to whereabouts unknown, William Evans seems to have returned to making reed organs exclusively, and William Jackson disappeared.
Circa 1905 Hutchings-Votey Op. 1583, a 3m at Monumental Baptist Church, formerly Memorial Baptist. Aeolian Skinner altered the pneumatic action in 1945, retaining the original console and stop jamb.

liam Schuelke, and A. B. Felgemaker. The year 1890 marked another turning point for Chicago organs, not only because Frank Roosevelt's *magnum opus*, a four-manual 109-stop behemoth, op. 400, was opened in the Chicago Auditorium, but also because this decade saw a wave of new builders' work imported to the city and the establishment of two prominent local builders.

In 1891, W. W. Kimball, already building pianos and reed organs and operating a thriving music store, began building pipe organs. He found a solution to what he felt the market needed in the designs of Frederick W. Hedgeland, a Minneapolis builder, for a portable instrument using tubular pneumatic action. These organs rapidly became very popular, and by 1894, Kimball decided to offer "stationary" pipe organs as well. Thus began the 51-year tenure of the longest-lived and largest Chicago organbuilder. Kimball went on to build some 7,000 organs, competing successfully against some large East Coast builders. Before it ceased operations in 1942, Kimball had made Chicago a major organ center, diffusing with other centers the prominence held by Boston and New York during the previous century.

In 1895, perhaps because of rivalry, Lyon & Healy, also a long-established Chicago music dealer and piano and reed organ manufacturer, began building pipe organs, mainly to the designs of Robert J. Bennett, who had worked for George S. Hutchings in Boston. Their output included many small tracker organs and some large pneumatic and electric action instruments. After co-founder Patrick Healy died in 1905, the new management abandoned pipe organ building as a money-losing operation. The last of some 225 Lyon & Healy pipe organs was built in early 1908.

The 1890s saw the interesting mix of old and new forces in the Chicago organ scene. At the 1893 Chicago World's Fair, officially named "World's Columbian Exposition," Farrand & Votey displayed four-manual and two-manual organs, and Pilcher showed a fairly large three-manual, all utilizing new actions of electric or pneumatic design. But the new pipe organ expansion of Hinners & Albertsen's reed organ works in Pekin, Illinois resulted in more tracker organs in the city. Also adding to the number of trackers was Kilgen of St. Louis, Votteler-Hettche of Cleveland, and the Lancashire-Marshall Co., successors to Moline. The last of the local, old-school builders, who were mainly devotees of mechanical action, was Walter S. Coburn, who began his operation here in 1896 and remained until 1935. He worked under his own name, but from 1900 to 1909 was in partnership with George Taylor, a tuner. Coburn had worked for Roosevelt in 1883, but nothing more of his background has been learned other than he was first cousin of the actor, Charles Coburn. He is known to have made a habit of salvaging old organs for second-hand relocation when they were replaced by up-to-date pneumatic and electric action instruments. Other service-oriented firms occasionally assembled new organs.
As the 1890s melted into the 20th century, and during the ensuing three decades, organs came to Chicago from most of the logical sources in the country. Some of the builders were Far-rand & Votey, Aeolian, Hutchings-Votey, Welte-Tripp, Pilcher, Wirsching, Moller, Wangerin, Wicks, Schantz, Skinner, Kil-gen, Reuter, Austin, Estey, Tellers-Kent, Wurlitzer, Hillgreen-Lane, and Casavant. All were tubular or electropneumatic, and some were large and significant, such as the four-manual E. M. Skinner of 1927 in Rockefeller Chapel of the University of Chicago, the 1915 five-manual Austin in Medinah Temple, the four-manual Kimball of 1927 at the New First Congregational Church, a large four-manual Hook & Hastings installed in the Eighth Church of Christ Scientist in 1911, and a 1929 four-manual Welte-Tripp at St. Augustine's Roman Catholic Church. Of the five, all but the Skinner exist unaltered. The 1933-1934 Chicago World's Fair had four organs, one Moller and three Kilgens. It was probably the last major fair where the pipe organ had had a prominent role.

The building of new, large organs after World War II was limited to occasional installations by local service-oriented firms, and many "imported" instruments. Organ Reform arrived in the area in the 1960s. Kurt Roderer, a German immigrant who had trained with Spaeth and Flentrop has built some two dozen trackers since locating here in 1966. Leonard G. Berghaus, American born and trained, began work in 1967 and has built some sixty organs, about a third of which have mechanical action. Walter Bradford and Ronald Damholt, owners of the Prairie Organ Co., began work in 1978 and have built two new tracker organs. In all, the Chicago area has some 80 contemporary trackers from builders such as Casavant, Becker, Wilhelm, Noack, Walcker, Martin Ott, Paul Ott, Bosch, An-dover, McManis, Janke; Hofmann, Schlicker, Zimmer, Holtkamp, Van Daal en, Phelps, Hendrickson, and Flentrop.

