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# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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Boston Organ Club, 1965, 1976*	<i>Newsletter</i> , E. A. Boadway, \$5	Alan Laufman Box 104, Harrisville, NH 03450
British Columbia, 1983	<i>Vox Humana</i> , Clayton Lee, \$10	Douglas H. Adams 4023 Cavallin Ct. Victoria, BC V8N 5P9 Canada
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	<i>Newsletter</i> , Mark Nemmers, \$7.50	August Knoll Box 179 Lowden, IA 52255
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 2354 Seattle, WA 98111
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 Gronning 3060 Fraternity Church Rd. Winston-Salem, NC 27107
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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# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

Cover — Douglas Reed performs at Pullman United Methodist Church on Steere & Turner Op. 170 of 1882 during the 1984 OHS Convention held in the Chicago area. A report by Culver Mowers and Carol Teti begins on page 25.

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## Volunteer Organ Work: Yes or No?

### AN EDITORIAL

**T**HE ORGAN HISTORICAL SOCIETY IS made up of many diverse individuals who are drawn together by their common interest in the preservation of historic pipe organs. Within this group exist varying levels of expertise and knowledge of the construction of these instruments, ranging from the professional organ builder to the person who "just likes them."

The professional builders practice their craft daily, while others may have only an occasional "hands-on" experience with a particular organ. This opportunity may be anything from helping to tune, repairing simple mechanical parts, or cleaning, to helping dismantle, move, or install an organ. These non-professionals can provide a service to assist on projects especially where limited or no funds are available.

Three instruments at the recent Chicago convention were returned to playing condition by groups of volunteers under the supervision of professional builders who for the most part donated their services. Without these donated labors, these organs would not have been heard at the convention nor have been returned to conditions appropriate to serving their congregations. For example, one organ is in a church in a neighborhood where the congregation base has aged or moved out. Another is in a changed neighborhood where most of the new residents worship in churches other than the church with the historic organ. The third instrument stands in a church located in a neighborhood of government-subsidized housing where the residents' economic concerns necessarily relate to where their next meal is coming from, and supporting a church budget is virtually impossible. In all three cases, there simply were no or limited funds available for the "luxury" project of working on a

pipe organ. Without the donated labor, the work would never have been done and the organs possibly lost altogether.

In an organization consisting of professionals and non-professionals, it is important that the professionals are allowed to pursue their trade without competition from amateurs. But when circumstances arise preventing the hiring of professionals to do a "total job," the work of the Society must continue under the best means available.

It would be best for a church that is able to fund a proper organ repair or restoration project to assume the full financial responsibility for it. Realistically this is not always possible, and properly directed volunteer work cannot be dismissed. However, volunteer work without the co-participation of a qualified builder could lead to incompetent work and thus harm to the instrument as well as to the organbuilding profession, and cannot be sanctioned.

Every situation should be evaluated for the value of volunteer labor which can help in areas not requiring great technical skill, but of time or other talent. There is no absolute formula for determining when or how much of an organ project can be done by lay people, be they parishioners, area OHS members, or other "friends of the organ."

Perhaps the preservation of some organs can be assured only when volunteer labor makes the difference in a financial equation. That, multiplied across the country, means more organs will survive to the next generation. The populace will benefit, as will future professional organ builders. *SRWF*

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## LETTERS

Editor:

Kindly allow me the following observations, in response to the executive director's query as to making annual meetings more attractive.

At the meeting in Chicago the concert performances by Mr. Reed and Mrs. Regestein were, in my judgment, excellent — and fun, too. About some other performances, however, I had doubts, about either the organ, the organist, or both. The crux of the problem seems to be that we have no clear distinction between a *concert* and a *demonstration*. In some cases what looked like a concert on the program can charitably be called only a demonstration: the organist had not prepared very well. In other cases the organ was not prepared for being the vehicle of a concert: it would have been better to confine the demonstration to hymns, or even scales. (It might be advisable to spend more time on the better instruments, making other visits optional. The "blow-by-blow" registration guides prepared by some presenters were a good idea; half the pleasure of hearing old organs is grasping, as well as the situation allows, *precisely how* the various effects are produced.) But one's ears glaze-over after too many unmusical presentations, and one wonders what impression all this makes on listeners who are not OHS members. I think the OHS cause is best advanced by unfailingly solid musicianship. Also entailed here is trimming the number of rather trivial, short pieces played.

Secondly, I wonder if the OHS hasn't reached the point where it must take notice of a wider sweep of sociological reality. Confrontational attitudes toward the as-yet unconverted are simply unproductive. Instead, it would be useful, and therefore attractive, if the OHS offered its members seminars on "how to sell the product." So many things are possible — and needed. How about brainstorming on how to advise churches and other institutions in advertising and funding their instruments? On how to integrate these instruments into their worship or other programs? On how to balance risk and financial responsibility when it seems desirable for a client to engage a craftsman of great skill but slender assets, and conversely, how to ensure the craftsman timely payment by the client? For that matter, what about presentations on personal financial style and management, so as, hopefully, to encourage more enthusiasts to become truly active in the field? It would be a great step forward if pamphlets for public distribution could be worked up in these areas.

In sum, the OHS annual meetings could do with some cosmeticizing: instrumental presentations with a clearer thrust and better musicianship, and the deliberate cultivation of better PR and management techniques. To be sure, I had a very good time in Chicago; I hope no one minds my fantasizing about how I might have had a *better* time, and how others might, too.

Sincerely,  
Joseph Fitzer

*Editor's note: Mr. Fitzer raises a number of points which many of us may not have considered. Reactions from other readers to his suggestions and questions are welcomed. I hasten to say, lest anyone have the wrong impression, that it is neither the official nor unofficial policy of the OHS, nor was it the intent of the 1984 Convention Committee, to express or imply any "confrontational attitudes toward the as-yet unconverted." For more observations on the convention, please see Culver Mowers' review of it in this issue.*

Editor:

I would like to sincerely thank the members of the Biggs Fellowship Committee for having selected me as one of the Fellows for the 1984 OHS Convention. Further, I would like to thank Dr. Gary Zwicky of Eastern Illinois University for nominating me.

This past OHS Convention in Chicago was my first convention. It was informative, stimulating and gave me the op-

portunity to meet many wonderful people and see and hear a number of interesting organs and organists.

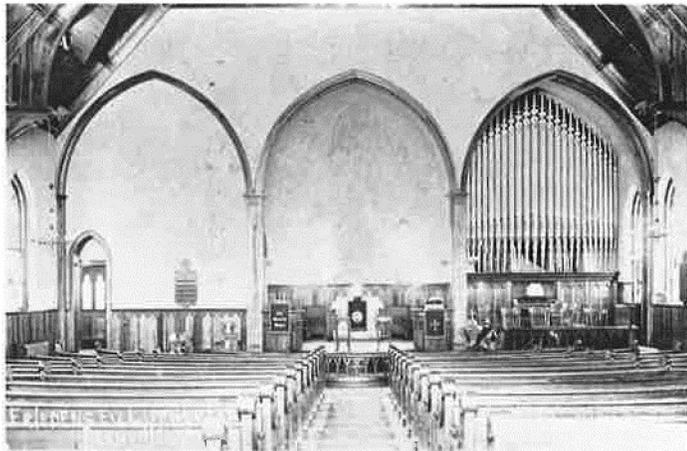
A sincere thank-you also to the Chicago Chapter of OHS for hosting an excellent convention.

Yours truly,  
Norman W. Holmes

Editor:

I would like to express my thanks and congratulations for the marvelous OHS convention we have just experienced. I have some slight idea of the logistics involved in such an undertaking, so the smoothness of the program was all the more impressive. The experience was very enjoyable, and bespoke much hard work on the part of the convention committee, particularly the project of getting several of the organs into playing condition. Thank you.

Sincerely,  
Tim Drewes



An Elmer E. Palm organ, ca. 1898, at Friedens Evangelical Lutheran Church, Bernville, Pa., appears on an uncirculated postcard.

Editor:

I was delighted by the article on post card organs in Volume 28, Number 3. The Blue Mountain Church, Strausstown, PA and Zion Church are indeed one-and-the-same. This building for years was a union church, serving as home to both Lutheran and Reformed congregations. The Lutheran congregation no longer exists, and the church is now known as Zion Blue Mountain U.C.C.

The Memorial Church of the Holy Cross in Reading, PA, is certainly unusual. This imposing stone building is one of the finest examples of Byzantine Romanesque architecture I have ever seen. The sanctuary is an equilateral octagon, having no transepts, and except for the removal of the stencilling, looks the same today as in the photograph. There is very little space in the building for an organ chamber, and largely because of this, the church selected a four-manual Rodgers/Ruffati Gemini organ in the mid-1970s. Although its name may not be indicative, this is a United Methodist Church.

Of particular interest to me is the card of Friedens Lutheran, Bernville, PA, as I have held the organist/choirmaster position there since July, 1983. The building presently houses a 1971 Joseph Chapline mechanical-action instrument of two manuals, 21 ranks. Even though this instrument is only 13 years old, I have not found anyone in the congregation who knows anything about its predecessor, the ca. 1898 E. E. Palm listed in the article.

As information becomes available to you on the churches and instruments mentioned in the article, I hope you will publish updates. What an interesting history lesson!

Sincerely,  
Kenneth J. Lachman

Editor:

The Tracker, Vol. 28, No. 3, in the article concerning organs at Central Moravian Church in Bethlehem, Pa., there is a misprint of the date of the Geib organ. It should be 1806, not

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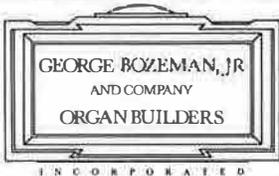
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Write for Descriptive Literature

1860. T. Edgar Shields describes the organ in *The American Organist*, 26:8, Aug., 1943, and it is reprinted in Ochse, p. 84. A complicating factor is that when the new church was built in 1806 the old church remained and is still used. Both churches have had organs for much of their history. The cases of the Geib and Jardine organs cannot be found in the old church, either. It currently has another modern Möller organ with a very prominent swellbox. This leaves an open question how long the former Klemm-Tannenberg organ remained in the Old Church. While it is no longer there it quite possibly remained a long time after 1806, since the Old Church has been continuously in use.

Sincerely,  
John L. Speller, M.D.

Editor:

Happily, nowadays we tend to take historically accurate tunings seriously rather than leaving temperament to habit or chance. But our predecessors may not have been so concerned with precision as we would like to believe. A manuscript now in the Chicago Historical Society, once associated with a Joseph Foster chamber organ made in Winchester, NH around 1837 (according to the Society's records; formerly accession number 1933.71) and now believed to be at Wyman Tavern, Keene, NH, offers a tuning system that can only be described as haphazard and incomplete. Only by accident could it produce equal temperament, or even the same temperament (whatever it was) on different occasions. Interestingly, it implies that equal temperament was not the only option; one wonders why it might have been chosen at all, since it is difficult to tune and unnecessary for most contemporary domestic repertoire. But chances are that inaccurate procedures such as this were applied to most American chamber organs, especially outside urban areas, throughout the eighteenth and nineteenth centuries. Our desire for historical authenticity should take account of documentary evidence such as this:

Directions for Tuning the Organ

Commence tuning by striking C, between the treble and the bass staff. If the equal temperament be the one chosen, tune next after C, G above a perfect fifth; next G the octave below a perfect octave. Proceed in this way, until you arrive at B [sic]. After this tune your fifths a little flat, and you will probably come out right. This you can tell by trying your last letter tuned, (F) [sic] with C the first one tuned. If they are in tune, a fifth, your tuning is good. If not, which will be most probable, the better way will be to make F perfect with C. Then smooth up your tuning by going back, tuning up by octaves and down by fifths, not exceeding the compass of about an octave and a half. In the equal temperament the thirds of every key will be a little sharp, and the fifths a little flat i.e. not strictly perfect.

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

Editor:

I wish to tell the society members a story which happened to me when I was attending my third OHS convention during the summer of 1975. I was 18 at the time and had just enrolled in summer school at Westminster Choir College in Princeton, New Jersey. My parents knew nothing of my trip to Wallingford, Connecticut to attend the convention.

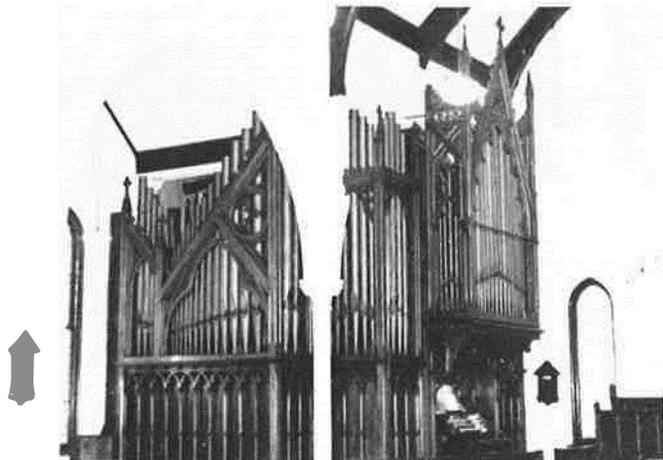
That I was able to go at all was some sort of miracle because my tuition bill stripped me of my entire savings. When I left Princeton that June 24th, I had \$23 in my pocket. Once I paid my bus ticket I had \$6 remaining which I spent on dinner that evening. I had no where to stay, nothing to eat, and not enough money to get myself back to Princeton.

It was only a coincidence that I ended up riding from one church to another with Barbara Owen because I had missed the bus trying to get five minutes in on one of those old organs. Somehow she discovered my situation and took enough money out of her pocket to pay for my return ticket as well as my food

during the remainder of the convention. I don't know what I would have done without her help. She went so far out of her way for me and she didn't know who I was.

This is something that I've never forgotten. I sincerely hope that all members of the society are aware of the influence they can have on younger people who are learning about organs and organ music for the first time. What Barbara did encouraged me and it played a part in my love of organs today. For this, I will always have a special fondness for Barbara Owen. And, I will always remember that young people can be encouraged by a little extra effort.

Sincerely yours,  
Stephen L. Pinel



ca. 1848 Hall & Labagh, Asbury Methodist Church, Philadelphia

### ORGAN UPDATE

NELSON BARDEN & ASSOCIATES of Newton, Ma., have conducted a museum-quality restoration of the 1929 Ernest M. Skinner 2-12 op. 764, formerly located in the Greenwich, Ct., home of Mrs. Percy Rockefeller, for Boston University. The university established a workshop to accomplish the restoration, where the organ was moved in 1982. The instrument will be placed in a new art gallery being planned by anonymous donors. Although the organ can be played by hand in the normal manner, the main interest is in Skinner's roll-operated player mechanism utilizing early computer techniques to achieve orchestral effects which cannot be accomplished under manual control. Skinner developed as early as 1915 a method of converting notes to an abbreviated "machine-language" code. The remarkable electro-pneumatic player relay, which is actually a pneumatic "computer" in this organ, translates the coding into electrical impulses which play the instrument. Though this device was originally installed in the blower room, it will be situated as part of the permanent working exhibit in the new gallery. The Skinner roll library featured many rolls encoded directly from orchestral scores to fully exploit the symphonic capabilities of the instrument. The library also included the playing of notable organists of the period, among them William E. Zeuch, David McKay Williams, Edwin Arthur Kraft, Lynwood Farnam and Marcel Dupre. An electronic scanning recorder has been added to the organ to enable present-day organists to encode new performances. Stereo recordings of the instrument are planned for future release.

John G. Davis, a new member of OHS and Philadelphia college student, has revitalized the long-silent and important organ at Asbury Methodist Church in Philadelphia. The tracker organ includes three manual divisions each of which include 16', mixture, and



reed stops, and a Pedal division that includes among its several 16' registers a Bell Gamba as well as a pedal mixture and reeds. The organ bears a nameplate which says it was rebuilt in 1881 by Hilborne Roosevelt at his Philadelphia factory, and was built by Hall & Labagh. More recent research implies that the organ was originally built in 1848, and was probably located at St. Mark's Church in Philadelphia. Mr. Davis promises an article when more research is complete.

Mann & Trupiano, Brooklyn, NY, has restored the 1845 Henry Erben 1-6 at Christ Episcopal Church, Elizabeth City, NC, described by Jesse Mercer in The Tracker Vol. 6, No. 3. The organ includes an original Trumpet stop. The firm has also restored the only

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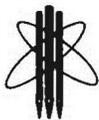
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known original Henry Crabb organ, built in 1855 for an unknown location and donated to Watson Memorial United Methodist Church, Chatham, VA, by Darrell Bailey who found it in Ohio.

