

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

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## 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.

WTVP

Volume 28, Number 2, 1984

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY







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

Chapter and Founding Date (*Date joined OHS)	Newsletter, Editor, and Annual Membership	Membership Address
Boston Organ Club, 1965, 1976*	<i>Newsletter</i> , E. A. Boadway, \$5	Alan Laufman Box 104, Harrisville, NH 03450
British Columbia, 1983	to be announced	Christopher Dalton 22033 28th Ave., RR14, Langley, BC, Canada V3A 4P5
Central New York, 1976	<i>The Coupler</i> , \$5	Culver Mowers 2371 Slaterville Rd., Box 130, Brooktondale, NY 14817
Chicago-Midwest, 1980	<i>The Stopt Diapason</i> , Susan R. Friesen, \$8	Julie Stephens 520 W. 47th St., Western Springs, IL 60558
Eastern Iowa, 1982	to be announced	Joseph Adam 530½ E. Church St Iowa City, IA 52240
Greater New York City, 1969	<i>The Keraulophon</i> , John Ogasapian, \$5	Alan Laufman (as above)
Greater St. Louis, 1975	<i>The Cypher</i> , Elizabeth Schmitt, \$5	John D. Phillippe 4336 DuPage Dr. Bridgeton, MO 63044
Hilbus (Washington-Baltimore), 1970	<i>Where the Tracker Action Is</i> , Carolyn Fix, \$4	Peter Ziegler 14300 Medwick Ct., Upper Marlboro, MD 20870
Mid-Hudson (New York), 1978	<i>The Whistlebox</i> , Robert Guenther, \$3	June Marvel Crown Hill Rd Wappingers Falls, NY 12590
New Orleans, 1983	<i>The Swell Shoe</i> , Ann H. Turner, \$5	Rachelien Lien 1010 Nashville Ave., New Orleans, LA 70115
Pacific-Northwest 1976	<i>The Bellows Signal</i> , Beth Barber, \$3	David Ruberg Box 12153, Seattle, WA 98102
Pacific-Southwest 1978	<i>The Cremona</i> , Sharon Bailey, \$4	Stephen Baker 512 S. Ivy Ave. Monrovia, CA 91016
South Carolina, 1979	<i>Newsletter</i> , \$5	Kristin Johnson 3917 Montgomery St Columbia, SC 29205
South Texas (The San Antonio Pipe Organ Society), 1979, 1980*	<i>The Well-Tempered Communique</i> , \$15	W. P. Cunningham 235 Sharon Dr. San Antonio, TX 78216
Tannenberg (Central Pa.), 1976	<i>The Dieffenbuch</i> , Raymond Brunner, \$5	James McFarland 114 N. George St. Millersville, PA 17551
Virginia, 1979		to be announced

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*COVER* The 1874/1894 George Jardine & Son relocated to St. Mary's Roman Catholic Church, Charleston, SC in 1980 appears through the generosity of its restorers, Mann & Trupiano of Brooklyn, NY. Photographed by William Van Pelt. Mr. Trupiano's article on the organ in this issue is accompanied by a Soundsheet compliments of Raven Recordings.

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## LISTEN

**D**uring 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

## An Editorial

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!

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## 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 ARTISTIDE CAVALLÉ-COLL

Editor:

The Association Artistide Cavallé-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 Decavèle. 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 Decavèle feels to have been the original Cavallé-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,  
Association Aristide Cavaillé-Coll  
Kurt Lueders  
Vice-président

Editor:

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

Editor:

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

Editor:

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 so 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

Editor,

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

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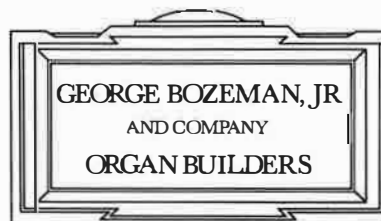
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BILL VAN PELT



St. Luke's Episcopal Church, Newberry, SC

## ORGAN UPDATE

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' Fla-

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1886 Reuben Midmer, Asheville, NC

geolet of principal scale, and a manual octave coupler.

Kristin Gronning Johnson played a concert on May 13 representing composers Greig, J. C. F. Bach, Bruhns, Reger, Bull, and Massenet for the OHS New Orleans Chapter on a 1905 Hook & Hastings rebuilt and enlarged by Roy Redman in 1981 for St. Matthew United Church of Christ.

*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 English, 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

full-page article and color photograph of the 4-97 Visser-Rowland organ at the University of Texas, Austin.



*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 non-profit classical music station to carry it in addition to its other organ programming.

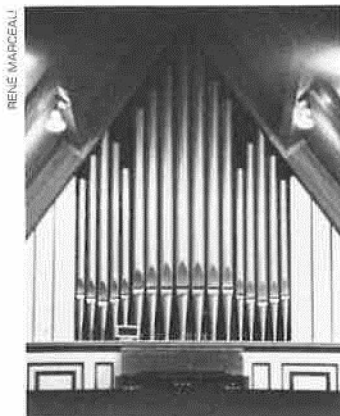
Ernest M. Skinner Opus 868, built in 1931 for St. George's Church in Schenectady, NY and rebuilt in 1952 by Aeolian-Skinner, has been moved to the Church of Our Lady of Grace, 3985 Bronxwood Ave., The Bronx, New York. The Bronx organist who supplied this information, Thomas M. Fierro, relates that it 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.



1871 Marklove, Dublin, NH

The 1871 John G. Marklove organ formerly located in the United Methodist Church, West Winfield, NY and relocated via the Organ Clearing House to Emmanuel Episcopal Church, Dublin, NH where it was rebuilt with tonal

changes by Michael Loris in 1967, has had its 16' Sub Bass pipes restored by E. A. Boadway & Co. in May, 1984. Dampness in the mountain church building had caused glue joints in the pipes to disintegrate. Mr. Boadway & Co. is rebuilding and tonally altering a 1915 Hook & Hastings 2-7, Op. 2353, built for the Masonic Lodge in Tilton, NH and twice-moved in its later years, for the Centre Congregational Church, Northbridge, Ma. Completion of the organ is expected in September. It is the first organ in its new home, where it replaces a Hammond. The organ was relocated through the Organ Clearing House.



Unknown, Portland, OR.

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, Wi.; 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, Il. 62901. Enclose \$1.50 for postage. Calvert Shenk plays works of Maurice Greene, 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 birch case has been refinished in oil, and 27 triple-lacquered, polished copper Principals replace corroded and erupting gold-leafed zinc display pipes, with the interior lead principals being replaced by 60% tin pipes. The formerly-attached key-

desk has been detached and reversed in a new oiled oak case. In addition to the replacement scale (9) 47 principal, new tonal resources include #67 Spindle Flute of 40% planed tin replacing #43 Bourdon/Harmonic Flute from BB, #71 Spindle Flute Celeste of 49 pipes on the bass end of the original 73-note #71 Viole toeboard, and #82 III Mixture of 219 60% planed tin pipes on the original #67 Dulciana 73-note toeboard, where it plays at 1 1/3' in the Great manual and 1' in the Swell. Mr. Schoenstein reports that the 1925 pitch was A = 440Hz, and that the blower originally operated at 32VDC, with 10VDC key current supplied by a Specialty generator replaced by a rectifier in 1963.

The ca. 1905 William J. Staub of Syracuse, NY, 2-9 tracker built for Geddes Congregational Church in Syracuse and removed when the church closed several years ago, is returning to its original home after an appearance at the NY State Fairgrounds, where it was temporarily erected by theater organ enthusiasts who were interested in its preservation. The Korean Presbyterian Church has secured the building, the old organ, and former OHS president Culver L. Mowers to supervise the restoration and reinstallation by church members

and Syracuse organist Richard Konzen, who played at the 1980 OHS Convention.



House/Möller, Candor, NY

Greg Hand, organbuilder of Owego, NY, has undertaken restoration of the early 1860s Garret House 2m rebuilt with a new case in 1902 by Möller at McKendree United Methodist Church, Candor. 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

## OBITUARY GOSS B. TWICHELL

Goss Browne Twichell, treasurer of OHS from mid-1981 to November, 1983, died April 17, 1984. His membership and leadership in the Society began with an introduction from Homer D. Blanchard and an appointment from OHS President Culver L. Mowers to fill the unexpired term of Donald R. Rockwood, who had graciously continued in an acting capacity after having resigned in his fourteenth year as treasurer. Goss initiated the Society's first computerized membership record and accounting system, and donated countless hours to the tasks of meticulous bookkeeping, membership processing, and order processing. His detailed financial reports to the National Council were highly admired and appreciated during a period of significant growth for the Society.

