Volume 29, Number 2, 1985

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

The Organ Historical Society

Box 26811, Richmond, Virginia 23261
Archives Collection at Westminster Choir College, Princeton, New Jersey
Telephone at Millersville, Pennsylvania (717) 872-5190

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

Chapter and Founding Date (*Date joined OHS)	Newsletter, Editor, and Annual Membership	Membership Address
Boston Organ Club, 1965, 1976*	*Newsletter,* E.A. Boadway, $5	Alan Laufman Box 104, Harrisville, NH 03450
British Columbia, 1983	*Vox Humana,* Clayton Lee, $10	Douglas H. Adams 4023 Cavallin Ct. Victoria, BC V8N 5P9 Canada
Central New York, 1976	*The Coupler,* $5	Culver Mowers 2371 Slaterville Rd , Box 130 Brooktondale, NY 14817
Chicago Midwest, 1980	*The Stopt Diapason,* Susan R. Friesen, $8	Julie Stephens 520 W 47th St., Western Springs, IL 60558
Eastern Iowa, 1982	*Newsletter,* Mark Nemmers, $7.50	August Knoll Box 179 Lowden, IA 52255
Greater New York City, 1969	*The Keraulophon,* John Ogasapian, $5	Alan Laufman (as above)
Greater St. Louis, 1975	*The Cypher,* Elizabeth Schmitt, $5	John D. Phillippe 4336 DuPage Dr. Bridgeton, MO 63044
Hilbus (Washington-Baltimore), 1970	*Where the Tracker Action Is,* Carolyn Fix, $4	Peter Ziegler 14300 Medwick Ct , Upper Marlboro, MD 20870
Mid-Hudson (New York), 1978	*The Whistlebox,* Robert Guenther, $5	June Marvel Crown Hill Rd Wappingers Falls, NY 12590
New Orleans, 1983	*The Swell Shoe,* Ann H. Turner, $5	Rachelen Lien 1010 Nashville Ave , New Orleans, LA 70115
Pacific-Northwest, 1976	*The Bellows Signal,* Beth Barber, $3	David Ruberg Box 2354 Seattle, WA 98111
Pacific-Southwest, 1978	*The Cremona,* Sharon Bailey, $4	Stephen Baker 512 S. Ivy Ave. Monrovia, CA 91016
South Carolina, 1979	*Newsletter,* $5	Kristin Johnson 3060 Fraternity Church Rd Winston-Salem, NC 27107
South Texas (The San Antonio Pipe Organ Society), 1979, 1980*	*The Well-Tempered Communique,* $15	W.P. Cunningham 235 Sharon Dr. San Antonio, TX 78216
Tannenberg (Central Pa.), 1976	*The Dieffenbuch,* Raymond Brunner, $5	James McFarland 114 N George St Millersville, PA 17551
Virginia, 1979		to be announced

THE TRACKER® is published four times a year by the Organ Historical Society, Inc., a non-profit, educational organization.

Annual membership dues, (including *THE TRACKER*): Regular members, $22.00 (over age 65, full-time students, and additional member in a household $18.00); Contributing members $35.00; Sustaining members $50.00; Patrons $100.00; Benefactors $250.00. Institutions and businesses may be non-voting subscribers at the same rates. Foreign members and subscribers add $3 for postage outside U.S , or $8 for Air Mail outside North America. Back issues of *THE TRACKER* are obtainable at $3.25 each or $12.50 per volume. Send membership dues, inquiries, and address changes to: The Organ Historical Society, Inc., P.O Box 26811, Richmond, Virginia 23261. Make all checks payable to the Organ Historical Society, Inc.

Advertisers may address inquiries to the Advertising Manager.

Editorial correspondence and articles to be considered for publication may be addressed to the Editor. Responsibility for facts and opinions expressed in articles rests upon the authors and not upon the Organ Historical Society, Inc All material accepted for publication in *THE TRACKER* becomes the property of the Organ Historical Society, Inc., and cannot be returned. Material published in *THE TRACKER* may not be reproduced without permission of the Editor.

 ISSN: 0041-0330.

Volume 29, Number 2, 1985

THE TRACKER
JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER: The only known organ by William Mohr was built for St. Mary's Church Buffalo, NY, in 1861. It is the object of a major preservation effort undertaken primarily by one man: OHS member Rubin Frels, who, with the Organ Clearing House, donated funds for a portion of the color coverage in this issue. Articles on the Mohr family and the organ begin on page 22.

ARTICLES

DEPARTMENTS

Funding The Future

AN EDITORIAL

AS A NOT-FOR-PROFIT ORGANIZATION we rely on the volunteer service of individuals to give their time and talents to a variety of activities. Without these contributions it would be impossible to maintain our ongoing projects. But this donated work is not all that is required to support our existing programs. Your financial support is also necessary.

The majority of the annual dues is used to publish this journal, with the remainder required to support other programs (such as the Historic Organs Recitals Series) and to meet the day-to-day operating expenses of the Society. That does not allow for any other special activities to be undertaken except by additional monetary contributions by Society members.

You may be aware of the one-time projects for which financial appeals have been made. For examples, there were the publishing of *The Bicentennial Tracker* as well as the *25th Anniversary Issue* of *The Tracker*, and the upcoming publication of the Skinner book, among others. However, what we need to remember are the ongoing funds that require our continuous support.

The oldest of these funds is the Helen Harriman Fund, which was established in 1967. Its purpose is to provide emergency funds for the preservation of organs in jeopardy. Considering the length of time it has been in existence it still has a very small balance. The last time it was utilized was in 1980 to help prevent the destruction and then relocate the famous E.& G.G. Hook organ in St. Alphonsus R.C. Church, New York City, which is now in St. Mary's R.C. Church, New Haven, Connecticut. This fund is too important to the ideals of the Society for it to remain at so low a level and to be used so infrequently.

Another fund with a shorter history than the Harriman Fund is the E. Power Biggs Fellowship. Begun in 1978, this memorial fund, unlike the Harriman, has had better success in attracting contributions. The monies here are used to help those organ enthusiasts who have not attended an OHS convention to experience an expense-paid OHS Convention and receive a year's membership. These persons are selected by the E. Power Biggs Committee from nominations received from the membership at large. Last year, three individuals had the opportunity to attend the convention in Chicago, for example. However, interest drawn by the principal is barely sufficient to support a single Fellow, so it is necessary not to just continue but to *increase* our support of this fund so that it can become and remain financially secure.

A third fund is the William H. Barnes Memorial Fund. Its purpose is generally directed to Archival endeavors, but few contributions have been received. Perhaps when a sufficient balance is achieved, a worthwhile new project will then become appropriate and be undertaken.

Finally, contributions to the general fund can always be used to supplement what the dues can't cover. Advertisements in this journal and in the *Annual Organ Handbooks* assist in their publication. Other special appeals will appear in the future, as well as perhaps new continuing funds. These provide ample opportunity to help support everyone's preferred area of interest.

Donations are always happily received (and acknowledged) at any time of the year, not just at membership renewal time. Check your place of employment, as they may have a matching gift program which will provide additional monies to the fund you choose. The Executive Director has a list of these corporations who already have established a matching gift program with the Society, and you could probably help get more companies signed up. Besides the benefit of providing support for a special OHS program, remember this the next time April 15 rolls around—you have another deduction.

In This Issue

Readers will note that this issue has a European flavor to most of its contents. Included are articles about German immi-

grants, the Mohrs; organs imported from the Württemberg region of Germany to North America; notably, an article of organ musicology on the famed Halberstadt, Germany, 1361 Cathedral organ. The latter is unlike other articles published in this journal by virtue of its unusual subject and scholarship. Comments concerning the publication of articles of this type are welcomed. SRWF

LETTERS

Editor:

Your editorial, "Who Are We Saving Them For," was timely in striking a responsive chord in me. Edgar Boadway was responsible for my joining OHS back in 1964 when the Andover Organ Company did a tonal revision on our Emmons Howard organ of the late 1890's. I enjoyed a number of annual con-ventions but can no longer attend.

The organists' situation is deplorable in Maine, but I did not realize schools are scaling back their organ departments. For 20 years or more I attended the Colby College Church Music Institute and got a lot out of it, and have been instrumental in interesting two young people from here to attend. The institute filled a great need for me.

A new minister came to our Congregational Church intent on a clean sweep, and out I went, after 32 years. Time to go, you'd say? But, real organists are scarce in Maine! Recently, to my surprise and disgust, I received word from a colleague in Waterville, Maine, that she has received similar treatment from her pastor. My friend had devoted her life to music, and spent many hours administering the Colby Institute. Though she led her church in the selection of a new pipe organ, her dismissal came just before it was dedicated. She says, "I am beginning to think churches do not deserve organists."

You stressed the need for education of organ owners, organists, congregation and community. One group that doesn't seem to know anything at all is the *ministers*. They do most repre-hensible things. Don't they learn anything about music and their relationship to its ministry in the seminaries? Thank you for a chance to air my views.

Sincerely,
Nancy O. Longley

Editor:

I look forward to receiving *The Life & Work of Ernest M. Skinner,* the book by Dorothy J. Holden, with great interest. As a young man in the 1930s, I was privileged to know Mr. Skinner and even played chess with him at the site of the Methuen Organ Hall. Neither of us are or were very good players, but I do recall his having a rather bad headache that afternoon but I suppose he won the impromptu match easily! His real love was the orchestra, particularly the works of Richard Strauss and his great admiration for the famed virtuoso Fernando Germani who toured a good bit at that period. All best success to the reception this book may receive.

Sincerely,
George Faxon
Old South Church, Boston

Editor:

We have just had installed an E. M. Skinner Harmonic Tuba 8′ in our organ at First Presbyterian Church, Fort Pierce, Florida. It came from his Op. 399 (we were told) in Tampa. I await *The Life & Work of Ernest M. Skinner* with anticipation.

Sincerely,
Stanton A. Hyer

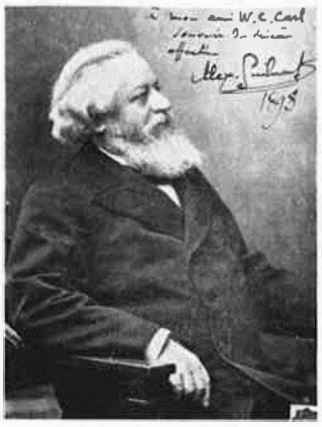
The book, about which all OHS members were sent a mailing in May, is available for $28 postpaid from the Society's Richmond address. Delivery is anticipated in early September. The book is typeset and ready for printing, so there should be no delays. WTVP

Church of the Holy Comforter
Burlington, North Carolina
opus 28, two manuals, 28 ranks

Dobson Organ Company
Lake City, Iowa

MUSIC EDITION REVIEW

The Organ Works of Alexandre Guilmant edited by Wayne Leupold. In Ten Volumes. Melville, N.Y.: Belwin-Mills Publishing Corporation, 1984. Available at all Music Stores. Price per volume $15 to $20.



Alexander Guilmant

The reissue of the complete organ works of Alexandre Guilmant by Belwin-Mills, edited by Wayne Leupold, must surely be one of the most significant organ-related publications of the decade. It arrives appropriately at a time when audiences are tiring of Baroque music and organists are searching for "new" liturgical and recital repertory. It also makes available for the first time in nearly forty years the music of one of the organ's most important masters.

Guilmant, of all the nineteenth-century French organists and composers, has probably fared least well in modern times. His music is seldom played and he has been unfairly criticized, often by musicians not familiar with his music. Ironically, only a little research will indicate that Guilmant was unquestionably the most significant of the quartet of famed performers whose other members were Saint-Saëns, Franck, and Widor. His playing ability was ledgendary, his scholarship as a musicologist formidable even by today's standards, and his influence world-wide. As a composer, Guilmant was admittedly uneven, but that was a problem which plagued all nineteenth-century composers (including Johannes Brahms, who burned the music he thought inferior!). At its best, Guilmant's music stands among the finest organ compositions of the period, and at less-inspired moments is infinitely serviceable for both recital and ecclesiastical use. Additionally, the wide range of pieces offers many possibilities for rediscovery.

The series is planned to encompass at least ten volumes. The first six are already available for purchase and include the following: Volume 1: *Pieces in Different Styles* (Book 1–6); Volume 2: *Pieces in Different Styles* (Book 7–12); Volume 3: *Pieces in Different Styles* (Book 13–18); Volume 4: *Eighteen New Pieces;* Volume 5: *The Practical Organist;* Volume 6: *The Liturgical Organist.* Announced, but not yet available are three additional volumes: Volume 7: *Sonatas* 1–4; Volume 8: *Sonatas* 5–8; Volume 9: *Noels,* Opus 60.

In addition to receiving bright, clear, facsimiles of the original French editions, the prefactory section is worth the price of the volumes alone. It contains thirty pages of photographs, specifications, biographical material, programs, and lists of American and French students. It also gathers together more information on Guilmant in one place than has ever been previously available. Mr. Leupold's research is carefully documented, and footnotes lead you to the original material in case you need to recheck sources or do further investigation. Editing has been kept to a minimum and any changes have been clearly indicated from the original markings.

Guilmant's music comes in an amazing variety of styles. Some compositions are easily within the grasp of less-gifted players while many challenges await the technically proficient. Each volume is priced between $15 and $20, which is definitely more reasonable than comparable scholarly editions offered by competitive publishers. Many individual volumes contain a great deal of music for the price.

Both Belwin-Mills and Wayne Leupold should be commended for bringing into print this significant series of organ music by one of the most important nineteenth-century organist-composers. The expense of such a publishing effort is considerable and can only be offset by the sale of a large number of single copies. There is something in these editions for everyone:

student, recitalist, church musician, scholar. No library should be without the complete set. They are well worth the initial investment! *Stephen L. Pinel*

BOOK REVIEW

"Choosing a Church Organ," Reprinted from *Short Hymn-Tune Arrangements for Organ* by Philip K. Clemens. Mennonite Publishing House, Scottdale, Pa. 15683. 11 pp. paper. 50 cents per copy; 35 cents each for 100 or more copies.

The pamphlet is the most important part, for our consideration, of the larger work. It is gratifying that the publisher provides us with an inexpensive edition of an item that should be in the hands of every OHS member. In fact, those of us who are consultants on purchasing organs would do well to lay in a supply and provide the uneducated committees with copies.

Mr. Clemens quotes Fritz Noack and follows this with sage advice on the steps to be taken in planning the purchase of an organ, describing the various types of actions available and recommending the study of acoustics. He settles quite solidly the argument between pipe organs and their pipeless substitutes, in favor of the former, and gives a thumbnail history of organ building over the centuries. Highly recommended.

Albert F. Robinson

RECORD REVIEWS

Historic Instruments in Performance: Calvert Shenk playing the Appleton Pipe Organ of the Metropolitan Museum of Art, New York. Pleiades Record P-109 Stereo, $9.95, available from the Museum or Southern Illinois University Press, Box 3697, Carbondale, IL 62901.

This recording is of a live performance of a recital by the able organist from Battle Creek, Michigan, playing the restored Appleton organ built in 1830. The 16-rank tracker instrument was built for South Church, Hartford, Connecticut, and moved c.a. 1883 by Emmons Howard (who added the pedal Bourdon and extended the pedalboard to 27 notes) to Sacred Heart Church in Plains, Pennsylvania, where it fell into disuse and stood partially concealed until 1981. Moved by members of the OHS and the Organ Clearing House, it was restored and installed under the supervision of Lawrence Trupiano in the resonant Andre Mertens Galleries for musical instruments at the Metropolitan Museum of Art, New York City, where it is frequently heard in recitals. A full description of the instrument appears in *The Tracker,* Vol. 27, No. 4.

Mr. Shenk treats us to clean, clear performances of composers from the 17th through 19th centuries, including Maurice Green, John Blow, William Russell, an anonymous composer and the three Wesleys (Charles, Samuel and Samuel Sebastian), his careful registration revealing the several voices of the organ to advantage. The taping and pressing are very fine, capturing both the splendid acoustics as well as the *personality* of the tracker organ.

The restoration work included retaining the hand-pump, but an electric blower is also available. And, initials of long-forgotten pumpers may still be seen on parts of the organ near the pump-handle.

The organ was acquired by a gift from Margaret M. Hess in memory of her father, John D. McCarthy. *Albert F. Robinson*

1845 Henry Erben Organ, French Protestant (Huguenot) Church in Charleston, S.C.; Hazel King Cooper, organist. Available from OHS for $8.98, postpaid to members.

Ever since Hartman-Beaty Company of Englewood, N.J. completed the restoration of this Erben organ (and E. Power Biggs played the rededication recital), we have been anxious to hear the "Erben" sound. Now the Charleston Chapter, AGO, has produced this fine recording and although it fulfills our desires it also serves as a wonderful "come-on" to attend the 30th annual National Convention of OHS which will be held in Charleston June 24-27, 1985.

On this disc one organist, Hazel King Cooper of Charleston, performs a recital, showing a devotion, respect and understanding for the instrument. Her selections include Pachelbel's *Toccata, Chaconne in D,* and *Fughetta on "Ein Feste Burg"*, Three variations on *Herr Jesus Christ, Dich Zu Uns Wend* by Georg Boehm, Bach's Chorale Prelude on *Wenn Wir in Höchsten Nöthen Sein,* Couperin's *Dialogue sur les grands jeux, Noel with Variations* by Balbastre, Purcell's *Trumpet Tune, Four Versetti* by Zipoli, Sweelinck's *Echo Fantasia in the Dorian*, Benjamin Yarnold's *March*, Selby's *Prelude and Fugue in A Major*, and two *Carol-preludes* by Robert Powell. All are beautifully performed with great care as to registration, revealing the small two-manual organ's tonal resources.

The producer is Benjamin Hutto (who at the time was Dean of the Charleston Chapter, AGO, and serves now as co-chairman of the 1985 OHS Convention), and the engineer is Richard Mays with disk mastering by David Ellsworth. Ms. Cooper supplies ample notes on the music. Strongly recommended.

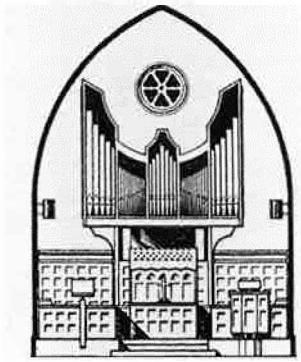
Memorial Hall, Pueblo, CO

ORGAN UPDATE

ANOTHER HAPPY EXAMPLE OF growing interest in the restoration and preservation of landmark-sized organs which were built in the first third of this century is Austin op. 860 of 1919, a 4-58 located in Memorial Hall, Pueblo, CO. The instrument's console was replaced in 1922 after the original was totalled in a flood; otherwise it is unaltered and intact. A four-phase restoration has been proposed by Morel & Associates of Denver and will ultimately cost approximately $165,000, according to OHS member Michael A. Rowe. The first phase, to cost $59,000 and to put the organ in completely functional condition, is scheduled to begin this summer and to be completed by New Year's Day, 1986.

Mr. Carl Shannon of Upper Black Eddy, PA, reports that he is restoring a 1911 Estey 2-8 op. 914 of tubular action, and an 1894 Dittinger rebuilt by Charles Haskell in 1910 as 2-16, electrified ca. 1960. He does not report the locations of these organs, but the Estey Opus List as published in the *BOC Newsletter* enters the Estey as "Estey store [Philadelphia] (sold to Sacred Heart Convent, Torresdale, Pa.)."

