

Volume 29, Number 3, 1985

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



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Chapter and Founding Date (*Date joined OHS)	Newsletter, Editor, and Annual Membership	Membership Address
Boston Organ Club, 1965, 1976*	<i>Newsletter</i> , E.A. Boadway, \$5	Alan Laufman Box 104, Harrisville NH 03450
British Columbia, 1983	<i>Vox Humana</i> , Clayton Lee, \$10	Douglas H. Adams 4023 Cavallin Ct. Victoria, BC V8N 5P9 Canada
Central New York, 1976	<i>The Coupler</i> , \$5	Culver Mowers 2371 Slaterville Rd., Box 130 Brooktondale NY 14817
Chicago Midwest, 1980	<i>The Stopt Diapason</i> , Susan R. Friesen, \$8	Julie Stephens 520 W. 47th St., Western Springs, IL 60558
Eastern Iowa, 1982	<i>Newsletter</i> , Mark Nemmers, \$7.50	August Knoll Box 179 Lowden, IA 52255
Greater New York City, 1969	<i>The Keraulophon</i> , John Ogasapian, \$5	Alan Laufman (as above)
Greater St. Louis, 1975	<i>The Cypher</i> , Eliza- beth Schmitt, \$5	John D. Phillippe 4336 DuPage Dr. Bridgeton, MO 63044
Hilbus (Washington- Baltimore), 1970	<i>Where the Tracker Action Is</i> , Carolyn Fix, \$4	Peter Ziegler 14300 Medwick Ct., Upper Marlboro, MD 20870
Mid-Hudson (New York), 1978	<i>The Whistlebox</i> , Robert Guenther, \$5	June Marvel Crown Hill Rd Wappingers Falls NY 12590
New Orleans, 1983	<i>The Swell Shoe</i> , Ann H. Turner, \$5	Gage McMahon 2320 Magazine St., Apt. B New Orleans, LA 70130
Pacific-Northwest, 1976	<i>The Bellows Signal</i> , Beth Barber, \$3	David Ruberg Box 2354 Seattle, WA 98111
Pacific-Southwest, 1978	<i>The Cremona</i> , Sharon Bailey, \$4	Stephen Baker 512 S. Juv Ave. Monrovia CA 91016
South Carolina, 1979	<i>Newsletter</i> , \$5	Kristin Johnson 3060 Fraternity Church Rd Winston-Salem NC 27107
South Texas (The San Antonio Pipe Organ Society), 1979, 1980*	<i>The Well-Tempered Communique</i> , \$15	W.P. Cunningham 235 Sharon Dr. San Antonio TX 78216
Tannenberg (Central Pa.), 1976	<i>The Dieffenbuch</i> , Raymond Brunner, \$5	James McFarland 114 N. George St Millersville, PA 17551
Virginia, 1979		to be announced

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*COVER - E. & G. G. Hook- Opus 571 of 1870 adorns the stage of the Providence, Rhode Island, Music Hall. The photograph is from the OHS Archives at Westminster Choir College. All of the Society's holdings regarding the Hook and Hook & Hastings firm are listed in the Archivist's Report, page 11.*

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## Working Together

THE ORGAN HISTORICAL SOCIETY HAS, by nature of its predominantly volunteer labor force, a unique personality of its own. And, as anyone who has the opportunity to work with volunteer organizations already knows, each individual within the group brings to the organization special talents and experience. This diversity adds to the constructive work of the group, as well as allows what can be perceived by some as destructive tendencies. It is how these forces are allowed to manifest themselves that determines how successful communication and work with others of the group, as well as those on the outside, will be.

Paid professionals in any working environment must learn to communicate and work with each other in order to complete assignments and guarantee their continued employment. Volunteer workers are not locked into such a rigid relationship and may, if confronted with opposing ideas or personality conflicts, not want to continue working on a project. They may quit altogether, or deciding that they know better, continue on in their own direction.

As members of this volunteer society, we must become aware of our individual limitations and capabilities, as well as be quick to spot those in our colleagues so that praise or assistance as applicable is generously given. We have no monetary incentive to do so and must recognize the need to compromise sometimes while continuing to work with each other, not only for the satisfaction of completing a given task, but also recognizing that such goodwill is vital to the health of the Society.

The most visible example of this cooperation can be seen in the convention committees in each of the areas of the country

## AN EDITORIAL

we've been to. While it may not appear on the surface that the individuals were always in perfect harmony with each other, the convention committees were able to successfully organize and host conventions that, even while one could perceive some of them as being less-than-perfect, were interesting nonetheless, and contained much character thanks to the local volunteers. They are one-time events, however, while many other committees of the OHS have a longer life span and probably more diverse objectives to accomplish.