Goss was born in 1911 in Elbridge, New York and lived in Glens Falls. He attended Oberlin College, Harvard Business School, and the University or Rochester, New York. Employment with Rubbermaid, Inc., took him to Wooster, Ohio, where he began work with Wooster Brush Co. in 1951 and with Lightning Rod and Western Reserve Mutual Insurance Companies in 1956. He retired from the insurance firm in 1974, and served as executive director of the Wooster Red Cross 1974-78.

He served as organist in various churches, was an officer of the Wooster Federation of Music, and former business manager and treasurer of the Wooster Federation of Music, and former business manager and treasurer of the Wooster Symphony Orchestra. He accompanied the musical interludes of the Wooster Noon Lions, Inc., where he held the office of treasurer. His enthusiasm for old organs was piqued while assisting in the renovation of a 19th century Barckhoff tracker near his home, according to his own account.

Many of us will remember meeting Goss and Marjorie for the first time at the 1981 OHS Convention in Maine, where we all discovered together the beauties of several Stevens organs and Hook organs that time and fate had left for us, "Down East." We appreciate the time he had for us and for the Society, and the time he had with us. Our sympathy is with Marjorie, and with his sons DeWitt of Mill Valley, Ca., and Shepard of Mendota, Il.

WTVF



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.

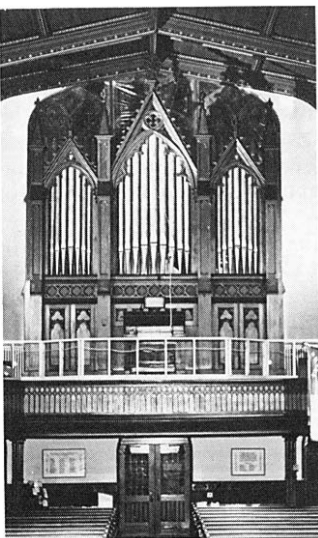
KEN DUMMINGER



1892 Farrand & Votey

One of the last Farrand & Votey tracker organs, a 2-36 built in 1892 for St. Joseph's Church, Fremont, Oh., has been rebuilt with new tracker action and windchests and tonal restoration with additions by Wigton Pipe Organs, Inc., of Detroit. The organ gained electro-pneumatic pull-down actions to replace the original tracker action in the 1940s, several incongruous theatre-style tonal additions thereafter, and replacement of slider windchests with electric action chests in the 1960s. The 1960s work was left incomplete, pipework was lost, and the organ faltered. Six ranks of pipes and other parts of an 1890s Farrand & Votey organ were relocated from the Fostoria Methodist Church by the Organ Clearing House for the project. Dr. Oswald G. Ragatz played the dedication concert April 8.

BILL VAN PELT



1876 Jardine, New Haven, Ct.

Work is continuing toward completion of the restoration of the 1876 2m George Jardine organ relocated to St. Paul's Episcopal Church, New Haven, Ct. The organ and its large, handsome, solid black walnut "prickly" neo-Gothic case were removed from the Baptist, formerly Congregational, Church in Ironton, Ohio in 1978. Brunner & Heller of Silver Spring, Pa., installed the case and Great in Fall, 1982. In Spring, 1984, the firm installed portions of the Swell and Pedal organs, which were pre-

viously unrestored and not playing. The church and OHS member Dorothy Asch have mailed brochures describing the project to OHS members, and are seeking funds to support the final phase of work on the organ that will give it an original Mixture and Trumpet on the Great, and in the Swell the original Cornet Mixture, Cornopean, and Oboe Bass. The address at St. Paul's is Olive Street, New Haven, Ct. 06511.

The 1800 Dieffenbach 1-6, attributed to John Jacob Dieffenbach and formerly thought to have been built in 1775, 1776, or 1787, has been restored for the Berkshire County Historical Society, Reading, Pa., by Brunner & Heller. The organ was included in several recordings by E. Power Biggs in surveys of American organs.

BILL VAN PELT



1800 Dieffenbach, Reading

The 1867 John G. Marklove 2-25 at St. Mark's Episcopal, Candor, NY, has been restored and in use since Christmas, 1983. 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. Mr. 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.

Mr. 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 Owego has nearly completed his opus 1, a 2-17 tracker with a native cherry case and pipework made new to replicate 19th century American models. The organ is located at the Presbyterian Church, Whitney Point, NY.

A. Richard Strauss of Ithaca, NY, has moved a one-manual organ of doubtful attribution to Jardine from St. Stephen's Episcopal, Romulus, to Christ Church, Wil-

## 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

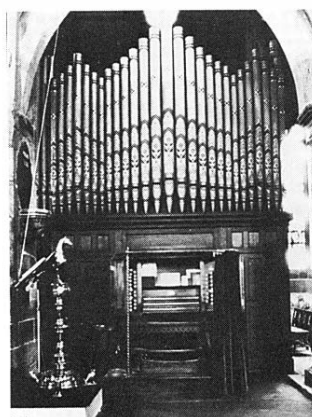
Originally published in 1977, this book is now available again to those who revel in nostalgic reminiscences. In twelve chapters it covers the history of musical achievements from the founding of Monroe, Michigan, by French settlers in the eighteenth century to the present. Included are accounts of musical 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*

lard, following a merger of the two parishes. The organ was rebuilt by W. S. Stevens ca. 1924 for Trinity Episcopal, Dryden, after which it was moved to St. Phillip's Episcopal, Syracuse, thence to Romulus when St. Phillip's was closed in the 1950s. The OHS visited the organ in Romulus in 1962. Mr. Strauss is also completing the restoration of a 2-8 William King & Son ca. 1890 at Grace Episcopal, Waverly. The organ's console was removed when the parish acquired an electronic about two decades ago; fortunately, the console and all other mechanism except the pedal clavier were stored within the organ's case.



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 Colony Historical Society and workers in the development office at Yale University. Elihu 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 at St. Giles in that it is completely original. The Yale Glee Club gave a benefit concert on February 24, with donations being made through Trinity Church on the Green in New Haven so that they could be tax deductible. OHS members have been invited to contribute as well. In seeking further information about the "restoration," we learn that the wind system of the organ will be entirely replaced and the stop specification will be substantially altered by E. J. Johnson and Son of Cambridge, in addition to other changes. By no means do these changes fall within the provisions of the OHS *Guidelines for Restoration and Preservation*. The 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.

WTVP



# 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' *Meditation* permits full demonstration of the 1902 Moller's tonal voices at the Congregational Church in Candor. David Porkola wisely chose Bach's *Prelude in G Major* S.568 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.

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* on the Johnson organ at Westminster Presbyterian Church, Syracuse. (An OHS citation was presented to this organ.) And Lois Regestein concludes the recording with a brilliant rendition of the *Allegro* from *Symphonie VI* by Widor on the 1896 Morey & Barnes organ at Cortland's Roman Catholic 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).

Albert F. Robinson

**Daniel Pinkham:** *Proverbs*, for organ; *Miracles*, for flute and organ; *Diversions*, for harp and organ. **James David Christie,** organ; **Doriot Anthony Dwyer,** flute; **Carol Baum,** harp. Northeastern Records NR 205. \$9.98 postpaid from Box 116, Boston, MA 02117.

The titles of these three Pinkham works, *Proverbs*, *Miracles*, *Diversions*, may be somewhat terse, but the music is fresh, attention-demanding, and in places beautiful, if one may dare to use that word. The most intricate of the three is *Proverbs*, for organ solo. Passages from the Book of Proverbs are quoted for each of the four movements, but, says Pinkham in his jacket notes concerning this work and *Miracles*, these are "not intended as a program, which the music illustrates, but rather to suggest various moods reflected in the score, among them tranquility, violence, and joy." Driving rhythms and crashing clusters characterize the opening movement, but there are oases of quietness. The second movement is a passacaglia, beginning in the classic manner with one wandering voice in counterpoint to the bass, then two parts, then a build-up to *forte*, and a quiet close. The repetitive patterns and layered effect of the third movement reminded this listener of the Messiaen of the 1950's. The final movement is a toccata, with the bell motives that are so common to every generation of French organ music.

*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.