A ca. 1915 Hinners 1-6, perhaps op. 2207 (four close opus numbers appear within the instrument) and apparently relocated ca. 1930 by the Hinners firm to Our Lady of the Miraculous Medal Church, formerly St. Augustine's Church, in North Baltimore, OH, has been restored by Dana Hull of Ann Arbor, MI. Inside, graffiti sets its earliest date and identifies Sterling, NE, as its early home.



1956 Otto Hofmann

The first modern tracker organ in the US to be permanently installed in a contemporary case was built by Otto Hofmann of Austin, TX, in 1956 as the Caroline Spears Matthews Memorial Organ for Matthews Memorial Presbyterian Church, Albany, TX. The instrument uses windchests, building frame, and manual keyboards of a 1910 Hinners 2-10 built for the Methodist Church in New Braunfels, TX. Its case was designed by OHS Honorary Member Joseph E. Blanton, and the late Donald Willing was a consultant on its tonal design. George Bozeman, Jr., Organbuilders of Deerfield, NH, have refurbished and tonally revised the instrument in consultation with Mr. Blanton and Ted W. Blankenship, Jr. Work included replacement of the ca. 1956 wind system, cleaning of pipes and mechanical components, regulation of pipework, retuning in Kirnberger III temperament, and the addition of three new stops, making a total of 28 ranks. The Hot Air Duo, consisting of organist Mr. Bozeman and flautist J. Bryan Dyker (who is an employee of the firm), played and lectured on the entirety of *The Well-Tempered Clavier*, Book I, at a concert with the organ on March 31, 1985.

A ca. 1860 2m organ attributed to Henry Willis has been sold to St. James Congregation, RC, in Madison, WI, to be restored and installed by J. C. Taylor of Appleton, WI. The instrument will be moved from its London home, an unknown location at this writing, by the Organ Clearing House.

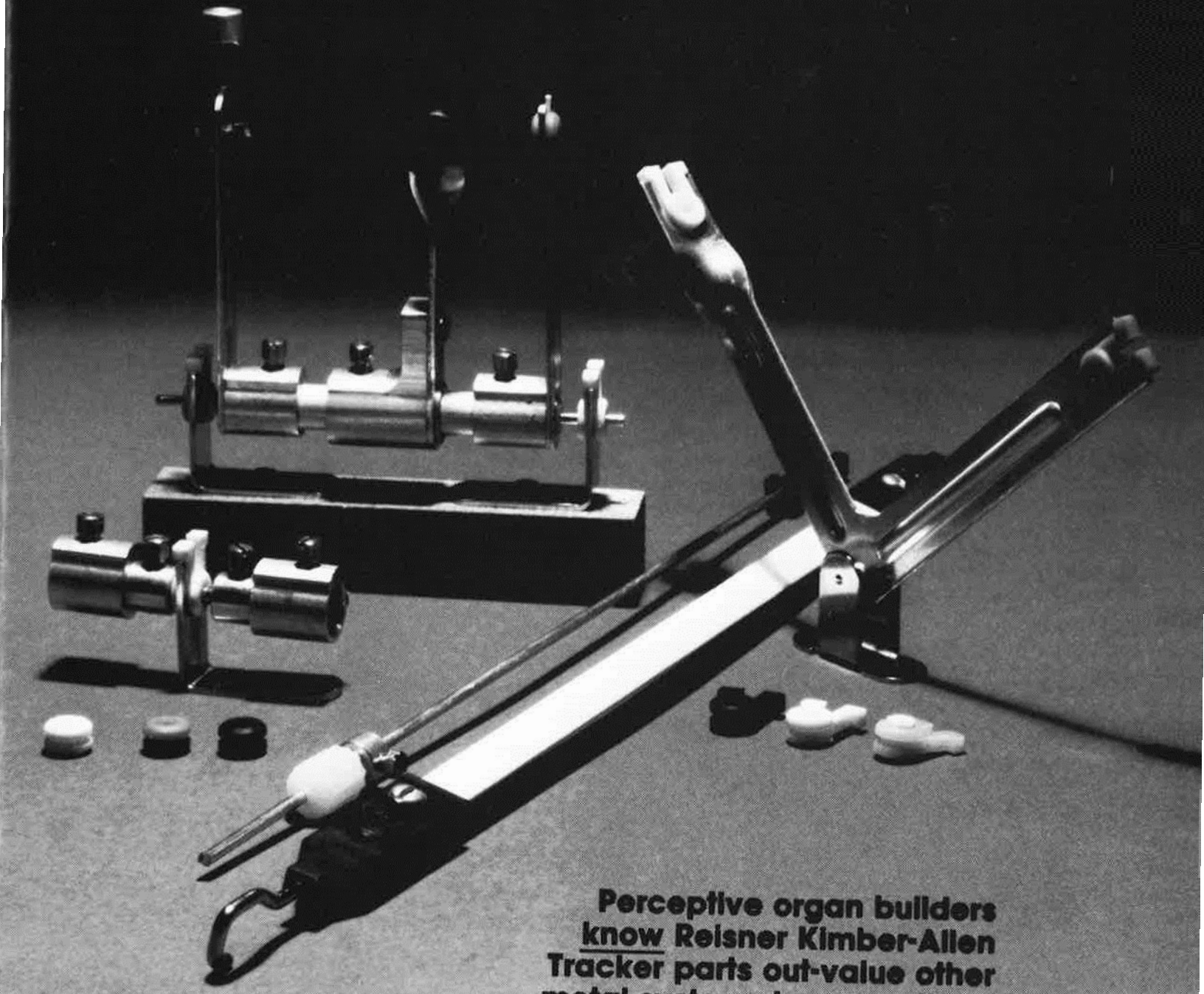
A two-manual tubular pneumatic Estey organ, op. 1144 of 1913, has been rebuilt as a one-manual tracker organ by Jeremy Cooper of Concord, NH, using the original case, wind system, a manual and pedal keyboards, reworked and new pipes, and new chestwork and stop actions. The organ was built for St. Mark's Episcopal Church, Ashland, NH, by Estey, where it remains.

A large 2m Jardine of 1874 at St. Augustine's Roman Catholic Church in Lansingburgh, NY (originally North Troy, NY), is being fitted with a new direct electric pull-down action for pallets in the original windchests, replacing an unusual ca. 1937 electropneumatic pull-down action that operated on vacuum. The new work is part of a project to restore the original tonal specifications with modest additions over the next two years by the Carey Organ Co. of Troy. There will be no deletion of original material.

An unusual Hook & Hastings, op. 2251 of 1910, has been sold to St. Andrew's Episcopal Church in Seguin, TX, by Frels Pipe Organs of Victoria, TX. The 2-7 is of tracker action with standard unison couplers, and includes Great stops of 8′ Open Diapason, 8′ Gamba, and 4′ Flute Octave, and Swell stops of 8′ Dolce, 8′ Gedeckt, and 8′ Trumpet, all of full compass. The Pedal has a 16′ Bourdon. The reputation of this particular organ rests on its amazing tone, especially that of the Trumpet stop, though its modest stoplist seems less inspiring than the organ actually is. The instrument will be restored as built, with perhaps the addition of a 2′ Fifteenth, but with no deletions. The organ was built for St. Anne's Roman Catholic Church in Providence, RI, and had served at St. Joseph's RC in Dayville, CT, for many years until it was removed by the Organ Clearing House in February, 1981, for the Frels firm. The church had ceased to use it.

The Clearing House has relocated a 1-4 tracker organ built ca. 1960 by the Ruhland Organ Co. of Parma, OH, to the chapel of Zion's Reformed Church, Greenville, PA. The instrument was dedicated in a concert given by Frank B. Stearns on October 14, 1984. *WTVP*

WHERE SUPERIORITY COUNTS!



Perceptive organ builders know Reisner Kimber-Allen Tracker parts out-value other metal systems because they:

- Cut installation labor costs 40%
- Disassemble without removing screws
- Require less space
- Interchange dimensionally
- Operate quietly
- Cost less

Reisner Kimber-Allen

Discover how you can profit. Get a free Mechanical Action Sample Kit by contacting:

P.O. Box 71 Hagerstown, MD. U.S.A. 21741-0071
(301) 733-2650/51/52

Superiority by Design

ARCHIVIST'S REPORT

As first announced in this column in the preceding issue of *The Tracker*, the gift of the Louis F. Mohr collection of organabilia to the Organ Historical Society is the most significant gathering of nineteenth- and twentieth-century primary source material acquired to date by the Archives. This accumulation of factory ledgers, sales brochures, notebooks, stoplists, and photographs represents the Mohr family's association with organs over three generations. Mr. Mohr's generous gift provides the opportunity to recall his lineage and to pay tribute to a family whose participation in the arts reaches back to the turn of the nineteenth century. An article on the Mohr family appears in this issue. By acknowledging their achievements and their contribution of these materials, our Society can express gratitude to Mr. Mohr for his generosity which will serve organ researchers for generations as we continue to document the history of American organbuilding.

The Mohr collection is now nearly completely catalogued. Your archivist has typed almost 2,000 index cards with the annotation "from the Louis F. Mohr files," which has included the file of more than 500 stoplists. Cataloguing of the Archival Collection in other areas continues at a rapid rate, and many materials previously unobtainable are now ready for researchers using the Collection.

The Archives has received a substantial gift of materials from Mrs. James C. Suttie, following the death of Mr. Suttie. He took an avid interest in the Archives and frequently made contributions. It has been reported that Mr. Suttie (like Eugene Nye) kept a *Comprehensive List of All Organs Everywhere in the United States*. It is impossible to appreciate the value of a resource tool of this nature until, for instance, an unidentified postcard turns up. It represents a lifetime investment of time and will add a priceless resource to our collection. This writer travelled to Missouri in May to receive the materials. The Society is certainly grateful to Mrs. Suttie for remembering our repository with the material.

The OHS wishes to thank the many people who have been forwarding materials to the collection during recent months. Among them are: Steven Bartley, Eleanor Bishop, E. A. Boadway, Edward Bozarth, Peter T. Cameron, William F. Czelusniak, Charles Hendrickson, Alan Laufman, Jesse Mercer, Barbara Owen, Daniel Streeter, and Larry Trupiano. Some of the items include several photographs of Thomas Appleton and Samuel Pierce; an Account Book of Reuben Midmer; and personal notebooks owned by Edwin Hedges and George Tucker. Charles Hendrickson also sent a large package of more than 30 dedication programs, printed opus lists, photographs, and sales brochures, including several from his own company. Your archivist wishes other current builders would do the same!

As a Society we need to be on the lookout for materials which would be of value to future researchers. Organ photographs, postcards, stereopticons, dedication programs, stoplists, and all materials related to organ builders or shops are of extreme value. These and current items add to the value of our collection as a resource tool.

Requests are beginning to come to the attention of your archivist, and he is delighted to be of assistance to members who need help. In most cases, materials can be photocopied and sent through the mail to researchers who need them. There is a modest fee for this service, but many of the items we have are one-of-a-kind things that are not available anywhere else. The Archives are a resource to be used. *Stephen L. Pinel*

THE LOUIS F. MOHR COLLECTION, 1985 [Partial List]

Austin Organ Company
- Sales Brochure (1904)
- (4) Sales Brochure [n.d.]

Backus Water Motor Company
- Catalogue of Organ Blowing Appliances

Barckhoff Church Organ Company
- Catalogue (1900?)

Beman, Frank
- Catalogue (1888)
- Catalogue w/List of Organs

Brown, John
- Promotional leaflet (1900)

Cole, James
- Catalogue (1900)

Dohring, Gustav F.
- Catalogue (1907)

Estey Organ Company
- (4) Sales Brochures

Felgemaker, A.B.
- Catalogue (1905?)
- Printed List of Organs to No. 878

Guilmant, Felix Alexandre
- Forty Programs from St. Louis (1904)

Gutfleisch & Schopp
- Price List for Pipes (1904)

Hall & Labagh Company
- Account Book (1868–1873)
- Letter Files (2) (1843–1849) (1849–1870)

Hedges, Edwin
- Price List for Pipes (1904)

Hinners & Albertsen
- Testimonials (German & English)

Hook & Hastings
- Catalogue "Church Organs" (1900?)

Kinetic Blower Company
- (5) Catalogues

Knollin, Thomas
- Promotional Leaflet

Moller, M.P. Company
- Catalogue (1905)
- Printed Opus List to No. 632
- Printed Opus List to No. 3000
- Printed Opus List to No. 5500
- Sales Brochure (1940)
- Sales Brochure "The Open Air Organ"
- Testimonials (1902?)

Müller & Abel
- Catalogue (1894)
- Catalogue "D" (1900?)
- (3) Other Sales Brochures

Hope-Jones Organ Company
- (5) Catalogues

Hutchings, George S.
- Catalogue "Chimes and Carillons"

Hutchings-Votey Organ Company
- (2) Sales Brochures

Jardine, George
- Contract (blank copy)
- Photographs of George Jardine, Factory Crew
- Rental Agreement Form (blank)
- Sales Brochure and Catalogue (1890?) with List to 1890.
- Tuning Notice form

Kimball, W.W.
- Sales Brochure (c. 1900)
- Sales Brochure (c. 1905)

Niemann, Henry
- Printed Testimonials

Odell, J.H. & C.S.
- (5) Catalogues and Lists w/o Nos. (1890?) (1894?) (1905?) (1910?) (1912?)

Pierce, Samuel
- Price List for Pipes

Roosevelt, Hilborne
- Catalogue (1880?)

Schuelke, William
- Catalogue (1891)

Steere, J.W.
- Printed Opus List to No. 499 (1902)
- Printed Opus List to No. 541 (1904)
- (3) Sales Brochures

Stuart Levi U.
- Printed List w/stoplists (1871?)

Sturtevant Engineering Company
- (3) Catalogues of Organ Blowers

Zenith Line Blowers
- Catalogue

500 Stoplists from organs by Jardine, Odell, Roosevelt, Earle, Davis, Stuart, Ferris, Moller, Earleson, Mandeville, and others.
40 Letters from various builders on company tationery including Niemann, Morey, Möller, J. Woodberry, A.J. Schantz, Hinners & Albertsen, Emmons Howard, F. Beman, and Gottfried.
300 clippings from various turn of the century periodicals and newspapers.
25 Recital programs, some with stoplists.
15 Reed organ catalogues and price lists.
4 Tool company catalogues.
2 Music Catalogues.
Much other Miscellaneous material.

An unidentified organ at First Methodist Church, Concord, N.H.

LIST OF RECENT ACQUISITIONS

Appleton, Thomas
- Contract
- Photographs of: T. Appleton & Samuel Pierce, Residence, Shop

Baumgarten, Moritz
- Patent

Brown, John
- Original Printed List

Davis, Henry L.
- Patent

Dohring, Gustav
- Patent

Felgemaker, A. B.
- Patents (4)
- Photographs of Organs

Gottfried, Anton
- Patent

Hedges, Edwin
- Correspondence
- Notebooks
- Patent

Hendrickson, Charles
- Dedication Programs (30)
- Printed Opus List
- Sales Brochures (3)

Holbrook, Edwin
- List of Organs

Hook & Hastings
- Photographs of Organs

Howard, Emmons
- Ad
- Console photographs
- Patent

Johnson & Son
- Death Notice
- Articles
- Centennial Papers (1944)

Knollin, Thomas
- Patent

Maier, Charles
- Patent
- Sales Brochure

Midmer, Reuben
- Account Book
- Stock Certificates

Möller, Matthias
- Patent

Niemann, Frank
- Patent

Pierce, Samuel
- Photographs of:
  - Grave
  - Residence & Shop
  - Organ Pipe Band
  - Samuel Pierce

Roosevelt Organ Co.
- Patents (8)

Schuelke, William
- Patents (5)

Stein, Adam
- Patent

Vogelpohl & Spaeth
- Catalogue (1910)

Wales Brothers
- 1878 Dedication program

Wirsching Organ Co.
- Console and Case Photographs

Woodberry, Jesse
- Stoplists (6)
- Patents (2)

100 Issues of *The Diapason*

40 Issues of *The American Organist*

8 Nameplates

1 Book

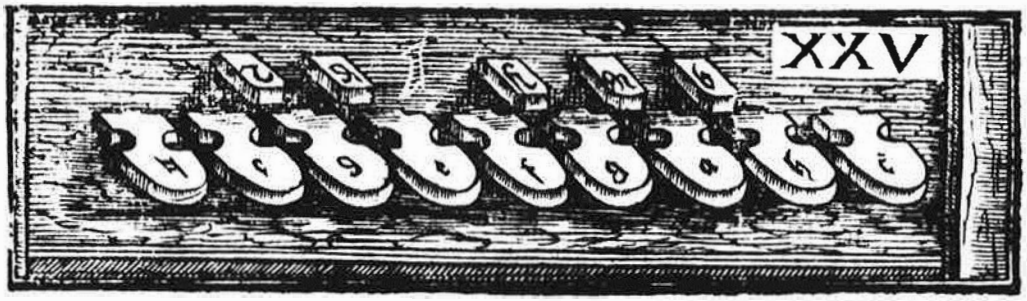
Many other items

FOR SALE — 100 old tracker-action organs, all sizes, varying condition. Send $2.50 in stamps for list. Alan Laufman, Executive Director, Organ Clearing House, P.O. Box 104, Harrisville, NH 03450.

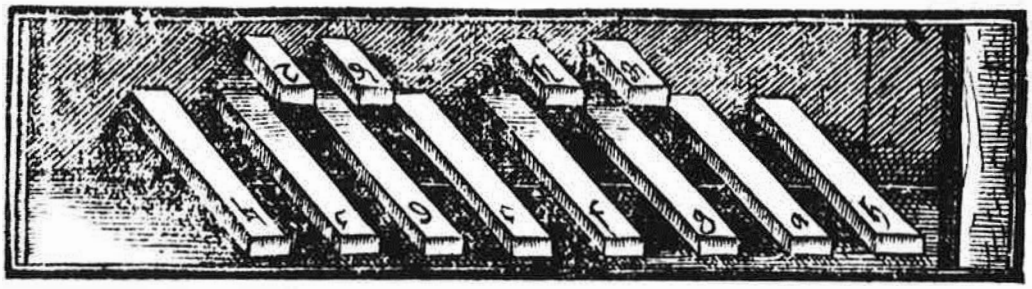
NEW CATALOG OF TOOLS and other materials for organbuilders. Send $2.50 for postage and handling which will be refunded on your first order of $15.00. Tracker-Tool Supply, 799 West Water Street, Taunton, MA 02780.

WATKINS & WATSON CO. of America — Complete line of "Discus" Organ Blowers and Humidifiers. High and low speed — efficient operation — silencing cabinets. Immediate delivery on most items. Free catalogue. 11040 W. Bluemound Rd., Wauwatosa, WI 53226 (414) 771-8966.