BILL VAN PELT



1855 Henry Crabb

In the Chico, CA, *News & Review* of November 8, 1984, music critic Robert Speer found himself embroiled in the electronic vs. pipes controversy following his review of OHS-member David Rothe's recital on a new pipe organ. The proud operator of a mighty (expensive) electronic challenged him to review an upcoming concert on the instrument to be played by Richard Purvis. Mr. Speer took-up the challenge, listened with open ears, wrote a balanced review, and quoted a woman who sat near him at the electronic concert, "There's something wrong with this music. I just don't seem to enjoy it as much as usual. Do you think it could be the organ?" Speer continues, "Knowing nothing of the controversy raging in the world of organ music, she nevertheless heard the difference between an electronic and a pipe organ, and that's what matters."

BILL VAN PELT



1800 claviorganum

A claviorganum (combined organ and piano) which appears as early as 1806 on the household inventory of Castle Hill in Cobham, VA, near Charlottesville, has been located in the personal collection of a Richmond antique dealer. The instrument bears the nameplate of Longman, Clementi & Co. of Cheapside, London, and inside appears the neat inscription, "Davis, musical [sic] instrument maker north Street [indecipherable, perhaps "Fitzroy"] Sq London / 1799." The claviorganum is believed to be the only surviving example of any keyboard instrument by the Longman, Clementi firm, though there

are numerous pianos and harpsichords by predecessors and successors. Further, it appears to be the only extant claviorganum to include a vertical grand piano with bent-side, according to OHS member Wilson Barry who has studied some 75 examples, only two others of which exist in the United States. The instrument has a single manual of 68 notes, C to F with all sharps present, no pedal clavier, and ranks of metal and wood: 8' Open Diapason, 8' Stopt Diapason, 4' Principal, perhaps a 4' Flute of chimneyed metal (the pipes are severely damaged and may be from the 8' Stopt Diapason, their location on the windchest being uncertain because of inaccessibility during a short examination), 2 1/2' Twelfth, 2' Fifteenth (the latter two ranks may draw as a mixture that may be called "Cornet," for that designation appears on the toeboards, which have independent sliders for each rank), and as-yet undetermined couplers. The case has four doors, a center section which projects 17 1/2" and is 41 1/2" wide to contain the piano and keydesk, is made of solid mahogany with other woods in the keydesk area only, and stands 8' 9 3/4" tall, 6' 11 1/2" wide, and 35 1/4" deep at the center. The instrument is in restorable condition, with all major components extant with the exception of the piano action. There is much damage to pipework, and no extant drawknob inserts. A more thorough report on the claviorganum is forthcoming.

The senior pastor of Vestavia Alliance Church in Birmingham, AL, wrote the Organ Clearing House in March, 1984, seeking "to disguise the speaker cabinet (which is on the wall) with non-working pipes," and soliciting "suggestions and/or ideas." Alan Laufman of the Clearing House responded, "Please stop and think about just why it is that you desire to 'disguise the speaker cabinet' . . . Is the speaker ugly? Do you want to mislead people into thinking that you have a real pipe organ? If you are happy with the electronic instrument, why hide it? Unless you are ashamed of it, let the speaker be seen by all. If it is ugly, cover it with a grill. Or, consider replacing it with something beautiful, namely, a real pipe organ. But, don't attempt to deceive people. It seems to me that that is unworthy of a Christian Church. If there is some other reason for hiding the electronic speaker with non-working pipes, let me know. We may be able to suggest a source for such pipes."

E. M. Skinner Op. 698, a 3-13 of 1928, was destroyed when the Congregational Church in Plymouth, NH, burned September 6, 1983. The church included \$75,000 in its rebuilding budget of \$890,000 for a new Austin, and elected to forego hardwood floors, a kitchenette, and automatic light dimmers so that a pipe organ could be included, reports the Laconia, NH, *Evening Citizen* of October 31, 1984. Amazingly, the church musician, William Hart of Plymouth, moved to substitute an Allen electronic to cost \$40,000 in the budget, reported the newspaper, citing the Ethiopian famine as his reason.

With 94 members of the congregation voting, the ballot vote against the amendment to purchase an electronic was 32 to 62. Four ranks of the previous instrument's Swell organ (8' Trumpet, 8' Chimney Flute, 8' Diapason, and 4' Rohrflöte) were salvaged with some other parts and are for sale by the Organ Subcommittee, Plymouth Congregational Church, Box 86, Plymouth, NH 03264.



J. PAUL SCHNEIDER

1866 S. S. Hamill

A restored and enlarged 1866 S. S. Hamill organ was dedicated January 6 at University Lutheran Church, East Lansing, MI, following the work completed by church members directed by organbuilder Dana Hull of Ann Arbor. The recital was played by John Courter. Chests of the 2-15 organ have been retailed by the Andover Organ Co.,

and its wind system has been restored. The instrument was relocated by the Organ Clearing House from Hillside Universalist Church, Medford, MA, and is believed to have been built for the Second Universalist Church in East Cambridge, which was also the location of Hamill's workshop.

A 1926 Pilcher electropneumatic organ of 38 ranks has been rebuilt and enlarged at Church Street United Methodist Church, Selma, AL, by Guzowski & Steppe of Ft. Lauderdale, FL. The firm retained the flue pipework, and provided a new console, reeds, mixture, and new magnets to replace the original wooden-capped ones.

The Parkminister Presbyterian Church of Rochester, NY, purchased in 1981 an 1875 Theodore Knauff organ from St. Joachim Rectory in Philadelphia, according to an inquiry recently received from the Rochester Church. The inquiry said the instrument was purchased by St. Joachim's in 1915, was restored in 1972 by Joseph Chapline and again in 1979 following a fire. The church is seeking funds to restore and enlarge the instrument, and has been working with OHS member and organbuilder A. Richard Strauss of Ithaca.

The December, 1984, edition of *The Lutheran* reports a fire attributed to "faulty wiring in an electric organ" severely damaged Bethany Church, Englewood, CO, on November 15. A telephone call to Pastor Keith Swenson found him in good spirits, anticipating the construction of a new and larger edi-

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face that will seat 600 and the purchase of a pipe organ. Though the manufacturer of the former pipe organ was unknown to Pastor Swenson, he said it originated in the congregation's 1908 building, and was moved and rebuilt "by a Nebraska firm" in the mid-1950s. More recent investigations into the cause of the fire have been inconclusive, though the pastor said other evidence suggests that the fire may have started near the organ's console, and not in it.



1907 Hinners Op. 730

The 1907 Hinners 2-13 op. 730 tracker built for St. Jacob's Evangelical Lutheran Church, Anna, OH, replaced there by a Page theatre organ in 1934 and moved to St. Nicholas Roman Catholic Church in Miller City, OH, has been acquired by St. Michael's Roman Catholic Parish of Southfield, MI, where it will replace a 1950 Kilgen unit organ. The Hinners will be rebuilt by David Wigton's firm of Detroit with thorough tonal remodelling. The instrument was removed from St. Nicholas', which uses an electronic, in 1984.

California State University, Chico, has developed a unique plan to build a concert organ for their 1,200-seat Laxson Auditorium. The organ will be built in its entirety on the University campus by Munetaka Yokota, innovator of the plan, assisted by faculty, students, local craftsmen and one or two specialized assistants. He has recently completed a five-year association with John Brombaugh and Co. of Eugene, OR, and earlier apprenticed with Hiroshi Tsuji in Japan. OHS member David Rothe, university organist, is project coordinator. The 30 to 40 stop instrument is scheduled to be completed for the school's centennial in 1987. Work on the instrument began in September, 1984. Even the pipe metal will be cast in the school's sculpture department. Wood and bone from the University Farm, and oak from Chico's famed Hooker Oak Tree, among the largest in the Sacramento Valley before it was felled by lightning several years ago, will be used in the organ.

Two books on important English organbuilders have been written by Laurence Elvin and are available from him at 10 Almond Ave., Swanpool, Lincoln LN6 0HB England. One book, *Bishop and Son, Organ Builders*, is an account of the firm established by J. C. Bishop in London in 1807, and his successors. The hardbound edition of 388 pages and 131 plates is \$36 postpaid. An earlier book, *Forster*

& Andrews, *Their Barrel, Chamber and Small Church Organs* of 140 pages and 25 plates, is \$12.

Robert E. Waller, organist, and David C. Thompson, trumpeter, presented a concert on November 16, 1984, at Covenant Orthodox Presbyterian Church in Burtonsville, MD, using the 1884 J. H. & C. S. Odell op. 211 installed there in 1975 by OHS member Edward Goodrich of Silver Spring, MD. The 2-12 Odell was built for the J. E. Knapp residence of East Orange, NJ, and later moved to a Christian Scientist Church which subsequently sold its building to an arts group that discarded the organ. The concert was sponsored by the Hilbus Chapter of OHS.

Members who attended Solemn Vespers for the Feast of Sts. Peter & Paul at the Cathedral in Worcester, Ma., during the 1983 OHS National Convention, or who have heard the splendid recording of it on OHS cassette tape C-5 (\$9 to members), will be pleased to know that the same forces have released *A Babe is Born*, a phonograph record of Christmas music on Atka S-4696, as produced by OHS member Scott Kent and directed by member Joseph Policelli with organists Thomas F. Holland III and Mark F. Dwyer. The record is available from Cathedral Recording, 15 Chatham St., Worcester, MA 01609 for \$10 postpaid.



1837 Hill & Davison

A doctoral dissertation, *The Restoration of a 19th Century English Chamber Organ*, has been completed in 1984 by Dr. Stephen E. Sennholtz, and is available from Xerox University Microfilms, 300 N Zeeb Rd., Ann Arbor, Mi. 48106, for \$35 or \$23 to schools, faculties, and students. Dr. Sennholtz writes of the 1837 Hill & Davison 1-6 he located in Savannah, GA, and subsequently restored for use at Florida State University in Tallahassee and temporary use at First Presbyterian Church there. Dr. Sennholtz promises an article for *The Tracker* on this instrument, which he found to have been built for Christ Episcopal Church, Savannah, and subsequently located 1853-1858 at the Unitarian Congregation there.

Rules and a deadline of November 18, 1985, have been announced

for the 1986 Aliénor Harpsichord Composition Awards, which include several cash prizes in the \$300-\$500 range, as well as publication and performance opportunities. Copies of the rules and entry blank are available from Box 3529, Augusta, GA 30904-1529.



RICHARD GEDDES

1911 Hann-Wangerin-Weikhardt

A tubular-pneumatic organ built in 1911 by the Hann-Wangerin-Weikhardt Co. of Milwaukee for Decker United Methodist Church in Austin, TX, has been restored by the Geddes Pipe Organ Co. of Austin, according to OHS member Marty Fisher of Austin. A rededication concert was played on the 2-8 instrument November 4, 1984, by Elaine S. Dykstra.



BILL VAN PELT

ca 1860 Garret House

The ca. 1860 Garrett House 2-22 in St. Stephen's Roman Catholic Church, Buffalo, NY, has received re-leathering of its double-rise reservoir by Dana Hull of Ann Arbor, MI, and some restorative repairs volunteered by David Snyder of Buffalo in early 1984. The case has been hand-scraped for refinishing by the pastor. The organ is believed to be the largest extant instrument by the Buffalo builder.

An almost totally neglected, occasionally scorned, and mostly forgotten instrument installed primarily in American church towers before World War II has a newly-found champion. A plea to help find, repair, and salvage examples of the Deagan tubular carillon was printed recently in the *Journal of the Automatic Musical Instrument Collectors Association* by Martin Jeffries, Box 2279, Avalon, CA 90704. Mr. Jeffries reports that some 500 of the instruments are thought to have been built, and about a hundred of them are operable, though many are unused. "The story is always the same,

when the bells fail to peal and the church writes the Deagan Company, they find the company out of business. If they contact another company they are told parts aren't available or it will cost \$90,000..." writes Mr. Jeffries. He seeks to encourag repair of the sturdy instruments using original components. The instruments, of varying sizes, consist of several tuned bronze tubes (tubular bells) struck by solenoids activated by a keyboard or an automatic roll player. One could perceive them as colossal, outdoor, versions of tubular chimes used in organs. Mr. Jeffries mentions two instruments that he is restoring: the 25-tube installation at Death Valley and the 32-tube one at First Methodist Church, Hollywood, CA.



1910 Vogelpohl & Spaeth

The *Kenosha (Wisconsin) News* of October 30, 1984, reports that the Organ Clearing House has removed a 1910 Vogelpohl & Spaeth, built in New Ulm, MN, from a church building at 2400 63rd St. in Kenosha which was initially First Swedish Baptist Church, then the Baptist Tabernacle, and more recently the Church of the Nazarene. The tracker organ will be installed in a Lutheran Church in Renton, WA, by Randall J. McCarty



St Paul's, Princeton

Aeolian-Skinner op. 1259E of 1954, rebuilt from Ernest M. Skinner op. 537 of 1925, at the Peabody Conservatory of Music, Baltimore, has been moved to St. Paul's Roman Catholic Church, Princeton, NJ, and rebuilt by Robert E. Gladden of Audubon, NJ, according to the *New York Times* of December 9, 1984. St. Paul's paid \$20,001 for the organ, and paid Mr. Gladden \$108,000 reported the newspaper. Daniel Roth played a dedicatory recital on the 75-rank instrument in October. St. Paul's, constructed in the 1950s, formerly had a 2 m chambered unit organ, bearing a Chester A. Raymond nameplate, in the gallery. WTVP

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BILL VAN PELT

Honorary membership nominee and former archivist Homer Blanchard (left) passes a signed and numbered first edition of Audsley to new archivist Stephen Pinel in November as the collection is packed at Ohio Wesleyan University for its move to Westminster Choir College.

## ARCHIVIST'S REPORT

During the last week of November, William Van Pelt and I travelled to relocate the Archival Collection of the Society from Ohio Wesleyan University to its new home at Westminster Choir College in Princeton, New Jersey. Westminster operates the largest organ department in the United States, with specialized organ degrees at undergraduate and graduate levels. Princeton is accessible by train, bus or auto, with easy connections to the Newark airport (which is especially known for low fares on airlines like People Express). By March, the collection will be sufficiently organized so that members will be welcome to use it for research.

The collection contains a large and varied selection of books, periodicals, and other materials related to the organ. It is especially strong in early twentieth-century American holdings, but also has many nineteenth-century items. Just a few of the treasures include an original first edition of Dom Bedos, a signed, numbered, original edition of Audsley, several letters of Albert Schweitzer, and the factory records of the Henry Pilcher company going back to 1852.

Some recent gifts include: two original E. & G. G. Hook sales brochures, an updated list of organs by Thomas Appleton, and a photocopy of a sales brochure from the George Ryder firm with a list of organs, all gifts of Barbara Owen; a collection of organ postcards from Michelle Newton; two original copies of the J. H. & C. S. Odell 1896 Sales Booklet from Larry Trupiano; a copy of John Van Varick Elsworth's book, *The Johnson Organs*, from the Boston Organ Club; a copy of the *Pipe Organ Record* from the First Parish Church, Southamptton, Massachusetts, identifying a previously unknown and unnumbered Johnson organ, the gift of William Czelusniak; a small number of French church programs from the late Ben Stinchfield of Farmington Falls, Maine, via Albert F. Robinson; a copy of a Henry Erben article in *Psalmodia Evangelica* (1830) and copies of the Edward Hodges notebooks from the Library of Congress as the gift of your archivist.

The most recent purchase for the Archives is a microfilm of the *Organ Scrapbook* located in the collection of the New York Historical Society.

Most of the items in the Archives have been found and given to the collection by members of the Society. Contributions of materials are most welcome at any time and should be sent to the archivist at his Cranbury, New Jersey, address found on page 2. We would particularly like to receive items from the nineteenth century including original dedication programs, copies of church minutes giving information about organ installations, old organ photographs, organ postcards, stoplists of old organs now gone, and any materials pertaining to organ builders such as sales brochures, organ lists, factory related materials, and advertisements (please be sure to identify the

source and date whenever possible). This seems to be the area where we need most to concentrate at present, though materials pertaining to all periods of the organ will be appreciated.

As a society, we stand at an important crossroad with this collection. It has been nurtured and superbly organized by our previous archivist, Homer Blanchard, who was nominated to become an Honorary Member of the Society at the October meeting of the National Council. He is the person responsible for the cataloguing system which we will continue to use, and for the fine order of the collection when we arrived in Ohio. But, it is really the next few decades which will determine the ultimate value of the collection for future generations of organ research.

Are we as members of the Society constantly searching for those rare, hard-to-get, and important materials of the nineteenth century? Are we sufficiently recording and saving information on more recent organs? Do we have items of value in our personal collections which could be either copied or donated to the Archives? These are questions which members of the society should frequently ask themselves. The potential of the collection really lies in our hands during the next few decades if we hope to document the history of American organbuilding.