*Diversions* 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 organist 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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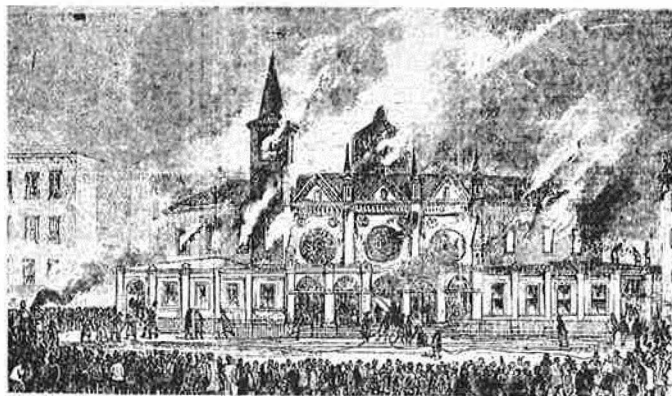
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1872 fire burns T. DeWitt Talmage's Brooklyn Tabernacle

## 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:*

GRAND CONCERT and Exhibition of the new Organ, in the REFORMED CHURCH, Gravesend, L.I. Easter Monday, April 5, 1874. Commencing at 8 P.M. Vocalists. Mrs. M. F. H. Smith, Soprano. Miss Emma McIntyre, Soprano. Mrs. M. C. Walsh, Alto. Mr. G. S. Dye, Basso. ORGANISTS. Mr. Edward G. Jardine and Mr. Thomas Hicks, Jr. Mr. M. F. H. Smith, Pianist. Admission. Gallery, 75 Cents. Audience Room, 50 Cents, Children under 10, half price.

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 offertory 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 Utrecht, 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 mid-summer. The Singing of birds, the low murmur 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 mingles 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. Sammis, 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 and its 4-manual Jardine were dedicated February 22, 1874. 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. But it, too, burned with the Brooklyn Tabernacle in 1872. The Hook is described in Owen, *The Organ in New England*, Sunbury Press, 1979, p. 203, and the 1890 Jardine's stoplist appears in Ogasapian, *Organ-building in New York City: 1700-1900*, Organ Literature Foundation, Braintree, Ma., 1977, p.o. 22 also in Ochse, *The History of the Organ in the United States*, Indiana University Press, p. 21. L.T.



*The 1874 keydesk easily accommodates the second manual, added in 1894. With the knee panel removed during installation, a few trackers from the pedal keys to the coupler backfall are visible.*

# An 1874 Jardine Gains Second Manual in 1894; Restored, Heads to Charleston, S.C., in 1980

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.

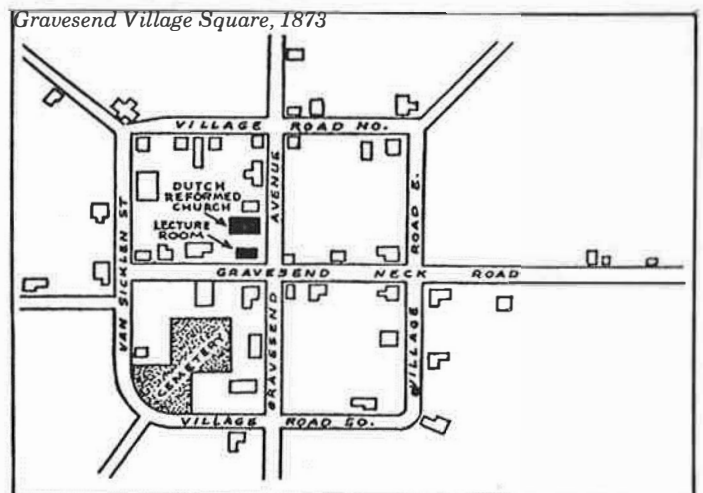
The Dutch Reformed churches were the center of life in all but one of the 17th century villages of Brooklyn. These villages included Nieuw Amersfoort or Flatlands, t' Vlacke Bos (Flatbush — the wooded plain), Boswijck (Bushwick — the town of woods), Gravesend (perhaps after the town in England or Gravensande, 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,<sup>1</sup> 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 sur-

rounded 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.<sup>2</sup> 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<sup>3</sup> supposedly sought her advice from time to time. However, dedicated Dutchmen were appalled by the liberal conditions of Gravesend. Dominie 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."<sup>4</sup> Out of the entire population of Gravesend, only ten residents petitioned for a pastor. Their names







# Praise Him with Stringed Instruments & Organs

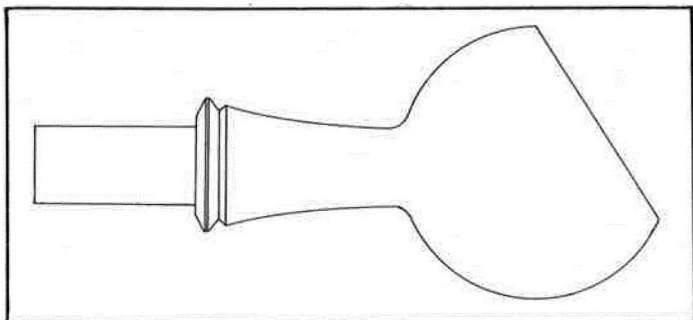
were Karsten Jansen, Enum Bennum, John Bowne, Jan Jansen Ver Ryn, Karsten Jacobse, Anthony Jansen and his son-in-law Jan Emaus, Charles Morgan, Nicholas Stillwell, and Lowras Pieterse.

The church records state that the congregation was officially founded in the year 1655.<sup>6</sup> 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."<sup>6</sup> 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 corner 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."<sup>11</sup> 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."<sup>18</sup> 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."<sup>9</sup> 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<sup>10</sup> 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.

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.

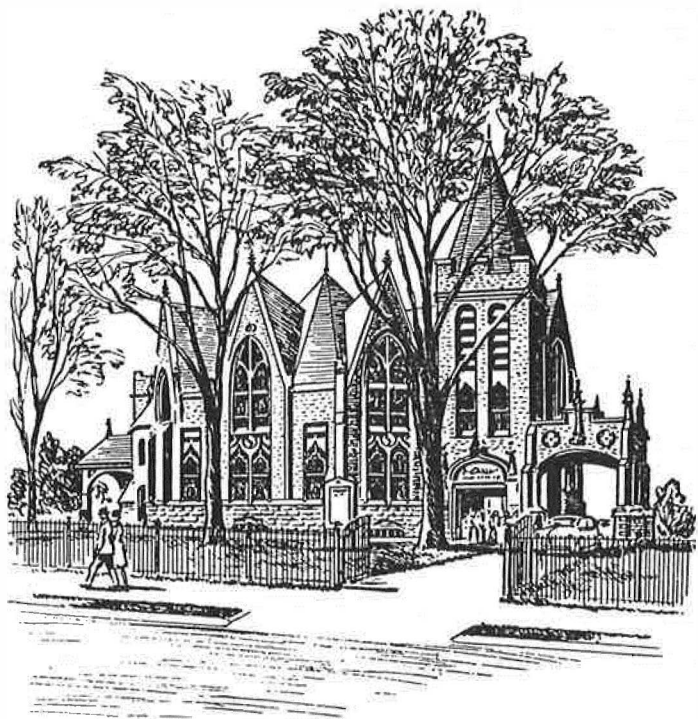
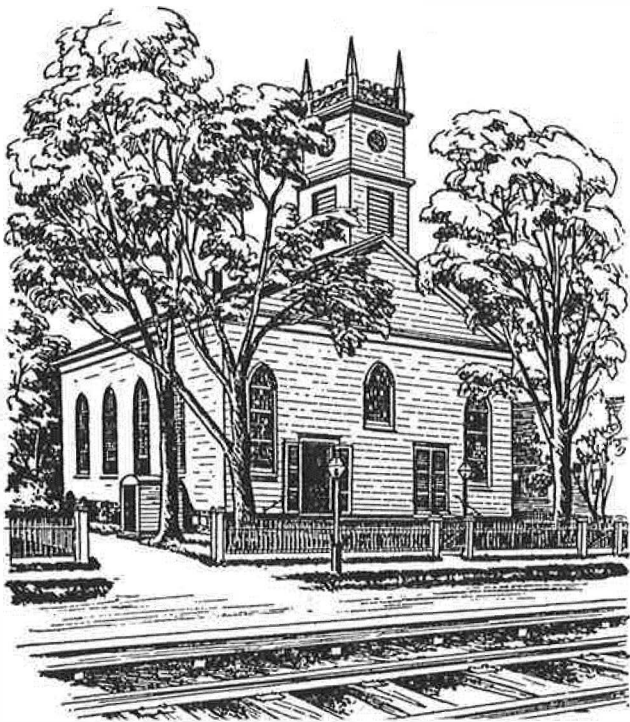


Oblique stopknob as used by Jardine

The Gravesend organ may be one of the stock organs as described in the 1869 "Descriptive Circular"<sup>11</sup> of George Jardine & Son. With the exception of the Mixture, it has a very similar disposition to an instrument designated No. 8. The author owns a Jardine of 1869 which has a key compass of "4 5/8 Octaves," 56 notes described in the Circular as Organ No. 4, full compass with eight stops, price \$1,000. The chest table and sliders are of poplar; the Gravesend organ has table and sliders of 5/16 (8 mm) mahogany (*Swietenia macrophylla*). As was customary, the chest grid toeboard and pallets are of pine (*Pinus echinata*). The mahogany sponzels inserted behind the tails of the 1874 pallets have the grain running the length of the chest, perpendicular to the bars. The stretcher rails of the chests are fastened to the grid frame with wedge-through mortise and tenons. The majority of the action parts are of mahogany or walnut (*Juglans nigra*).