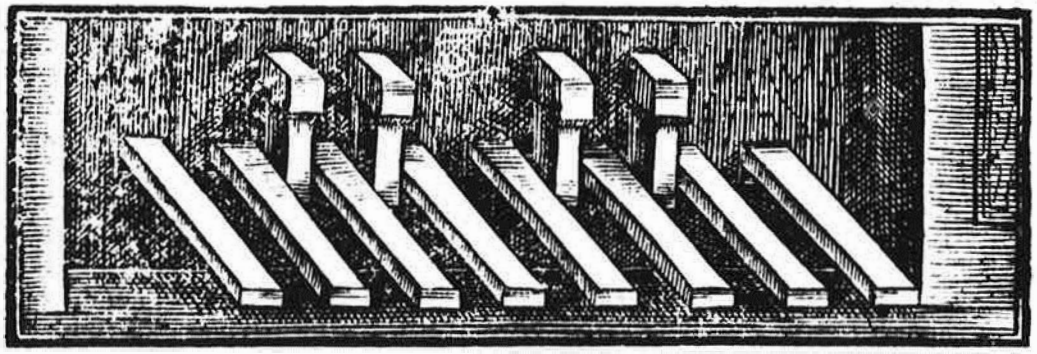
Das I. vnd II. Diſcant-clavier.



Das III. Clavier.



Das IV. Pedal-Clavier,



Diß ſind die Manual-vnnd Pedal-Clavier, wie die in der gar groſſen Orgel im Thumb zu Halberſtadt vber einander liegen.

D 1.

Plate 25: "These are the Manual and Pedal Keyboards which lie one above the other in the very large Organ in the Cathedral at Halberstadt."

Dieſes iſt die rechte Lenge vnd Maß eines halben Schuhes oder Fuſſes nach dem Maßſtabe/ welches ein viertel von einer Braunſchweigiſchen Ellen: Vnd nach dieſem ſind alle Abriſſe nachgeſetzter Inſtrumenten/vff kleinen Maßſtab/ſo alleie mit farben geſetzet/gerichtet.

The verso of the title page of the Theatrum Instrumentorum, *or* Sciagraphia: *"This is the correct Length and Measure of half a Shoe or Foot according to the Scale, which is a quarter of a Brunswick Ell: And according to this are all the Drawings of the following Instruments, and the following reduced Scales, thus always thereby established and judged."*

THE GOTHIC ORGAN AT HALBERSTADT REVISITED

BY WILSON BARRY

IN ATTEMPTING TO UNDERSTAND the descriptions which have come down to us of early keyboard instruments, we may usefully take into account the qualifications and attitudes of their authors. For example, the Abbot Aelred was a Cistercian reformer who does not seem to have known or cared much about music;[1] Henri Arnaut de Zwolle was a scientist whose interest seems to have been in the philosophy of the design and operation of keyboard instruments;[2] and Philipp van Wilder was a musician in the service of King Henry VIII and Keeper of the King's Instruments at Greenwich.[3]

Commentary on such early descriptions has varied in tone over the years from credulous to skeptical. The history of art (including keyboard instruments) has seen many instances of dubious statements and artifacts, and one of the tools of the modern scholar is a healthy—almost automatic—skepticism. Later investigators have also had varying qualifications and attitudes, however, and it can sometimes happen that their perceptions, acute as they may be in some respects, are still distorted by their own natural prejudices. An interesting example of this is that of Michael Schultheiss (1571–1621), better known as Michael Praetorius, who examined a large Gothic organ in the Halberstadt Cathedral and described it in a book published in 1619.[4]

Michael Praetorius is probably best known to the average church musician today for his arrangements of two tunes found in many hymnals: *Puer Nobis Nascitur L.M.* and *Es Ist Ein' Ros' 7. 6. 7. 6. 6. 7. 6.*, but he was a player and composer of considerable stature, musician to the Court of Brunswick-Wolfenbüttel from 1612 until his death, and the author of one of the great fundamental texts in organology, in which he attempted to describe and illustrate not only organs, old and new, but also all other musical instruments, keyboard and non-keyboard, German and foreign, ancient and modern.

The organ in the Halberstadt Cathedral was built in 1361, rebuilt in 1495, and finally replaced by a new organ in 1718.[5] Praetorius reports that this organ bore the following inscription:

> Anno Domini M.CCC LXI. Completum in Vigilia Matthaei Apostoli[6], per manus Nicolai Fabri Sacerdotis. Anno Domini. M CCCC.XCV. renovatum est per manus Gregorij Kleng &c.

Praetorius was a great musical authority who nevertheless, as Williams[7] remarks, did not entirely "understand the nature of such old organs, nor did he make it clear what dated from 1361 and what from 1495 . . ."

Praetorius' old German, mixed with Latin, is difficult to translate both smoothly and faithfully; most previous commentators have been content to paraphrase Praetorius and to translate only a few telling passages. There is reason to suspect that a few misconceptions have crept into various previous commentaries, and that some of these may have arisen because graceful translations tend to gloss over the possible ambiguities of the original text. Therefore, the following somewhat inelegant translation and commentary are given in order to correct certain errors of detail:

The Seventh Chapter.
Concerning the Disposition of the Keyboards in the rather large *Orgelwercke* / in the aforementioned and remarkable Old Organ at Halberstadt / and how such keyboards were employed.
1. The topmost keyboard *(oberste Clavir)*, called in those days *Discant* / and the full *Wercke* / to wit, the *Praestants* in front and the *Hintersatz* were employed at the same time.

Praetorius gives the compass of this keyboard, which is H mi to aa la mi re (lacking top $g^{\#}$), 22 notes. Some previous commentators have had difficulties with the compass of Praetorius' keyboards.[8]

None of Praetorius' descriptions of the compass of the manual keyboards agrees with his illustrations. The illustration of the *oberste* or *Das I. Discant-clavir* shows a compass of only H mi to c sol fa ut, 14 chromatic notes, and it appears that Praetorius was demonstrating the form and arrangement, rather than the compass, of the keys in this illustration. In addition to the *errata* which Praetorius gives on his pages 234--6[9], *De Organographia* contains numerous other errors, mostly rather minor and obvious.[10] Perhaps, in the absence of evidence to the contrary, one may suppose that Praetorius' description of the compass of the topmost keyboard and his illustration of the arrangement of the same keyboard are equally correct.

2. Another keyboard *(ander Clavir)*, also called *Discant* / and it was employed for the *Principal* alone.

Praetorius gives the compass of this keyboard as C fa ut to aa la mi re (lacking top $g^{\#}$), 21 notes, but one is inclined to believe that it also began with H mi, like the first keyboard.[11] Strictly speaking, a *Praestant* is a pipe standing in the front, i.e., in the *Prospekt*, and such a pipe was of Principal tone. Praetorius' use here of the term "Principal," rather than "Praestant," might be taken to imply a distinction and to refer to a rank (or ranks) of Principal pipes not in the case, but standing out of sight, and probably on a separate windchest. Later on in the description, however, Praetorius uses the expression "the Principal or the front pipes" *(das Principal oder föderpfeiffen)*. It seems most likely, therefore, that in this instance "Praestant" = "Principal" = "front pipes," which is not as obvious as it would first appear. It was the front pipes, then, which stood on a separate chest, which was duplexed (in modern terminology) between the two upper keyboards.

3. The third / is a *Bass Clavir*, located under the previous two ordinary keyboards / on all (the keys) is the same identical shape and size[12]: And whether indeed with the hands / or else / as some believe / with the knees, (the keys) are pressed / thus it is that the City of Pedals up to the *Principal* or the largest Bass Pipes / which stand in the side towers / are employed.

Praetorius gives the compass of this keyboard as H mi to c sol fa ut, 14 notes, although his illustration shows a compass of only H mi to h mi (lacking b fa), 12 notes. In this instance also, one is inclined to credit the description, rather than the illustration.[13] It seems conceivable that the naturals of the third keyboard could have been played with the knees, supposing that the geometry was just right, but it is difficult to imagine that the accidentals could have been played with the knees. The phrase "as some believe" suggests that Praetorius may have been examining the organ in the company of, say, the verger. If the organist had been in attendance there would have been no question about the manner of playing the third *Clavir*, and if the ten pumpers had been in attendance, Praetorius could have played the organ himself to try out its capabilities.

The expression "City of Pedals" *(Stadt dess Pedals)* seems to have come from a time rather later than Faber's (modern spelling of Fabri), and seems to refer to "the castellated towers suggesting the fortified town, the Heavenly Jerusalem, the *civitas dei* of St. Augstine."[14] The pipes in these towers did not play from the Pedal keyboard, however, so that this expression is in part a misnomer here, however appropriate it would have been for later organs.

4. The fourth and lowest *Pedal Clavir*, which is trod with the feet / and, as also with the topmost *Discant Clavir* the whole full display is employed.

Praetorius gives the compass of this keyboard as H mi to h mi (lacking b fa), 12 notes, which is, for once, in agreement with his illustration. This keyboard, like the *oberste Clavir*, played the full *Wercke*, but only the lower, or Tenor, octave. It appears that, over the compass of the *Pedal Clavir*, the *Hintersatz* chest was duplexed, but the *Praestant* chest was *triplexed* (to coin a phrase).

This *Pedal Clavir* is directly under the third *(Clavir)* / immediately above / in the same line / and with the same identical layout as to size / but it does not have identical (accidental) keys / as may be seen in the *Sciographia, Col. XXV.*

Praetorius seems to be saying that it is the shape, size, and layout of the various keys, rather than the compass of the keyboards, which are being illustrated. The expression "in the same line" seems to mean that each Pedal key is directly beneath its corresponding key on the third keyboard. If all *four* keyboards were in "the same line," which seems most likely, a simple means of duplexing and triplexing the action suggests itself:

Considering, for example, the note *C* fa ut on the *Praestant* chest, one can imagine a pulldown wire coming down from the roller board (which reconciles the key scale and the chest scale) and passing through loose holes in the four successive keys (in line, one above the other). Immediately beneath the *C* keys of keyboards *I, II,* and *IV* are buttons, so that pressing the *C* key of any of these three keyboards will open the pallet. Beneath the *C* key of keyboard III, however, there is no button, because the *Praestant* does not play on this keyboard; depressing this key does not affect the pulldown wire.

Although suspended action began with the introduction of the pallet valve and the roller board, probably in the 13th century, and was in common use, together with pin action, through the 18th century, counterbalanced keys provided with a central balance rail were also in use from the 13th century. Probably appearing first in clavichords, and then in the other newly-invented keyboard chordophones, the notion of counterbalanced keys had been in place for perhaps about a century by 1361, ready to be applied to organs for which such an action was advantageous. It does not seem out of the question that the Halberstadt organ had counterbalanced keys, so that for example the *C* keys of keyboards I and II would *not* go down whenever the *C* key of keyboard IV was played.

From the inventory of these four *Clavirs* follows this use and usage / that in the first place one can make and have a difference in tone / and through the two middle *Clavirs* (to wit, the second / and third) the Principal or the front pipes by themselves alone can be beaten / *Manualiter:* and indeed with the right fist / which they have called the *Discant* / on the *Ander Clavir* and on the third *Clavir,* with the left hand the Bass on the City of Pedals, not more than up to one Bicinium or two voices in Chorale are employed.

If Praetorius is correct in writing that a duo could be played between the "right fist" on the *Ander Clavir* (giving "the Principal or the front pipes") and the "left hand" on the third *Clavir* (giving "the Bass on the City of Pedals," described, as will appear below, as a Mixture 32′ XVI-XXIV Ranks), it seems out of the question that the "Principal" consisted of a single rank, or a meager few ranks of pipes.

The other two / as the topmost and lowest *Clavir,* are to the full *Werck* and to the full clamor / as the Mixture (called *Hintersatz* in those days / because it stood behind the Praestants) was employed along with the Praestants. There then were the first and topmost the *Discant Clavir* and the lowest the Pedal and the Bass *Clavir* on which one could bring about a *Trium.*[15] In such a *Hintersatz* there are in the *Discant,* as I discovered myself / 32, 43, and 56 pipes standing arranged upon the distinct keys; and in the Bass or Pedal *Hintersatz* are placed only 16, 20, and 24 pipes / but it was all a crude kind of Mixture.

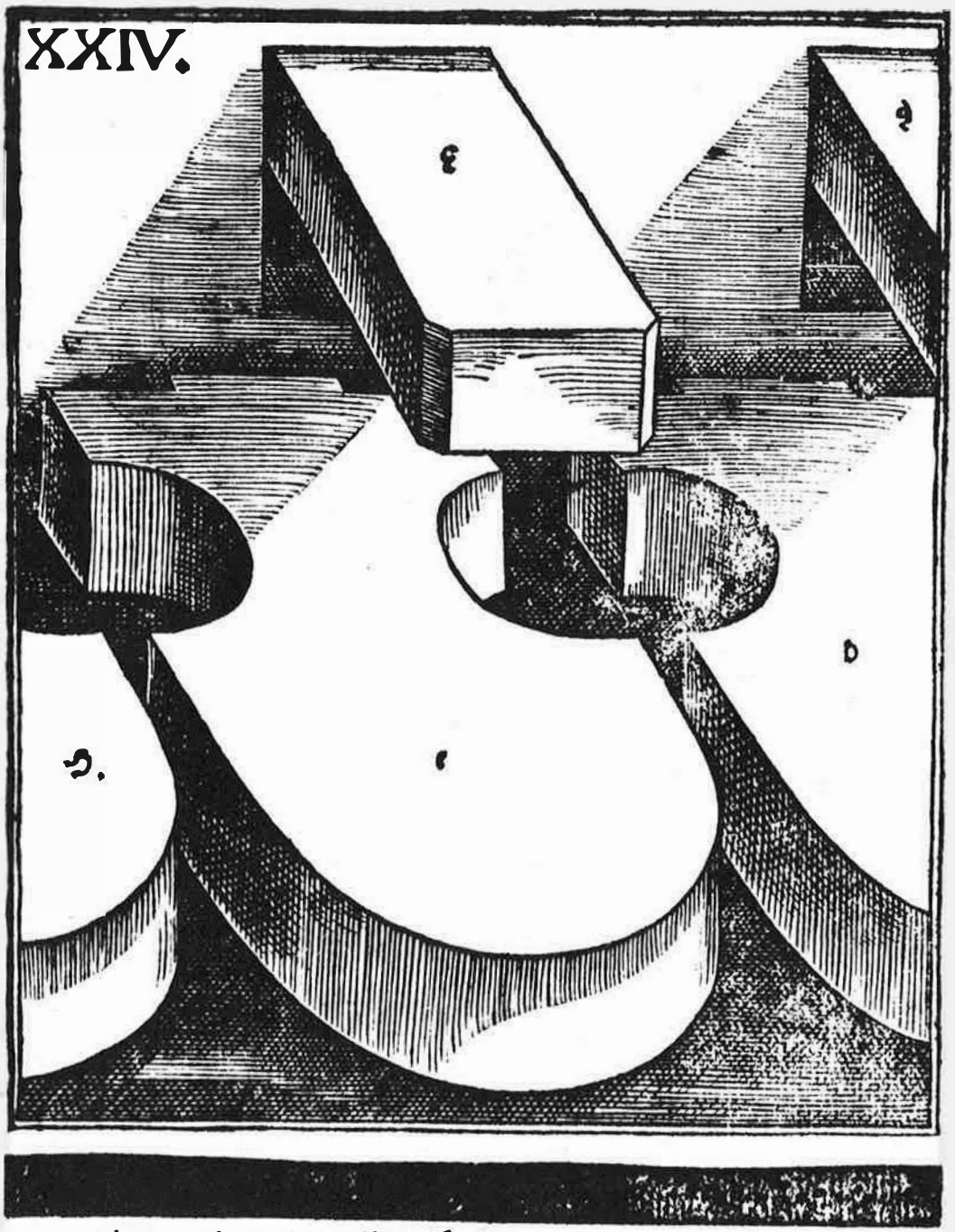
It appears that the full *Werck* (or *Blockwerck*) consisted of two sections: the *Praestant* (or *Gross Mixtur*), containing sufficient ranks of pipes of sufficient power to stand up to a Bass mixture of XVI-XXIV ranks of pipes, plus a *Hintersatz (Klein Mixtur,* or *Scharp).* Praetorius' counting of the number of ranks of pipes (one can imagine him standing on the passage board, candle in hand) seems to leave only the actual case-pipes for the Praestant, so that it seems plausible that the combined *Werck* contained 33, 44, and 57 ranks. How many of these ranks were actually assigned to the *Praestant,* and how many to the *Hintersatz,* we shall never know.

One may infer, moreover, that the separation between the Praestant chest and the Hintersatz chest was not apparent to Praetorius looking down from above; perhaps the two chests were built in one. The expression "pipes standing arranged upon the distinct keys" is interesting; perhaps the pipes for each note were arranged on cells running from front to back, rather than on toeboards running from side to side. We today might find it useful to think of such an arrangement as a *ventil key action.*[16] Considering that 56, or even 32, pipes arranged in a single line front to back would produce a very deep chest, wasting much space side to side, it seems likely that the Halberstadt chests were laid out to the scale of the visible front pipes, and that the smaller pipes behind were arranged in clusters, with several of the same note side by side. Using the same line of reasoning, if Praetorius found that the *Bass Hintersatz* had 16, 20, and 24 ranks, the *Bass Werck* seems likely to have contained 17, 21, and 25 ranks.

The trio Praetorius describes seems to have been played with the "right fist" on the upper octave of the *oberste Clavir* (giving the full *Werck*), the feet on the *Pedal Clavir* (giving the Tenor octave of the full *Werck*), and the "left hand" on the third, or *Bass Clavir* (giving the *Bass Werck* in the side towers).

Which then because of the largeness of the *Praestants,* and since its *Manual Clavir* has half of its few keys / cannot attain to loveliness in the high / such a deep rough thundering and frightful growling; also because of the great quantity of the Mixture pipes / an extremely powerful noise and enormous shrieking must have resulted (after the compressed wind has been properly raised).

The discant keyboards, rising only to aa, and probably including ranks of 16′ and 5⅓′ pitch, seemed to Praetorius to cover about the lower half of his accustomed compass (about CC/EE-ccc, 45 notes), although they actually lacked about an octave in the bass and a tenth in the treble. Praetorius seems to be speculating about what the organ would have sounded like if the full complement of 10 pumpers had been there to raise the wind properly, rather than describing how it actually sounded to him. (The two pumpers illustrated in *Col. XXVI* would have been enough to allow him to try an individual note or two.)



Manual-Clavis in der Alten Orgel im Thumb zu Halberstadt.

Plate 24: "Manual Keyboard in the Old Organ in the Cathedral at Halberstadt."