Although the destruction of 19th century American organs in Chicago has been extensive, there remain some fine and often one-of-a-kind installations, unaltered and appreciated. Notably, there are: a large 1875 E. & G. G. Hock & Hastings at the Scottish Rite Cathedral; an 1882 Steer & Turner at Pullman United Methodist Church; an 1891 Roosevelt at St. James Roman Catholic Church; Johnsons of ca. 1872 at Mayfair United Methodist Church, 1888 at Lincoln Park Presbyterian Church, and 1890 at Union Avenue United Methodist Church; an 1893 J. W. Steere & Sons at Millard Congregational Church; A 1904 Bernard Schaefer at St. Mary's Church in Buffalo Grove; an 1864 Pilcher at St. Mary's in Huntley, and an 1888 organ attributed to Emil Witzmann in Immanuel United Church of Christ, Streamwood. There is a host of others, in-CLUDING a number of tonally intact but otherwise altered instruments. There are also several fortunate examples of 20th century orchestral organs remaining in the area.

Readers having research interests in Chicago's organs and builders are invited to contact the author to share resources and ideas. Other articles that have appeared in The Tracker regarding Chicago organs and which give much information include two by F. R. Webber: an annotated list of Chicago organs published in Volume 27, Number 1 and another found in foot-note six; and James Wyly's survey article in Volume X, Number 4.

FOOTNOTES


W. S. B. Mathews, editor of Music, published an account of the organ built by Kimball for the fabulous brick Gothic St. Paul’s Church constructed in 1899. It appeared in his “Things Here and There” column of Volume XVII, November 1899 - April 1900, page 544. The journal was published in Chicago.

THEW. W. KIMBALL Co. has lately finished a large three-manual organ in the St. Paul’s German Catholic Church of Chicago, in which the usual valuable specialties of this company are represented. The organ is of first-class appointment, the great organ having thirteen stops, among them an open sixteen foot, and seven open flue stops of eight feet, besides a trumpet. According to the best modern usage the mutation stops are few in number. There is only one four-foot stop, a twelfth, fifteenth and a mixture of three ranks. A few years ago the same amount of eight-feet work would have had at least five ranks of mixture.

The swell organ has thirteen stops, a sixteen-foot bourdon, six flue stops of eight feet, three reeds (oboe, cornopean (sic) and vox humana), two of four feet and one of two. No mixture in the swell (sic). The choir organ has seven stops, of which four are eight feet flues. The pedal organ has six stops, five of sixteen feet, including the trombone, and one of eight feet. There is also a coupler in fifths, giving a thirty-two foot effect by combination.

This organ has the Kimball pneumatic tubular pneumatic (sic) action throughout, in which no springs, levers, or mechanism of any kind is used to actuate the pneumatics, everything being done by means of different wind pressures, thus making the speech quicker and more sure. This system affords unlimited opportunities for couplers, combination pistons, and the like, and the organ is very rich in them. The vox humana of the swell organ is in a separate swell box of its own, inside the swell itself, thus affording a more distant effect and greater crescendo. The combination pistons are so arranged that any combination can be drawn and instantly locked to the piston, so that pushing the piston will bring on the combination and shut off everything else; or will take it off. As there are eight of these pistons, all the combinations can be prepared in advance, and the organist can make his changes without removing his hand from the keys.

The exterior of this instrument is one of the finest anywhere. It is very beautiful and imposing. The voicing is said to be as fine as the instrument is satisfactory upon the mechanical side.

This 3-40 organ was enlarged to 3-47 and a portion of its action became electropneumatic ca. 1925 at the hands of former Kimball employees Bartholomew Weiner and his son, Charles A. Weiner.