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<sup>14</sup> 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.





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 organbuilding is the use of American chestnut (*Castanea dentata*) for exterior cabinet work and walnut for consoles, decorative mouldings and ornamental trim. Both instruments mentioned have this case treatment as does the 1876 Jardine in Sacred Heart R. C. Church<sup>15</sup> and c.1878 Jardine in Transfiguration R.C. Church<sup>16</sup> both in Brooklyn; and the 1875 J.H. & C.S. Odell in Saint Paul's R.C. Church,<sup>17</sup> New York City, to mention a few additional examples.



The organ receives its first tuning with Henry Mann at keydesk and Lawrence Trupiano inside.

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 trimmings. 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 spongel-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 band-saw. 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<sup>18</sup> 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<sup>9</sup> of 3" (73.5 mm) was reduced to 2½" (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 instrument, the Jardines 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<sup>20</sup> 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 substantially 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

George Jardine & Son, New York City, 1874  
Reformed Church, 1833 building, Gravesend, Long Island, NY

# **ORIGINAL SPECIFICATION** MANUAL ORGAN enclosed, C-a<sup>3</sup> 58 notes

**16 ft. Bourdon\*** 46 pipes, tc-b<sup>1</sup>sw pine with ox blood sealer, c<sup>2</sup>-a<sup>3</sup>mc  
**8 ft. Open Diapason\*** 46 pipes, z&cm, tc  
**8 ft. Montre\*** 12 pipes, 10 gilded fac, C & C\* offset in case  
**8 ft. Clarinet Diapason\*** 46 pipes, tc-b sw of pine with ox blood sealer, c<sup>1</sup>-a<sup>3</sup> cm chimney flute  
**8 ft. Dulciana\*** 58 notes, 51 pipes, C-F\* from tenor octave of Bourdon, G-a<sup>3</sup> z&cm  
**8 ft. Clariana\*** 46 pipes, sm, bell gamba, tc  
**8 ft. St. Diap. Bass\*** 12 pipes, sw of pine with ox blood sealer  
**4 ft. Principal** 58 pipes, 5z basses, cm  
**4 ft. Boehm Flute.**<sup>12</sup> 46 pipes, open cm, tc  
**3 ft. Nasard.** 58 pipes, 5z basses, cm  
**2 ft. Piccolo Treble.** 46 pipes, cm, tc  
**2 ft. Piccolo Bass.** 12 pipes, cm  
**8 ft. Trumpet** 46 pipes, cmr, tc  
\*asterisks denote drawknobs located to left of keyboard  
**PEDAL** C-c 25 notes  
**16 ft. Contra Bass** sw of pine      **Tremulant†**  
**Pedal Coupler**      **Bellows Signal**

George Jardine & Son, 1894  
Reformed Church, 1894 building, Gravesend, Long Island, NY  
**REBUILT SPECIFICATION, 1894**

**GREAT** enclosed in box with Swell, C-a<sup>3</sup> 58 notes  
**8 ft. Open Diapason** tc, "Great." inscribed on stopface  
**8 ft. Montre** (bass of Open Diapason) 12 pipes, "Great." inscribed on stopface  
**4 ft. Principal** 58 pipes  
**4 ft. Boehm Flute.** 46 pipes  
**3 ft. Nasard.** 58 pipes  
**2 ft. Piccolo Treble.** 46 pipes  
**2 ft. Piccolo Bass.** 12 pipes  
**8 ft. Trumpet** 46 pipes  
**SWELL** enclosed with Great, C-a<sup>3</sup> 58 notes  
**16 ft. Bourdon** 46 pipes tc  
**8 ft. Clarinet Diapason** 46 pipes tc  
**8 ft. Dulciana** 58 notes, bass from tenor of Bourdon  
**8 ft. Clariana** 46 pipes tc  
**8 ft. St. Diap. Bass.** 12 pipes  
**PEDAL** C-c 25 notes  
**16 ft. Contra Bass** sw of pine      **Tremulant†**  
**Swell to Great**      **Bellows Signal**  
**Great to Pedal**  
**Swell to Pedal**

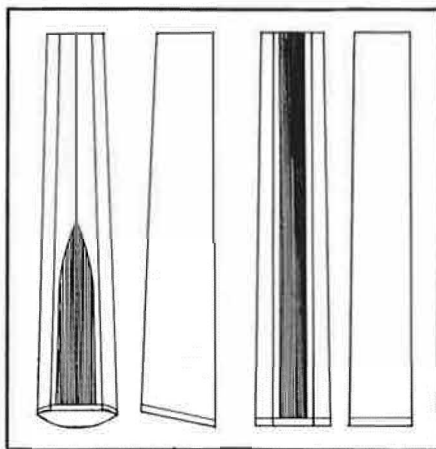
Mann & Trupiano, New York City  
St. Mary's Roman Catholic Church, Charleston, S.C.  
**SPECIFICATION, 1980**

**GREAT** C-a<sup>3</sup> 58 notes  
**8 ft. Open Diapason** 46 notes, tc  
**8 ft. Montre** 12 pipes, 10 fac, bass of Open Dia.  
**4 ft. Principal** 58 pipes  
**4 ft. Boehm Flute.** 46 pipes, tc  
**3 ft. Nasard.** 58 pipes  
**2 ft. Piccolo Treble.** 58 pipes full compass  
**4 rks Mixture** 19-22-26-29, c<sup>13</sup>15-19-22-26, c<sup>25</sup>12-15-19-22, c<sup>37</sup>8-12-15-19, c<sup>49</sup>8-12-15 added on "jump slider"  
**8 ft. Trumpet** 58 pipes, originally tc, 12 bass pipes added  
**SWELL** C-a<sup>3</sup> 58 notes  
**16 ft. Bourdon** 46 pipes, tc  
**8 ft. Clarinet Diapason** 46 pipes cm chimney flute from mc  
**8 ft. Clariana** 51 pipes, 7 basses from tenor of Bourdon, original Dulciana with "Clariana" insert in drawknob  
**8 ft. St. Dia. Bass.** 12 notes sw C-B  
**4 ft. Principal** 58 pipes, replaces 8' bell gamba  
**PEDAL** C-c 25 notes  
**16 ft. Contra Bass** sw of pine      **Bellows Signal**  
**Swell to Great**      **Tremulant†**  
**Great to Pedal**  
**Swell to Pedal**

†When removed from the church in 1979, a Tremulant drawknob of original style was present in the right stopjamb, though there was no tremulant mechanism in the organ nor evidence of one having been removed.



At right is Trumpet shallot from the 1874 Jardine. At left is contemporary shallot from Jardine's competitor, Henry Erben. Jardine also used French shallots in the period, and examples have been seen as late as 1883.



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. Ogaspian 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 Scherpenzel, 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.

4 A. P. Stockwell, "History of the Town of Gravesend, N.Y." Reprinted from *The Illustrated History of King's County*, H. R. Stiles, ed. New York: Munsell & Co., 1884.

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 1796, 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, Labagh & Co., and the Odells used such names as Forest Flute and Hohl Flote.

13 *Descriptive Circular and Price List of George Jardine and Son, Organ Builders*. New York: Baker & Godwin, 1869. Facsimile available from the Organ Historical Society.

14 The two feeder bellows had been removed in the 1920's presumably when the water motor was replaced with an electric motor.

15 For specifications see Chester H. Berry, "New York's Last Three-Manual Jardine," *The Tracker*, XIII:3 (Spring 1969), p. 11.

16 1969 OHS Convention Handbook.