Stephen L. Pinel, Archivist

*This fanciful stoplist, reproduced in facsimile here, rests among many hundreds of more "legitimate" ones available to researchers using the OHS Archives. The collection will be open for regular use in March.*

# GRAND ORGAN

IN THE

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<p style="text-align: center;"><b>GREAT ORGAN.</b></p> <p>Opera Diapason, (front pipes) 2 ft.              Gamba (metal), . . . . . 6 ft.              Bella-Donna, . . . . . 9 ft.              Double-Header, . . . . . 10 ft.              Whistle (pure tin), . . . . . 16 ft.              Jews' Harp, . . . . . 5 ranks.              Penny Trumpet, . . . . . 4 ft.              Free Lunch, . . . . . 12 o'clock.              Fish Horn, . . . . . 2 ranks.              Caliope, . . . . . 5 ranks.              Blunderbuss, . . . . . 32 ft.</p>	<p style="text-align: center;"><b>SWELL (ENGLISH).</b></p> <p>Bourbon, (very old), . . . 2 gallons.              Shut Diapason, . . . . . 7 ft.              Kangaroo (fore-feet and hind-legs).              Tea-pot, . . . . . 3 ranks.              Octave and a half, . . . . . 16 ft.              Fiddle-de-dee, . . . . . 2 ft.              Viol di Laudanum, . . . . . 15 cents.              Oldboy, . . . . . 2 ft.              Connocopea, . . . . . 3 ft.              Rooster, . . . . . 4 ft.              Awfulclide, . . . . . 32 ft.</p>
<p style="text-align: center;"><b>CHOIR ORGAN.</b></p> <p>Soprano (brass), . . . . . 2 ft.              Contralto (wooden), . . . . . 3 ft.              Tenoroon (metal), . . . . . 4 ft.              Basson (very heavy), . . . . . 5 ft.              Wild Flute, . . . . . 2 ranks.              Catarrh, . . . . . 16 ft.              Squint, . . . . . 4 ranks</p>	<p style="text-align: center;"><b>SOLO ORGAN.</b></p> <p>Melodian (Free Mason), . . . . .              Bag Pipe, . . . . . 16 ft.              Cat-a-waul, . . . . . 4 ft.              Triangle . . . . . 3 ft.              Fishharmonica (free reed), . . . 8 ft.              Vox Angelina, . . . . . 2 ft.              Brass Band (extra wind), . . 5 ranks.</p>

**PEDAL ORGAN.**

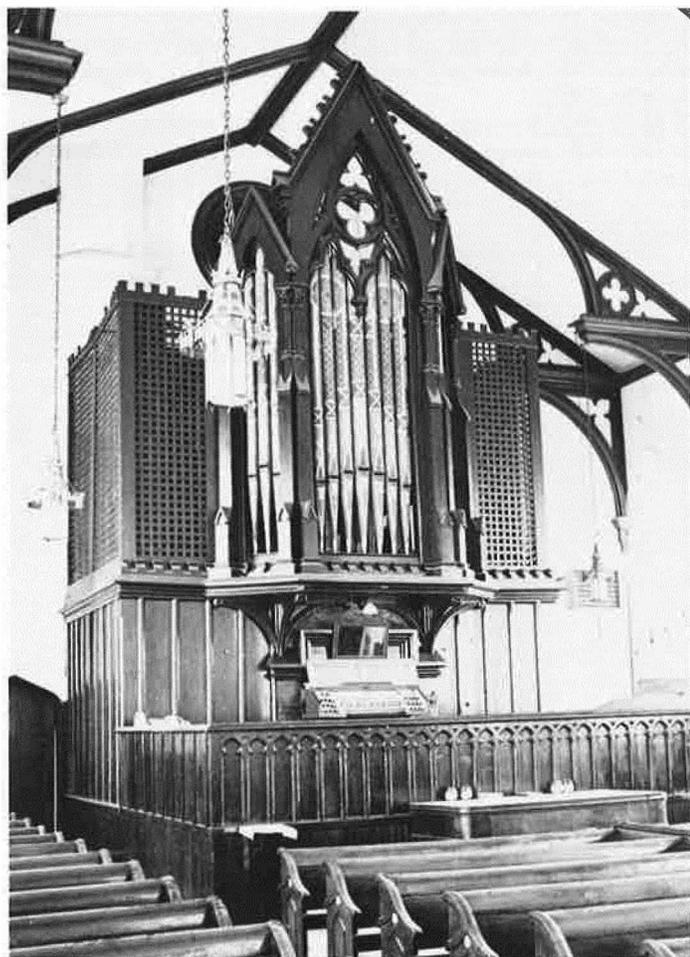
Seven League Boots (pegged), . . . . . 2 feet.  
 Steam Elevator, . . . . . 32 feet.  
 Organist, . . . . . 16 feet.  
 Kaleidoscope, . . . . . 17 feet.  
 Monitor, . . . . . 21 feet.  
 Flute, (pure zinc), . . . . . 2 feet.  
 Earthquake, . . . . . 40 ranks.

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No. 2.—Rehearses the Choir.	“ “ Stops, 2,000,000
No. 3.—Draws the Salaries.	“ Cost, . . . . . 2,000,000
No. 4.—Anything you like.	



1867 Johnson Op. 228, St. John's Episcopal Church, Cleveland, as shown in *The Johnson Organs*. The instrument is currently for sale through the Organ Clearing House.

## BOOK REVIEWS

*The Johnson Organs* by John Van Varick Elsworth, edited by Donald R. M. Paterson. The Boston Organ Club Chapter of the Organ Historical Society, Box 104 Harrisville, NH 03450 160 pp. paper. ill. \$15.95, postpaid.

By the time the Organ Historical Society began to function in 1956, John Van Varick Elsworth was well known as a Johnson "fan" because the previous year, he had basically completed this text. But it was after his death in 1971 that the manuscript came to light and Donald R. M. Paterson accepted the responsibility of editing it. Although Mr. Elsworth recorded information about Johnson organs on his many "pilgrimages," and he increased his knowledge by personal contact with Johnson's great voicer, Edwin B. Hedges, there were many matters open to question and the book might not yet have appeared save for the valuable assistance of Dr. Homer Blanchard (another Johnson specialist), E. A. Boadway, Alan Laufman, Peter T. Cameron, Robert E. Coleberd, John K. Ogasapian, Barbara Owen, Peter John Bailey, Kenneth F. Simmons and William T. Van Pelt III. Financial assistance for the publication was given by the Organ Clearing House (in memory of Elizabeth T. Kampf) and some 250 subscribers whose names are listed.

William A. Johnson (1816-1901) was born in New York State, not far from the Massachusetts line, and grew up in Westfield, Massachusetts, where he established his organ manufactory, producing his first organ in 1844. All of the instruments built between that date and 1871 are correctly name-plated "William A. Johnson." But William H. Johnson, his son, had joined the firm, and from 1871 to the end of the firm's production in 1898, the organs are labeled "Johnson & Son."

Two lists of Johnson organs appear to be authentic—the one dated 1877 has locations, the number of manuals, and the number of "registers." But the list dated 1893 omits the number

of registers. Thus one finds a detailed account for each of the 860 organs built by this firm, along with a geographical breakdown which is of great assistance.

Tracing the history of a firm which has been out of business for 85 years is a painstaking task. Mr. Elsworth and Professor Paterson have contributed a factual yet fascinating account which is a milestone of American organ-building history.

*Editor's note: Of special value is the profuse number of illustrations in this volume, which serve as a visual study of Johnson's organs, and their case designs. In addition, the remarkable feat of documenting almost all of the 860 Johnson instruments' whereabouts is one of the largest research efforts ever undertaken by Society members. Since the opus list is both annotated and then geographically arranged readers will discover more details about the disposition of this firm's instruments. Corrections and additions to the annotations will be greatly appreciated; please contact the Society.*

*Baroque Tricks: Adventures with the Organ Builders* by Ralph Downes. Positif Press, 130 Southfield Road, Oxford OX4 1PA, England. 244 pp. hardbound. 111.

This autobiography is an account of the life, experience and influence of a man of tremendous knowledge in organ design and construction. The additional fact that Ralph Downes is an organist of no mean ability gives further authenticity to his comments and observations.

Born in Derby, England, in 1904, Mr. Downes began his association with organs at age 9, and from thence his entire life has been devoted to them. His very down-to-earth style of writing makes the book easily digested, and several "Notes in the Text" (reserved for the end of the book) provide detailed enlightenment. One might wish for more detailed information in several stoplists provided (e.g. GREAT 16 8 8 8 8 4 4 2 $\frac{3}{4}$  2 III 8, etc. is too condensed, although in some lists stop names are given), but his definitive study of pipe scales and acoustics prove the great depth of his knowledge.

Perhaps Downes' greatest work was with the Harrisons on the 1951 organ for the Royal Festival Hall, a five-manual, 120-rank instrument. The full stoplist, including couplers, mixture dispositions and wind pressures, is presented in the Appendix.

Mr. Downes has worked in America as well as Britain, associating with such builders as Robert Noehren and G. Donald Harrison. This is a book for the professional organ builder, and also for the amateur organ enthusiast whose interest includes ideas on growth and development in organ design.

Albert F. Robinson

Smith, Rollin. *Toward an Authentic Interpretation of the Organ Works of César Franck*. New York: Pendragon Press, 1983. Available from the author at 1150 41st Street, Brooklyn, New York, 11218; or from The Princeton University Store, University Place, Princeton, New Jersey, 09540, for \$36.00.

Mr. Smith's monograph is a fine volume of scholarship which should stand as an example for musicologists and future writers on the organ. It captures under one cover virtually all of the significant primary and secondary source material on the career of César Franck as an organist, which has been difficult to obtain previously. It also clears-up some of the confusion surrounding this often-played but little-understood nineteenth century French master of the organ.

The scope of the book covers Franck's entire association with the organ from his student days to his public performances, and finally deals with his professorship at the conservatory. Included are several essays written by associates and students of Franck which are rarely encountered in print. The authors include: Tournemire, Busser, Mahaut, and Gabriel Pierne. Everything is consistently documented for those who wish to re-examine source materials for themselves.

Of particular interest to members of the Organ Historical Society and its adjoining organizations will be the section dealing with the organ at Sainte-Clotilde. Mr. Smith manages by his investigation to solve some of the mysteries regarding speculation and couplers of this important instrument. Photo-

graphs of the original Cavaillé-Coll console are most interesting as is an entire chapter listing the place and specifications of all of the organs Franck was known to have played.

The book is nicely illustrated, especially the series of photographs depicting Franck at various stages of his life. It contains a good index and an exceptional bibliography as well as a list of corrections to the Franck Werkverzeichnis published in William Mohr's book *César Franck* in 1969.

I have but one very small criticism of the volume, and that is Mr. Smith's avoidance of discussion of *L'Organiste* (1890). That very odd collection of liturgical pieces Franck wrote during the last year of his life still remains some of the most misunderstood organ music we play. If you want information about it, you'll have to go to Van Wye, Benjamin: "Marcel Dupré's Marian Vespers and the French Alternatim Tradition," in *The Music Review*, August-November, 1982, pages 198-203.

The book is a needed and beautifully done addition to the small number of volumes which deal with the organ and organ music. Every organist and scholar of nineteenth-century French music should own a copy.

Stephen L. Pinel

## RECORD REVIEWS

*Round Lake Festival*: Round Lake Festival Orchestra and 1857 Richard M. Ferris Organ; Glenn E. Soellner, conductor; Stephen L. Pinel, organist. RL-100 Round Lake Historical Society, Box 22, Round Lake, N.Y. 12151, \$10.00 postpaid, or Organ Historical Society, Box 26811, Richmond, VA, 23261. \$8.98 to members.

This joint effort to produce a recording featuring the great 1847 Richard Montgomery Ferris organ is something of a disappointment since neither the organ nor the orchestra really dominates the scene, and there is not one selection purely for the solo organ.

Robert C. Newton of the Andover Organ Company, who nurtured this organ for several years, prepared the instrument for the recording. The recording is produced by the Round Lake Historical Society in conjunction with the Organ Historical Society. The 20-piece orchestra includes strings and three French horns.

On side one Josef Rheinberger's *Concerto in F Major*, Opus 137, is given a handsome reading with the instruments blending extremely well. On side two, things are not so fortunate partly because of the similarity of all four selections. The Saint-Saens *Prélude* comes off best with its *tempo Siciliano*. Gail C. Falsetti, 'cellist, is featured with the organ in Saint-Saens' *Prière*. And the side concludes with two works by Guilmant: *Adoration* and *March Élégiacque*.

A handsome booklet with copious notes on the music by Mr. Pinel includes the organ's stoplist and registration for the entire recording. The recording is faithful, but again one could wish for another record consisting of solo organ material, for this organ is one of the finest examples of American organ building prior to 1850 still extant.

*Innsbruck Ebert-Orgel* played by Michael Radulescu. Published as Pape Orgeldokumente 1002 available from German News, New York City, or from Prof. Dr. Uwe Pape, Prinz-Handjery-Str. 26a, 1000 Berlin 37, for \$19.

This very interesting set of two records is produced by our German friend of the American organ, Dr. Uwe Pape. It consists of 4 sides of early German music which is rarely or never heard by Hofhaimer (1459-1537) and his students: Kotter (1480?-1541), Brumann (d. 1526), Nachtigall (1480?-1537), and Buchner (1483-1538), as well as their more famous contemporary, Arnold Schlick (1460?-1521?). Just the roster of unusual composers makes the set worthwhile and there are many other benefits in addition.

The instrument featured is a breathtakingly beautiful one from the middle of the 1500s which serves the music exquisitely. Michael Radulescu, the former, demonstrates the instrument well by frequent changes of registration for each verset which shows the individual colors of the organ to great advantage. His touch is perhaps a bit too detached in places but

that may have more to do with the microphone placement than his playing. Of particular beauty is the unequal temperament in which the instrument is tuned and which is displayed on the records nicely.

The sound of the playing surface is free of noise and the organ is recorded cleanly on the disc with no distortion. Perhaps the music might have been served a bit better by a slightly more distant sound. The close perspective reveals a tendency of the pipes to cough.

With the records come the extensive notes (in German) on the instrument, music, and player, including some very attractive photographs of the instrument. For players interested in unusual programming, or especially early music, this is certainly a worthwhile addition to the growing list of recordings in that area.

Stephen L. Pinel



Lois Regestein plays Hook Op. 328 of 1863 in Bucksport, Maine, at the 26th OHS Convention.

*Historic American Organs: Organs in Maine "Down East"* — Eight organs heard at the 26th OHS convention. Organ Historical Society, Box 26811, Richmond, VA 23261. \$8.98 to members.

This record will bring back fond memories of the very fine organs heard during the 26th Annual National Convention of OHS in Maine in 1981. For those who did not attend, this is a testament to the excellent organs and organists "Down East."

On side "A" we hear William Aylesworth play the *Allegro vivace* from Guilmant's Sonata No. 2 in D on E. W. Lane's Op. 101 at the First Congregational Church in Searsport, giving a vigorous and energetic performance; next George Bozeman plays Stanley's *Voluntary in D minor* on the 1848 George Stevens organ at The First Church in Belfast, where the period of the instrument is apparent under George's excellent technique; then we hear David Bergeron play the 1872 George Stevens in the First Congregational Church of East Machias, selecting Franck's *Cantabile*, which does not quite suit this instrument; finally there is a splendid performance by Charles Page on the 1873 George Stevens organ of the *Final* from Widor's Symphony No. 2.

On side "B" there is a stunning performance of Parker's *Introduction and Fugue in E minor* by Lois Regestein on E. & G. G. Hook Op. 328 at Elm Street Congregational Church in Bucksport; this is followed by Susan Armstrong's studied playing of Bach's *Prelude in D minor* on the 1850 Henry Erben instrument in St. Luke's Episcopal Church, Woodland; Brahms' *Prelude and Fugue in A minor* receives a clean if somewhat uneven performance at the hands of Nina Hollifield on the 1852 E. L. Holbrook organ (rebuilt by Fritz Noack in 1962) at the United Methodist Church, Orrington; and finally the glorious sound of E. & G. G. Hook's Op. 288 at St. John's R. C. Church in Bangor is fully realized by Brian Frank as he plays Josef Klička's *Legenda* with masterful interpretation.

The record's jacket shows this last organ on its cover and contains ample notes by George Bozeman and photos by William T. Van Pelt. Scott Kent is the producer of this splendid album which is highly recommended.

Albert F. Robinson

# American Organ Research In American Universities

by John Ogasapian

NOT LONG AGO, I received the latest edition (the 7th ed., 1984) of *Doctoral Dissertations in Musicology*, a publication of the American and International Musicological Societies listing the authors and titles of doctoral dissertations in the field of music completed and in progress in both European and American universities. The work is as comprehensive as possible. That is, candidates' advisors and institutions are requested to inform the publication's editors by means of computer cards which are distributed to the universities and filled out by the student, signed by his or her major advisor and sealed or otherwise endorsed by the institution, then mailed to the DDM offices.