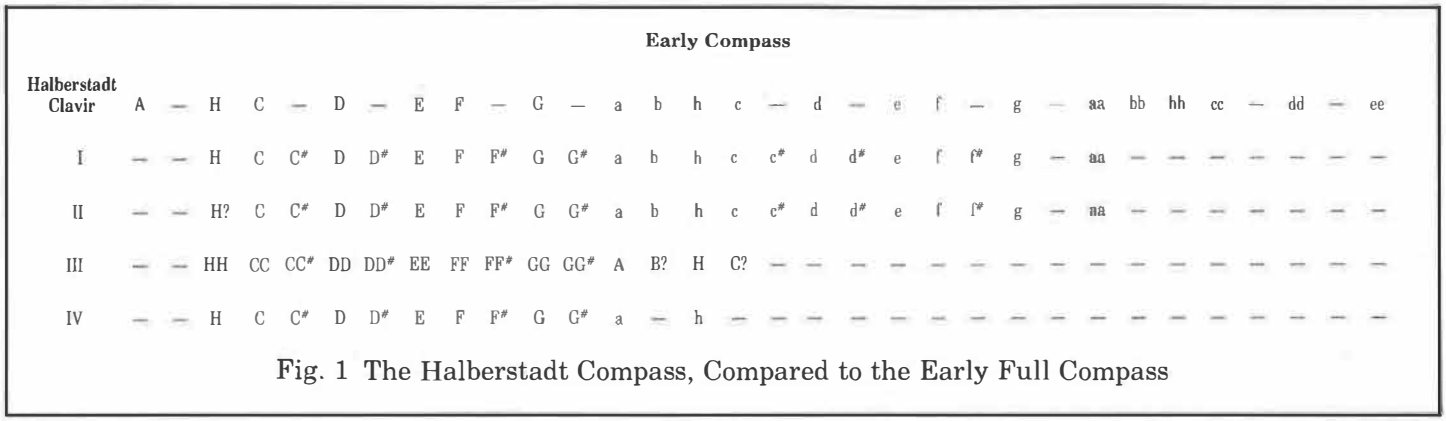


Fig. 1 The Halberstadt Compass, Compared to the Early Full Compass

The compass of the keyboards of the Halberstadt organ may be compared with the full compass of early medieval music[17] as shown in Figure 1. The compass of the *Pedal Clavir* is both described and illustrated as it is given in the figure. Sumner[18] expresses surprise that the lyric semitone, b fa, is not included in the Pedal compass, and Bormann[19] proposes that the text is in error and that the apparent h key actually played the note b(!). This compass does not seem to have been unusual, however: Praetorius[20] reports that the Pedals at the Church of the Holy Saviour, Venedig, and also at Minden Cathedral, had the same compass. One can imagine many pieces in the Dorian mode being performed with a *cantus firmus in tenore* played on the pedal keyboard; the top of a hexachord, or the upper neighboring note to the *Dominant*, would seem to be a logical top note for any medieval keyboard.

Bormann has analyzed the dimensions of the Halberstadt keys,[21] finding that Praetorius' *Col. XXIV* is drawn full-scale with a 60-degree parallel projection and a foreshortening in depth of 1:1.5. Praetorius' *Col. XXV* seems to be drawn to the scale 1:6.67 with a 45-degree parallel projection and a foreshortening of 1:1.5. The unit of length used by Praetorius was a Brunswick *Fuss* of about 285 mm, divided into 12 *Zollen* of about 23.75 mm reduced in the illustration to 23.33 mm by the shrinkage of the paper). Both Praetorius and Bormann seem to have slightly altered the dimensions of the keys in order to make them commensurable with their own units of length (the *Zoll* and the millimeter respectively), and neither of them relates the dimensions of the drawings to the medieval Roman *Pes,* amounting to about 296 mm, divided into 12 *Unciae* of about 24.67 mm,[22] but one would expect Father Nicholas to have been using this measure in 1361, and indeed the dimensions work out rather nicely, as seen in Figure 2. The centers of the natural keys of all the keyboards seem to be 3 *unciae* (74 mm) apart. This dimension, one quarter of a Roman foot, also called a *palmus,* or "span,"[23] would seem to be **the** logical dimension for medieval keyboards to the scale of the human hand. The vertical distance between the playing surfaces of the accidentals and the naturals seems to be 2 *unciae* (49 mm) for the manuals and 3 *unciae* (74 mm) for the pedals. The keydip seems to have been ¾ *uncia* (18 mm). It is easy to see that the width of a keyboard amounts to the sum of the widths of *n* natural keys plus the sum of the widths of *n-1* spaces. This works out as in Figure 3.

Keyboards	Keys	Width *unciae*	(mm)	Length *unciae*	(mm)	Thickness *unciae*	(mm)
I & II	Accidentals	1¼	(31)	3	(74)	¾	(18)
I & II	Naturals	2¾	(68)	6	(148)	¾	(18)
III	Accidentals	1¼	(31)	4	(99)	¾	(18)
IV	Accidentals	1¼	(31)	3	(74)	1½	(37)
III & IV	Naturals	1¼	(31)	12	(296)	¾	(18)

Fig. 2 The Dimension of the Haberstadt Keys

To speculate about the age of the various parts of the Halberstadt organ, supposing that the notion of "Bass" was a Renaissance idea, it seems likely that the bass keyboard, together with the *Bass Werck* and the side towers, was added in 1495. According to Praetorius,[24] pedal keyboards had been in use since about 1220, so that it would seem conceivable that the Halberstadt organ had a *Pedal Clavir* from the beginning. It seems likly however that, after 134 years of use and wear, the original pedal keyboard was replaced in 1495 (with a pattern matching the bass keyboard). The use of the expression *"renovatum"* could be taken (these days) to imply that the work accomplished by Gregory Kleng and his associates was on a fairly modest scale: cleaning, releathering the bellows, other repairs, and tuning; but perhaps it is more likely that Kleng was being modest in describing his contribution, and that his work actually consisted of all necessary repairs to Faber's work plus a modernization or updating which included adding a new *Bass Werck.*

Keyboards	Keys Number	Width		Spaces Number	Width		*unciae*	(mm)
I & II	14	× 2¾	+	13	× 0¼	=	41¾	(1029)
III	9	× 1¼	+	8	× 1¾	=	25¼	(622)
IV	8	× 1¼	+	7	× 1¾	=	22¼	(548)

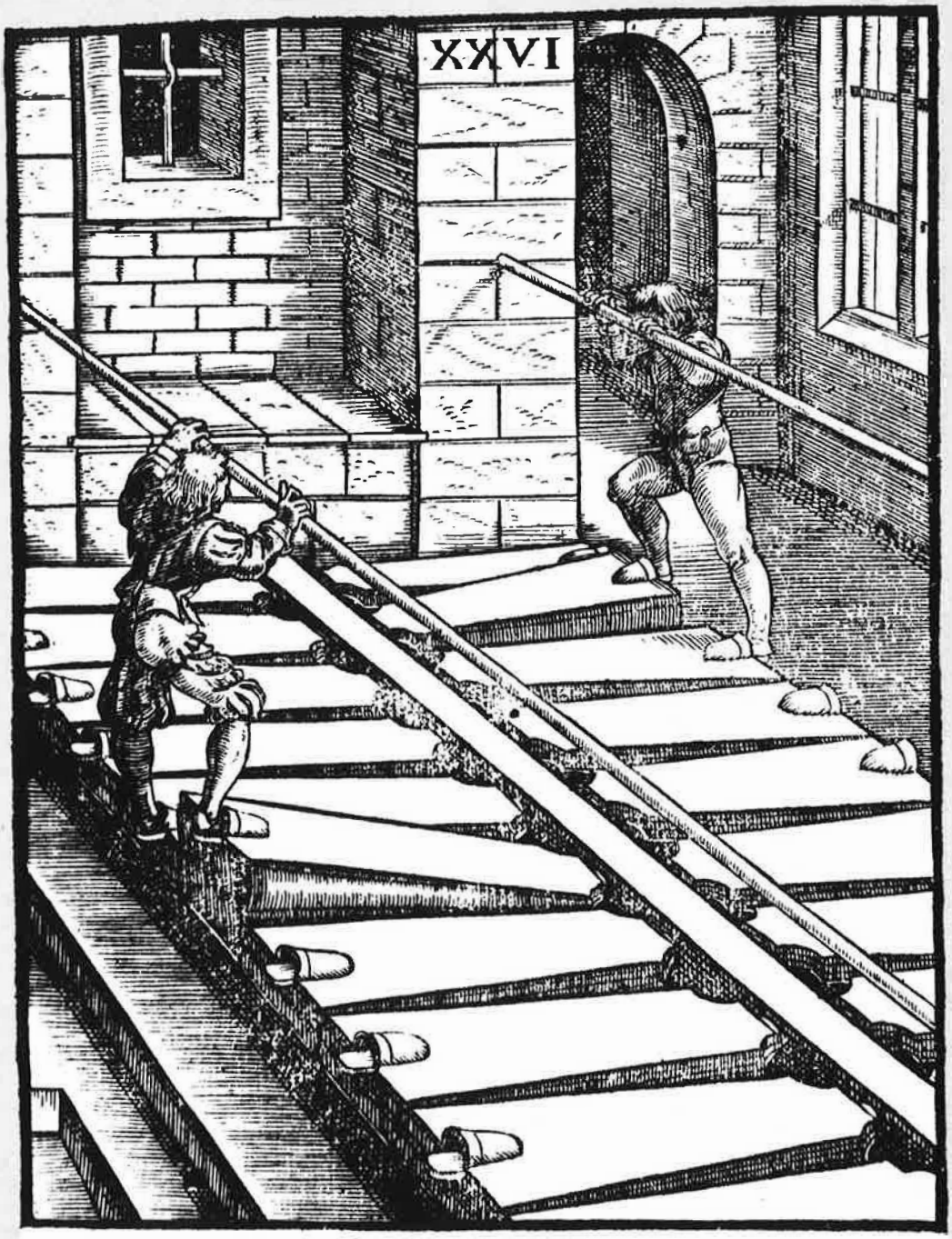
Fig. 3 The Widths of the Halberstadt Keyboards

Praetorius writes[25] that the largest pipe of the Halberstadt organ, HH, had a speaking length of "16½ *Ellen* (that is, 31 *Fuss*)" and a circumference of "¾ *Ellen* (that is, 4½ *Schuh*)." On the verso of the title page of the *Sciagraphia,* Praetorius shows us a rule divided into 6 *Zollen* with the description: "This is the correct length and measure of half a Shoe or Foot according to the Scale which is a quarter of a Brunswick Ell . . ."[26] Thus a Brunswick Ell is 2 Brunswick feet, or 570 mm. Of course 16½ Ells is 33 Feet, and ¾ Ells is 3½ Shoes.

To evaluate this discrepancy, one might use Cavaillé-Coll's empirical formula:

$$P = \frac{510{,}000}{3L + 5D}$$

where P is in Hertz and L and D are in millimeters.[27] The Ell dimensions produce an estimated pitch of A486.8 Hz. The



Blaßbälge vnd Calcanten, ſo zu der zeit bey derſelben Orgel gebraucht worden.

Plate 26: "Bellows and Pumpers which were used at the time in the same Organ."

Foot-Shoe dimensions produce an estimated pitch of A508.2 Hz The calculations are as follows:

$$\frac{510{,}000}{(49.5 + 2.79) \times 570} = \text{HH17.1 Hz} \times \frac{256}{9} = \text{A486.8 Hz}$$

$$\frac{510{,}000}{(93.0 + 7.16) \times 285} = \text{HH17.9 Hz} \times \frac{256}{9} = \text{A508.2 Hz}$$

Ellis arrived experimentally at a pitch of A505.8 Hz.[28] Considering that it was Ellis who transmitted Cavaillé-Coll's empirical formula to the English-speaking world, he seems to have conducted a rather large experiment with a rather predictable result. Praetorius seems to be more comfortable with the Ell and the quarter-Ell, and Ellis seems to have been more at home with the Foot (or Shoe). We shall never be certain which set of Praetorius' dimensions are correct, but the odds may favor the possibility that Ellis picked the wrong set.

One might conjecture, however, that the length of this pipe may have included a certain amount of overlength (for a tuning-scroll), which is a possibility no previous commentator seems to have taken into account. If one supposes that Praetorius' measurements in *Ellen* were correct, but that the HH pipe was long enough (before cutting a tuning scroll) to give BB, the *effective* length of HH would be:

$$16\tfrac{1}{2}\ \textit{Ellen} \times 2{,}048/2{,}187 = 15.45\ \textit{Ellen}$$

making the estimated pitch:

$$\frac{510{,}000}{(46.35 + 2.79) \times 570} = \text{HH18.2 Hz} \times \frac{256}{9} = \text{A517.9 Hz}$$

This frequency, which might be thought of as a *nominal* A523 Hz, about a minor Third sharp to our modern standard of A440 Hz, is a pitch which is often described as "Schlick's high pitch" (1511). This author has discovered evidence of two co-existing pitches a perfect fourth apart (about A392 Hz and about A523 Hz) in Arnaut's treatise of 1436–54.[29] It should not be too surprising to identify one of these pitches in the work of Kleng (1495) and possibly even of Faber (1361).

One must wonder how such organs as the Halberstadt organ were played; the "fist-sized" keyscale must have made it difficult to play *legato* and with precision. Did the organist confine himself to a single melody on the manuals, using constant hand substitution and hand crossing? Or, was the music played in a detached style, depending upon the resonant acoustics of the room to connect adjacent notes? (Carillons are perforce played in this fashion.) Or, were the services of a second organist called upon? There was ample room, 1,029 mm, for two organists at the two upper keyboards, if, for example, one was needed to play the *cantus firmus in tenore* in the pedal and also a *legato* bass on the *dritte Clavir* while the other played a *legato vox organalis* on the upper octave of either the *oberste* or the *ander Clavir*.

Viewed even from the perspective of Praetorius, organs such as the Halberstadt organ were wonders, but nevertheless musically intractable brutes, capable only of playing a certain canon of music in a certain stylized way. In this sense they were not unlike carillons, and indeed to this day, for obvious reasons, carillons are built with handscale keyboards.

NOTES

1. See Wilson Barry, "A 12th-century English Organ." *The Diapason,* 74, no. 10 (October, 1983): pp10–11.
2. See Wilson Barry, "Henri Arnaut de Zwolle's *Clavicordium* and the Origin of the Chekker," *Journal of the American Musical Instrument Society* XI (1985).
3. See WIlson Barry, "The Keyboard Instruments of King Henry VIII," *The Organ Yearbook* XIII (1982): pp31–45.
4. Michael Praetorius, *Syntagma Musicum II De Organographia,* Wolfenbüttel, 1619, Reprinted Kassel, 1958, Part III, Chapter VII, pp98–100; Plates XXIV–XXVI. Recent commentary in Karl Bormann, *Die gotische Orgel zu Halberstadt,* Berlin, 1966; William Leslie Sumner, *The Organ . . .,* 3rd. ed., London, 1962, pp52–3; and Peter Williams, *A New History of the Organ . . .,* Bloomington, 1980, pp51–2.
5. This organ was by H. Herbst & Sohn. It was subsequently rebuilt by J. F. Schulze, 1837–8. See Peter Williams, *The European Organ 1450–1850,* London, 1966, pp160–3, 167.
6. Sumner identifies this date as 23rd February, 1361.
7. *History,* p51.
8. Williams, misled by the illustration, seems to be mistaken about the compasses of all but the *Pedal Clavir*. Sumner takes the text into account, but seems to be somewhat mistaken about the compasses of all four keyboards. Bormann (*Op. cit.,* pp32–3, 134–5) finds several errors in Praetorius' description, but it may be that Praetorius was correct in some particulars and Bormann was mistaken.
9. Including a single error on page 100, line 2 of the reprinted edition, within the section translated here. Williams (*History,* p52) seems to have overlooked Praetorius' correction of *geweste Windt* to *gepreste Windt*.
10. For example, page 102, lines 2–3: *grosse Octava von 6. Fuss-Thon.* should read *8. Fuss-Thon.*
11. The pipes and the action for H mi of the *Praestant* must have been in existence in order for it to be played from both keyboards I & IV. It is difficult to believe that this key was missing from keyboard II.
12. Bormann (*Op. cit.,* pp134–5) remarks that Praetorius is in error here, but the error seems rather to be Bormann's. Praetorius is not saying, as Bormann supposes, that the keys of the third *Clavir* are identical to those of the first two *Clavirs,* but that both the naturals and the accidentals of the third *Clavir* have the same shape and section, unlike "the previous two ordinary keyboards."
13. One illustration (keyboard III) and one description (keyboard II) seem to exhibit missing keys which Praetorius omitted in error, but it does not appear that he added any superfluous keys in error.
14. Williams, *History,* Plate 1 (description).
15. Praetorius actually writes here "Pedal *or* Bass *Clavir*," as he writes 3 lines lower: "Bass *or* Pedal *Hintersatz*." Relying upon the plausible hypothesis that it would require three independent voices to produce a trio, one may venture this correction. (A mixture with breaks produces a somewhat different sound in each break, so that the Tenor and Treble octaves of the full *Werck* would seem to be two independent voices.) Although Praetorius tells us that the Pedal keyboard is for the Tenor and the lowest manual is for the Bass, it seems difficult for him to accept this notion in all of its implications. The usual nomenclature of Praetorius' day, "City of Pedals," for the Bass Towers would only make this distinction more difficult for him.
16. If, for example, the slider key action of the Winchester organ was like the slider stop action of later chests, the ventil key action of the Halberstadt organ would have been like the ventil stop action of much later chests.
17. See Donald Jay Grout, *A History of Western Music,* New York, 1960, pp54–5.
18. *Op. cit.,* p53.
19. *Op. cit.,* p135.
20. *Op. cit.,* p110.
21. *(Op. cit.,* p32–4; 41) All of Bormann's dimensions should be read with great caution.
22. See Werner Walcker-Mayer, *The Roman Organ of Aquincum,* Eng. trans., Ludwigsburg, 1972, p37.
23. *Ibid.*
24. *Op. cit.,* p96.
25. *Op. cit.,* p101, Chapter VIII, lines 2–4.
26. The Brunswick foot of 285 mm is reduced by the shrinkage of the paper to 280 mm in Praetorius' illustration of the quarter-Ell. All the illustrations in the present article are enlarged by a factor of 285/280 in an effort to compensate for this presumed shrinkage.
27. See Alexander J. Ellis in Herman L. F. Helmholtz, *On the Sensations of Tone . . .,* 2nd. Eng. ed. (1885), Reprinted New York, 1954, pp88–9, Foot Note. It should be noted that this formula presupposes a wind pressure of 80 mm and a temperature of 15°C. It should be noted further that this is a 'safe' formula, producing lengths a trifle longer and pitches a trifle flatter than those ultimately aimed at.
28. See Alexander J. Ellis, 'The History of Musical pitch in Europe', App. XX, Sect. H, Table I, p503, under 541 cents, in Helmholtz, *Op. cit.*
29. Wilson Barry, *Henri Arnaut de Zwolle on Small Keyboard Instruments,* Unpublished Manuscript xiii + 138p, 16 plates, 36 figures.

WÜRTTEMBERG ORGANS IN AMERICA

BY JAMES BOERINGER

BETWEEN 1750 AND 1754 there was established, so far as pipe organs are concerned, a special relationship between the American colonies and the former Duchy of Württemberg. That relationship paused, was revived in 1847, again in 1924, and continues today, the colonies meantime having joined with other territories to form the present United States, while Württemberg has become a part of modern Germany.

The relationship is now maintained by Werner Walcker-Mayer, director of the E. F. Walcker Organ Company of Murrhardt-Mayer, which celebrated its bicentennial on 30 and 31 May 1980 in Ludwigsburg, Württemberg, the royal city where the firm had its shops for a century and a half. This writer's attendance at the varied events of that celebration brought the realization that many places back in America have been at some time or another homes or organs built in Württemberg.

Gotthilf Kleeman's *Die Orgelmacher* . . . establishes that the earliest Württemberg organ makers were the usual anonymous general craftsmen.[1] In the 16th and 17th centuries, however, they began to be specialists, and there is a welter of names of builders. Out of these emerged two dynasties, one founded by Johann Michael Schmahl (1654–1725) in Heilbronn and the other by Johann Eberhard Walcker (1756–1843) in Cannstadt. The two dynasties are connected in that Schmahl's work continued first, through his son, Johann Adam Schmahl (1704–1757), and second, through Johann Georg Fries (1719–1789), who married Johann Adam's widow and also completed the training of Johann Eberhard Walcker.