17 *Ibid.*

18 This keyboard could have been made earlier than the 1890's.

19 Scribed on middle c of the 4' Principal.

20 *Organ Building in New York City: 1700–1900*. John Ogaspian, p. 213–214.



St. Mary's previous organ, amalgamated in 1945 from the parts of many instruments into a 6-rank unit organ by T. Howard Sheehan of Charleston (later of Savannah, Ga.) is in the case of Hook & Hastings Op. 1681, built for St. Mary's in 1895. The church is on Henry Erben's opus list for 1867.



ca. 1873 Jardine 2-14, Federated Church, North Thetford, Vt.

ca. 1873 Jardine, Mt. Olivet Baptist Church, Petersburg, Va.

## 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 Boyrer'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

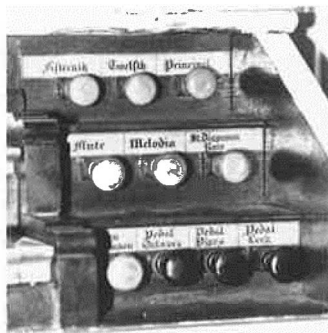
amalgamation of classic Greek, Roman, and Victorian styles. The instrument is described by Kim R. Kasling in *The Tracker*, XVII:2:10.

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.

WTVP

1874/1894 stopjamb

1864 stopjamb, Hudson



1864 Jardine 2-12, First Baptist Church, Hudson, Wi.



*Ashburn Chapel, The Brooks School, North Andover, Ma., and its 1938 Aeolian Skinner, Op. 980.*

# A MATH TEACHER AND AN AMERICAN CLASSIC ORGAN

by Earl L. Miller

**E**DDWARD 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 (5 1/3 - 2 2/3 - 2)  
 16 Fagotto

### Great

8 Spitzflute  
 8 Bourdon  
 4 Principal  
 2 Octave

### IV Fourniture [pitches not given]

Sw to Gt 16-8-4      Gt to Pd 8  
 Pos to Gt 16-8      Sw to Pd 8-4-2  
 Sw to Pos 16-8-4      Pos to Pd 8

(no combinations, tremulant, or other accessories listed)

### Swell

8 Viola  
 8 Stopped Diapason  
 4 Gemshorn  
 III Cymbel (29-33-36)  
 8 Trompette

### Positiv

8 Koppel Flote  
 4 Nachthorn  
 2 2/3 Nazard  
 2 Blokflote  
 1 3/5 Tierce

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 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 Rohrflöte?," 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 hand-written 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 personally 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 inclusion 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 Rohrflöte 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 \$10,000. 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' Blokflöte

**Aeolian-Skinner Organ Co., Boston, Mass. Op. 980, 1938**  
**Tonal Additions Andover Organ Co., Methuen, Mass, 1984**  
**Ashburn Chapel, The Brooks School, North Andover, Mass.**

### **COMPLETED SPECIFICATION 1984**

#### **GREAT** 61 notes

8' Principal prepared 1938, installed 1984

8' Spitzflöte

8' Bourdon me, sw basses

4' Principal

2' Octave

#### **IV Fourniture** 19-22-26-29

#### **SWELL** 61 notes, enclosed

8' Viola

8' Viola Celeste prepared 1938, installed 1984

8' Stopped Diapason m chimney flute, sw basses

4' Gemshorn tapered m

III Cymbel 29-33-36

8' Trompette

Tremolo

#### **POSITIV**

8' Koppelflöte

4' Nachthorn

2 2/3' Nazard

2' Blockflöte

1 3/5' Tierce

#### **PEDAL**

16' Bourdon

8' Gedackt

4' Principal

III Mixture 5 1/3 - 2 2/3 - 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'

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Swell Pedal

\*Wind Pressures: 2 1/2" Great and Positiv

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\*from Flint's article in *The Archbishop*, school magazine, Dec. 1938.



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Harrison eventually agreed to add to the console and combination action two prepared stop knobs engraved for the Great 8' Principal and the Swell 8' Voix Celeste.

By October, 1938, a letter from Harrison reveals regret over a problem that has probably plagued organ builders since the first organ ever left a shop:

... I am somewhat perturbed about your postscript, and am sorry that Mr. Ashburn has fixed the opening recital as early as November 20th. *[The agreed upon completion date was to have been November 30.]* ... I know that I have told you that we hope to even better this date, but it would be a pity on the one hand to have to rush the finishing, or on the other to open the organ in a semi-finished state."

Harrison concludes that if everything proceeded smoothly and there were no major changes to make, the requested date would not be impossible. He also added a postscript stating that "Columbia University coming in the field." Flint by now had been consulted on other projects and was one of the recognized leaders in the American Classic revival, even though, to the students at Brooks School, he was still The Mouse - the math department head who played the organ in the chapel. The organ was completed on schedule in just four months.

The chapel architects were Frohman, Robb & Little (Frohman of Washington Cathedral). The room has a low, wooden-beamed ceiling, standard clear windows, a floor of pine, and a seating capacity (at that time) of not quite 180 people. The organ was to be located in three areas, with small tonal openings into the nave and the small choir area. Facing the chancel, the Positiv was on the left, the Pedal behind the centered altar area, and the Great on the right, with the Swell located behind the Great. The console was placed in an alcove apart from the choir area, off the direct line of sound, and out of sight. Flint had a second set of holes drilled to lower the music rack. The lowered rack all but obstructed the coupler tabs over the Swell manual, but made it possible, with some effort, to see over the top.

The organ, opus 980, was dedicated on November 20, 1938, by Twining Lynes of Groton School. Lynes' program is worthy of note—J. S. Bach: Three Choral Preludes; Clerambault: Prelude in d-minor; d'Aquin: Noel; J. S. Bach: *St. Arme Fugue*; Boellmann: *Ronde Francaise*; Karg-Elert: *Ostinato e Fughetta* and *Corrente e Siciliano*; Franck: Choral in a-minor. Not long after the recital, Flint requested that the Great Spitzflöte be made softer so it could be used as an accompaniment stop for the other two divisions, and Harrison obliged.

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



G. Donald Harrison visits Great chamber at The Brooks School.

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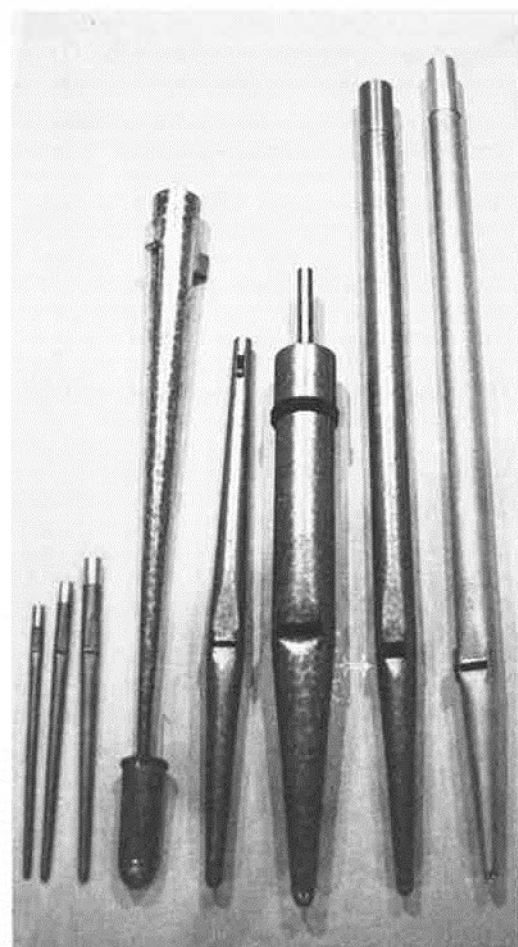
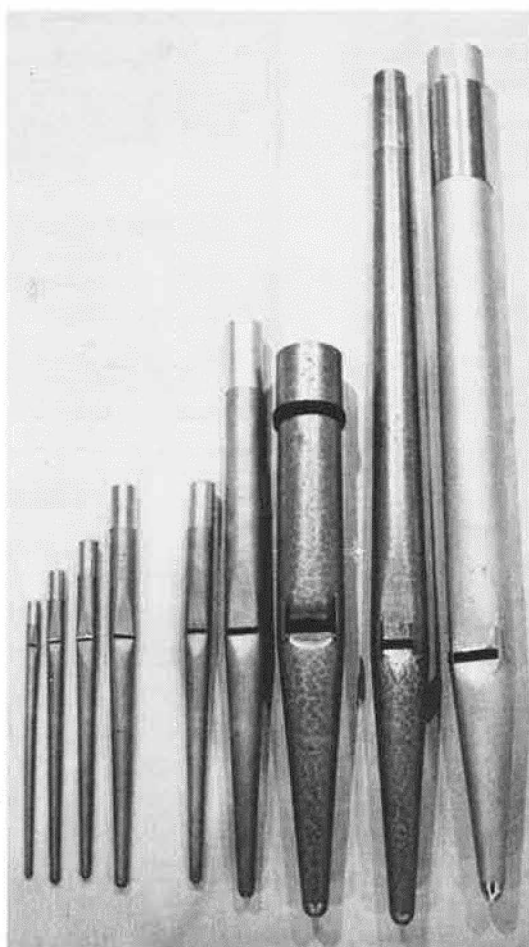
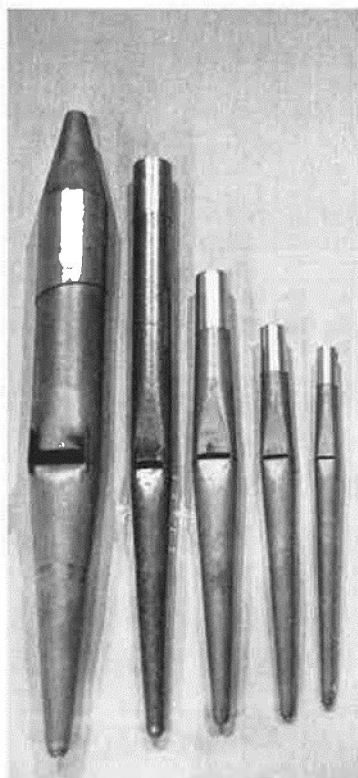
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EARL L. MILLER