Previous editions have also contained post-dissertation musicological works in progress; however, these are now listed in an annual journal, *Acta Musicologica*, the periodical of the International Musicological Society, to which virtually every well-stocked music library subscribes, and which most persons in the field read. So the post-doctoral "works in progress" have been eliminated from the newest edition of DDM; and it is just as well. The volume contains some 550 pages, listing about 6,500 items on topics from ancient times to the most contemporary and avant-garde; from non-western music to the American popular song; and from the most exhaustive archival compilations to the most arcane speculative theoretical and esthetic studies.

In the volume one may find listed a study of the instrumental music of northern Afghanistan, and medieval southern French chant tonaries. One may find studies of little-known literature, such as the secular cantatas of Nicholas Bernier, alongside re-examinations of certain aspects of the major pieces of literature, such as Beethoven's first-movement developmental procedures.

The canons of dissertation topic selection decree that the topic shall be original — hitherto unexplored — and that the work done on it shall constitute a significant contribution to the literature of the discipline. Quite obviously, meeting the first requirement is somewhat easier than satisfying the second. After all, the easily accessible indices and bibliographies will show at a glance whether a topic has already been "done." On the other hand, it is quite hard to judge whether a given subject, no matter how well done the work turns out, can constitute a "significant" contribution. One is tempted, browsing through the titles, to conclude that not only the first- and second-rate composers and their works have been published sufficiently, but also the third- through fifth-raters also. Accordingly, degree candidates, in their frantic search for topics acceptable to their advisors and committees, have now begun to plumb the rich sub-soil of sixth-, seventh- and eighth-raters, in some cases with which I am personally acquainted, losing their perspective on musical art — so laboriously gained in the process of their course work and examination preparation — and deluding themselves into thinking they are working on a major creative talent whose works have somehow been overlooked by generations of musicians, and will make their scholarly career on their serendipitous discovery. That sort of distortion of the overall field of view in music is nothing short of tragic, and the blame for it probably needs to be laid firmly and openly on the doorstep of the Ph.D. "octopus," the grip of whose tentacles have been decrying for some twenty years in both journals and intellectual magazines.

The octopus cannot be contained at this point and in this journal; however, there is an interesting point to be made in perusing DDM. Initially, the sheer size of DDM seems to indicate an incredible degree of optimism in the much-decried

shortage of college teaching positions. There certainly does not appear to be a slackening of aspiring young scholars seeking terminal degrees in the field; and that is gratifying, for neither music nor fine arts scholarship can afford to lose a generation of minds.

Still, there is a sameness between this newest edition of DDM and earlier editions. The sheer number of works has swollen from the fewer than 500 listed in Helen Hewett's first edition of 1952; in fact, there were almost as many titles in that edition as there are pages in this one!

But, the topics are similar. Studies of performance practice are popular, probably because there is so much circular revisionism going on that all one need do is stand still to find him- or herself on the cutting edge of the latest scholarly ideas. Some of the most prestigious scholars — men who were among the first to seek authenticity in instruments and playing styles — are now reexamining with serious concern the old saw, so laughed-at by students of a generation or less ago, that Bach (or whoever) would have reveled in the nine-foot grand piano, had he had access to one.

Manuscript studies have similarly maintained their level of presence, mainly because early rhythmic notation, like performance practice, has benefitted from extensive recent research, and we now know that the ideas we had of chant rhythm and the rhythm of early polyphony five or ten years ago must be drastically revised. As a consequence, the closely related work of translating and interpreting theoretical writings of the time is also in need of revision.

The most pronounced new fields are non-western musics, and American music; a general area that was generally despised by all but a very few scholars at first-rate universities until less than a decade ago. The precipitous rate at which the fortunes of American musical studies have risen is in no small measure due to the work of the Sonneck Society and its journal, *American Music*, which has, in scarcely eighteen months and six issues, established its reputation as first-rate, on a level with the *Journal* of the American Musicological Society and *Musical Quarterly*.

But much else remains — as it was in 1952 — soporific boiler-plate. And at least part of this is unnecessary, because there is an area of significance, for which large amounts of primary archival data exist in comparatively accessible situations, but which is largely unexplored. I refer, of course, to the history and criticism, the sociology and technical analysis of American organ builders and organ building.

There has been an increase in organ-oriented topics; however, it is largely in the area of European organ builders. German universities are perceptibly more open to studies of organ builders and building in specific locales. Indeed, even American universities would appear to be more willing to accept dissertations on European builders or building than on American.

Not that there is no significant work in progress. At the University of Rochester, Mark Daryl Coffey is at work on a study of Charles Fisk. And the past decade or so has seen dissertations completed on several American builders: Holtkamp, Harrison, Felgemaker and Möller, for instance, to say nothing of several closely related topics. As a group, however, they represent a number small, out of proportion both to the significance of the subject and the decreasing number of "original" topics being sought by an increasing number of graduate students.



*The Chapel Organ*

# Two from One: The Organs at Edward Searles' Pine Lodge Estate

by Michelle Graveline

**A**MONG NEW ENGLAND organ enthusiasts, the name Edward Searles is well-known, being associated primarily with the organ in the Methuen Memorial Music Hall in Methuen, Massachusetts. Two organs also survive in Searles' Pine Lodge estate, which is now the Provincial House of the Sisters of the Presentation of Mary. These two instruments were originally one, namely, the Broadway Tabernacle organ in New York City, built in 1859 by Ferris and Stuart.<sup>1</sup> The Organ was rebuilt by the Methuen Organ Company in 1915 and installed in the Pine Lodge estate in 1916. Originally a three manual instrument, it was then reconstructed as two organs.

A recent visit to Methuen provided an opportunity to examine the workmanship of these two organs, and, with the help of Barbara Owen and Sister St. Aime, P.M., a chance to note details of construction. While this report is by no means exhaustive, it will shed more light on work done by two important American organ companies.

It is not altogether certain when the Broadway Tabernacle organ was acquired by Edward Searles. The congregation of the Broadway Tabernacle moved to a new edifice in 1905, yet it is unlikely that Searles acquired the organ at this time. For one thing, the two rooms in his estate in which the organ was to be housed were not built until 1912 and 1915. An inscription inside the larger of the two extant organs indicates that the organ was not rebuilt until 1915, and that it was set up in the house in 1916. Furthermore, Searles was known to have spent the winter of 1914-1915 in New York City<sup>2</sup>, where he could very well have heard of an organ in storage or for sale, namely, the Broadway Tabernacle organ, and decided he wanted it for the new additions to his estate.

These dates also make it unlikely that the organ was rebuilt by James Treat, as has been thought originally.<sup>3</sup> Treat ceased working for the Methuen Organ Company in 1911, and died in 1915. Rather, Richard Ingraham, who took over the company after Treat retired, probably rebuilt the organ and set it up in the estate.

The Great, Swell and Pedal divisions of the original organ were rebuilt to form the organ which now stands at the entrance of the convent chapel, although the room was not converted into a chapel until the Sisters of the Presentation of Mary bought the estate in the mid-1950s; the room was probably designed as a ballroom. The Choir division of the Tabernacle organ was rebuilt as a one-manual instrument for the Tapestry Hall of the Pine Lodge estate, which now serves as the library for the convent.

The casework for the small organ was retained from the original Ferris and Stuart organ. On the original installation, the Choir division was located in back of the organist, rückpositiv style. The casework for the large organ was built by the Methuen Organ Company. Interestingly enough, half of this case was taken from an upper section of the 1886 James Treat organ which was formerly at Searles' Great Barrington estate, Kellogg Terrace. The two cherubs which stood on top of the pedal towers on the Great Barrington organ (which is now in the First Congregational Church in Methuen) were positioned on ledges in front of the upper section of casework on the Pine Lodge organ. Although the burnished tin pipes in this section do not now speak, one can see the holes in back of the case through which the wind was originally conducted to these pipes.

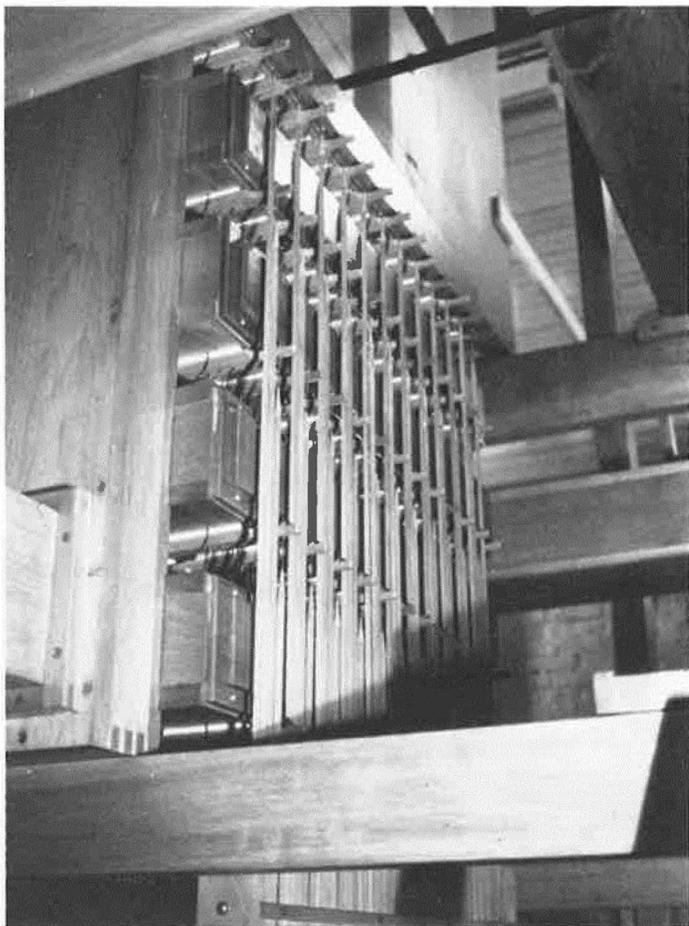


*The Library Organ*

In the lower section of the case there are six large pipes, five of which appear to be from the old Grand Open Diapason of the Broadway Tabernacle organ. These pipes have names and dates engraved onto their languids. The inscriptions are as follows: C#: "Edwin Pennoyer Organ Builder," the next pipe has no pitch name and nothing written inside, and apparently was never a speaking pipe. The differences in construction from the others seem to indicate that it was built by the Methuen Organ Co. to fit into the new case. F: "New York, June the 8th, 1859/Bernard Reilly Organ Builder;" D#: "Organ Builder/Edwin Pennoyer June 8, 1859;" C: "Henry C. Stuart Charles Reilly/Pipe-Makers (CCC) New York City/Bernard Reilly Edwin Pennoyer, June 8th 1859;" D: "Charles O. Reilly." The inscriptions are written in a beautiful flowing script and several of them appear upside-down as one looks into the pipe, making the task of deciphering them somewhat difficult.

Part of the challenge in looking at these organs was trying to establish what was 'old' (Ferris and Stuart) and what was 'new' (Methuen Organ Co.). Some aspects, such as which pipes were old and which were new, were easily observed due to obvious differences in metal and wood. But there were many details which this writer would have missed without the expert eye of Barbara Owen. One thing was immediately evident: the workmanship of both companies was of the highest quality. For example, the woodworking on the chests and other inner parts of the organ, such as the Barker machines, was so beautifully finished that one might have thought that the builders were making fine furniture, rather than the rarely-seen innards of an organ. Such was the craftsmanship of these men.

An annotated listing of each stop on the present organs follows with a description of any details of rescaling or reconstruction of the stop. It is interesting to note that all of the



One of two Barker machines in the Chapel organ.

Ferris and Stuart pipes were pitched up a half-step by the Methuen Organ Company. The likely reason for this is that the pitch standard in New York at the time the Tabernacle organ was built was around  $A=450\text{Hz}$ ; by the time the Methuen Organ Company rebuilt this instrument for Pine Lodge, the standard had been lowered. Consequently, all pipes were moved up a half-step, and new low Cs were constructed for all the stops.

### CHAPEL ORGAN

The pipes and chests of the original organ were retained by the Methuen Organ Company, which put in a new console, case, bellows and action, for the organ at the entrance of the convent chapel. The action for the Great and Swell divisions is mechanical from the console to two Barker machines, one for each division. The pedal action is tracker. Unfortunately, the organ is buried in a very deep chamber, and while the case is very beautiful, it prevents much of the sound from reaching its full potential. That, coupled with the rescaling which resulted from pitching the stops up, as well as some revoicing on certain stops (added nicking), makes for a sound that is somewhat less brilliant than the original must have been. The reeds in particular are very smooth and seem to have been extensively revoiced. The following stop descriptions are from the present organs, beginning with the larger one in the convent chapel.

#### Great

**Open Diapason 16'** Common metal, slotted tuning, ears from  $c-b^1$ , nicking on lower lip and languid from  $c$  up.

**Open Diapason 8'** Common metal, slotted tuning, ears, nicking on lower lip and languid throughout.

**Bell Gama 8'** Common metal, tuned on ears, cylindrical  $c^2-g^2$ .

**Hohl Flute 8'** Wood, lower octave is from old Stopped Diapason, the rest is from the old Melodia. Lower octave is stopped, remainder is open and tuned by flaps on top. Inverted mouths from  $c$  up. Nicking throughout on lower lip and languid. Reworked with roundhead screws.

**Flute Harmonic 4'** Wood, harmonic from  $c^1$ , inverted mouths, metal  $c^{\#2}-g^2$ . This stop was newly constructed by the Methuen Organ Company when the organ was installed.

**Octave 4'** Metal, slotted C-B, cone tuned from  $c$  up, ears on two lower octaves, nicking on lower lip and languid throughout.

**Twelfth 2 $\frac{3}{4}$**  Common metal for two octaves, then lead. Slotted tuning on two lower octaves, cone tuned from  $c^1$  up. Ears on two lower octaves, nicking on lower lip and languid throughout.

**Fifteenth 2'** Metal, ears on lower octave, nicking on lower lip and languid throughout.

**Mixture 3 ranks** Metal, cone tuned, ears on lower octave of seventeenth, slotted tuning for lower octave of seventeenth and nineteenth, nicking on lower lip and languid for first three octaves of seventeenth and first octave of nineteenth.

**Dulciana 8'** This was newly constructed by the Methuen Organ Company and put on a separate pneumatic chest. The bottom octave was made of zinc, and the rest of spotted metal.

**Trumpet 8'** Tongues, shallots and wires replaced in 1915, shallots closed, flat bottoms, flues begin at  $c^2$ .

**Clarion 4'** Capped (probably not original). Tongues, shallots and wires replaced in 1915, shallots closed, flat bottoms, flues begin at  $c^1$ .

#### Swell

**Bourdon 16'** Wood pipes appear to have been cut up higher, refinished, with new caps and feet.

**Open Diapason 8'** Metal, slotted, ears on first three octaves, bearded on lower octave, nicking on lower lip and languid throughout.

**Stopped Diapason 8'** Wood, same characteristics as Bourdon 16'

**Dolce 8'** New in 1915, lower octave zinc, the rest spotted metal, slotted, first two octaves bearded.

**Salicional 8'** Originally a tenor  $c$  stop, metal. Bass thirteen notes new, of zinc. All slotted, first three octaves bearded.

**Principal 4'** Metal, first two octaves slotted, upper pipes cone tuned, ears on first two octaves, nicking on lower lip and languid throughout.

**Principal 2'** Metal, first octave slotted with ears, the rest cone tuned, nicking on both lower lip and languid throughout.

**Cornet II** Metal. C-f of twelfth may be from one of the former (unison?) mixture ranks, seventeenth breaks back at  $c^2$ .

**Trumpet 8'** New shallots, tongues and wires. Flues begin at  $c^2$ .

**Oboe 8'** Original stop began at tenor  $c$ . Bass thirteen pipes are new and slotted. Other pipes have caps which are probably not original. Flues begin at  $c^2$ .

**Vox Humana 8'** The Vox Humana appears to be the old Choir Cremona cut in half, capped, and fitted with new boots in the treble. They have new shallots, wires and tongues like the rest. It is not possible to know whether this was done in 1915 or before, but bodies and blocks match other old reeds. Flues begin at  $c^{\#2}$ .

#### Pedal

**Bell Gamba 16'** Shape is the same as Great Bell Gamba. The original pedalboard of 29 notes was expanded to 30 in 1915.

**Open Diapason 16'** These pipes were not closely examined due to their inaccessibility.

**Bourdon 16'** This stop was not on the original stolist of the Tabernacle organ, but the pipes of wood are older than 1915. Construction is similar to other pipes, and stoppers are original. Feet are new or refinished. This stop was perhaps left off the original stolist or is possibly from another organ of the same period.

**Cello 8'** All zinc, straight cylindrical with slight taper, slotted, with beards. Both  $C$  and  $C\#$  are new pipes, which means this stop was put up a whole tone. One could observe that the cut-ups were lowered.

**Trombone 16'** Original zinc pipes, blocks, shallots, and possibly tongues (weighted). Square wooden shallots have slanted bottoms with insets. Blocks are hardwood with metal boots.