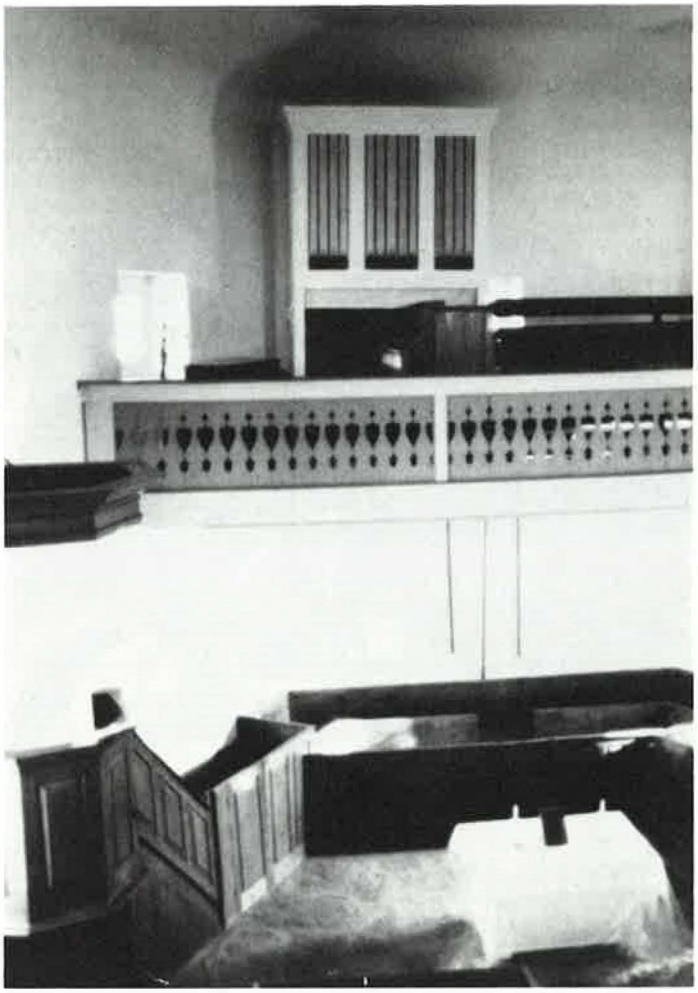
The first known contact between these Württemberg dynasties and the United States occurred in 1750, when one Gottlob Mittelberger undertook to deliver an organ by Johann Adam Achmahl to St. Michael's Lutheran Church in Philadelphia. He described his journey in a book,[2] the pertinent parts of which are quoted by Fischer on page 11 of his study of the Walcker dynasty.[3] Kleemann, cited above, devotes Appendix XVIII to reprinting a newspaper article[4] that mentions the Philadelphia organ, and a parenthesis refers to a more detailed article[5] (unfortunately not transmitted) about the same subject.

Furthermore, Gurlitt asserts (quoted by Fischer) that during the next four years Schmahl sent six more pipe organs from Heilbronn to America.[6] The original source for the statement is not supplied, and Kleemann does not mention these organs in his study; but it becomes plausible when we read Mittelberger's account:

> In the month of May 1750 I travelled from my hometown, Enzweyhingen in Vaihingen to Heilbronn, where an organ stood ready for embarkation and shipment to Pennsylvania. I travelled with this organ along the usual route along the Neckar and Rhein to Rotterdam in Holland. From Rotterdam outwards I travelled on a transport-ship with about 400 souls from Württemberg, Durlach, Pfalz, Switzerland, etc. over the North Sea to Cowes and after a nine-day delay there, finally travelled over the ocean, until finally, on 10 October 1750, I stepped onto the shore in Philadelphia, the main city of Pennsylvania.

Fischer says that Mittelberger became a schoolteacher and organist in New Providence, Pennsylvania. According to Ochse, at least one of the later organs went to that location, now known as Trappe, Pennsylvania, being installed in Augustus Lutheran Church there.[7] Mittelberger himself continues:

> In the main city of Philadelphia, there was no church music in either the English or the German churches. Sometimes an Englishman gave a concert on a spinet or a clavicymbel in a private house. I came into this land with the first organ, made in Heilbronn, that had ever stood in a high-German Lutheran church.



RAYMOND BRUNNER

The wreckage in the gallery at Augustus Lutheran Church, Trappe, Pa., is the last known vestige of seven organs built for American destinations between 1750 and 1757 by Johann Adam Schmahl. A reed organ is now thrust sideways into this case, the facade pipes have been replaced with dummy wooden bourdons, and the windchest, which may date from a later organ, rests beneath the pews.

> When this instrument itself was set up and tuned, it was joyfully dedicated and devoted to the praise, glory, and service of God in St. Michael's Church. Fifteen Lutheran pastors appeared, along with the councils of all the Protestant churches. The press of people was indescribably great, many people travelling ten to fifteen hours from distant locations out in the country, to see and hear such an organ.[8]

The early records of Lutheran church music in America have not been researched in detail. Local histories, however, make repeated references to organists without saying what they played, or to organs without identifying their origins. The solutions to the mysteries probably lie locked in old local record books written in old German script that can be deciphered by an ever diminishing number of persons. The records may well reveal the destinations of the seven Schmahl organs, and they may answer the question of why no more were sent later. Is it possible that they became the models for American organs made in Württemberg style?

Less than a century later, importations from Württemberg began again. The famous Boston Music Hall organ (1863) leaps to the mind of many organists, but that instrument was only one of the many instruments that Johann Eberhard Walcker and his successors supplied. Here is a list, annotated where

information is contained in OHS records or previous publications:

Date	Location	Ranks
1847	Okkak; Canada Mission Church	5
1853	New York; Private location	11
1856	Hoffnungstal, Canada; Mission Church	4
1860	Québec, Canada; Private location	15
1863	Boston; Music Hall	89 (sic)
	The organ had 84 registers and 108 ranks; see Owen, *The Organ in New England* (Raleigh): The Sunbury Press, 1979), pp. 459–63.	
1869	Boston; First Church	39
	See *The Bicentennial Tracker*, pp. 48 and 175–77. The organ had 39 stops and 49 ranks, so this column is probably more accurately titled "Registers."	
1869	Ann Arbor, Michigan; Private location	9
	The 1890 *Presto Yearbook*, a music journal published in Chicago, mentions on p. 100 a Mr. G. F. Gardner as a former foreman of Walcker who was in Ann Harbor in the 1860s building pipe and reed organs. He retired in 1871 and sold his factory to David F. Allmendinger, a Württemberg native, who had apprenticed with him. This organ possibly could have gone to the residence of either man.	
1875	Norwich, Connecticut; Evangelical Church	30
1876	Philadelphia; International Exhibition	18 (sic)
	The organ had 19 stops and 22 ranks; see *The Bicentennial Tracker*, p. 129.	
1899	New York; Private location	18

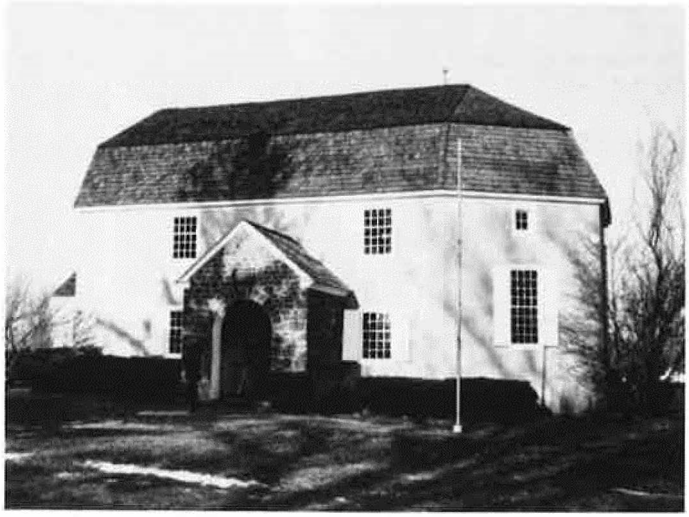
Up to and including the Boston Music Hall organ, the instruments were made by Eberhard Friedrich Walcker (1794–1872), son of Johann Eberhard, mentioned previously. After that, they were constructed by him and various of his sons and grandsons. The number exported all over the world in the nineteenth century was large: 10 to Africa; 16 to Central America; 20 to South America; 20 to Asia; and six to Australia. The only exported instruments that antedated the Canadian ones, however, were a large one for St. Petersburg, Russia in 1840, and two-rank organs that were sent to mission churches in Calcutta, India, in 1845.

After the 1860 Québec instrument, no more instruments went to Canada for about a century, but America imported nine more Walcker organs in the 1920's:

Date	Location	Ranks
1924	Detroit; Unidentified location	4
1924	East St. Louis, Illinois; Immanuel Church denomination uncertain – Evangelical or Lutheran?	35
1924	East St. Louis; Unidentified location	6
1925	Chicago; Trinity Church denomination unknown	22
1925	East St. Louis; St. Joseph's R.C. Church Replaced by a three-manual Wicks organ in 1951	28
1925	Lincoln (state unknown); St. John's Evangelical Church	19
1925	Webster Groves, Missouri; Eden Theological Seminary	18
1926	St. Joseph, Missouri; Zion Evangelical Church	25
1927	Cincinnati; Unidentified location	8

After World War II, importations from Walcker resumed as early as 1949 with a 37-rank organ for Colby College in Waterville, Maine, with very large numbers arriving in the 1960's and 1970's. The number decreased a few years ago mainly because of the unfavorable exchange rate, but a few are still arriving, more than two centuries after Johann Adam Schmahl sent his first Württemberg instrument to St. Michael's Church, Philadelphia, in the hands of Gottlob Mittelberger in 1750.

Certainly there is no doubt that Württemberg organbuilders have had a more significant effect upon American organbuilding than has heretofore been generally observed. This writer has cited in this brief article seven organs sent here between 1750 and 1754; ten between 1847 and 1899; and nine between 1924 and 1927. Furthermore, only lack of space pre-



RAYMOND BRUNNER

Augustus Lutheran Church, Trappe, Pa., built ca. 1841.

vents a listing, quite incomplete, of at least 101 Walcker organs that have come to the U.S. since 1963.

All of this information has been derived solely from records supplied to this author by Werner Walcker-Mayer, or from books that he has published or supported. It is possible, of course, that many other instruments by other early firms were also exported to America, where they could have served as models for native builders. Somewhere in this huge land of ours, too, even some of those earliest Schmahl organs may yet survive.

Here, in conclusion, is relayed a list of names of other builders and workmen active in Württemberg at one time or another, derived from Kleeman, "Organ Makers of the 18th Century" (b. = born; d = died; fl. = flourished):

Johann Allgayer, fl. 1738–1752
Georg Allgeyer, fl. 1704–1721
Joseph Friedrich Baumeister, b. 1687, d. 1732
Thomas Buchmayer, fl. 1725
Johann Michael Bühler, fl. 1784–1801
Johann Heinrich Dikel, fl. 1791–1799
Johann Friedrich Dingler, fl. 1776–1778
Johann Matthäus Ebert, fl. 1747–1751
Johann Adam Ehrlich, fl. 1741–1779
Eberhard Fischer (Vischer), fl. 1701–1729
Johann Carl Fomann, fl. 1726
Bernhard Heinrich Fomann, fl. 1738–1760
Johann Georg Fries (Friess) b. 1719, d. 1789
Johann Andreas Goll, fl. 1782–1802
Johann Ludwig Goll, fl. 1750–1768
Carl Graf, fl. 1797–1804
Johann Christian Hagemann, fl. 1761–1791
Johann Victor Gruol, fl. 1793–1823
Hagemann and Knecht, fl. 1803–1807
Johann Christoph Hartmann, fl. 1688–1699*
Philipp Heinrich Hasenmajr (Hasenmeyer), fl. 1740–1778
Christian Gotthilf Haussdörffer, fl. 1746, d. 1761
Johann Sigmund Haussdörffer, fl. 1740, d. 1767
Johann Christoph Herzer, fl. 1699–1756
Johann Hottmann, fl. 1788–1797
Georg Heinrich Knauss, fl. 1737–1747
Knaust, fl. 1722–1723
Georg Ludwig Koch, fl. 1779–1808
Johann Georg Krukh, fl. 1803
Nicolaus Franzicus Lamprecht, fl. 1699–1718
Johann Lebsanft, fl. 1737–1745
Otto Reinhard Mazinius (Mezinis, Wegenius), fl. 1703–1709
Georg Ludwig Mezler, fl. 1778–1811
Christoph Müller, fl. 1739
Johann Michael Müller, fl. 1777–1787
Joseph Neher, fl. 1784
M. Pfeifer, fl. 1757
Johann Jakob Pfeiffer, fl. 1795–1811
Johannes Rothacker, fl. 1767–1778
Hans Rüdiger, fl. 1767, d. 1789
Johann Georg Schäffer, fl. 1802
Johannes Schweizer, fl. 1805
Johann David Späth, fl. 1758–1796
Johann Georg Späth, fl. 1767–1772
Albrecht Weinmann, fl. 1789–1790
Johann Jakob Weinmar, b. 1751, d. 1822
Johann Jakob Weinmar, b. 1782, d. 1858
Johannes Weinmar (Weimar, Weinmer, Weimer), fl. 1766, d. 1795
Friedrich Wiegleb (Wiegleben, Wichleben), b. 1693, d. 1758

Has any American scholar or builder encountered in this country any of these names or any of those belonging to the Schmahl dynasty? If so, the citations may indicate importations or immigrations that will further strengthen the suggestion that the former Duchy of Württemberg has since 1750 been significantly related to the history of organ-building in America.

**Editor's note: The reader's attention is called to the OHS* Organ Handbook 1984 *which describes a 1698 organ of Johann Christoph Hartmann, who flourished from 1682 to 1712 according to most recent research. That instument, seen at the Chicago OHS convention in 1984, was not originally built for an American destination, but is the only known extant example of his work. Readers with information about other Walcker organs in America are asked to kindly share it with the Society.*

FOOTNOTES

[1]Kleeman, Gotthilf, *Die Orgelmacher und ihr Schaffen im ehemaligen Herzogtum Württemberg unter Hervorhebung des Lebensgangs und der Arbeit des Orgelmachers Johann Eberhard Walcker, Cannstadt (1756–1843)* (Stuttgart: Musikwissenschaftliche Verlags-Gesellschaft, 1969).

[2]*Gottlob Mittelbergers Reise nach Pennsylvanien im Jahre 1750 und Rückreise nach Deutschland im Jahre 1754* (Stuttgart, 1756).

[3]Fischer, Johannes, *Das Orgelbauergeschlecht Walcker in Ludwigsburg, die Menschen die Zeiten, das Werk, mit einem Nachwort von Professor Dr. Theodor Heuss und einer Überleitung "Die Brücke zu Heute" von Dr. Hellmuth Jaeger* (Kassel: Bärenreiter Verlag, 1966).

[4]Moritz v. Rauch, "Die Heilbronner Orgelfamilie Schmahl," *Neckarzeitung*, 9 June 1904.

[5]*Neckarzeitung*, 3 June 1904.

[6]Gurlitt, Wilibald, "Die Orgelmacherfamilie Schmahl," *Musik und Kirche*, Vol. 13, 1941, p. 11, and "Schwäbische Orgelbaukunst," *Zeitschrift für Instrumentenbau*, Vol. 61, 1941, p. 105.

[7]Ochse, Orpha, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975), pp. 18–19.

[8]Coleberd, Robert E., "Journey to Pennsylvania," *The Tracker*, Vol. 17, No. 1, Fall 1972, p. 1.

The Brooklyn, NY, music teacher Robert Thallon maintained a studio that contained a pipe organ reputedly constructed in its entirety by Louis F. Mohr, Sr. The organ appears as Op. 149 of 1875 on the Odell opus list. Perhaps the Odells commissioned Mohr to build it, as they had similarly contracted for other organs in their ouvre.

A Brief History Of The Mohr Family: American Organbuilders And Technicians

BY STEPHEN L. PINEL

THE MOHR FAMILY HAS A LONG association with American organ history, covering three generations. Their musical connections, however, are thought to be common to many members of the Mohr clan in their native Germany, numerous members of which by 1850 were renowned as poets, musicians, and composers. Among those with published music were Hermann Mohr (1830–1896), Theodore Mohr, Emmanuel Mohr, and Desiré Mohr.[1] The most well-known of these Mohrs is Father Joseph Mohr (1792–1848), who wrote the Christmas carol "Silent Night, Holy Night."

The story of the Mohrs in this country begins with two brothers, William F. and Robert Moritz Mohr. The elder, William F., emigrated in 1846 and lived in August, Wisconsin, then one year in Canada, and settled in Buffalo by 1848 as an employee of G. A. Prince, a reed organ builder. He married Ava Bach on August 17, 1848, and had eight children, none organbuilders.[2] Robert M. emigrated in 1848 and joined William in Buffalo. Robert, who reportedly arrived with his family in a small sailing vessel, had participated in the revolution of 1848 in Berlin, which resulted in Emperor William I, then King of Prussia, fleeing in disguise to France. Although it is not known what organbuilding training they may have had in Germany, they were soon making metal pipes for organs, and supplied Garret House (1810–1900), perhaps as employees.[3]

The brothers separated in 1858, when Robert moved to New York City.[4] William (born 14 June 1814 in Christus, Henneberg bie Suhl, Thuringia,[5] and died 1 August 1892 in Buffalo[6]) remained in Buffalo where he set up a shop to build organs under his own name. Buffalo city directories for almost the entire period 1849–1893 list him as a reed organ maker and a piano maker at 565 Ellicott Street, and occasionally at 122 Clinton Street,[7] which was also a business address of Garret House.[8] He is not listed for the years 1859, 1880, and the period 1868–1874.[9] His only pipe organ, a large and unusual two-manual instrument, was erected in St. Mary's Roman Catholic Church, Buffalo, in 1861. The instrument, extant, is described in this issue. His last employer was Garret House, for whom he was working on an organ when he fell and sustained fatal injuries in 1892. Four years later, House enlarged his organ at St. Mary's to have three manual divisions.[10] (The instrument is currently in storage and is available for sale through the Organ Clearing House.)

Robert Moritz Mohr (9 April 1825–25 Septemer 1912) became an employee of Thomas Hall (1791–1874) after his move to New York City in 1858, remaining at that firm seventeen years. He was known for having developed new means of soldering tin, and was the first to introduce "block tin" pipes in organs. Robert was responsible for making the pipes for some of

the firm's most famous organs, including Middle Collegiate Church and Temple Emanu-El, both in New York City.[11]

In 1876 at the request of Hilborne Roosevelt (1849–1886), Robert became head of the Roosevelt pipe shop. He continued to develop novel ways of pipe manufacture, especially in soldering soft metal pipes and in making spotted metal, and again made the pipes for some very important instruments. One of his early projects with Roosevelt was the famed Philadelphia Centennial organ.