*Middle C from each rank, left to right. Positive: 8' Koppelflöte, 4' Nachthorn, 2 2/3' Nazard, 2' Blokflöte, 1 3/5' Tierce; Great: IV Fourniture, 2' Octave, 4' Principal, 8' Bourdon, 8' Spitzflöte, 8' Principal; Swell: III Cymbel, 8' Trompette, 4' Gemshorn, 8' Stopped Diapason, 8' Viola, 8' Viola Celeste.*

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 American 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."



*G. Donald Harrison at The Brooks School*

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!



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*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 Jacques Marquette 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 "chicagou," 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."<sup>2</sup>

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 reveilles at Fort Dearborn, fiddle dances at the Sauganash Inn, a few music books at booksellers, one piano, and a *cappella* singing in churches (frequently described as being awful).

From the later 1850s until 1871, rapid population expansion brought more pipe organs to Chicago. More Erbens, some fairly large, and another Jardine arrived. Some Derrick & Felgemaker portables came from Buffalo. Hall & Labagh installed at least two organs, and a few instruments by George Andrews, successor to Alvinza, complete the picture of New York-originated installations. Massachusetts began to be represented with organs by Simmons & Fisher, Stevens & Jewett, Wm. A. Johnson, and E. & G. G. Hook. One organ each by Marshall Brothers of Milwaukee, John Roberts of Philadelphia, and a well-publicized large organ by Louis Mitchell of Montreal were installed.<sup>4</sup> No proof has yet been found that St. Louis or Cincinnati builders furnished organs in Chicago, though, considering their river prominence, it is plausible. Curiously, Garret House of Buffalo, who had many midwest installations, built none for Chicago, according to his opus list. This summary of early Chicago organ importation represents the sum of research done to date; there were surely other instruments.

The same period saw the beginning of Chicago-based organ construction. The first organbuilder here, apparently a maker of various instruments, was Anthony G. Helmkamp, 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 Haeckhel 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 some 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.<sup>5</sup>

While E. & G. G. Hook & Hastings and Steer (later Steere) & Turner (still later J. W. Steere & Sons) had a respectable showing in the Chicago market, it was William A. Johnson and soon thereafter Johnson & Son who had the largest share of organ business in Chicago for the remainder of the century. The late F. R. Webber justifiably coined the expression "Chicago-A Johnson Town" for *The Tracker* and described some of their organs as well as several items of Chicago organ folklore." When the Johnsons installed their last organ, op. 860, in Chicago, it was the 51st organ by the firm in the city, and the 63rd in the immediate area. Today, only three remain playable and in regular use, the others having become victims of fires, urban renewal, or "progress." One of the factors influencing Johnson's success was probably Ira J. Bassett, Chicago organbuilder and serviceman, a native of Vermont, who may have trained with Johnson before coming to Chicago in 1868 and who maintained most of the firm's installations until his death in 1895. Many of the organs installed by Massachusetts builders were magnificent specimens of American craftsmanship, and equal to the resources of other large cities of the time.

Post-fire local builders new on the scene were not great in number in spite of what one might expect of an explosively-growing city in the late 19th century. Matthew Schlaudecker, first connected with Derrick & Felgemaker in Erie, Pennsylvania, came to Chicago in 1875 but stayed only until 1884, when he abandoned organbuilding for other interests (a contemporary music journal implies that his organs were not very good). A colorful advertiser, Schlaudecker appears to have had great ambitions, but very little evidence of his work or the extent of it has been unearthed.<sup>6</sup> A German immigrant, Emil Witzmann arrived in 1873, and partnered with Albert Tischer until 1883, then built on his own until 1890. Facts regarding his training and output remain obscure.

Other builders who installed organs in Chicago by 1890 included Hutchings-Plaisted, Edmund Giesecke, Carl Barckhoff, Louis H. Van Dinter, Richard W. Jackson, Moline, Wil-

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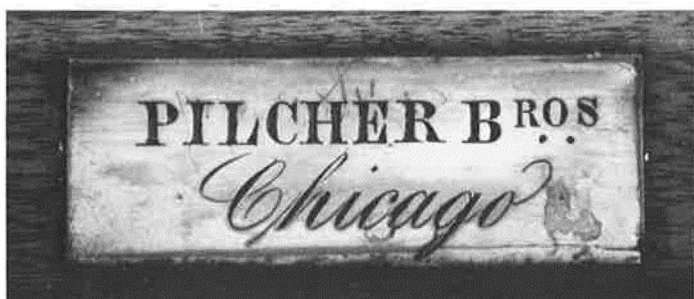
*Circa 1905 Hutchings-Votey Op. 1583, a 3m at Monumental Baptist Church, formerly Memorial Baptist. Aeolian Skinner altered the pneumatic action in 1945, retaining the original console and stop jambs.*

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. Hegeland, 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.

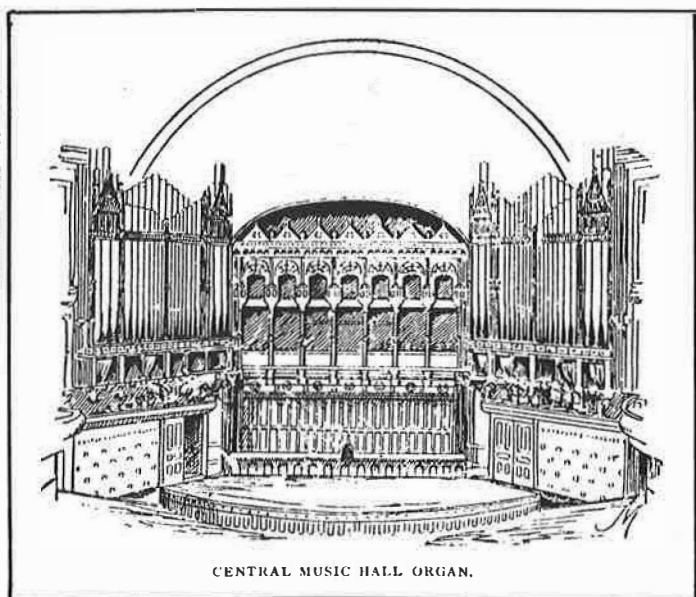
The 1890s saw the interesting mix of old and new forces in the Chicago organ scene. At the 1893 Chicago World's Fair, officially named "World's Columbian Exposition," Farrand & Votey displayed four-manual and two-manual organs, and Pilcher showed a fairly large three-manual, all utilizing new actions 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-land & 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 has 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 Daalen, 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-



Johnson & Son Op. 543, 1880, moved in 1900 to St. Martin's Roman Catholic Church.



Circa 1906 William Schuelke case, St. Francis of Assisi Church

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 Wylly's survey article in Volume X, Number 4.