The Chapel organ contains two Bell Gambas, one at 8' pitch in the Great, and another at 16' pitch in the Pedal. These pipes are rarely seen in modern organs, perhaps because of their difficulty of manufacture and narrow range of tuning. Bell Gambas were common in mid-19th century organs.

**Scheme of the Organ In  
BROADWAY TABERNACLE CHURCH,  
New York City, built In 1859.**

Compass on the Manuals.....CC to G, 56 Keys.  
Compass on the Pedals.....CCC to E, 29 Keys.  
Three Rows of Keys.

**GREAT ORGAN, 12 STOPS.**

1 Double Open Diapason, metal.....	16 feet.
2 Open Diapason, metal.....	8 "
3 Gamba, metal.....	8 "
4 Stop Diapason, wood.....	8 "
5 Melolin, wood.....	6 "
6 Night Horn, metal.....	4 "
7 Principal, metal.....	4 "
8 Twelfth, metal.....	3 "
9 Fifteenth, metal.....	2 "
10 Sesquialtera, metal.....	3 ranks.
11 Trumpet, metal.....	8 feet.
12 Clarion, metal.....	4 "

**SWELL ORGAN, 11 STOPS.**

13 Bourdon, wood.....	16 feet.	19 Cornet, metal.....	2 ranks.
14 Open Diapason, metal.....	8 "	20 Mixture, metal.....	3 "
15 Dulciana, metal.....	8 "	21 Hautboy, metal.....	8 feet.
16 Stop Diapason, wood.....	8 "	22 Trumpet, metal.....	8 "
17 Principal, metal.....	4 "	23 Clarion, metal.....	4 "
18 Fifteenth, metal.....	2 "		

**CHOIR ORGAN, 6 STOPS.**

24 Open Diapason, metal..	8 feet.	27 Flute Harmonic, metal.	4 feet
25 Stop Diapason, wood..	8 "	28 Picolo, metal.....	2 "
26 Principal metal.....	4 "	29 Cremona, metal.....	8 "

**PEDAL ORGAN, 7 STOPS.**

30 Double Open Diapason, wood.....	32 feet.
31 Open Diapason, wood.....	16 "
32 Grand Open Diapason, metal.....	16 "
33 Gamba, metal.....	16 "
34 Trombone, metal.....	16 "
35 Quint, wood.....	12 "
36 Violoncello, metal.....	8 "

**COUPLERS, OR MECHANICAL STOPS.**

37 Swell to Great.	40 Great to Pedal.	43 Vox Tremulant.
38 Choir to Great.	41 Swell to Pedal.	44 Bellows Attach.
39 Swell to Choir.	42 Choir to Pedal.	45 Bellows Alarm.

**COMPOSITION STOPS.**

46 Full.	47 Chorus.	48 Solo.
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*As this issue went to press, an uncatalogued Ferris & Stuart sales brochure was found in the OHS Archives Collection by Stephen Pinel, archivist. The undated catalogue contains the stoplist reproduced in facsimile above, which agrees with that recorded by F. R. Webber and reported by Ogasapian.<sup>4</sup> The sales brochure also contains stoplists for the three-manual organs of 1849 at Calvary Episcopal Church and 1856 at All Souls Church in New York City, as well as an opus list of 31 church organs and 18 "Lodge and Parlour Organs." WTVP*

**LIBRARY ORGAN**

This one-manual organ which is now in the library of the Sisters of the Presentation of Mary is the original Choir division of the Broadway Tabernacle organ. It was installed in a new swell box and provided with new feeder bellows. At one time the console was fitted with a player mechanism, about which nothing more is known. The keyboard, most of the stop knobs and the key cheeks seem to be from the original organ. As with the Chapel organ, this one has been repitched.

**Open Diapason 8'** Metal, first octave exposed (facade pipes) and painted gold. Sleeve tuning to c<sup>1</sup>, then cone tuned. Ears on first three octaves, nicking on lower lip and languid throughout.

**Stop Diapason 8'** Wood, nicking on lower lip and languid throughout.

**Principal 4'** Metal, first two octaves sleeve tuned, the rest cone tuned. Ears on first two octaves, nicking on lower lip and languid throughout.

**Violin 8'** Stop knob reads Violin 4', and the first octave of this stop is made of common metal, the rest being of spotted metal, which seems to indicate that this stop was originally a four-foot stop. It was not listed on



*Swell pipes, background to foreground: Oboe, Vox Humana, 4' Principal, 8' Stopped Diapason, 8' Dolce, 8' Open Diapason, 16' Bourdon, Mixture, 8' Salicional, 8' Trumpet*

the original stop-list. The pipes are slotted, with ears. Harmonic bridges to a<sup>1</sup>. Nicking on lower lip and languid throughout.

**Rohr Flute 4'** Wood, first eighteen notes, with flaps on top, block bridges and nicking throughout. Upper pipes are common metal harmonic flutes with nicking on lower lip and languid throughout.

**Doppel Flute 8'** Wood, stopped pipes, double mouths, nicking on lower lip and languid throughout.

**Dolce 8'** Metal, slotted to f, then sleeve tuned. Harmonic bridge on first three octaves, nicking on lower lip and languid throughout.

**Oboe 8'** New in 1915, closed shallots, flat bottoms.

**Bourdon 16'** (Pedal) Wood, new in 1915.

The above observations certainly show that these instruments deserve our attention. While the large organ is in need of some minor repairs, on the whole it is in reasonably good condition, and continues to serve as the worship instrument for the Sisters of the Presentation. Because it is situated at the entrance to the chapel, which is in constant use by the Sisters, it is generally not possible for outsiders to hear the organ. The sound of this historic instrument, and that of its smaller counterpart in the convent library, may someday be made available on recording, where the quality of the workmanship of Ferris and Stuart, as well as that of the Methuen Organ Company, can be demonstrated.

**NOTES**

<sup>1</sup> An interesting account of the organ and its builders can be found in Peter Cameron's article, "A Contemporary Sketch of Richard M. Ferris and Levi U. Stuart," *The Tracer*, XII, 2 (Winter, 1968), p. 1.

<sup>2</sup> Richard M. Fremmer, *Edward F. Searles, millionaire*, unpublished monograph, Methuen Public Library, p. 34.

<sup>3</sup> John Ogasapian, *Organ Building in New York City: 1700-1900*, (Braintree, Massachusetts: The Organ Literature Foundation, 1977), p. 106.

<sup>4</sup> Ogasapian, p. 208.



MARK MCGUIRE

# E. M. SKINNER OPUS 190

by David Lewis, Mark McGuire and Michael Quimby

PERHAPS THE LACK OF CONTROVERSY in choosing an organ, relative to other issues facing the congregation of Grand Avenue Methodist Episcopal Church in the early 1900's, has caused historians to overlook the reasons behind the trustees' decision in 1910 to contract with the Ernest M. Skinner Organ Company for a new pipe organ to be placed in the church's new edifice.

Church historians do note that considerable controversy arose within the membership during those years as it faced growing pains. The membership had outgrown the twin-spired modified-Gothic structure built on the southeast corner of Ninth and Grand Avenue in 1870, only five years after the church had been organized with 75 members. (Most Methodist clergy and laity in Missouri united with the Methodist Episcopal Church South, which split from the mother church in 1844 over the slavery issue; thus the mother church's expansion in Missouri was hindered until after the Civil War.) The congregation was left to decide whether to leave its present location which was already developing into an "urban core" and follow the city's residential expansion (which probably would have made it an "inner-city parish" today), merge with one of the outlying congregations it fostered as the "mother church of Kansas City Methodism," or stay and build a new building "downtown."

The membership opted for the latter in 1909, and commissioned local architect John McKecknie, a pioneer in the use of reinforced concrete construction, to carry out the vision of a former pastor, Charles Bayard Mitchell, who envisioned a

worship facility supported by rents from connecting office space. With McKecknie's design the congregation joined a bank and several other wealthy concerns by contributing an early twelve-story, skyscraper to the growing downtown Kansas City skyline. When the old church building was razed in 1909 its Moline pipe organ was saved, electrified, and re-used in the undercroft of the new building, and since has been dispersed. The new building was completed in early 1912. In McKecknie's plan the sanctuary space adjoins the office tower, although the church originally had offices and classrooms on several floors of the tower. Because of its Greek revival design the church later became known as "Grand Avenue Temple," and the office tower as the "Temple Building."

The Temple's unique building and urban setting cast a spotlight on it through the years. Because of its concrete construction, it was considered to be the first "fire-proof" church in the city. Furthermore, the trustees of the early 1900s were obviously a business-minded group. The office tower was supposed to generate an annual cash flow of \$67,000 "to further the spread of Methodism." In addition, the church auditorium, which seats approximately 1,500 in amphitheatre style, was regularly rented in its early years to outside groups for recitals and lectures. Relative to other instruments in the area, the new organ represented state-of-the-art design and for many years was the largest pipe organ in the city.

"It is highly unlikely that any other church [*in Kansas City*] has generated as much real estate news over the years as the Grand Avenue Temple," recently observed the *Kansas City*

Star. In 1924, the heirs of the original landowners sued over a deed clause charging that the office tower violated the original deed, which stipulated that the land be used only for church purposes. The church won after the case was argued at considerable expense before the Missouri Supreme Court. The office tower rents declined during the Depression, and the congregation lost both the church and office tower through foreclosure in 1939. The congregation waged a city-wide fund drive to reclaim both properties, but despite the boost of several feature articles in the Star, fell far short of the necessary funds. Eventually the lender, Metropolitan Life Insurance Company, lowered its price and allowed the congregation to repurchase the church for \$20,000 cash. The office tower was sold to other parties for \$220,000, netting the lender a combined return considerably below the construction cost of \$375,000 in 1912. The office tower, which shares a common wall with the church was sold again to the Federal Reserve Bank of Kansas City in

1979. With the exception of the church, the "Fed" presently owns every parcel in the entire block, and has made several offers on the church property, all of which have been rejected as too low. The Fed has indicated it would like to make a surface parking lot on the site of both structures! At this time, the Temple is one of only five churches in downtown Kansas City, two of which are cathedrals.

It is worth noting that the church/office-tower concept has been carried out successfully by other downtown churches, most notably First United Methodist Church of Chicago, known as "Chicago Temple," and also home to a Skinner pipe organ (now altered).

Given as a memorial to church member Christian Edward Schoellkopf by his brother and nephew, Skinner's Opus 190 was installed and dedicated with the new building during a week of services and events in February of 1912. According to church

**1910 Ernest M. Skinner Organ Co., Boston, Op. 190  
Grand Avenue Methodist Church, Kansas City, Mo.**

**GREAT** 61 notes, unenclosed, 5¼" wind pressure

- 16' Bourdon duplexed from Pedal
- 8' First Diapason cm, leathered lips
- 8' Second Diapason sm, z basses
- 8' Waldflöte C-B sw, c-b<sup>1</sup> ow, c<sup>2</sup>-c<sup>4</sup> mh flute
- 8' Erzähler cm, z basses, ¼ taper
- 4' Octave sm, z basses
- 4' Flute cm, z basses
- II Mixture\* sm, added 1948, 12-15, 122 pipes
- 8' Tuba duplexed from solo
- Chimes

\*Added at the suggestion of E. M. Skinner, but not constructed or installed by his firm. Installed on separate, elevated chest. Unless noted, all stops have 61 pipes.

**SWELL** 73-note chests, enclosed, 10" pressure

- 16' Bourdon sw
- 8' Diapason cm, z basses, leathered lips
- 8' Spitzflute sm, z basses, 2/7 taper
- 8' Gedeckt sw, om from c<sup>2</sup>
- 8' Salicional sm, z basses
- 8' Voix Celeste 61 sm
- 8' Flute Celeste II 122 pipes sm, z basses†
- 8' Aeoline sm, z basses
- 8' Unda Maris 61 sm
- 4' Octave sm, z basses
- 4' Flute sm, z basses, h flute
- 2' Flautino 61 sm
- 1½' Mixture III 183 sm\*
- 16' English Horn sm&z
- 8' Cornopean sm&z, h from f<sup>1</sup>
- 8' Oboe sm&z
- 4' Clarion sm&z, h from f
- Tremolo

†added by E. M. Skinner in 1948, replacing 8' Claribel Flute

\*repitched 1972, all pipes extant

Unless noted, all stops have 73 pipes.

**CHOIR** 73-note chests, enclosed

- 16' Gamba sm, z basses
- 8' Diapason cm, z basses
- 8' Gamba sm, z basses
- 8' Concert Flute C-B sw, c-b<sup>1</sup> ow, c<sup>2</sup>-c<sup>4</sup> h flute
- 8' Dulcet II 146 pipes, sm, z basses
- 8' Quintaton sm, z basses
- 4' Flauto Traverso w, c<sup>1</sup>-c<sup>4</sup> mh flute
- 2½' Nazard 61 sm\*
- 2' Piccolo 61 sm, h flute
- 1¾' Tierce 61 sm\*
- 1½' Larigot 61 sm\*
- 1½' Septieme 61 sm\*
- 8' Clarinet cm
- 8' Orchestral Oboe sm&z
- 8' English Horn sm&z
- 8' Vox Humana cm
- Carillons
- Tremolo

\*Added at the suggestion of E. M. Skinner, but not constructed or

installed by his firm. Installed on separate, elevated chest. Scales and voicing not specified by EMS.

Unless noted, all stops have 73 pipes.

**SOLO** enclosed, 19" pressure on Tuba

- 8' Philomela Pedal Diapason extended
- 8' Gamba duplexed from Great
- 8' Voix Celeste TC sm
- 8' Concert Flute duplexed from Choir
- 8' Flauto Traverso duplexed from Choir
- 16' Ophicleide Tuba extended
- 8' Tuba 85 pipes 1-12 w, m from 13, h from f
- 8' Clarinet duplexed from Choir
- 8' English Horn duplexed from Choir
- 8' Orchestral Oboe duplexed from Choir
- 8' Vox Humana duplexed from Choir
- 4' Clarion Tuba extended
- Carillons
- Tremolo

**PEDAL** 32 notes

- 32' Diapason 85 ow
- 16' Diapason from 32'
- 16' Violone 32z in case
- 16' First Bourdon 61 sw
- 16' Second Bourdon Sw. 16' Bourdon
- 16' Gamba from Choir 16' Gamba
- 10¾' Gross Quint from First Bourdon
- 8' Octave from Ped. Diapason
- 8' Gedeckt from First Bourdon
- 8' Gamba from Choir 8' Gamba
- 5½' Cornet Mixture 5½, 4, 2, 1 ¾, sm, z basses, 160 pipes\*
- 16' Ophicleide from Solo
- 16' English Horn from Swell
- 8' Tuba from Solo
- 8' Clarion from Solo

\*added at the suggestion of EMS

**COUPLERS**

- Swell to Pedal 8', 4'
- Choir to Pedal 8', 4'
- Great to Pedal 8' & Reversible
- Solo to Pedal 8', 4'
- Swell to Great 16', 8', 4'
- Choir to Great 8'
- Solo to Great 16', 8', 4'
- Swell to Choir 8'
- Swell to Swell 16', 4'
- Choir to Choir 16', 4'
- Solo to Solo 16', 4'
- Great to Great 4'

**COMBINATIONS** capture type

- 4 Solo, 5 Swell, 4 Great, 4 Choir, 4 Pedal, 2 General
- Sforzando Reversible
- Swell Expression Pedal
- Choir-Solo Expression Pedal
- Crescendo Pedal



Both windchests of the large Choir are seen through swell shutters with orchestral reeds conveniently located for tuning.

records, the organ cost approximately \$30,000. The new auditorium with amphitheatre-type seating represented a departure from the old building's nave-type design. The new room is almost square, with a flat grid-type ceiling, approximately 30 feet high. McKecknie's enthusiasm for classic architectural detail, which he studied extensively in Europe before setting up practice in Kansas City, is reflected in the church's design. Executed in hard plaster, a series of columns and arches surrounding the windows appear to pick up support of the ceiling. Around each panel in the ceiling is an egg-and-dart ornament, dentil, and Italianate bracket pattern. Between each bracket is a rosette and an incandescent bulb. With the exception of carpeted aisles and platform, the room has good hard surfaces everywhere, and is sympathetic to the organ. The reverberation is approximately 2.5 seconds. Neither the room nor the instrument have been altered from the original design.

Skinner's Opus 190 is an outstanding example of his early tonal ideals. The chambers, which like the church auditorium are constructed of poured-in-place concrete and finished in hard plaster, span the entire seventy-foot front wall of the room. Most of the instrument, however, is located on the sides, as the middle of the chamber is only three feet deep and contains the 32' Diapason rank laid horizontally. The expression chambers are located in each corner, and rise from the lower balcony floor to the height of the main ceiling, allowing considerable access space beneath the chestwork for the regulators, tremulants, and shade motors. The shade walls open to the middle of the chamber only, a design which helps the instrument deliver a cohesive sound despite the physical distance between divisions.