While working at the Roosevelt shop, another famous personage called upon him: Thomas Edison needed a skilled metal worker to build the horn for his recently invented phonograph. Robert Mohr constructed several of varying sizes until the correct proportions were discovered. Mr. Mohr's design later became the basis for the manufacture of the first phonograph horns.[12]

Robert Mohr retired about 1887 but taught the organbuilding trade to his eldest son, Louis F. Mohr (1862–1949) who went to work in the Roosevelt factory in 1876. From 1883 to 1891 he worked for Labagh & Kemp and then in 1891 joined the Jardine crew where he stayed until that shop closed in 1899[13] Louis F. Mohr was thoroughly schooled in all aspects of the business, unlike many of the workmen who specialized in one or two areas, and frequently moved to different parts of the shop as he was needed. Though he apparently never built instruments under his own name, he is said to have constructed one complete organ for the studio of Robert Thallon (1852–1910), a private music teacher in Brooklyn, New York.[14]

One of the more remarkable points of Louis F. Mohr's career was his involvement in the Journeymen Church Organ Builders' Association. Founded in 1886, it was organized by shop craftsmen who banded together to address working conditions and problems. Later the group became more formal; a constitution and by-laws were published in 1891. The opening section stated the intent of the organization:

> The objects of this Association are, namely, to elevate our trade to a higher plane, and by our mutual efforts to place ourselves on a foundation sufficiently strong to prevent encroachment on our rights, to use our efforts to establish an apprenticeship system, to encourage a higher standard of skill throughout the craft, to cultivate feelings of friendliness among each other, to assist each other to procure employment, and thereby be a benefit to our employers by assisting them in times of need to procure skilled workmen; also to reduce the hours of daily labor, to secure adequate pay for our work, and by legal and proper means to elevate the moral, intellectual, and social conditions of all our members.[15]

Some membership benefits included sick pay, compensation to a spouse in case of bereavement, and the option of bringing another member of the organization to trial. By 1898, the rollbook listed more than fifty members.[16]

Louis F. Mohr joined on 22 July 1892 and became respected; he was elected financial secretary for the 1898 and 1899 fiscal years. His account book, which is preserved in the OHS Archives, lists at the beginning of each year the names of the members. It includes nearly all of the Jardine crew and many other well-known names associated with the New York City organbuilding, such as Mandeville, Midmer, Maier, Symmes, Eifert, Stoehr, Scultetus, and Mantel.

The organization published a *Ritual* in 1891, comprising specific initiation rites for the members and officers. Some official positions had salaries attached to them. Officers were: president, vice-president, treasurer, financial secretary, and sentinel. The Association had a Board of Trustees, secret passwords, and penalties if a member stepped out of line.[17] It must have been one of the earlier union-like groups associated with the organbuilding business. How long after 1899 the group functioned is not known.

When the Jardine company closed its doors in 1899, Louis F. Mohr decided to enter the business himself, not as a builder, but as a technician and serviceman. There were dozens of organ firms interested in supplying finished or largely rebuilt instruments, but few of them were interested in tuning and general maintenance. Louis realized the potential of such a specialty and established a maintenance business that grew so rapidly that in 1909 the name of the company was changed to Louis F. Mohr & Co., reflecting the new association in the firm of Louis' two younger brothers, Walter M. Mohr (d. 1955), and Edward H. Mohr (d. 1973). They had a large shop at 2899 Valentine Avenue in the Bedford Park area of the Bronx and served churches in Pennsylvania, New Jersey, New York, and Connecticut. At one point the firm had twenty two-man crews servicing instruments as far away as Buffalo.

By 1910 it was necessary to establish a branch of the firm in New Jersey to manage the large clientele south of New York. A short article in one of the early issues of *The Diapason* reported the opening and gave some details about the shop:

> The new church organ warerooms of Louis F. Mohr & Co. in Elizabeth were opened with an organ recital by Miss Edith Ella Ewell, an organist of New York. . . The warerooms are large having the appearance of a church both on the interior and exterior. The soft light streaming through the skylights and through the stained glass windows made the effect still more noticeable. . . This building is about fifty feet wide, one hundred feet long and about forty-five feet high. Galleries line both sides for the storage of material. . . For the last ten years the firm has maintained a factory in New York, but the quality of its work has been such to demand additional facilities.[18]

The company continued to grow until the Depression began in 1929. During the years that followed, churches had little money and many closed. By the mid-1930s, work had picked up and continued until World War II started. Then it became difficult to get materials, especially oil and leather. In 1944,

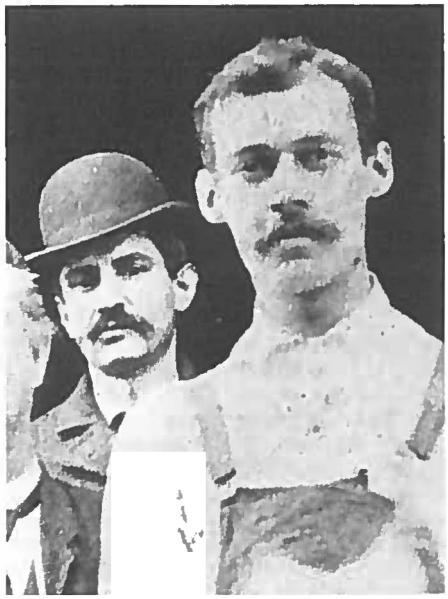
This photograph contained in the donations of Louis F. Mohr, Jr., to the OHS Archives, is said to be of George Jardine (a detail of the face appears in Vol. 29, No. 1, p. 12), who died in 1882. Some organ scholars have expressed skepticism that it is George in the photograph, believing the image to be one of George's sons, perhaps Edward, who took over daily management of the firm in 1871. Of interest, too, is the unusual organ case, and parts of other organs on the left and in the background.

Included in the Mohr contributions to the OHS Archives is this photograph of workmen standing outside the Jardine shop, with various organ parts around them. Written on the paper backing of the picture frame is a neat legend which identifies those pictured. Front row, left to right: "Verstraclen, Peterson, Charlie Lipp, Joe Lowrie, Julus Geperich, Hogg;" rear row, "Truckman, Wenger, Truckman, Collins shop boy, Paul Wagner foreman, Ferris decorator, L. F. Mohr, William Schwartz, Frank King. A detail of Louis F. Mohr (1862–1949), the father of the Louis F. Mohr who donated his collection to the Society, is taken from the above photo and reproduced at the right.

Membership Of The Journeymen Church Organ Builders' Association

1898	1899
Avery, J.	Avery, J.
Bergstrom, C.	Bergstrom, C.
Berry, J. S.	Berry, J. S.
Blessing, F.	Blessing, F.
Bowen, C.	Bowen, C.
Clark, M. A.	Clinton, C.
Clinton, C.	Coyle, E. F.
Coyle, E. F.	Dewar, A. L.
Dewar, R. L.	Dudek, W.
Dietrich, V.	Eifert, G.
Dudek, W.	Eltom, A.
Eifert, G.	Fackler, J. B.
Eltom, R.	Haight, J. C.
Fackler, J. B.	Hoog, F.
Gerard, G. F.	Kalla, A.
Goepferich, J. G.	Karbe, H.
Haight, J. C.	Keller, M. C.
Hoog, F.	King, F.
Kalla, Alexander	Lorie, G. W.
Karbe, H.	Lorie, J.
Keller, M. C.	Lindstrom, Otto
King, F.	Maier, F.
Lorie, G. W.	Maier, F.
Lorie, J.	Mandeville, W.
Maier, F.	Mantel, J.
Maier, F.	Meyer, D.
Mandeville, W.	Midmer, W.
Mantel, J.	Mohr, L. F.
Meyer, D.	Palmgreen, G.
Mohr, L. F.	Peterson, G. A.
Peterson, G. A.	Rowlinson, W. G.
Philips, F.	Schrade, W.
Rowlinson, W. G.	Scultetus, J.
Schrade, W.	Silberies, G.
Schwartz, W.	Solheim, M.
Scott, J.	Stoehr, H.
Scultetus, J.	Thompson, G.
Silberies, G.	Till, G. W.
Solheim, M.	Verstraclen, M.
Stoehr, H.	Verstraclen, W.
Symmes, F. H.	Voris, W. C.
Till, G. W.	Wacker, W.
Thompson, G.	Wales, C.
Verstraclen, M.	White, F. J.
Verstraclen, W.	Worley, H. W.
Voris, W. C.	Bigler, E.
Wacker, W.	Meeking, Chas.
Wales, C.	
White, E.	
White, F.	

The accuracy of some names is uncertain as this list is transcribed from handwriting.



Louis F. Mohr, Jr. (b. 1911) joined the company after he had worked for a short time for Clark & Fenton in Nyack, New York.[19] After Louis Sr. died in 1949 his son continued the business until his retirement in 1982.[20]

The company kept scrupulous records, including the stoplists for all the instruments under its care. Many of the stoplists were recorded in the first and second decades of the twentieth century and most are from organs now gone. The stoplists include organs built by Jardine, the Odells, Levi U. Stuart, Erben, and Alexander Mills, as well as many other firms. The Mohrs acquired and preserved sales brochures, ledgers, catalogues and other organ-related items which constitute the fabulous Louis F. Mohr collection recently presented to the Society.

Today, Louis F. Mohr resides with his wife in the Bronx and has numerous recollections about some of the more famous twentieth-century American organbuilders. About Ernest M. Skinner, he says, "He was a perfectionist; if he didn't like the sound of a set of pipes in the church, he returned them to the factory and had a new set made." Of G. Donald Harrison he says, "He never once condemned another company's work; he only spoke of the virtues of his own instruments." Mr. Mohr feels that the organ business is more competitive today and that individual workmen are less apt to respect one another's work. He said there are plenty of organs around which need excellent servicemen to keep them in good working order.[21]

(Editor's note: For details on the Mohr collection, see the Archivist's Report).

FOOTNOTES:

[1]Pazdireck, Fr. *Universal-Handbuch der Musikliteratur aller Völker.* Vol. XIX. Wein: Pazdirek & Co. [1904?], pp. 721–724.

[2]Interview by David Snyder ca. 1982 with Mrs. James Mohr of Buffalo, a family genealogist whose husband is a direct descendant of William Mohr.

[3]"Death of Robert M. Mohr," *The Music Trade Review* (5 October 1912).

[4]*Ibid.*

[5]*op. cit.,* note 2

[6]Obituary, *Buffalo Evening News* (2 August 1892).

[7]David Snyder researched these City Directories in Buffalo libraries, and reported orally.

[8]Morse, Jack "Garret House, Buffalo, N.Y., Organ Builder 1845–1898" *The Tracker,* Vol. 5, No. 1, p. 3.

[9]Snyder's oral report on city directories, *op. cit.,* note 7.

[10]*op. cit.,* note 8.

[11]Note 3, *op. cit.*

[12]*Ibid.*

[13]*Ibid.*

[14]Conversation with Louis F. Mohr, Jr. at his home on Monday, 4 February 1985 and Tuesday, 9 April 1985. This instrument is listed as being built by the Odells, Opus 149 (1875) for the residence of Robert Thallon. Perhaps Mr. Mohr was mistaken in thinking this was the single complete organ built by his father. For more information on Robert Thallon, see "Robert Thallon is Dead," *The Diapason* (1 April 1910), p. 6.

[15]*Constitution and By-Laws of The Journeymen Church Organ Builders' Association, of New York and Vicinity* (New York: James Warnock, 1891).

[16]Rollbook of the *Journeymen Church Organ Builders' Association* in the OHS Archival Collection from the Louis F. Mohr collection, 1985. The rollbook is written in the hand of Louis F. Mohr, Sr., and is dated 1898.

[17]*Ritual: Initiation and Installation Ceremonies of the Journeymen Church Organ Builders' Association, of the City of New York* (New York: James Warnock, 1891).

[18]"Factory Opens in New Jersey," *The Diapason* (1 July 1910), p. 1.

[19]Conversation with Larry Trupiano, 22 March 1982 and confirmed with Louis F. Mohr, Jr. on 9 April 1985.

[20]Note 14, *op. cit.*

[21]*Ibid.*

The Louis F. Mohr & Co. shop and residence at 2899 Valentine Avenue in the Bronx is shown in an early photograph.

Scales, 1861 Mohr–1896 House–1951 Gerger Organ

recorded by Ted Blankenship

Nomenclature in quotation marks is recorded as it appears on the pipes.

GREAT

"Principal 16 fuss Hauptwerk" 1-21 facade

	Cir.	Dia.	Mouth Width	Mouth Height
C^{1}	765.0	243.5	174.5	45.5
F^{6}	649.0	206.5	134.0	42.5
C^{13}	477.0	151.8	115.5	28.0
F^{18}	372.5	118.5	89.0	22.5
C^{25}	282.0	89.76	69.0	16.0
F^{30}	223.0	70.98	53.0	15.5
C^{37}	161.0	51.2	39.0	9.0
F^{42}	131.0	41.5	31.5	7.5
C^{49}	107.0	34.0	24.0	5.5
F^{54}	81.0	25.7	19.0	4.0

"Principal 8 fuss Hauptwerk" 1-8 facade

C^{1}	450.0	143.2	104.0	27.0
F^{6}	341.5	108.7	81.5	20.0
C^{13}	270.0	85.9	68.0	17.0
F^{18}	211.0	67.1	51.0	13.0
C^{25}	154.0	49.0	39.0	8.9
F^{30}	126.0	40.1	31.5	8.0
C^{37}	97.0	30.87	24.0	5.5
F^{42}	84.0	26.7	19.0	4.5
C^{49}	62.0	19.7	14.0	3.0
F^{54}	53.5	17.0	12.5	3.0

"Octave 4 fuss"

C^{1}	269.0	85.6	65.5	17.0
F^{6}	209.0	66.5	52.0	11.5
C^{13}	153.0	48.7	38.5	9.0
F^{18}	125.0	39.78	30.0	7.0
C^{25}	95.0	30.2	23.0	5.0
F^{30}	81.0	25.78	18.5	4.0
C^{37}	62.0	19.7	14.0	3.0
F^{42}	52.0	16.55	11.5	3.0
C^{49}	41.0	13.05	8.5	2.0
F^{54}	35.0	11.1	7.25	2.0

"Quinta 3 fuss"

C^{1}	186.0	59.2	46.5	9.5
F^{6}	150.0	47.7	36.0	8.0
C^{13}	111.0	35.3	27.0	7.0
F^{18}	93.5	29.76	22.5	5.0
C^{25}	73.0	23.2	16.5	4.0
F^{30}	61.0	19.4	14.0	3.5
C^{37}	47.5	15.1	11.5	2.5
F^{42}	40.0	12.7	8.5	2.5
C^{49}	31.0	9.86	—	—

"Super Octave 2 fuss"

C^{1}	153.0	48.7	38.0	8.0
F^{6}	123.0	39.15	29.0	6.5
C^{13}	92.5	29.4	22.0	4.75
F^{18}	76.5	24.35	18.0	4.5
$G\#^{21}$	68.0	21.6	16.0	3.4
C^{25}	58.5	18.6	14.0	3.0
F^{30}	46.5	14.8	10.0	3.0
C^{37}	35.5	11.29	8.0	2.5
F^{42}	30.0	9.5	5.5	2.0
C^{49}	24.0	7.6	4.25	1.5

"Mixtur 5 fach" two original octaves

I 2′				
C^{1}	151.0	48.06	36.5	8.0
F^{6}	120.0	38.19	29.0	1.5
B^{12}	94.0	29.9	22.5	5.5
C^{13}	same as C^{1}	(octave break) 4′		
E^{18}	same as F^{6}			
B^{24}	same as B^{12}			
II 1⅗′				
C^{1}	128.0	40.7	31.0	7.0
F^{6}	104.0	33.1	25.0	5.5
B^{12}	80.5	25.6	19.0	4.5
C^{13}	same as C^{1}	(octave break) 3⅕′		
F^{18}	same as F^{6}			
B^{24}	same as B^{12}			
III 1⅓′				
C^{1}	110.5	35.17	26.5	6.0
F^{6}	91.0	28.96	21.0	5.0
B^{12}	71.0	22.59	16.5	3.5
C^{13}	same as C^{1}	(octave break) 2⅔′		

	Cir.	Dia.	Mouth Width	Mouth Height
F^{18}	same as F^{6}			
B^{24}	same as B^{12}			
IV 2′				
C^{13}	90.0	28.6	21.5	5.0
F^{18}	75.0	23.87	18.0	4.0
B^{24}	59.0	18.78	14.0	3.0

"Great Mixture III-IV 2′ spotted metal replacement from C^{25}

C^{1}-B^{12}						2-1⅗-1⅓
C^{13}-B^{24}						4-3⅕-2⅔-2
C^{25}-B^{36}						2⅔-2-1⅗-1⅓
C^{37}-C^{61}						4-2⅔-2-1⅗
C^{25}	Spotted	Metal		Marked		
I	2⅔′	69.5	22.1	#302	12	35
II	2	57.0	18.1	#302	15	40
III	1⅗′	49.0	15.59	#302	17	44
IV	1⅓′	46.0	14.6	#302	19	47
C^{37}	Spotted	Metal				
I	4	57.0	18.1	#302	8	28
II	2	50.5	16.07	#302	10	32
III	2	46.0	14.6	—	—	—
IV	1⅗′	38.0	12.09	—	—	—

"Geigen Principal 8 fuss" bass octave only original, Violin Diapason on original stoplist

C^{1}	319.0	—	82	20
F^{6}	259.0	—	64	18
B^{12}	196.0	—	49	9
C^{13}	153.5	(#302 Reg. Vio. d'Gam.)		

"Gemshorn 4 fuss"

	Dia.	Cir. Top	Dia. Top	Mouth Width	Mouth Height	Length
C^{1}	94.5	185.0	58.88	72.0	16.0	1145
F^{6}	77.5	152.0	48.38	58.5	12.0	830
C^{13}	56.0	120.0	38.19	44.0	9.5	557
F^{18}	45.0	98.0	31.19	35.5	7.5	—
C^{25}	32.0	72.0	22.90	26.0	5.5	—
F^{30}	26.0	60.5	19.25	20.5	4.0	—
C^{37}	20.0	46.5	14.80	15.5	3.5	—
F^{42}	16.5	42.0	13.36	12.0	3.5	—
C^{49}	13.0	39.5	12.57	9.5	2.5	—
F^{54}	11.0	29.5	9.39	7.5	2.0	—

Cornet Bass 3 Rks

C^{1}-B^{12}	2-1⅗-1⅓
C^{13}-B^{24}	4-3⅕-2⅔

C^{1} of 2′ & C^{13} of 4′ marked "Mixtur Schwell"

"Cornett 5 fach"

	Cir	Dia.	Mouth Width	Mouth Height
I 8′				
C^{25}	145.0	46.1	35.0	11.0
F^{30}	122.0	38.8	29.0	9.0
C^{37}	94.0	29.9	22.0	7.0
F^{42}	Missing	—	—	—
C^{49}	61.0	19.4	13.5	4.5
F^{54}	Missing	—	—	—
II 4′				
C^{25}	115.5	36.76	28.0	6.00
F^{30}	94.0	29.90	22.0	4.75
C^{37}	71.5	22.76	17.0	4.50
F^{42}	58.0	18.46	13.0	3.50
C^{49}	45.0	14.30	10.0	3.00
F^{54}	38.0	12.00	7.5	2.50
III 2⅔′				
C^{25}	86.0	27.30	20.5	4.50
F^{30}	71.5	22.75	16.5	4.00
C^{37}	55.0	17.50	12.0	3.00
F^{42}	46.5	14.80	9.5	2.50
C^{49}	35.5	11.29	7.0	2.00
F^{54}	30.0	9.50	6.0	1.50
IV 2′				
C^{25}	71.5	22.75	17.0	4.00
F^{30}	59.0	18.78	13.5	3.50
C^{37}	45.0	14.48	10.0	2.50
F^{42}	35.5	11.29	7.5	2.00

	Cir.	Dia.	Mouth Width	Mouth Height
C^{49}	30.0	9.50	6.0	1.50
F^{54}	24.0	7.60	4.5	1.50
V 1⅗′				
C^{25}	61.0	19.40	14.0	3.50
F^{30}	50.5	16.07	11.0	3.00
C^{37}	39.0	12.40	7.5	2.50
F^{42}	32.0	10.18	6.5	2.00
C^{49}	24.0	7.60	5.0	1.50
F^{54}	19.5	6.20	3.75	1.00

Trumpet 8′ bass octave only by Mohr

	Bell Cir.	Bell Dia.	Tip Cir.	Tip Dia.	Length
C^{1}	338	107.58	56	17.8	2070*

tongue 1-12.5 x 123.5; shallot dia. 13-19.5, face from back 17, scratch 100, length 123.5 to 122 front, opening 1-7.5 x 86.5 long; block dia. 38 x 34; foot length 223.