Michael Friesen

Stylish Chicago Kimball Follows Trend in 1900

W. W. Kimball Co., Chicago, 1900
Weiner Organ Co., Chicago, ca. 1925
St. Paul’s Roman Catholic Church, Chicago

SPECIFICATION FROM WEINER CONSOLE
ORGAN NOT PLAYING

GREAT unenclosed
16' Double Open Diapason
8' First Open Diapason
8' Second Open Diapason
8' Doppel Flute
8' Gamba
8' Gemshorn
8' Dulciana
4' Octave
4' Rohr Flute
2½' Twelfth
2' Fifteenth
III Mixture
16' Tuba Profunda
8' Tuba Mirabilis
8' Trumpet
4' Clarion
Chimes
Great to Great 16', 4'
Swell to Great 16', 8', 4'
Choir to Great 16', 8', 4'
SWELL expressive
16' Bourdon
8' Diapason
8' Stopped Diapason
8' Viol Orchestre
8' Quindadena
8' Salicional
8' Vox Celeste
8' Aeoline
4' Fugara
4' Flute Harmonic
2' Flageolet
8' Cornopean
8' Oboe
8' Vox Humana
Vox Humana Vibrato
Tremolo
Chimes
Swell to Swell 16', 4'

CHOIR expressive
8' Violin Diapason
8' Viola
8' Melodia
8' Dolce
8' Flute Traverso
4' Violina
2' Piccolo
8' Clarinet
Tremolo
Chimes
Choir to Choir 16', 4'
Swell to Choir 16', 8', 4'

PEDAL
32' Resultant
16' Double Open Diapason
16' Violine
16' Sub Bass
16' Lieblich Gedeckt
8' Cello
16' Tuba Profunda
8' Tuba Mirabilis
4' Clarione
Chimes
Great to Pedal 8', 4'
Swell to Pedal 8', 4'
Choir to Pedal 8', 4'
Pedal to Pedal 10½', 8'

CONTROLS
5 combination pistons & cancel: Great, Swell
4 combination pistons & cancel: Choir
4 combination toe pistons: Pedal
Unison on/off for each division
Swell & Choir expression pedals
Crescendo Pedal
Sforzando

8' Trumpet
4' Clarion
Chimes
Great to Pedal 8', 4'
Swell to Pedal 8', 4'
Choir to Pedal 8', 4'
Pedal to Pedal 10½', 8'

CONTROLS
5 combination pistons & cancel: Great, Swell
4 combination pistons & cancel: Choir
4 combination toe pistons: Pedal
Unison on/off for each division
Swell & Choir expression pedals
Crescendo Pedal
Sforzando
Program 84-53
10/11/84

Going On Record... a quarterly sampling of recent organ discs with emphasis on the unusually attractive. Our choices are wide-ranging, covering a variety of musical styles, performers and instruments. Domestic and imported LPs and CDs will be aired.

Program 84-54
10/8/84

Americanana Visited and Recorded... another in our series of domestic discs can be heard on this and several other pro-gram features featuring from the archives of the Organ Historical Society and comments from performers and instrument makers.

MENATI: Tiento de dos manos - Richard Hass (1865 Pfeifer).
CLARENCE EDDY: Prologue in A minor - Rosalind Mohrmen (1879 Pfeifer).
CAMIDGE: 2 Gavottes - Muller: Improvisation.
Buck: On the Coast - Samuel Walter (1870 & E.G.Hook).
ANONYMOUS: 16th Century Dances - John Skelton (1847 Stevens).

Among the historic instruments in this broadcast are several by the excellent but little-known St. Louis builder John Geiger.

Program 84-55
10/15/84

Americanana Visited... another program featuring historic American instruments, with comments from William Van Pelt of the Organ Historical Society. These concert performances were recorded in western Massachusetts.

HORATIO PARKER: Festival Prelude - Robert Rayfield of Indiana University.
JOHNSON: Trumpet Tunes.
CLERAMBAULT: 3 Pieces - Brenda Fraser (1 992 Aedean-Skinner)
GERVAIS: Dance Suite.
FREDERICK SHACKLEY: Gavotte Pastoral EDITH LANG: Prelude Religieux.
SAC: Alicyn: Alpine Fantasy & Storm.
- Earl L. Miller (1939 Kimball, Memorial Church, Indianapolis).

Program 84-56
10/22/84

A Reformation Festival... Martin Luther loved music and was convinced that the Devil shouldn’t have all the good tunes. The rich body of Lutheran hymns has been an inspiration to composers for centuries. Luther’s “good tunes” are heard in music by Bach, Pachelbel, Wacker, Reger, Siller, Krimp, Schroeder and Langlas. These concert performances feature music by Egger, John Ferguson at Hennepin Avenue United Methodist Church, Minneapolis (r. 10/30/83)

BACH: Prelude & Fugue in e, s. 548 (Liszt, transcribed by Jean Guillaum, Symphonic Poem No 4, Orpheus.
KARL GULLOU: 2 Sagas (No 4, Leonardo; No. 6, Jardine).
BACH: Pastorele in F. 590.
DANIEL PINKHAM: When the Morning Stars Sang Together.
LISZT: Prelude & Fugue on B-A-C-H.
GIGON: Toccata in e.