The Choir/Solo chamber is on the right side. Between it and the right facade is the main Great chest. Behind the Great chest is the 16' Diapason rank. The Swell chamber is located on the left side. Between it and the left facade is the Pedal 8' Octave and Philomela extension. The 16' First Bourdon is located

between the solid Swell chamber wall and the left grill. Skinner designed the oak facade, which incorporates the plaster design on the front of the balcony along with the wainscoting on the main level. With exception of several Violone pipes on the right side, the facade pipes do not speak, although Skinner did beard the pipes on the left side to match the Violone pipes on the right. Access to the chamber is by means of a cast-iron spiral staircase, which runs (intermittently, to allow room for the 16' Diapason and Violone) from the choir director's office under the right side of the chamber to the attic.

The organ blower is still powered by the original fifteen-horsepower direct-current Century motor, which delivers static wind pressure of 26" for pipes one through eight of the 32' Diapason, swell shade motors, and console. The organ action is pitman-type with double-stage primaries. The magnet boxes are remote with original wooden magnet caps, and are tubed to the primary machines. Because the boxes have not been turned over, the organ produces the characteristic "death rattle" when turned off. Skinner used the old Swell Diapason from the Moline instrument in the Choir division of the new organ. The old Great Mixture IV was used for 2' voices in both the Swell and Choir divisions.

The console is of typical Skinner style. The direct-capture combination action has only two general pistons and no general cancel. The combination action does not operate the coupler rail, either. With the exception of the primaries, the combination action is still functioning on original leather, although some parts are beginning to show their age.

No records exist in the church concerning the maintenance of the instrument, nor is there a complete list of organists who have served the church. Powell Weaver was organist from approximately 1913 to 1938. According to a feature article in the *Star* at the time of his death in 1952, members of Grand

The tapered Flute Celestes II in the foreground was added to the front Swell windchest by Ernest Skinner in 1948 at age 83, replacing his own 1912 Claribel Flute.





*The rear Swell windchest.*

Avenue Temple recalled his efforts to bring nationally-acclaimed organists to the Temple. Weaver no doubt worked on a recital series at the Temple sponsored by the Kansas City Association of Organists in 1915-16, which featured Charles Heinroth of the Carnegie Institute, Pittsburgh, Pennsylvania; Wilhelm Middelschulte, organist for the Theodore Thomas Orchestra, (now the Chicago Symphony Orchestra); and Edwin Arthur Kraft, city organist of Atlanta, Georgia. In more recent years, recitals were performed on the organ by Jean Langlais, Virgil Fox and Gordon Young under the auspices of the local AGO Chapter.

A feature article in the *Kansas City Times* dated July 8, 1949, noted the return to town of Ernest M. Skinner to supervise repairs to the instrument:

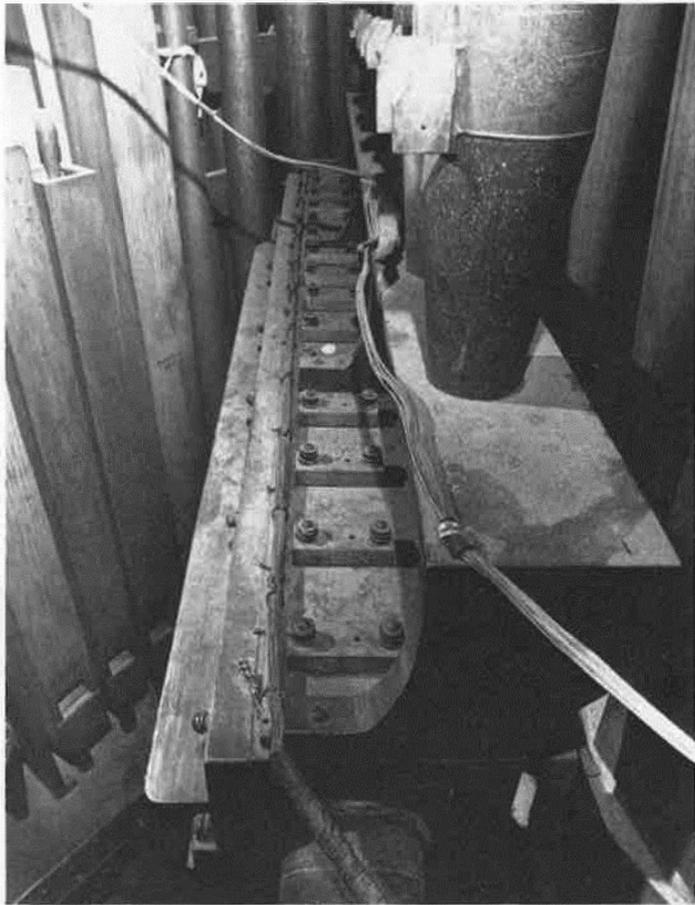
“Thirty-seven years have elapsed since Ernest Skinner, now 83 years old and a great-grandfather, built the pipe organ in the Grand Avenue Methodist Temple here. Last night he returned to Kansas City to direct repair work on the \$100,000 instrument which he considers one of his masterpieces. Though he is now slightly deaf, the dean of organ builders has not lost sensitive appreciation of musical tone that enabled him to originate 34 new organ stops.”

Earlier, in 1948, Skinner had replaced the Claribel Flute in the Swell with an outstanding two-rank Flute Celestes. About this same time, extensive releathering was done on the pneumatics and additions were made to the Choir, Great and Pedal divisions. Although the ranks were suggested by Skinner, they were not built or installed by his firm.

The newspaper reporter apparently missed Skinner’s dry wit. When asked during the interview if he could play himself, “as he let his fingers trickle down the keys with a tune from

*Iolanthe*,” Skinner quipped, “I only look for lost chords.” The article also reflects the old man’s animosity toward organ reform: “The modern electro-pneumatic organ is a vast improvement over the old type of instrument, which required physical strength to play. Some persons might argue with me, but then no improvement was ever made that classicists didn’t kick at.” Several long-time church members vividly recall Skinner’s admonition at a church meeting to never let anyone remove or change his instrument, thus exposing his well-noted fear that he would outlive his instruments.

Since the early 1940’s, the congregation has been faced with a steadily declining membership and dwindling financial resources, and as a result, little major work has been done to the instrument. In 1971, maintenance and repairs were assumed by Michael Quimby of Warrensburg, Missouri. Since that time, four of the five regulators have been completely renovated and the primary actions have been releathered as funds permitted; however, the Solo and Great divisions seemed to be “dying” quickly. About the time the church was trying to find a source to fund releathering the Great, which was becoming unplayable, an insurance settlement of \$26,000 came through for smoke damage from a fire five years earlier in a nearby building. This allowed the church to repaint the auditorium and tackle the Great. Upon inspection, it was discovered that the pneumatics were in fair condition, but that the pitmans had never been replaced and were causing cipher problems. So, necessary funds were appropriated to repair the pitmans on the Great, Swell and Solo chests, which brought the entire organ back to life in early 1983. The congregation began a semi-annual benefit organ recital series in April, 1983, in conjunction with the presentation of an OHS plaque recognizing the instrument as an organ of exceptional historic art worthy of preservation. To date, this series has featured Dr. William McCandless of War-



MARK MCGUIRE

Wooden magnet caps are evident on the Pedal Violone windchest located behind the right facade.

rensburg, Missouri, who resurrected a Felix Borowski Sonata from the 1912 dedicatory recital; Carlene Neihart of Kansas City, who in her September 1983 program performed the "Overture to William Tell," also played at the dedication; David Josefiak of Wichita, Kansas, who gave an all-romantic program in April, 1984; and finally Kathleen Thomerson of St. Louis who performed a "Franck and Friends" recital on September 30, 1984. The congregation would like to restore the entire instrument during the next five years, if additional outside funding becomes available. Priority repairs include complete restoration of the all-original console.

The church welcomes all tax-deductible contributions to the "Grand Avenue Temple Organ Fund," 205 East Ninth Street, Kansas City, Missouri 64106.



MARK MCGUIRE

# Dedicatory Recital

Tuesday, February Thirteenth; Eight P. M.

## ON THE Schoellkopf Memorial Organ

By EDWARD KREISER

ASSISTED BY

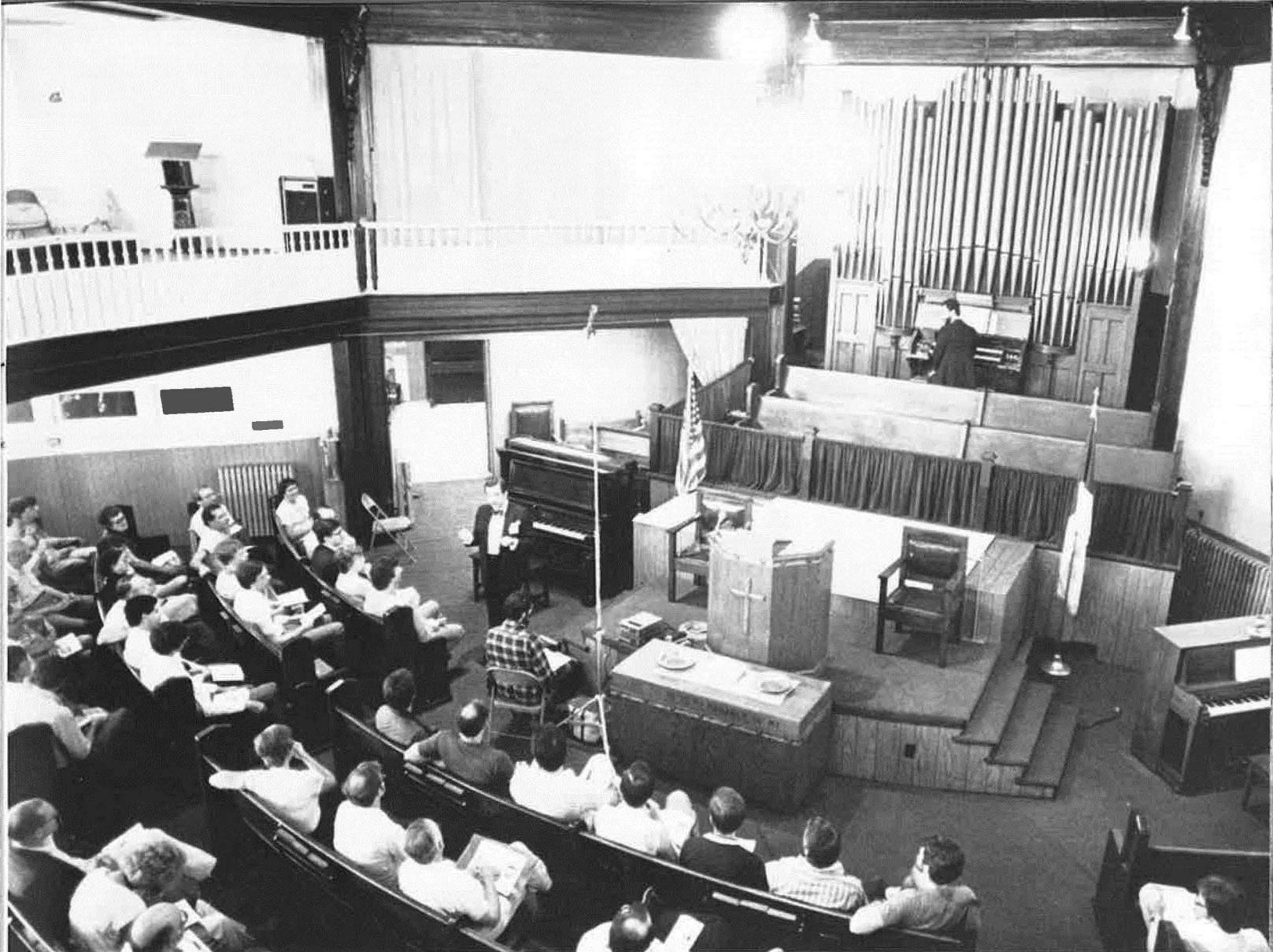
MISS LILLIAN M. KREISER

THE SOPRANO OF THE CHURCH

### Program

1. FESTIVAL MARCH . . . . . Edward Kreiser  
Composed expressly for this occasion and dedicated to the Pastor, the Official Board and the Members of Grand Avenue Methodist Church
2. ANDANTE 'Symphonie ("Pathetique") Peter Tchaikowsky
3. PRELUDE AND FUGUE ON B. A. C. H. . . . . Franz Liszt
4. THE LARGO ("Xerxes") (Requested) . . . . . G. F. Handel
5. MARCHE FUNEBRE ET CHANT SERAPHIQUE  
. . . . . Alexandre Guilmant  
In memory of Christian Schoellkopf, 1854-1906
6. SONG
7. FIRST SONATA { I Allegro ma non troppo } Felix  
                  { II Andante } Borowski  
                  { III Allegro con fuoco }
8. "ELFENTANZ" (new) . . . . . Bernard Johnson
9. "MAGIC FIRE" ("Die Walkure") . . . . . Richard Wagner
10. "AT TWILIGHT" (new) . . . . . J. Frank Fryzinger
11. OVERTURE TO "WILLIAM TELL." . . . . Giacomo Rossini

A lavish Souvenir Program was published by the church for the Dedication Festival held February 11-18, 1912. It contains 21 photographs of the church, members, and the organ on 13 pages that are 7" by 12 1/4" in size. Events of the week included: Opening Service, Dedication Service, and First Evening Service on Sunday; Public Reception on Monday, Dedicatory Recital on Tuesday, Reminiscence Service on Wednesday, Fraternal Service on Thursday, Evening Worship and Communion on Friday, and Morning Service and Evening Service on Sunday. The dedication program played by Edward Kreiser is reproduced in facsimile here. The only other organist for the week of activity was the church musician, Ernest F. Jores, who played ten of his own compositions including a three-movement concerto and the Andante of another, Forest Murmurs, March Heroique, Chimes of Trinity, Cadinette Shepherd Song, Spring Song, Canzona in D flat, and Adagio con Variatione. Other major works heard during the week included March Triumphale by Archer, Concert Overture in C Minor by Fricker, My Anchor Holds by W. E. Martin as sung by the Kansas City Methodist Ministers Quartette, Coronation March by Meyerbeer, the six-movement Seventh Sonata and the four-movement Fourth Sonata by Guilmant, Pomp and Circumstance by Elgar, Concert Overture in C Minor and Spring Song in D by Hollins, Andante in G by Batiste, From the West, the first and second Andantinos in D flat, and Fantasia in tune Hanover by Lemare, Cavatina by Raff, Tocata in F Major by Bach, Largo from Xerxes by Handel, Allegro pomposo by West, Passacaglia by Frescobaldi, Sonata in E minor by Ritter, St. Ann Fugue by Bach, Prelude by Dethier, Adagio by Dinel, and Theme and Variations in A-Flat by Thiele. Anthems included three by Dudley Buck and two by Shelley.



*Donald Wright, standing, treats conventioners to his splendid wit in preparation of a piano and organ duet with Diapason Editor Jerome Butera at the 1905 Lyon & Healy, Cornelia Baptist Church.*

# A Convention Scrapbook

By Culver L. Mowers with Carol Teti

CHICAGO'S STREETS AND SKYLINE viewed at night from the Sears Tower evokes the "black hole" sequence in Kubrick's *2001: A Space Odyssey*. An apparently endless and subtly irregular grid of yellow lines, each composed of flecks of light blurred into one another, stretches to an infinity of vanishing points on the horizon. Along the lines, spots of clear white and bright red move in mysteriously purposeful patterns. Above the grid soar disembodied clusters of red, white, and brilliant blue flashes, and the entire scene vibrates with an uncanny rapid shimmering. Scattered widely through this futuristic landscape, the 1984 OHS Convention found dozens of links with the past, speaking with present-day voices and promising much for the years to come.

The Convention Committee decided to stress the organ history of Chicago's neighborhoods and immediate suburbs because only two clearly historic instruments in downtown buildings were extant. A rich sampling of organ-building styles, economic backgrounds, ethnic origins and musical creativity emerged which might have remained hidden in a more obvious convention schedule.

Seventeen organ builders were represented by the twenty instruments included in the itinerary, of which nine of the builders were from midwestern states. Only two builders were repeated: Chicago's own Lyon & Healy, and the Johnsons, for whom Chicago was a uniquely significant market. At least three of the organs were extensively repaired by Chicago-Midwest Chapter members in order to be usable for the convention. Of the twenty-one solo performers, all but three were either regional natives or long-time residents. These statistics serve to demonstrate yet again the tremendous pool of performing and organ-building talent which often goes unnoticed amid "big name" recitals and recordings. The presence of six women among the performers serves as a reminder of another sort of balance often lacking in more visible realms of the organ world.