#### FOOTNOTES

- 1 McKellar, Hugh D., "Canadians and Their Organs, 1660-1815," *Music/The AGO RCO Magazine*, November 1978, p. 44.
- 2 Andreas, Alfred T., *History of Chicago*, Vol. I 1670-1857 (Chicago: A. T. Andreas Co., 1884) p. 335.
- 3 Ffrench, Florence, *Music and Musicians in Chicago* (Chicago, Florence Ffrench, 1899) pp. 10-11.
- 4 Friesen, Michael D., "Canadian Builds Largest Organ in U.S. Church, 1870," *The Tracker*, Vol. 27, No. 3, 1983, pp. 12-26.
- 5 Friesen, Michael D., "A Chronological History of Organbuilders in Chicago," *The Stopt Diapason* (newsletter of the Chicago-Midwest Chapter, OHS), Vol. 5, No. 1, Feb., 1984, pp. 14-15.
- 6 Webber, F. R., "Chicago: A Johnson Town," *The Tracker*, Vol. X, No. 2, Winter 1966, pp. 11-13, 15 and Vol. X, No. 3, Spring 1967, p. 7.
- 7 Friesen, Michael D., "Matthew Schlaudecker, Chicago Organ-builder," *The Tracker*, Vol. 27 No. 1, Fall 1982, pp. 19-20.





BR. VAN PELT

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**

<b>GREAT</b> unenclosed	<b>CHOIR</b> expressive
16' Double Open Diapason	8' Violin Diapason
8' First Open Diapason	8' Viola
8' Second Open Diapason	8' Melodia
8' Doppel Flute	8' Dolce
8' Gamba	8' Flute Traverso
8' Gemshorn	4' Violina
8' Dulciana	2' Piccolo
4' Octave	8' Clarinet
4' Rohr Flute	Tremolo
2 3/4' Twelfth	Chimes
2' Fifteenth	Choir to Choir 16', 4'
III Mixture	Swell to Choir 16', 8', 4'
16' Tuba Profunda	<b>PEDAL</b>
8' Tuba Mirabilis	32' Resultant
8' Trumpet	16' Double Open Diapason
4' Clarion	16' Violone
Chimes	16' Sub Bass
Great to Great 16', 4'	16' Lieblich Gedeckt
Swell to Great 16', 8', 4'	8' Cello
Choir to Great 16', 8', 4'	16' Tuba Profunda
<b>SWELL</b> expressive	8' Tuba Mirabilis
16' Bourdon	4' Clarione
8' Diapason	Chimes
8' Stopped Diapason	Great to Pedal 8', 4'
8' Viol Orchestre	Swell to Pedal 8', 4'
8' Quintadena	Choir to Pedal 8', 4'
8' Salicional	Pedal to Pedal 10 3/4', 8'
8' Vox Celeste	<b>CONTROLS</b>
8' Aeoline	5 combination pistons & cancel: Great, Swell
4' Fugara	4 combination pistons & cancel: Choir
4' Flute Harmonic	4 combination toe pistons: Pedal
2' Flageolet	Unison on/off for each division
8' Cornopean	Swell & Choir expression pedals
8' Oboe	Crescendo Pedal
8' Vox Humana	Sforzando
Vox Humana Vibrato	
Tremolo	
Chimes	
Swell to Swell 16', 4'	

## Stylish Chicago Kimball Follows Trend in 1900

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-foot 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

# A program of music for the king of instruments

## Program 84-53 10/1/84

**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

**Americana Visited and Revisited...** another in an occasional but continuing series of programs featuring recordings from the archives of the Organ Historical Society and comments from William Van Pelt.

BACH: *Prelude & Fugue in D*. 532 - Robert F. B.11e (1861 E. & G.G. Hook).  
SCRONX: *Echo Fantasy*-Lois Regenstein (1872 E. & G.G. Hook).  
ALBERT ALAIN: *Scherzo*-John Courtier (1892 Jardine).  
WIDOR: *Allegro*, fr *Symphonie antique*, Op. 70 - Thomas M. Kuras (1871 Odell).  
BACH: *Prelude in A*, S. 536-John Ditto (1890 Pfeiffer).  
MENALT: *Tiento de dos manos*-Richard Hass (1865 Pfeiffer).  
CLARENCE EDDY: *Prelude in A-minor*-Rosalind Mohnsen (1879 Pfeiffer).  
CAMIDGE: *2 Gavottes*  
MILLER: *Improvisation*  
MEYER: *The Open Diapason March* - Earl Miller (1862 & 1879 Pfeiffers).  
BUCK: *On the Coast*-Samuel Walter (1870 E. & G.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 George Pfeiffer.

## Program 84-55 10/15/84

**Comes Autumn Time...** the music of American composer Leo Sowerby, introduced by one of his former pupils, Professor Robert Rayfield of Indiana University.

SOWERBY: *Comes Autumn Time* - Günther Kaunzinger (Ingolstadt Cathedral).  
Christophorus SCGL.X-73940. SOWERBY: *Prelude on Deus Tuorum Militum* - Robert Rayfield (2nd Presbyterian Church, Indianapolis). Raintree RT-703.  
SOWERBY: *Fantasy on Flute Stops* - Robert Rayfield, o.  
SOWERBY: Psalm 122 (I was glad)-Douglas Major, at Washington National Cathedral Choir/Richard Dirksen. Mir-rosonic CAR-009.  
SOWERBY: *Prelude on Psalm 46*-Janice Beck (1st Baptist Church, Ann Arbor). Musical Heritage Society ORA-264.  
SOWERBY: *Fast & Sinister* (2nd movement), fr *Organ Symphony in G* -David Mulbury (2nd Presbyterian, Indianapolis), Lyrichord LIST-7306.  
SOWERBY: *Ballade for English Horn & Organ*-Thomas Stacy, eh; Calvin Hampton, o (Calvary Church, NYC). Spectrum SR-178.  
SOWERBY: *Pageant*- Robert Rayfield, o

## Program 84-56 10/22/84

**A Reformation Festival...** Martin Luther loved music and was determined 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, Pepping, Walcha, Reger, Siffer, Krapf, Schroeder and Langlais. These concert performances feature John Eggert and David Craighead at Jehovah Evangelical Lutheran Church, St. Paul, MN (1983 Van Daalen organ, 59 ranks) and John Ferguson at Trinity Lutheran Church, Moorhead, MN (Holtkamp organ)

## Program 84-57 10/29/84

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

MENDELSSOHN: *Organ Sonata, No 3 in A* (1st movement)  
FRANK BRIDGE: *Adagio in E*  
COUPERIN: *Messe pour les Couvents* (excerpts from the *Gloria* section)  
BACH: *Trio Sonata No. 1 in E-Flat, S.125*  
BACH: *Fugue in E-Flat, S.552*  
FRESCOBALDI: *Canzona*  
I. ANGLAIS: *Epiologue on a Theme of Frescobaldi*  
LANGLAIS: *Dialogue sur les Mixtures*, fr *Suite Brève*  
VIERNE: 3 Pieces (*Impromptu: Scherzo; Toccata*)

## Program 84-58 11/5/84

**Wolfgang Rubsam in Recital...** a concert on the 1983 Karl Wilhelm organ (3 manuals, 58 ranks) at Christ Presbyterian Church, Edina, MN Mr. Rubsam is Associate Professor of Organ and Church Music at Northwestern University, organist at the University of Chicago's Rockefeller Chapel, and a prolific and prize-winning recording artist.