F^{6}	283	93.2	44	14	1570*

tongue 6.5-10.5 x 99; shallot dia. 12-17, face from back 14.75, scratches 84.5 & 90.5, length 106 to 103 front, opening 1-6 x 67 long; block dia. 39 x 28; foot length 226.

B^{12}	248	78.9	—	—	1088*

tongue 5-13.5 x 85.5; shallot dia. 11-14.5, face from back 12.75, scratch 63.5, length 82.75 to 80.75 front, opening 1-5 x 83.5?; block dia 34.75 x 32; foot length 221.

C^{13}	308	98.03

* measurement with socket

SWELL

16′ Bourdon 1-29 wood by House, 30-56 stopped metal from Mohr 8′ Gt. St. Diapason

	Cir.	Dia.	Mouth Width	Mouth Height
C^{25}	—	42.5x52.0	40.5	15.0
E^{29}	—	43.5x35.5	34.5	14.5
F^{30}	195.5	62.2	47.5	14.0
C^{37}	146.0	46.5	35.0	10.0
F^{42}	122.0	38.8	29.0	8.5
C^{49}	94.0	29.9	22.0	6.0
F^{54}	81.5	25.8	19.0	5.0

"Principal 8 fuss Schwell" 1-7 stopped wood

"C Quinta 3 fuss" marked on G^{20} with two pitches marked G^{20}-up.

G^{8}	320.0	101.9	75.5	21.5
C^{13}	260.0	82.8	62.0	16.5
F^{18}	207.0	65.9	50.0	13.5
G^{20}	186.0	59.2	46.5	11.75
C^{25}	148.5	47.3	36.0	9.5
F^{30}	120.5	38.4	29.5	8.0
C^{37}	93.0	29.6	22.0	5.5
F^{42}	78.0	24.8	18.5	5.0
C^{49}	61.0	19.4	14.0	4.0
F^{54}	49.5	15.8	11.0	3.0

"Salicional 8 fuss" 1-12 stopped wood, cherry? fronts, current Aeoline, perhaps "Clarabella" on Mohr stoplist.

C^{15}	170.0	54.10	37.0	11.0
F^{18}	136.5	43.40	28.5	8.5
C^{25}	104.0	33.10	21.0	5.5
F^{30}	85.5	27.20	17.0	5.25
C^{37}	63.0	20.05	12.0	4.75
F^{42}	54.0	17.2	10.0	3.0
C^{49}	40.5	12.9	7.5	2.5
F^{54}	34.5	11.0	6.5	2.0

"Principal 4 fuss Schwell"

C^{1}	250.0	79.6	61.0	15.0
F^{6}	203.5	64.8	49.0	12.5
C^{13}	151.0	48.1	36.5	9.0
F^{18}	122.0	38.8	29.5	7.0
C^{25}	91.5	29.1	21.5	4.5
F^{30}	76.0	24.2	17.5	4.5
C^{37}	59.0	18.8	13.0	3.5

"Principal 4 fuss Schwell"

	Cir.	Dia.	Mouth Width	Mouth Height
F^{42}	50.5	16.1	11.0	3.0
C^{49}	39.0	12.4	8.5	2.5
F^{54}	33.5	10.7	7.25	2.5

"Picolo 2 fuss Schwell" tapered

	Dia.	Cir. Top	Dia. Top	Mouth Width	Mouth Height
C^{1}	56.0	98.0	31.2	38.5	9.00
F^{6}	45.0	82.0	26.1	30.0	7.50
C^{13}	32.0	61.0	19.4	21.0	5.00
F^{18}	26.0	52.0	16.5	16.5	4.75
C^{25}	20.0	43.0	13.7	12.0	3.75
F^{30}	16.5	37.0	11.8	9.0	3.50
C^{37}	13.0	33.0	10.5	7.5	2.25
F^{42}	11.0	28.0	8.9	6.5	1.75
C^{49}	8.0	23.5	7.5	5.0	1.50

"Rohrfloete 8 fuss" 1-17 stopped wood, arched mouths from F^{18}

	Body Cir.	Body Dia.	Mouth Width	Mouth Height	Chim. Len.	Chim. Cir.	Chim. Dia.
C^{1}	100x120.0	—	100.0	31.0	—	—	—
F^{6}	77x100.5	—	77.0	25.0	—	—	—
C^{13}	58x 80.0	—	58.0	18.5	—	—	—
				19.0			
F^{18}	171.0	54.4	42.0	12.5	131.5	41.0	13.0
				12.0			
C^{25}	130.0	41.4	31.5	10.0	101.0	35.0	11.1
				10.0			
F^{30}	110.0	35.0	26.0	8.0	83.5	29.5	9.4
				11.0			
C^{37}	86.0	27.4	20.5	11.5	63.0	25.0	7.95
F^{42}	73.0	23.2	17.0	5.0	56.0	22.0	7.0
C^{49}	58.0	18.5	13.0	4.5	45.5	19.5	6.2
F^{54}	50.5	16.1	10.5	3.5	39.0	19.5	6.2

PEDAL

16′ Open or Dulciana Pedal

	Depth	Width	Mouth Height	Thick-ness
C^{1}	205	175	50/58 (m)	1⅛″
C^{13}	141	118	35	⅞″
C^{25}	92	72	22	¾″

16′ Bourdon Pedal originally Gt. 16′ Bourdon, cut-up and rescaled

C^{1}	184	148	53	—

16′ Trombone Pedal Resonators

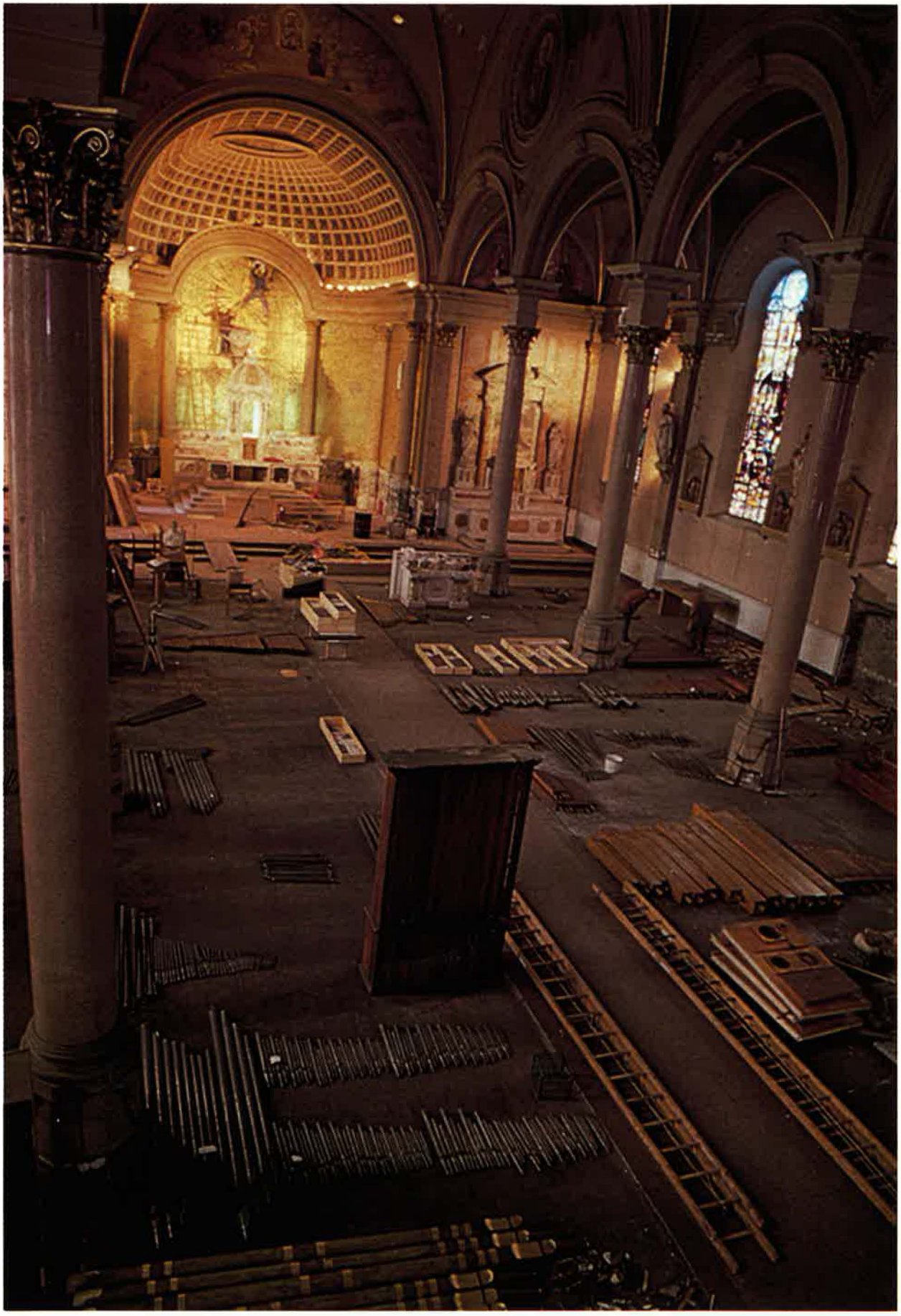
	Length	Inside Measurements	Dia. Toe	Thick ness
	4162			
C^{1}	4062	216.0 x 198.0	27.0	28.0
F^{6}	3125	156.5 x 152.0	20.5	21.0
C^{13}	2112	110.0 x 108.0	19.0	18.0
F^{18}	1444	86.0 x 76.0	19.0	16.0
C^{25}	930	63.0 x 54.5	10.5	14.0

16′ Trombone Reeds & Schallots

Pipe No.	1	6	13	18	25
Top, back to front	121	115	93	92	78
Top, side to side	99	93	72	74	61
Stage 2, back to front	90.5	86	63	63	52
Stage 2, side to side	60.5	64	45	46	33.5
					20.5
Stage 3, back to front	43	40	26.5	28	20.0
Schallot depth, outside	40	35	25	26.5	19
Schallot width, outside	45	35	28	27	20
Long. top, stage 1	38.5	38	37	39	37.5
Long. top, stage 2	64.5	66	63.5	67.5	50
Long. top, below wedge plate	78.5	80	76.5	81	76.5
Long. top, stage 3	96	92.5	86	88.5	87
Long. top., bottom sch. canal	269	230	189	167	144
Long. top, bottom schallot	280	236.5	190	172	76.5
Inside depth from sch. face	24.5	22	13	15	13
Inside dia., sch. canal bottom	28	27	22	14	11
Schallot face opening width	26, 18	14	11.5	9	6
Schallot face opening length	200	164	121	99	74
Tongue length	223	178	137	116	92
Tongue width	24	22	16.5	13	9.5
Tongue thickness	1.50-70	1.25-40	1.20-25	0.95-85	0.65
Tuning Length-approximate	150	124	89	68	57
Resonator counter sink width	52	51	42	41	38.5
Resonator counter sink depth	19	20	14	16	12
Boot length	300	276	222	216	197
Tuning wire dia.	3.75	3.72	2.9	2.9	2.9
Tuning wire from front edge	36	37	30	30	24

BILL VAN PELT

The central cornice of William F. Mohr's organ in Buffalo starts its descent to the gallery floor. The organ is fully described on the following pages.



BILL VAN PELT

With pews removed, the floor of St. Mary's, Buffalo, became filled with the components of the Mohr organ as it was dismantled. Salvage workers continued to strip the building of artifacts as the organ came down.

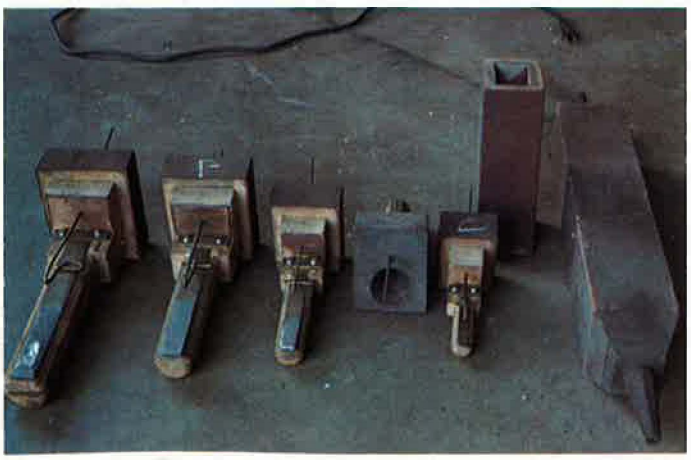
Saving A Unique American Organ

BY BILL VAN PELT

Posterity has left us with a large and unusual organ built in 1861 by William F. Mohr, the great-grand-uncle of Louis F. Mohr, who has donated much of the family collection of organabilia to the OHS Archives. William Mohr's surviving instrument was rescued from sure extinction on June 30, 1982, when OHS member and organbuilder Rubin Frels of Victoria, Texas, attended an auction at St. Mary's Roman Catholic Church in Buffalo and successfully bid against another party who had intended to acquire the instrument solely for its facade, which he said he had hoped to incorporate into the serving bar of a nightclub. Mr. Frels paid $10,000 to save the instrument from that fate, and then bore the same expense again to hire a crew of six (and, at times, up to a dozen), to disassemble and pack the instrument between March 16 and 24, 1982, and to transport it to Victoria in May. St. Mary's, closed because the congregation dwindled and the Redemptorist Fathers left Buffalo, was sold to a salvage firm on August 18, 1981. The building was finished in 1850, and is again for sale.

OHS member David Snyder of Buffalo had served St. Mary's as an occasional organist for several years, and had kept the Organ Clearing House informed about the fate of the building and its organ as the closing of the church, and the auction, became imminent. Rubin Frels, shown a picture of the organ by Alan Laufman at the 1981 OHS Convention, reports, "I fell in love with it." The instrument is safely stored and available for restoration. Its dimensions are 34 feet tall, 21 feet wide, and 17 feet deep.

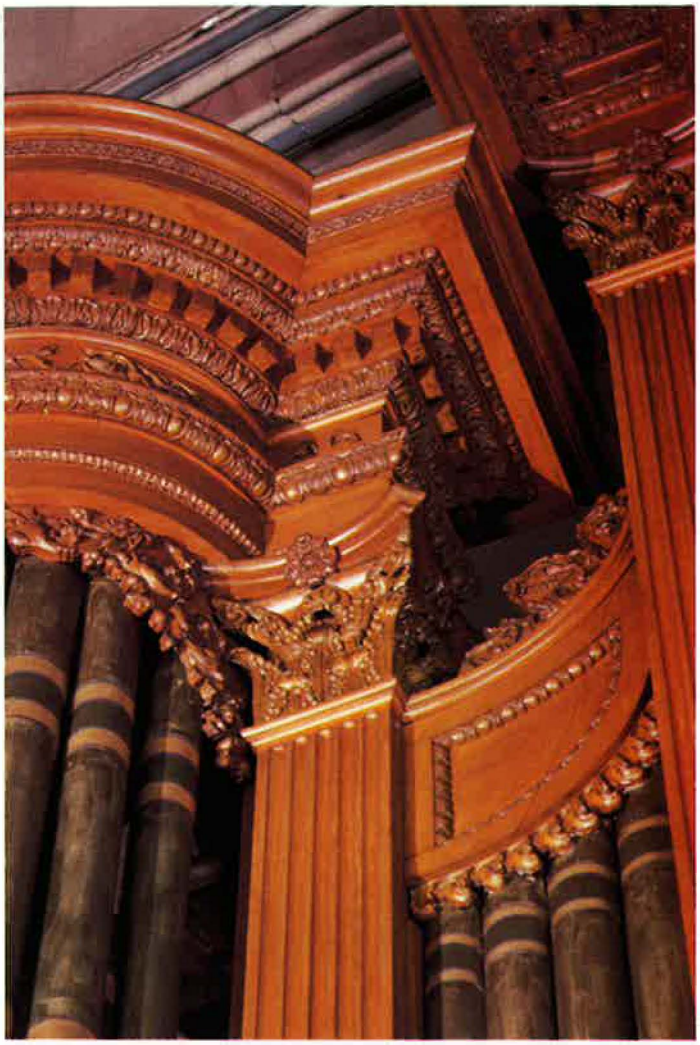
The instrument was erected in the gallery of St. Mary's as a two-manual organ with a detached, reversed console. Thus, the organist sat with the organ behind him and peered down the nave of the church toward the chancel. The appearance of a mounted five-rank Cornet among the Great stops is rare, perhaps unique, in American organs of the period. Circa 1896, after Mohr's death, Garret House of Buffalo, who was Mohr's last employer, added a third manual division, made a few modest tonal changes, and rebuilt the wind system. His work included moving the console further from the main case of the organ, and re-arranging it so that the organist would face the case, rather than the chancel. This change necessitated reversing the order of the pipes, for the relationship of the keyboard to the action and pipes had been inverted by turning the console. Whether this was accomplished by constructing all-new chests in 1896, or simply by turning the existing chests 180 degrees, is



TED BLANKENSHIP

Schallots of the Possaune are of wood fabricated in one piece. At the right is a dust-blowing apparatus found in the organ.

BILL VAN PELT



uncertain. House increased the manual compass from 56 to 61 notes, which would seem to imply that he built new chests for the existing divisions. Examination of the three chests now in the organ is not entirely conclusive, for those serving the two older divisions appear to be of somewhat different construction than the choir chest. Yet, there is no immediate evidence that channels, pallets, and action for five additional notes have been added. Several historians speculate that all of the chests date from the House rebuild, for the old chests would have been used, even though they were of 56-note compass, if they had been serviceable. This further leads to speculation that the organ originally may have had chests of a design differing from typical pallet-and-slider chests, such as the "cone-valve" or "pipe-valve" tracker chests common in German organs of the time. Such chests may have been preferred by Mohr for the same reasons that he elected to provide the instrument with a wind system of late European design, atypical in American organs, as reported in the articles below.

In 1951, Jacob Gerger of Philadelphia replaced the tracker action with electropneumatic pull-down actions and a new console, and moved pipes around. The action had failed by the early 1970s, and the Great action was patched by David Snyder. The pneumatic leather of the supply-house actions was completely rotted in the Swell when the organ was examined before removal.