Convention headquarters were at the Bismarck Hotel, a nicely-maintained older hotel comfortably different from the polyester plush of most modern attempts at graciousness. With Marshall Field's, Carson-Pirie-Scott & Co., the State Street pedestrian mall and Chicago's notable collection of monumental modern sculpture all within a fifteen-minute walk, the

location could hardly have been better for extra-curricular ramblings. Six consecutive days of the kind of summer weather which brings joy to the heart of any Chamber of Commerce made slightly wider excursions — such as to the Art Institute, the Museum of Science and Industry, and Michigan Avenue's architectural smorgasbord — both possible and popular. The convention committee provided entertaining and informative custom-written handouts, giving directions to the best record stores, and answering the inevitable "Wonder what they've got in there?" question for all the nearby church buildings.

Since socializing over food and drink is nearly as important to most of us as the musical events, let the record show that the generous hot and cold buffet at Heuer's on Tuesday, the barbequed ribs at The Homestead on Wednesday, and the elegantly-presented banquet at The Pavilion (an opulent theater adjacent to the Bismarck) on Thursday were entirely up to OHS standards. Lunches, only one of which had to be eaten *en route*, also passed muster, as did the nightly pizza and cash bar back at the hotel. A few of us discovered that the Bismarck's downstairs coffee shop offers what has to be the best French toast in the world, topped with fresh fruit.

A few general musical impressions of the convention remain, in addition to many specific ones. All of the playing was very competent, with some moments of real brilliance. More often, a feeling of comfortable and undisturbing musicianship was produced. The artists varied in their approaches to the instruments: some seemed bent on making the organ do what they had decided it must, while others let the instrument be itself, regardless of standard concepts of registration, articulation, etc. The latter approach generally proved more rewarding, allowing more of the music and of the organ's character to emerge. Vignettes of convention activity are one way to share the week:

- A "Chicago Music" group on the program was not a surprising choice for Wolfgang Rübsum and the large E. & G. G. Hook & Hastings organ in Scottish Rite Cathedral. However, what no one expected was his unique improvisation (including use of the organ's Carillons stop) on *Chicago (That Toddlin' Town)* (1922) which was largely reflective, and reminiscent of some compositions by the late Anton Heiller.



BILL VAN PELT



NORMAN KINNAUGH

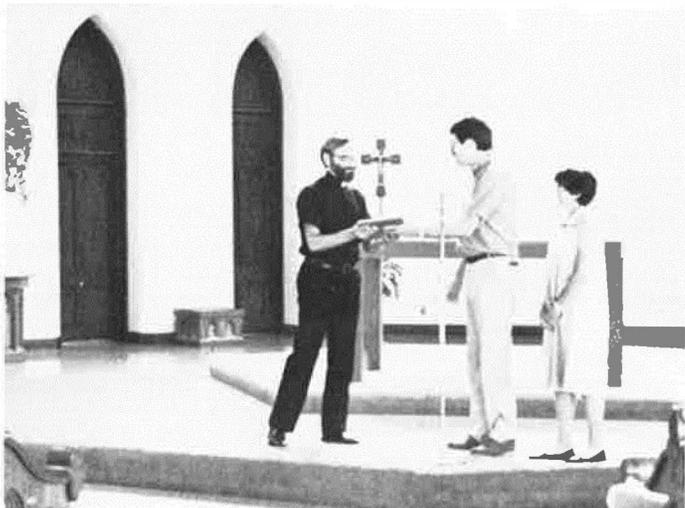
*The Double Dudley Buck Quartett performed at Thursday's banquet.*

- The final recital at the beautifully-kept 4,200-seat Medinah Temple gave Lois Regestein a chance to use everything on the 4-74 Austin except the xylophone. But, never one to leave an unusual stop undemonstrated, Lois found a perfect addition to her program to use it, in a delightfully idiomatic rendering of Vince Lopez' old theme song, *Nola*, graced with a charming dance interpretation by Patricia Papadopoulou.
- Throughout the convention, OHS members and others in the audiences were constantly referring to, and commenting gratefully about, the *Organ Handbook*. Each year, this publication has become more useful, more readable, and more a source of pride for the Society. Now including excellent photographs of instruments and performers, carefully researched and proof-read background data and stoplists, biographical sketches of the builders, and interestingly informative advertisements, the *Handbook* is an indispensable companion during convention, and a significant reference resource. Michael Friesen, Ed Boadway, Bill VanPelt, Tom Burrows, and especially editor Alan Laufman deserve congratulations many times over for the publication they created.
- Confronted with a small, mild Lyon & Healy which has suffered neglect and severe mechanical damage, plus a handsome Chicago-built (H. Schroeder & Co.) upright grand piano,

*Diapason* editor Jerome Butera and colleague Donald Wright chose a light-hearted and idiomatic program including two organ/piano duets, with brilliantly scatterbrained commentary à la Victor Borge by Mr. Wright.

- **SUBTLE DELIGHTS:** Driving through calendar-picture Illinois farmland to hear "Soosie" Schmitt demonstrate a tiny 1698 Hartmann organ brought to this country by the German Baptist who first tilled the Midwest fields where the organ arrived ★ ★ ★ The light refreshments, home-made and generously offered, at two stops where most of us didn't expect them ★ ★ ★ The Emil Witzmann 1-11, where not one of the 8' stops was redundant, and where John Panning's hand pumping and Naomi Rowley's playing were ideal ★ ★ ★ Susan Friesen's graceful and efficient console assistance in several programs ★ ★ ★ Marilyn Stulken's chorale playing on a small Hinners, reflecting much thoughtful experience as a Lutheran organist ★ ★ ★ Douglas Reed's musical "gestures" in preparation for the pedal entrances of the Bach *St. Anne fugue* ★ ★ ★ A book rack for the pumper on the Witzmann organ ★ ★ ★ Being in a hotel with crystal chandeliers on every floor.

- Three organs heard this year received Historic Organ Plaques, presented by Committee Chair Dana Hull and President Steve Long: the 1875 3-47 E & G. G. Hook & Hastings at Scottish Rite Cathedral, the 1882 2-23 Steere & Turner at Pullman Methodist, and the 1891 2-26 Frank Roosevelt at St. James' R.C. Many conventioners reflected sadly on the spec-



Dana Hull and Steve Long present citation at St. James' R.C.

tacular organs destroyed in the Great Fire of 1871 — a lost treasury of instruments which could easily have kept our committee busy for weeks.

- We visited organs in German, Irish, and Polish ethnic parishes which retain to a large extent their original makeup. But a special treat was our visit to Millard Congregational Church, whose attractive 1893 Steere now leads the singing of a middle-class Mexican congregation, and stands in a sanctuary decorated with Hispanic wall paintings of flowers and country scenes. Kristin Johnson's strong and varied program was heard by several leaders of Chicago's "Little Village" Community.

- Many churches have a bell in the tower, but if these instruments are heard at all, it is usually on Sundays. The OHS, prepared for every eventuality, provides the services of Chris "Quasimodo" Greenleaf, who tirelessly tolls our arrival and departure from each furnished belfry. The custom lends a festive air to convention events, but also occasionally prompts neighbors to come outside and ask "Who died?"

- Bells in abundance are to be had in the tower at St. James' R.C. Church. A twenty-note chime built by McShane of Baltimore and weighing over fifteen tons was extensively repaired for the convention by David McCain, who played substantial



William Albright, at lectern, narrated a performance of his *The King of Instruments* with Douglas Reed at Pullman United Methodist Church.

programs before and after our visit. The instrument is still in need of considerable work, but was heard more or less *in toto* for the first time in many years.

- Birthdays and other commemorations always add interest to programs, and this year's convention was amply supplied: we heard organs in their 75th, 80th and 120th years. Literature performed included nearly a dozen pieces played at the dedications of the organs, written by organists who played the organs, played at the dedication of other Chicago organs, written by the organbuilder, or dedicated to the organbuilder. The lasting value of some such works may be limited, but they demonstrate how both the instruments and organ repertoire were regarded in their own day.

- Convention Chairman Bill Aylesworth was playing the Reger *Benedictus* on an 1888 Johnson; at one of the quietest moments, when the audience was hearing (some of them for the first time?) a really lovely *Melodia*, a stray cat streaked through the back of the church, yowling loudly. Three days later, as Michael Surratt was playing the same piece at St. James', glances were exchanged throughout the audience when those measures passed without feline dissent.

- New music was heard at this convention as never before. The two commissioned pieces, in widely-differing styles, were both very attractive. Joseph Downing's *Livre d'Orgue*, played by him on a strikingly successful new Casavant Frères tracker at St. Clement's R.C., is a witty and affectionate tribute to the classical French suite, with titles and textures derived from specific registrations. The music does not require this sort of organ for the best effect, but one hopes it will find wide acceptance. Armenian-American composer Alan Hovhaness' four-movement *Organ Sonata #2* was sensitively played by Douglas

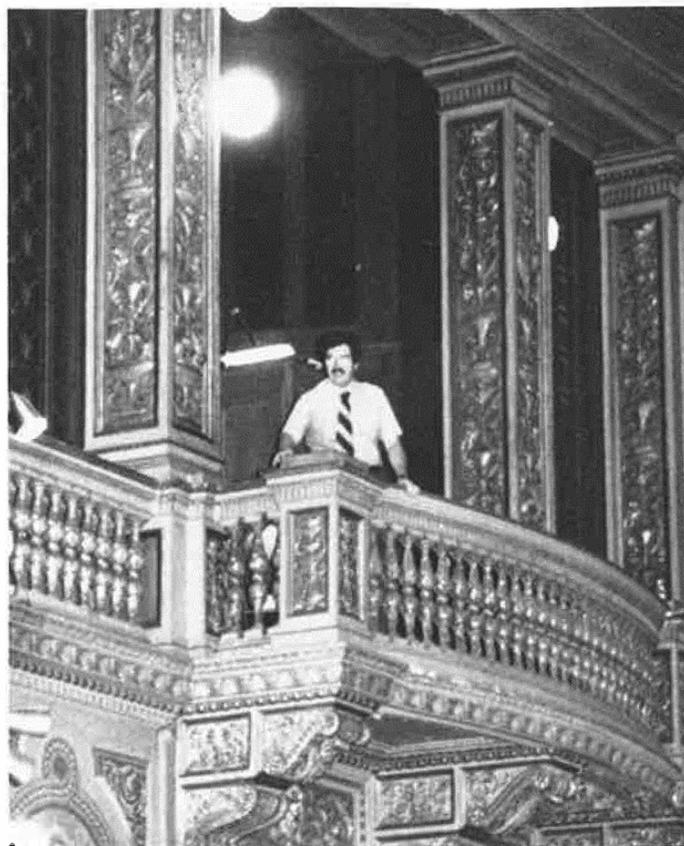


An organ attributed to Emil Witzmann at Immanuel United Church of Christ was played by Naomi Rowley, with hand pumping by John Panning.

Reed at Pullman Methodist. Cast in the folk-derived harmonies and rhythms of most of Hovhanness' music, the Sonata is colorful, thoroughly idiomatic, and obviously adaptable to a wide range of instruments. It would be very effective on many small two-manual organs. The Chicago-Midwest Chapter deserves to be commended for looking to the future of the instruments we love by commissioning such excellent new literature.

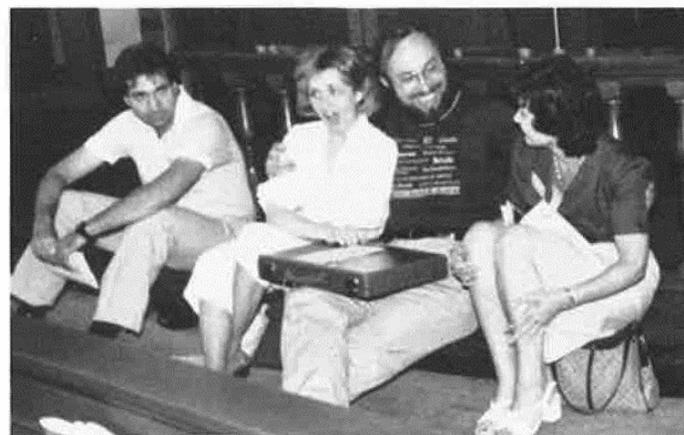
- **NOT-SO-SUBTLE DELIGHTS:** The interior of Holy Trinity R.C., a huge room with no aisles or pillars, filled with multi-colored statues and altars, flowers both in vases and in the frescoes, and an ocean of varied light. ★★ Jim Hammann's impressive handling of the awesome Kimball 4-76 at First Baptist Congregational, showing that transcriptions are wonderful on the right instrument. ★★ Lois Regestein registering her Gigout *Grand Choeur Dialogué* so that the choruses spoke from opposite sides of the vast Medinah Temple stage. ★★ Messiaen's *Combat de la Mort et de la Vie* played by Brian Franck rolling through the cavernous space of Our Lady of Sorrows Basilica, borne on a wonderful 32' of the Lyon & Healy and coming to rest with two lovely solo flutes. ★★ St. James' magnificent Roosevelt, filling the resonant church with a bur-nished, bronzy power that called to mind the peal of bells in the tower above.

- Wine tastings usually offer (a) samples of a wide variety of vintages, or (b) several similar ones. The convention provided plenty of "(a)" but also some of "(b)." Three Johnson organs, dating from 1872, 1888, and 1890, were heard in substantial programs, giving fascinating insights into the development of the firm's work. The Boston Organ Club's long-awaited publication of John Van Varick Elsworth's *The Johnson Organs*



Brian Franck receives applause at Our Lady of Sorrows Basilica where he played the 1902 Lyon & Healy 3-57.

came to fruition just in time, as many of us had our brand-new copies at hand for these three visits. Gary Zwicky's recital on the earliest Johnson organ showed flexibility and transparent clarity from only fourteen ranks, five of which stop at tenor C. Really beautiful flutes, a versatile Oboe, and the characteristic Johnson chorus blend were all in evidence. The 1888 Johnson, which Bill Aylesworth played in an unfortunately absorbent room (featuring a concave, radiating pew layout) showed a mellower sound with equally fine flutes, and Swell reeds whose *éclat* and balance created marvellous colors. The latest of the Johnsons, played with admirable enthusiasm by Timothy Smith was one of the week's most popular among after-recital experimenters. The seven-rank principal chorus of the Great typified late Johnsons in its slightly stringy character, but also in being uncannily seamless. Perhaps no other builder voiced principals to blend into a single complex sound with such success. The organ's fairly "covered" reeds colored their choruses effectively and helped produce a hefty ensemble, especially in the treble. The rousing *Finale* of Widor's Sixth



Jon Moyer, Kristin Gronning, and authors Cullie Mowers and Carol Teti await beginning of demonstration.