WALTHER: *Concerto in A* Walter Gentili  
BACH: *Trio Sonata No. 3 in d*, S. 527  
BACH: 6 Chorale-preludes from *Orgelbüchlein* S. 609, *Lobt Coll, ihr Christen, allzugleich*; S. 624, *Hilf Gott, dass mir's gelinge*; S. 622, *O Mensch, hewein*; S. 610, *Jesu, meine Freude*; S. 618, *O Lamm, Gottes unschuldig*; S. 632, *Herr Jesu Christ, dich zu uns wend*  
BACH: *Toccata, Adagio & Fugue in C*, S. 564  
VIERNE: *Fantasy Pieces (Prelude, Dedicate; Impromptu; Andantino, Naiades; Resignation)*  
REGER: *Dankpsalm*, Op. 14.S, no. 2

## Program 84-59 11/12/84

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

HORATIO PARKER: *Festival Prelude*-Rosalind Mohnsen (1874 Johnson).  
JOHNSON: *Trumpet Tune*  
CLERAMBAULT: 3 Pieces - Brenda Fraser (1942 Aeolian-Skinner)  
MENDELSSOHN: *Organ Sonata No. 2*, fr Op. 65 - Charles Page (1874 E. & G. G. Hook)  
GERVAISE: *Dance Suite*  
FREDERICK SHACKLEY: *Gavotte Pastorale*  
EDITH LANG: *Prelude Religieuse*  
ISAAC FLAGER: *Alpine Fantasy & Storm* - Earl L. Miller (1933 Kimball, Memorial Auditorium, Worcester, MA)  
KARG-ELERT: *Symphonic Chorale*, Op. 87, no. 1 - Rosalind Mohnsen

## Program 84-60 11/19/84

**Guy Bovet in Concert...** conversation with and performances by the unconventional Swiss artist, heard on the C B Fisk organ at House of Hope Presbyterian Church. Saint Paul, MN

JOSE JIMENEZ: *Obra del tono de lleno*  
PABI OBRUNA: *Tiento de falses*  
JUAN CABANILLES: *Tiento alvuelo; Batalla*  
DeGRIGNY: *Verses on Avis Maris Stella*  
BACH: *Praeludium in G*, S. 567; *Fugue in G*, S. 577; *Fugue in c*, S. 575  
BRAHMS: *Prelude & Fugue in a*; *Chorale-prelude, O Welt, ich mussdich lassen*  
RESPIGHI: *Chorale-prelude, Ich hab mein Sach*; *Prelude in d*  
BOVET: *Hamburger Prelude No. 2*

## Program 84-61 11/26/84

**Cherry Rhodes in Recital...** the young California virtuoso performs a concert on the 1980 Robert Sipe organ at Hennepin Avenue United Methodist Church. Minneapolis (r. 10/30/83)

BACH: *Prelude & Fugue in e*, S. 548  
LISZT (transcribed by Jean Guillo): *Symphonic Poem No. 4, Ophéus*  
GUILLLOU: 2 Sagas (No 4, *Leonardo*; No. 6, *Icarus*)  
BACH: *Pastorale in F*, S. 590  
DANIEL PINKHAM: *When the Morning Stars Sang Together*  
LISZT: *Prelude & Fugue on B-A-C-H*  
GIGOUT: *Toccata in e*  
Ms. Rhodes is a faculty member of the University of Southern California.

## Program 84-62 12/3/84

**Americana Revisited...** Concert performances on historic instruments by American builders, recorded in Maine, Connecticut, South Carolina and New York under the auspices of the Organ Historical Society

GUILMANT: *Allegro Vivace*, fr *Organ Sonata No 2 in D*, Op. 50 - William Aylesworth (1906 Lane)  
STANLEY: *Voluntary in d*, Op. 5, no. 8 - George Bozeman (1848 Stevens).  
WIDOR: *Finalé*, fr *Organ Symphony No. 2* - Charles Page (1871 Stevens).  
BRAHMS: *Song: Lullaby, for the Christ Child* - Evelyn McGarrity, s; Kristin Johnson, (1851 Erben)  
DVORAK: *Bagatelle No. 1* - Charles Krigbaum Ensemble (1840 Anonymous)  
PARKER: *Introduction & Fugue in e* - Lois Regenstein (1861 E. & G. G. Hook).  
BACH: *Prelude in d*, S. 519 - Susan Armstrong (1850 Erben).  
JOSEF KLICKA: *Legenda* - Brian Frank (1860 E. & G. G. Hook)  
JOSEF RHEINBERGER: *Organ Concerto in F*, Op. 1.17-Stephen L. Pinel, o (1848 Ferris); Round Lake Festival Orchestra / Glenn Soellner, cond.

All musical selections on this broadcast are available on records from: The Organ Historical Society. Box 26811, Richmond, VA 21261

## 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) - Pierre Bardon (St. Maximin-en-Provence) Pierre Verany PV-12811  
DANDRIEU: *Noel de Saintonge* - Jonathan Tuuk (St Adalbert's Basilica, Grand Rapids, MI) Wicks TS81-542/3.  
BALBASTRE: *Quand Jésus naquit à Noel*-Rene Saorin (Notre Dame de l'Assomption, Tende) Harmonis Mundi HM-487.  
DUPRE: *Nativité*, fr *Symphonie-Passion*, Op. 23 - Torvald Foren (St Eleonora Church, Stockholm). Proprius PROP-7855.  
FLEURY: *Variations on a Burgundian Noël* - Michelle Leclerc (Ridderkerk, Strijen, The Netherlands) Festivo 082  
GUILMANT: 2 Noels, Op. 60 - Odile Pierre (St Michel de Castelnau) French RCA RI-37295  
TOURNEMIRE: *Suite for the Office for Christmas*, Op. 55, no. 3 - Georges Delvallée (St. Sernin, Toulouse). Musical Heritage Society MHS 844508  
LANGLAIS: *La Nativité fr Poèmes évangéliques*, Op. 2- Jean Langlais (St Clothilde, Paris) Solstice SOL-1  
HURÉ: *Communion sur un Noël*-André Isoir (Pithiviers Cathedral) Callopie CAL-1924.  
COCHEREAU: *Christmas Improvisations*-Pierre Cochereau (Notre Dame, Paris). FY 006.

## Program 84-64 12/17/84

**An Organist's Christmas ...** a variety of music, ancient and modern in celebration of this special holiday, from domestic and imported recordings.

BACH: *In Thee is Joy*, S. 615 - Barbara Harbach (1st Ev. Lutheran Church, Lyons, NY). Gasparo GS-237.  
BACH: *Come now Jesus, from Heaven*, S. 650 - Guy Bovet (Romainmotier Abbey, Switzerland). Gallo.10-259  
PACHELBEL: *From Heaven Above* - Bernard Focroulle (Notre Damedu Blankedelle, Brussels). Ricercar 001.  
WALCHA: 5 Chorale Preludes for Christmas - Renate Meierjürgen (Dreikönigskirche Frankfurt) Motette M-1039  
MULLER: *Pastorale Sonata for Four Organs for the Blessed Nativity*-Guy Bovet, Philippe Laubscher. Ernest Gerber, Andre Luy (Hinwil Reformed Church, Switzerland). Gallo 30-159  
TCHAIKOVSKY (trans. Dale): *The Nutcracker Suite*-James Dale (U.S. Naval Academy Chapel, Annapolis). Richard-son RRS-70016.  
BACH: *Now Rejoice, Beloved Christians*, S. 734  
ELMORE: *The Bright Morning Star*  
SCHROEDER: *In dulci jubilo*

PURVIS: *Divinum Mysterium* - James Welch (Memorial Church, Stanford University). Wilson W-806.  
REGER: *Weihnachten*, Op. 145, no. 3 - Rosalinde Haas (St Mark's Church, Langenargen) Motette M-1027.  
KARG-ELERT: *Chorale-Improvisation on In dulci jubilo*, Op. 75, no. 1 - Douglas Major (Washington National Cathedral). Gothic 118316

## Program 84-65 12/24/84

**Calvin Hampton in Concert...** a memorial tribute to the late American organist, in innovative and outspoken recitalist and composer, who was recorded at Plymouth Congregational Church Minneapolis in January 1983 (89-rank Holtkamp organ)

CESAR FRANCK: *Fantasie in A*  
OLIVIER MESSIAEN: 3 Excerpts *The Nativity of the Lord (The Angels; The Shepherds; God Among Us)*  
EDVARD GRIEG (transcribed by C. Hampton). *Peer Gynt Suite (Morning Mood; In the Hall of the Mountain King; Aase's Death; Anitra's Dance; The Storm; Solveig's Song)*  
CAI VIN HAMPTON: *Concerto for Solo Organ*

## Program 84-66 12/31/84

Music from Saint Mark's Minneapolis—conversation with and performances by Cathedral organist Howard Don Small, recorded at the most prominent and musically active Episcopal Church in Minnesota.

BOYCE: *Organ Voluntary in D*  
MYRON ROBERTS: *Prelude & Trumpetings*  
BACH: 2 Chorale-preludes (*Ich ruf zu Dir*, S. 615; *In Dir ist Freude*, S. 618)  
PARRY: Psalm 84, *How amiable are Thy tabernacles*  
LENNOX BERKELEY: *Psalm 23, The Lord is My Shepherd*  
LEO SOWERBY: *Psalm 121, I will lift up mine eyes*  
HEALEY WILLAN: *Sing Aleuya Forth*  
ALBERT DEKLERK: *Concerto for Organ & Brass* (1967)  
DUPRE: 3 *Magnificat* Settings, fr Op. 15  
SMALL: *Magnificat*  
PARRY: Psalm 122, *I was Glad*

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