The *Buffalo Daily Courier* reported the progress and completion of what may be Mohr's only pipe organ:

A Splendid Instrument

For the past two years the Catholic Church of St. Mary's, on Batavia Street, has been having an organ built, which, as it is now nearly completed, deserves a word of notice. It is by far the largest and finest instrument of the kind in this city, and we almost said in

BILL VAN PELT

Rubin Frels, right, saved the only Mohr organ.

the State. Its architect, Mr. Mohr has labored "con amore" in elaborating all its complicated details, and he has been assisted by the lay brothers, Redemptorists, of the convent adjoining, in which manner the cost of the work has been kept within the means of the church. Our readers should see the massive and grotesque carving which forms the front of the immense instrument, in order to form an idea of the toil which these patient and unsalaried laborers have lavished on it. The organ, when finished, will have "thirty-six" stops, and the, to us, extraordinary number of "seventeen hundred and eighty-nine" pipes. It is expected that about the first week in August, when a great festival of the church occurs, this magnificent monument of mechanical and musical skill will be finished. It will be a credit to the church and something besides which Buffalo may even feel self complacent about.

June 1, 1861

The New Organ at St. Mary's Church

The Magnificent organ which for the past two years has been in the process of construction at St. Mary's [Catholic] Church on Batavia Street, is now finished. It was put in use with all its magnitude of stops yesterday forenoon, at which time Haydn's First Mass, in B flat, was performed with full choir and orchestra. We gave some time since a brief description of this splendid instrument, which now in its finished state realizes fully the expectations of its builders. The grand mass yesterday was a most soul-stirring Performance, and it was listened to by a vast throng of worshippers. The "Mission" of St. Mary's Church commenced with this service, and will continue a fortnight. Seven clergymen from abroad were present officiating yesterday.

October 7, 1861

The December 21, 1861 issue of *Dwight's Journal of Music* reprinted an article from the December 14, 1861 issue of *The Commercial Advertiser* (Buffalo) which contains extravagant praise for the organ and provides us with a good description of its resources and construction:

NEW ORGAN IN BUFFALO.—The *Commercial Advertiser,* of the 14th, describes an organ just built for St. Mary's Church in that city:

Viewed from the body of the church the organ has quite an imposing appearance, it being 34 feet high, 21 feet wide, and 17 feet deep. The front pipes are made of pure English tin, highly polished, and the design, which is very tasteful, is in accordance with the architecture of the church. The builder, Mr. Wm. Mohr has been engaged in the construction of the instrument nearly eighteen months, making it a labor of love, and finishing it in the most substantial, durable and perfect manner. The organ contains 1772 pipes, in the making of which Mr. Mohr has used 2500 lbs. of English tin, and about 1800 lbs. of lead, the proportion of tin being much greater than usual. The 1772 pipes are distributed as follows:

GREAT ORGAN.

Double Open Diapason	56	pipes ..... all metal.
Open Diapason	56	" "
Double Stopped Diapason	56	" 24 wood the rest metal.
Stopped Diapason	56	pipes, 17 wood, the rest metal.
Violin Open Diapason	56	" metal.
Viol di Gamba	56	" "
Gemshorn	56	" "
Principal	56	" "
Twelfth	56	" "
Fifteenth	56	" "
Seventeenth	56	" "
Cornet (5 ranks)	160	" "
Mixture (5 ranks)	280	" "
Trumpet	56	" "
	1112	"

SWELL ORGAN.

Open Diapason	56	pipes, all metal.
Clarabella	56	" 12 wood, the rest metal.
Flaute a Traverse	56	" Cherry wood.
Chimney Flute	56	" 17 wood, the rest metal.
Principal	56	" all metal.
Spitz Flute	56	" "
Piccolo	56	" "
Mixture (3 ranks)	168	" "
	560	"

PEDAL ORGAN.

Sub-bass	25	pipes, wood.
Double Open Diapason	25	" "
Open Diapason	25	" "
Possaune	25	" "
	100	" "

COUPLERS.

Great Organ and Swell.
Pedals and Great Organ.
Pedals and Swell.

BILL VAN PELT

An exhausted crew poses with the cornice of the central tower after carrying it to street level. From left: Shawn McKenna, Rubin Frels, Alan Laufman, unknown, Whitney Fletcher.

The compass of the Organ is 4½ octaves, from C to G, and it will be remarked that there are no half stops in it; they all "run through." The largest pipes are 16 feet and the smallest ½ inch in length.

The Double Open Diapason in the Great organ,
The Double " " " Pedals,
The Sub-bass " " " " and
The Posaune " " " "
are each 16 feet stops. Of 8 feet stops there are 10.

This Organ has a reversed action, by means of which the performer is enabled to sit facing the body of the church, and it is supplied with wind by five air cylinders, which are filled by a most ingenious, yet simple contrivance. In Europe these air cylinders are considered to be far superior to the ordinary bellows; they supply the wind with more steadiness, and with less labor; besides which, they are not liable to get out of order.

The Organ has been tried by a number of our best organists, and all agree in pronouncing it one of the finest instruments ever erected in this part of the country. It is remarkable for the full, rich, and powerful bass, for the sparkling brilliance which the 5 rank Mixtures and Cornets impart to it, and for the peculiar sweetness of some of the solo stops. It is a lasting monument to the skill of the builder, to the liberality of the society for whom it was built, (at a cost of $4,500,) and should be a source of pride to all lovers of music, and admirers of mechanical genius. To such persons an inspection of this instrument will abundantly repay them for a visit to St. Mary's church, and every facility for such an inspection will be cheerfully offered, either by Mr. Mohr, 297 Elicott street, or by the organist, Mr. Schmidt.

Ted Blankenship determined that the original 16′ Sub Bass was actually a very large scale 16′ open wood rank; its place on the extant Mohr pedal chest was vacant when we removed the organ. The stop listed in the 1861 article as Double Open Diapason is the extant rank marked "Dulciana," of narrow-scaled open wood. Mohr's 1861 "Open Diapason" in the Pedal was an 8′ open wood, now gone, which was replaced by Mohr's 16′ Double Stopped Diapason from the Great, probably accomplished by House. The 16′ full-length wood Possaune in the Pedal is original, and has unusual wooden blocks and shallots fabricated in one piece. Other pipe exchanges are noted in the charts of pipe scales, and in the late stoplist.


TED BLANKENSHIP

With some Great pipe work removed, a view from the walkboard shows the remarkable mounted Cornet, with wooden wind conveyances to the main toeboard of the windchest below. In the foreground is the replacement trumpet.

Members of the crew who removed the organ included Amory Atkins, Ted Blankenship, Whitney Fletcher, Rubin Frels, Sebastian Houseman, Dana Hull, Alan Laufman, Shawn McKenna, this writer, and volunteers David Snyder and Dr. Lydia Fish. Ted Blankenship recorded many details of the organ, including scales for many ranks, reported here.

1861 William F. Mohr, Buffalo
ca. 1896 Garret House, Buffalo, enlargement
1951 Jacob Gerger, Philadelphia, electrification
compiled by Ted Blankenship and David Snyder,
stop nomenclature from Gerger console

GREAT 61 notes
- 16′ **Principal** om Mohr
- 8′ **Principal** om Mohr
- 8′ **Gedeckt** sw basses from Mohr 8′ Gt. St. Diap., trebles from House 16′ Sw. Bourdon
- 8′ **Wald Flute** ow from TC, sw basses, House
- 8′ **Viola da Gamba** om, 12 Violin Diapason basses by Mohr, trebles by Gerger or House
- 4′ **Principal** om Mohr
- 4′ **Gemshorn** om Mohr
- 2⅔′ **Nazard** om Mohr
- 2′ **Geigen Octave** om Mohr
- III-V **Cornet** Mohr, mounted from tc, sm & om, bass from Mohr Sw. Mixture moved by House
- III-IV **Mixture** C^{1}–B^{24} om Mohr, C^{25}–up spm replacements
- 8′ **Trumpet** mr, 12 basses by Mohr, rest 1896? replacements
- **Chimes**

CHOIR 61 notes, entire division by House
- 8′ **Geigen Principal** om
- 8′ **Viola d'Amour** om
- 8′ **Dulciana** om
- 8′ **Melodia** ow from tc
- 4′ **Fugara** om
- 4′ **Flute d'Amour** om, wide scale
- 2′ **Piccolo** om
- 8′ **Clarinet** mr, faggotto basses

SWELL 61 notes
- 16′ **Lieblich Gedeckt** 29 sw from House Sw. 16′ Bourdon, rest sm from Mohr 8′ Gt. St. Diap., Gerger electric unit chest
- 8′ **Principal** om Mohr
- 8′ **Salicional** om Gerger, on 16′ slider
- 8′ **Vox Celeste** om House Salicional
- 8′ **Stopped Diapason** from 16′ unit
- 8′ **Rohr Flute** m chimney flute, Mohr
- 8′ **Aeoline** om Mohr, old "Clarabella," 12 sw basses
- 4′ **Octave** om Mohr
- 4′ **Flute Harmonic** om House
- 4′ **Gedeckt** from 16′ unit
- 2⅔′ **Nazard** from 16′ unit
- 2′ **Flautino** tapered om Mohr
- III **Dolce Cornet** om House
- 8′ **Oboe** House
- 8′ **Cornopean** mr, probably Gerger, on added slider

PEDAL 32-note clavier, 30-note chests extended by House from original 25-note chests by Mohr
- 32′ **Resultant** from dbl open
- 16′ **Double Open Diapason** ow Gerger (Möller pipes on unit chest)
- 16′ **Bourdon** sw Mohr, originally in Great, altered, replaces Mohr 8′ ow
- 16′ **Dulciana** ow Mohr
- 16′ **Lieblich Gedeckt** swell unit
- 8′ **Gedeckt** swell unit
- 8′ **Open Flute** from 16′ pedal unit
- 4′ **Flute Gedeckt** swell unit
- 2′ **Piccolo** swell unit
- 16′ **Trombone** ow reed Mohr

COUPLERS Gerger console

Sw. to Gt. 16, 8, 4	Gt. to Ped. 8, Rev.
Ch. to Gt. 16, 8, 4	Sw. to Ped. 8, 4
Sw. to Ch. 16, 8, 4	Ch. to Ped. 8
Gt. 16, 4	5 pistons ea. manual
Sw. 16, 4	5 General pistons
Ch. 16, 4	Full Organ

THE TRACKER
JOURNAL OF THE ORGAN HISTORICAL SOCIETY
Post Office Box 26811
Richmond, Virginia 23261

NON-PROFIT
ORGANIZATION
U.S. POSTAGE
PAID
PERMIT NO. 1478
RICHMOND, VA.

ADDRESS CORRECTION REQUESTED
FORWARDING AND RETURN POSTAGE GUARANTEED

Program 85-79
7/1/85

The King of Instruments . . . on this first broadcast of a new *Pipedreams* series, host **Michael Barone** surveys the musical and historic variety of the pipe organ, while sampling recent recordings.

Program 85-80
7/8/85

An American Potpourri . . . music of American composers **Ives, MacDowell, Bingham, Hanson, Persichetti, Albright** and **Buck,** performed at Toronto's Roy Thomson Hall; the DuPont estate, Longwood Gardens; and Grace Cathedral, San Francisco.

CHARLES IVES: Variations on *America* — Andrew Davis
EDWARD MacDOWELL: *A.D. 1620,* fr *Sea Pieces,* Op. 55
SETH BINGHAM: *Primavera* & *March of the Medici,* fr *Harmonies of Florence,* Op. 27 — Thomas Murray
HOWARD HANSON: Concerto for Organ, Harp & Strings — David Craighead (Austin organ; Asbury Methodist Church, Rochester, NY); Eileen Malone, h; Rochester Chamber Orch/David Fetler
BINGHAM: *Roulade,* Op. 9, no. 3
VINCENT PERSICHETTI: Psalm 130, *Shima b'koli (Out of the Depths)*
WILLIAM ALBRIGHT: Concert Rag, *Sweet Sixteenths*
DUDLEY BUCK: Variations on *The Star Spangled Banner,* Op. 23 — Edwahr Coppell

Program 85-81
7/15/85

James Welch in Concert . . . performances by the California organist, recorded on Flentrop instruments in Seattle and Palo Alto, Schoenstein organs in Los Olivos and San Francisco, and the Holtkamp/Möller organ at the U.S. Air Force Academy Chapel.

C.P.E. BACH: Fantasie & Fugue in C-minor.
ERNST PEPPING: 3 Chorale-preludes, fr *Kleines Orgelbuch* (*Sonne der Gerechtigkeit; Nun freut euch, lieben Christian g'mein; Freuet euch, ihr Christian alle*)
FELIX MENDELSSOHN: Prelude & Fugue in C-minor, Op. 37
SIGFRID KARG-ELERT: *Sursum Corda,* Op. 155, no. 2
EUGENE GIGOUT: Scherzo in E
LOUIS VIERNE: *Les Angelus,* Op. 57 (3 songs on poems by Jehan le Povre Moyne) — Nancy Wait, soprano
GABRIEL PIERNÉ: 3 Pieces for Organ, Op. 29 (*Prélude; Cantilène; Scherzando de Concert*)
HERBERT HOWELLS: Psalm-Prelude, Op. 32, no. 1
MAURICE DURUFLE: Prelude & Fugue on the name Alain, Op. 7

Program 85-82
7/22/85

The Art of the Fugue . . . a concert performance by Yale University organist **Charles Krigbaum**

Program 85-83
7/29/85

Bach at Holy Cross . . . an all-Bach recital played by **James David Christie** on the new Taylor & Boody organ at St. Joseph Memorial Chapel, College of the Holy Cross, in Worchester, MA. The program includes an in-depth examination of the instrument, as discussed by one of its builders, George Taylor.

BACH: Prelude & Fugue in C, S. 545
BACH: 8 Chorale-preludes
BACH: *Fuga sopra il Magnificat,* S. 733
BACH: Chorale-prelude, *Allein Gott in der Höh' sei Ehr',* S. 662
BACH: Prelude & Fugue in E-minor, S. 548 (*Wedge*) — James David Christie

Program 85-84
8/5/85

Lahti Organ Festival 1984 (I) . . . the first of three broadcasts featuring performances recorded in the contemporary Church of the Cross in the Finnish city of Lahti, annual site of an international organ celebration.

J.S. BACH: Prelude & Fugue in B-minor, S. 544
BACH: Chorale-prelude, *Schmücke dich, o liebe Seele,* S. 654 — Lionel Rogg
BACH: Motet, *Der Geist hilf unsrer,* S. 226
HEINRICH SCHÜTZ: 2 Motets
ZOLTAN KODALY: *Missa Brevis* for Organ and Choir — Anita Häggmark, o; Adolf Fredriks Bach Choir; Anders Öhrwall, cond (r. 8/6/85)

Program 85-85
8/12/85

Lahti Organ Festival 1984 (II) . . . solo performances recorded in concert on the 1979 Virtanen organ at Lahti's Church of the Cross.

OLIVIER MESSIAEN: *Dieu parmi nous,* fr *La Nativite du Seigneur* — Olli Porthan, o
NICOLAS de GRIGNY: 3 Verses on *Pange lingua* — Michel Chapuis, o
GOTTFRIED HOMILIUS: 2 Chorale-preludes (*Jesus, meine Zuversicht; Mache dich, mein Geist, bereit*) — Christoph Albrecht, o
LIONEL ROGG: Variations on Psalm 91 — Lionel Rogg, o
MAX REGER: Fantasy & Fugue on B-A-C-H, Op. 46 — Maija Lehtonen
J.S. BACH: Trio Sonata No. 2 in C-minor, S. 526
GUNNAR IDENSTAM: Improvisation on *If I were a rich man* (fr *Fiddler on the Roof*) — Gunnar Idenstam
MAURI VIITALA: Toccata — Christoph Albrecht, o

Program 85-86
8/19/85

Lahti Organ Festival 1984 (III) . . . a concluding program of performances recorded by guest artists in last summer's international organ week in Finland, at Lahti's Church of the Cross.

JEAN FRANCOIS DANDRIEU: *Magnificat*
DIETRICH BUXTEHUDE: 3 Chorale-preludes; Prelude & Fugue in G-minor — Michel Chapuis, o
GOTTFRIED STOLZER: Trio Sonata in F-minor
NIKOLAUS BRUHNS: Choral Fantasy, *Nun komm, der Heiden Heiland*
CHRISTOPH ALBRECHT: *Psalmensuite,* on Themes from the Genevan Psalter — Christoph Albrecht, o
JULIUS REUBKE: Sonata on the 94th Psalm — Jaana Ikonen

Program 85-87
8/26/85

The Sound of (the) Silents . . . an entertaining glimpse at the show-biz cousin to the "king of instruments", the theater organ, once the ubiquitous accompaniment to the action on the silver screen, now a popular attraction in its own right. Guest commentator **Karl Eilers** joins host Michael Barone in examining just what a "theater organ" is, and what it can do.

Program 85-88
9/2/85

David Craighead in Recital . . . performances by the noted American teacher recorded in concert on the 1979 C.B. Fisk organ at the House of Hope Presbyterian Church in St. Paul, MN, the *magnum opus* of this path-breaking American builder.

J.S. BACH: Chorale Partita, *Sei gegrüsset, Jesu gütig,* S. 768
PIERRE DuMAGE: 4 Pieces from *Livre d'orgue* (*Tierce en taille; Basse de Trompette; Récit; Grand Jeu*)
LOUIS VIERNE: Symphony No. 6, Op. 59 (complete) — David Craighead, o

Program 85-89
9/9/85

Americana Revisited . . . another program in a continuing, irregular series devoted to our historic American pipe organ heritage, featuring recordings from the archives of the **Organ Historical Society** and comments from OHS executive director **William Van Pelt.** This program focuses upon organs in and around Chicago.

CHARLES STEBBINS: *Grand Processional March,* fr *The Queen of Sheba* — William C. Aylesworth (1888 Johnson organ; Lincoln Park Presbyterian Church)
SAMUEL WESLEY: Short Pieces — Peter Crisafulli (1904 Schaefer organ; St. Mary's Church, Buffalo Grove)
CHARLES WESLEY: Voluntary in D-minor. JOSEF RHEINBERGER: Monologue, Op. 162, no. 5 — Naomi Rowley (1888 Witzmann organ; Immanuel United Church, Streamwood)
FREDERIC ARCHER: *Organ Book* (selections) — Michael Surratt (1891 Frank Roosevelt organ; St. James Church)
ALAN HOVHANESS: Organ Sonata No. 2 (*Invisible Sun*), Op. 386 (world premiere) — Douglas Reed (1882 Steere & Turner organ; Pullman United Methodist Church)
JEHAN ALAIN: *Deuxième Fantaisie* — Joseph Downing (1983 Casavant organ; St. Clement's Church)
H.M. DUNHAM: Fantasia & Fugue in D-minor, Op. 19 — George Bozeman (1894 Van Dinter organ; Ss. Peter and Paul Church, Huntington, IN)

All performances were digitally recorded during the 1984 National Convention of the Organ Historical Society. For further information, write: O.H.S., P.O. Box 26811, Richmond, VA 23261.

Program 85-90
9/16/85

The Music of Petr Eben . . . a survey of the works for organ by the contemporary Czechoslovakian composer, who is heard in comments about his creations.

EBEN: *Sunday Music* (complete) — the individual movements of this suite are played by Susan Landale, William Osborne, Gillian Weir and David Heller
EBEN: *Okna (Windows,* inspired by Marc Chagall) — Ronald Fox, trumpet; William Kuhlman, o
EBEN: *Faust* Incidental Music — Susan Landale, o

Recordings of Mr. Eben's organ works have been issued recently on the Lyrinx label.