Program 84-57
10/29/84

Gillian Weir in Concert... the world-famous British recitalist performs the dedication program by the new J.J. Walker & Sons organ (2-manuals, 30 stops) at the Breck School Chapel, Minneapolis.

MENDELSOHN: Organ Sonata, No 3 in A (1st movement)
FRANK: Prelude & Adagio in E.
COUPERIN: Messee pour les Couverts (excerpts from the Gloriosa section)
BACH: Toccata No 1, S.512.
BACH: Fugue in E-Flat, S.552.
FRESSOBAOLO: Canzonella.
LANGE: Epiologue on a Theme of Frescobaldi.
VIENNE: 3 Improvis (Piometrica: Scherzo; Toccata).

Program 84-58
11/5/84

Wolfgang Rubsmus in Recital... a concert on the 1891 Wilhelm organ (3 manuals, 58 ranks) at Christ Presbyterian Church, Edina, Mn. Mr. Rubsmus is Associate Professor of Organ and Church Music at the University of Minnesota, organist at the University of Chicago’s Rockefeller Chapel, and a prolific and prize-winning recording artist.

WALTER: Concerto in A Walter Gentili.
BACH: Trio Sonata No 3 in d, S. 527.
BACH: Chorale-preludes from the Wach-Bichsen 509, Lott, Goff, ihr Christen, allzugleich; 5, 626, Hail, God, for there’s m’rge (No, 622, O Mensch, ewige, S. 610, Jesus, meine Freude; S. 610, Lamm, Gottess unschuldig; S. 632, Herr Jesu Christ, dich zu uns wend).
VIENNE: Four Pieces (Prelude; Prelude; Prelude; Scherzo; Toccata).

Program 84-59
11/12/84

Americanana Visited... another program featuring historic American instruments, with comments from William Van Pelt of the Organ Historical Society. These concert performances were recorded in western Massachusetts.

STEINBERG: Organ So-

Program 84-60
11/20/84

Guy Bovet in Concert... conversation with and performances by the unconventional Swiss artist, heard on the C F Bick organ at House of Hope Presbyterian Church. Saint Paul, Mn.

JOSE JIMENEZ: Obra del tono de Beno PABLO IBUNA: Tiento de Jafnas.
JAN CARABINLES: Trente alveoles; Babales.
DEGRIVY: Verses on Ave Maria Stella.
BACH: Choral: In G; S. 567; Fugue in G; S. 577; Fugue in c. S. 575.
BRAHMS: Prelude & Fugue in a; Chorale-prelude, Ich wisch mussend lassen.
REPIGHI: Chorale-prelude, Ich hab mein Such; Preflude in d.
BOVET: Choral-Organbiuger Prelude No. 2.

Program 84-61
11/26/84


Program 84-62
12/3/84

Americanana Visited... concert performances on historic instruments by American builders, in recorded in Maim, Connecticut, South Carolina and New York. A special concert with comments from the auspices of the Organ Historical Society.

GUILMANT: Allegro Vivace, fr Organ So-

Program 84-63
12/10/84

Noels de France... a program of French organ music for the Christmas season.

D’AQUIN: Noel Grand Jeu et Duo (No 10).
BALTHAS: Quando jesus naq to Noél - Rene Saorin (Notre Dame de l’Assomption, Tende) Harmonia Mundi.
TOUNREMIRE: Suite for the Organ of Christmas, Op 55, no. 3 - Georgan Devalbaire (St. Sernin, Toulouse).
BRUJAS: Communion sur un Noél.
MENDELSSOHN: Organ Sonata, No 3 in A. 115.
COUPERIN: La Nativité fr Poèmes évangré-

Program 84-64
12/17/84

An Organist’s Christmas... a variety of music, ancient and modern, to celebrate this special holiday, from domestic and imported recordings.

BACH: Come now Jesus, from Heaven, S. 650 - Guy Bovet (St. Peter’s Abbey, Switzerland). Gallo 30-159.

PAPRY: Vanessa, Opus 70.

HAYDN’s Song)

Program 84-65
12/24/84

Calvin Hampton in Concert... a memorial tribute to the late American organist, in novative and opulent recitalist and compo-

Program 84-66
12/31/84

Music from Saint Mark’s Minneapoli—con-

Program 84-67
1/7/84

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