NORMAN KINNAUGH

NORMAN KINNAUGH

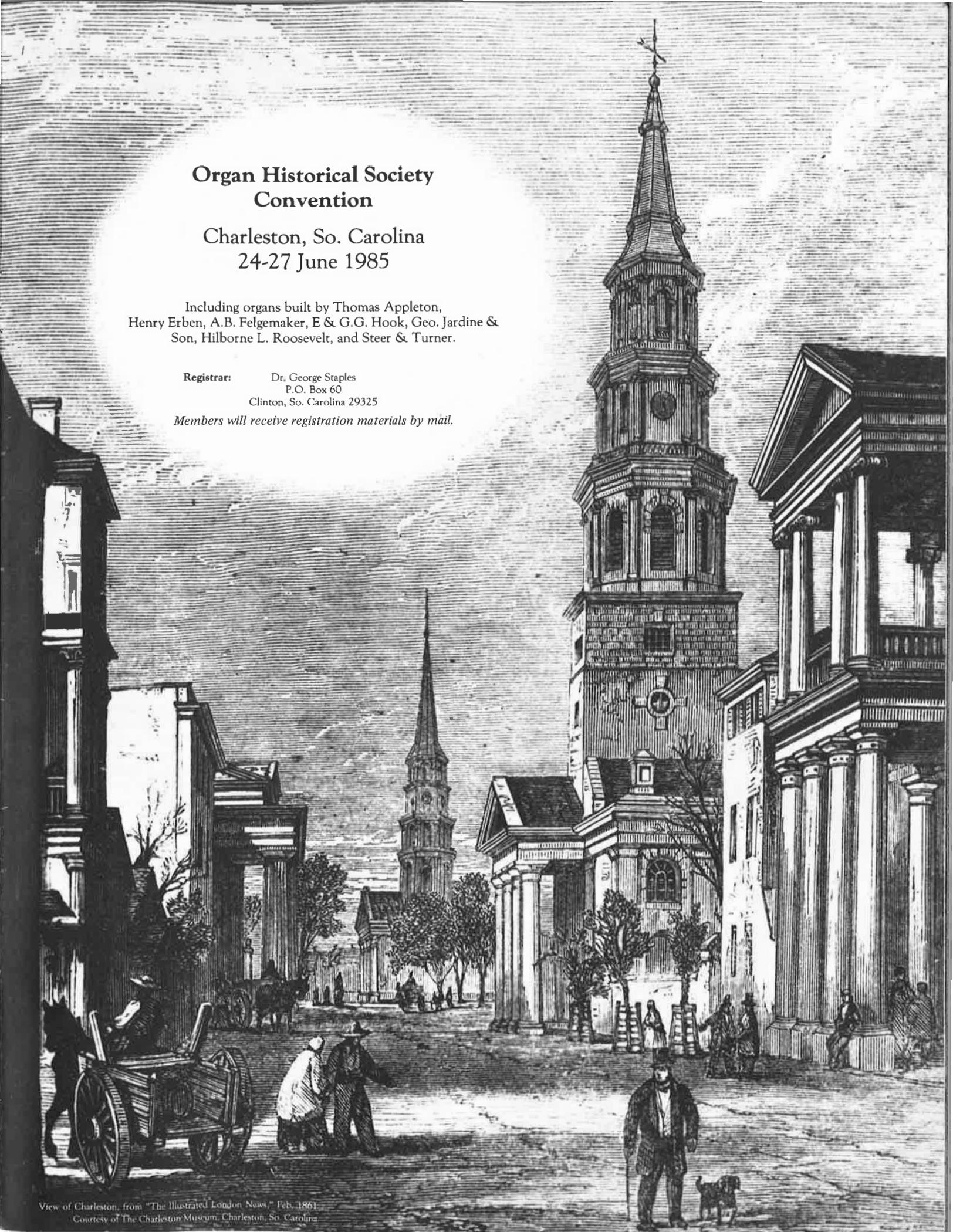
## Organ Historical Society Convention

Charleston, So. Carolina  
24-27 June 1985

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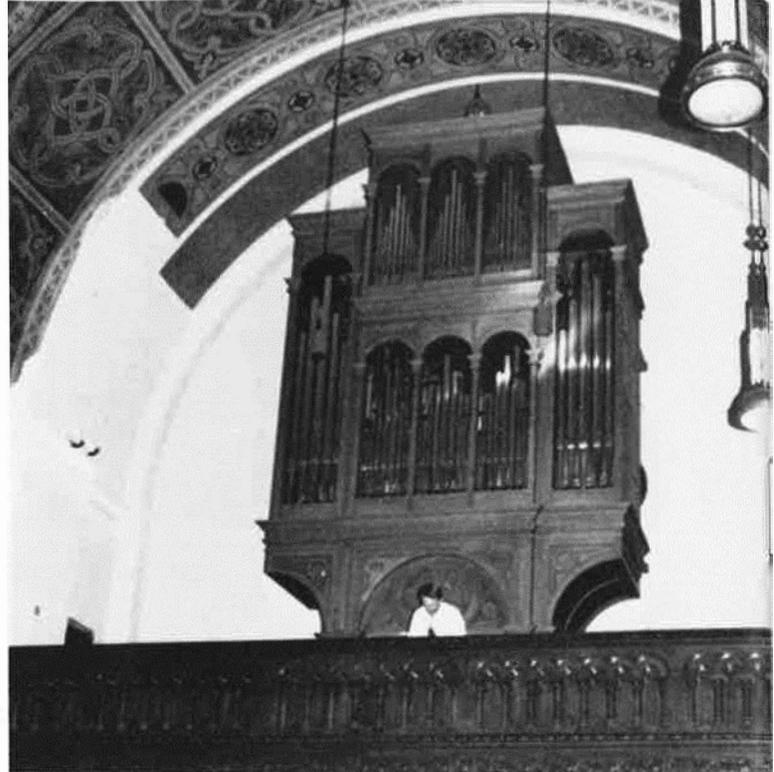
Symphony provided an ideal demonstration of the organ's full voice as well as a splash of rhythmic vitality which seemed lacking in several other programs.

- A Dudley Buck Quartet has been part of several OHS Conventions: it is a group whose membership is fluid, but whose purpose is firm: the idiomatic performance of the most-forgotten vocal literature of the Gilded Age. Chicago offered a *Double Dudley Buck Quartett*, and at Thursday's banquet the group (accompanied by piano and 1983 Martin Ott positiv) offered an actual singing commercial for the Kimball Portable Pipe Organ, Bill Repperger's *Proudly Play Your Dulciana* (the unofficial OHS anthem) and other gems including the indescribable *Singing of Birds*, by George W. Warren (described by Ed Boadway as undoubtedly one of the worst anthems of all time!) Continuity was provided by Sonia Warutian, whose comely appearance, impeccable timing and aristocratic ribaldry earned her recognition as "The New Anna Russell."

- Reminders also came that Chicago is a birthplace of other music traditions. Late on a warm night, walking along Van Buren Street: the near-empty sidewalks beneath the tracks of the El suddenly resounded to earthy blues from a tenor sax with an elemental trombone continuo. A block away, two black street musicians had occupied a street-corner niche, set out an upturned hat, and proceeded to demonstrate what it is that Chicago gave Satchmo, the Count, and countless others.

- Recent conventions have informally granted a "Silk Purse" award to the performer who does the best job with a recalcitrant instrument. The award originated in St. Louis in 1979, when David Porkola created an improvisation around the only three functioning notes of a pedal reed. 1984's trophy clearly belongs to Jim Bratton, who presented a relaxed and vivacious program on the badly-vandalized Farrand & Votey at Epiphany Episcopal Church. The inclusion of *Melody in A* (1912) by Charles Gates Dawes not only showed the origin of the song *The Party's Jim Bratton*, insert, gave a charming demonstration of the badly-vandalized 1892 Farrand & Votey at Epiphany Episcopal Church.

NORMAN KINNAUGH



The pre-convention concert was played by Joseph Downing on the 1893 Casavant Op. 3557 at St. Clement's Church.

Over, but also marked the first performance at an OHS convention of a composition by a Vice-President of the United States; Dawes served under Calvin Coolidge 1925–29.

- Hymn-singing is always a treat at OHS Conventions, both for the joy it gives the singers and for the delight shown by local parishioners and clergy. 1984 provided special interest with new tunes by Joseph Downing for F. Pratt Green's *When in Our Music God is Glorified* and by Peter Crisafulli for *Come, Thou Holy Spirit, Come*. Appropriately, at the two concerts held in secular precincts, secular songs, *America* and *Auld Lang Syne*, were used.

★ ★ ★

Many of those attending the Chicago Convention had come from the A.G.O. gathering in San Francisco, and nearly all had substantial experience at other such events. Comments from these thoroughly seasoned travellers were so similar as to bear condensation: an *esprit-de-corps* was felt in the Chicago gathering which was often missed elsewhere. There was less personal "salesmanship" and more feeling of camaraderie, support and affirmation. The Society was described as being able to do important things without taking itself too seriously — to accomplish without becoming pompous. It's also significant that the overall quality of instruments heard in Chicago was widely regarded as being higher than in San Francisco. Credit for these responses goes to the Convention Committee, the performers, the churches who were our hosts, and to the conventioners themselves. The Society has a special spirit and a unique gift to share. Present success and future promise depend on recognizing and preserving our ideals, our style, and our fellowship.

During the tranquil third movement of the Hovhanness Sonata, the distant dissonance of a train whistle floated through the open windows of the former Pullman Palace Car Company Church, mingling with the strings and flutes of the sumptuous Steere & Turner. It was as certain that the train contained no Pullman Palace Cars as it was that none had been manufactured in this remarkable "company town" for decades; that kind of railroading and that kind of industrial organization are gone forever. But the church's gleaming walnut interior and beautifully-crafted instrument have outlived their original situation and now serve a different kind of parish, and play a different sort of music, with undiminished grace. The sense of continuity was far stronger than the sense of anachronism.

BILL VAN PELT/NORMAN KINNAUGH



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## Program No. 85-69

1/20/85

**David Dahl in Recital** a concert recorded at Christ Church Parish in Tacoma, Washington, during the 1982 national convention of the Organ Historical Society Organ by John Brombaugh & Associates, 1979 (24 stops) and harmonium by Peter Titz, 1875

BUXTEHUDE: Preludium in C  
BOYCE: Voluntary & Trumpet Tune in D  
GALUPPI: *Allegro Spiritoso*  
ARAUJO: *Batalha de Sexto tono*  
BALBASTRE: *Noël Suisse, "Il est un petit l'Ange"*

VIERNE: *Berceuse & Carillon*, fr 24 Pieces in Free Style

SCHEIDT: Variations on "Weh, windchen, we"

GIGOUT: Scherzo

IVES (trans Fisk): Fugue, fr String Quartet No 1

CHADWICK: Canon

BACH: *Praeludium et Fuga* in g

The program also includes the lusty singing of two hymns (r 6/23/82) OHS C-2

## Program No. 85-70

1/27/85

**Solstice of Light** a rare American performance of the 1979 cantata by Peter Maxwell Davies based on a text by George Mackay Brown evocative of early Celtic civilization and the conflicts of our own Recordings were made in concert at St John's Benedictine Abbey Church, Colledgeville, MN

ANONYMOUS: Selections from the *Warsaw Organ Tablature* (17th century) – Marek Kudlicki, o (Holtkamp)

PETER MAXWELL DAVIES: Cantata, *Solstice of Light* – Dan Dressen, t; Larry Archbold, o; Carleton College Chamber singers; William Wells, cond

JACQUES IBERT: *Trois Pieces (Piece Solennelle; Musette; Fugue)* – Marek Kudlicki, o

## Program No. 85-71

2/3/85

**Organ Plus** music for organ and diverse wind instruments, from bagpipe to brass ensemble

ANONYMOUS (Spanish 17th century): *Cuatro Piezas de Clarines* for Organ and Trumpet – Edward Tarr, tpt; Irmtraud Krüger, o (Church of Santa Maria, Montblanc) Nonesuch 71415

WILLIAM BABELL: Sonata for Horn & Organ (after Oboe Sonata in g) – Johannes Ritzkowski, fh; Johannes Bair, o (St Dionysius Church, Munderkingen) Schwann AMS-610.

FRANK MARTIN: *Sonata da Chiesa* for Flute & Organ – Gunilla von Bahr, f; Hans Fagius, o (Härnösand Cathedral) Bis LP-160

BLARR: Improvisation on *Gelobet seist du, Jesu Christ* for Organ & Bagpipe – Peter RübSam, bagpipe; Oskar Gottlieb Blarr, o (Neander-Kirche, Düsseldorf) Schwann VMS-2049.

EBERHARD BONITZ: Sonata for Oboe & Organ – Thomas Buchholtz, ob; Joachim Diedrichs, o (St Bonifatius Church, Lingen) Dabringhaus & Grimm E-1058

ARTHUR WILLS: Symphonic Suite, *The Fenlands*, for Organ and Brass Band – Cambridge Co-Operative Band; David Read, cond; Arthur Wills, o (Ely Cathedral) Hyperion A-66068

## Program No. 85-72

2/10/85

**From the Cathedral** performances by Minnesota organists **Howard Don Small** and **James Melby**, recorded on the 4-manual Welte-Moeller-Gould organ (1928-1983) at St Mark's Episcopal Cathedral, Minneapolis, MN

GINASTERA: Toccata, Villancico & Fugue

HANDEL: Concerto in F, Op 4, no 4

SOWERBY: Fantasy for Flutes – Howard Don Small, organist

GERALD NEAR: A Triptych of Fugues

REUBKE: Sonata on the 94th Psalm – James Melby, organist

## Program No. 85-73

2/17/85

**Handel With Care** a selective survey of the unique contributions to the organists' repertoire by the man who invented the organ concerto, *Georg Friedrich Handel*

HANDEL: Organ Concerto in Bb, Op 4, no 2 – Herbert Tachezi, o (Ahrend trunk organ); Vienna Concentus Musicus/ Nikolaus Harnoncourt (Telefunken 36 35282)

HANDEL: Fugue in D – E Power Biggs, o  
HANDEL: Organ Concerto in d, Op 7, no 4 – E Power Biggs, o; London Philharmonic/Sir Adrian Boult (Columbia D3S-778) The instrument used in

this performance was designed for the Earl of Aylesford by Handel himself  
HANDEL: Solo Organ Selections (various) – played by Edgar Krapp, E Power Biggs and Nicholas Jackson on historic instruments known to Handel (Oryx 1718; Eurodisc 201 423-366)

HANDEL: Organ Concerto in Bb, Op 7, no 1 – Daniel Chorzempa, o (Dutch early 19th century positiv); Concerto Amsterdam/Jaap Schröder (Philips 6709 009).

HANDEL (trans Harbach): 2 Duets from *Messiah* – Charles Geyer, Barbara Butler, tpt; Barbara Harbach, o (Schlicker) (From a soon-to-be-released Gasparo disc).

GUILMANT: March based on Handel's *Lift up your heads*, Op 15 – Christopher Herrick, organ of Westminster Abbey (Hyperion A-66121).

## Program No. 85-74

2/24/85

**A Bach Prelude** performance by members of the Twin Cities chapter of the American Guild of Organists, in recital on the 1976 Casavant organ (18-stops) at the Church of the Maternity of the Blessed Virgin Mary in St. Paul, MN

BACH: Prelude & Fugue in C, S 547 – James Frazier, o

BACH: 8 *Orgelbüchlein* Chorale-pretudes *Savior of the Nations, Come*, S 599  
*God, through Thy goodness*, S 600  
*Lord Christ, the only Son of God*, S 601  
*Praise be the Almighty God*, S 602  
*A Child is Born in Bethlehem*, S 603  
*Praised be Thee, Jesus Christ*, S 604  
*O Man, bewail thy grievous sin*, S 622  
*Christ lay in the bonds of death*, S 625

BACH: Trio Sonata No 1 in Eb, S. 525 – Janice Vetter, o

BACH: Prelude & Fugue in b, S. 544 – Paul Finger, o

BACH: Chorale-pretudes (*All Glory Be to God*, S 663 and *We all believe in one God*, S 740), and Fugue in G (*Jig*), S 577 – Kent Engel, o.

## Program No. 85-75

3/3/85

**The Integral Bach** examining the many and various "complete" recorded editions of Bach's organ music, featuring instruments historic and modern played by **Lionel Rogg, Marie-Claire Alain, Peter Hurford, Helmut Walcha, Wolfgang RübSam, Carl Weinrich, Walter Kraft** and **Michael Chapuis**, among others.

## Program No. 85-76

3/10/85

**Bach and Forth** while the pendulum of taste is forever swinging, the music of **Johann Sebastian Bach** remains a constant attraction. What does change is the performers' approach to Bach interpretation, and our ideals of the proper "Bach organ" sound.

## Program No. 85-77

3/17/85

**Come On Bach!** celebrated composers' musical tributes to J.S.B., using the theme derived from his last name.

LISZT: Prelude & Fugue on B-A-C-H – Kim R Kasing, o (1877 Johnson/Good Counsel Chapel, Mankato, MN). Liturgical Press E-1073

MILOS SOKOLA: *Passacaglia quasi Toccata Na Tema B-A-C-H* – James Moeser, o (1970 Reuter/Plymouth Church, Lawrence, KS).

JOHANN CHRISTIAN BACH: Fugue on B-A-C-H – Burghard Schloemann, o (1974 Lobbach/Herz-Jesu Church, Bremerhaven). Dabringhaus & Grimm DG-1027.

WALTER PISTON: Chromatic Study on the Name of Bach – Robert Noehren, o (Noehren organ/1st Baptist Church, Ann Arbor, MI) Lyricord LLS7-191  
KREBS: Fugue on the Name of Bach – Jean-Claude Zehnder, o (1761 J A Silbermann/Arlesheim Cathedral) Electrola C065-99916

SCHUMANN: Fugues on the Name of Bach, Op 60 – Istvan Ella, o (Eger Cathedral) Hungaroton SLXP-11824

REGER: Fantasy & Fugue on B-A-C-H, Op 46 – Jeffrey Walker, o (Moeller/Colonial Church of Edina, MN).

## Program No. 85-78

3/24/85

**Bach Again?** more performances by members of the Twin Cities chapter of the American Guild of Organists, recorded on the 18-stop Casavant organ (1976) at Maternity of Mary Church, St. Paul, MN. Despite its diminutive size, this amazing instrument is perfectly matched to its room, and proves to be a very convincing interpreter of the music of Johann Sebastian

BACH: Toccata, Adagio & Fugue in C, S 564 – Randy Bourne, o

BACH: Prelude & Fugue in C, S 553 (*Little*), Chorale-pretude, *All Glory be to God on High*, S 676 – Kathy Handford, o

BACH: Passacaglia & Fugue in c-minor, S. 582 – David Fielen, o (Henrickson organ/1st Lutheran Church, St Peter, MN)

BACH: 3 Chorale-pretudes (*By the waters of Babylon*, S. 653; *Comeye now, Jesus*, S. 650; *O Lamb of God, unspotted*, S. 656), and Fugue in g-minor (*Little*) S. 578 – Dee Ann Crossley, o.

BACH: Toccata & Fugue in F, S 540 – Randy Bourne, o.

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