As we continue to grow as an organization and more people become involved, our need for open lines of communication and exchange of ideas becomes greater. Each of us must strive to listen as well as be listened to. This is the only way that we can attract and retain our volunteers, as well as help them develop their skills in our chosen area of interest, the organ and its history. There will never be a time when everyone will be working together peacefully without disagreements. When that happens, it is commonly understood to mean that an organization is moribund, which the OHS should never become. On the other hand, a philosophy of "agreeing to disagree" may not allow growth, either.

There will still be individuals who are convinced that their merit is greater to an organization and possibly be convinced that no one can do the work in their specific area of interest better than they. We must learn to work with them just as much as the timid persons convinced that they have nothing to offer. Nothing is accomplished if we just "take our marbles and go home."

SRWF

CARROL HASSMAN

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## A WORD FROM THE PRESIDENT

The concept of the responsibility of being President of the Organ Historical Society was at first a bit overwhelming for me, because we have grown and changed so much in the last few years. However, I reminded myself that the OHS can base much of this growth on two factors: an able executive director and a strong volunteer commitment, which has always been a characteristic of our organization. Both aspects are necessary for our continued growth and success. To this end, I would like to encourage an "open door" policy between myself and the membership. In other words, input in the form of suggestions, criticisms, or kudos are welcome in my mailbox. I can't promise revolutionary changes, even if they should be desirable, but knowing what people "out there" are thinking will help me and the National Council determine the shape of things to come.

Dana Hull

## LETTERS

Editor:

In reference to Stephen L. Pinel's review of "Organ and Piano Duets" (Vol. 29, No. 1 of *The Tracker*), may I say that the reviewer was quite right in attributing the pieces to the harmonium and piano repertoire. Franck and Saint-Saëns both had in mind the nasal, highly expressive sound of the French Harmonium (or orgue-expressif). The scores in question unmistakably call for piano and harmonium and include stop notation specific to the harmonium. As the chamber music repertoire is rich in music including the harmonium and poor in combinations including the organ, it is not surprising that the Smith and Brown duo has had to poach.

For those wishing to hear some of this music as the composers had intended, may I suggest a hi fi cassette: "Harmonium and Company" which includes Duos 1 and 2 of Saint-Saëns, *Scherzo Capriccioso* for piano and harmonium by Guilmant, and other morceaux for harmonium, piano, violin and cello by Gounod and Saint-Saëns? James David Christie plays a Mustel Harmonium on Dolby B cassette, available for \$10 from: F. Lee Eiseman, 76 High Street, Charlestown, MA 02129.

Sincerely,

F. Lee Eiseman

*Ed note: This cassette will be reviewed in the next issue.*

Editor:

I was delighted to be one of the persons asked to play at the 1984 Chicago OHS convention. I carefully planned a program that would befit the wonderful Lyon & Healy organ that I played. Given the acoustical environment of Our Lady of Sorrows Basilica, I thought a program of entirely French romantic and contemporary repertoire would be best suited for the instrument, in spite of the fact that I prefer the German romantic school of organ literature.

A few months prior to the convention, I was contacted by the convention committee and asked if I would be willing to play a little 'march' type of piece by one of the builders, George W. Lyon. I wanted to be cooperative and show my appreciation for being given the honor to play at an OHS convention. The performance of the piece was intended to provide 'comic relief.'

During a recent phone conversation with Scott Kent, I was disappointed and a little upset to find out that my playing of the Lyon piece was included in the convention recording. Twelve bands, six per side, would comprise this recording being readied.

I did not practice or conscientiously register the piece for that performance, and I did not intend to do so. The piece was a caricature, at best, and it disrupted the scheme and flow of my planned program. I did not and do not feel that the piece was worthy of a permanent recording. It does not do justice to the wonderful Basilica organ, my playing, or any kind of recording which is to reflect the high ideals of the OHS.

What is to be gained by trying to cram so many bands onto one record? I think we are defeating some of our high standards this way. I am more inclined to listen again and again to a record if the music on it is redeeming and there is care and thought in the planning of the disc.

My gut reaction tells me that OHS recordings of the conventions are too concerned about organ sound without regard to the literature being played on them. I think a balance is necessary. Perhaps fewer bands and more qualitative music is in order. We are too concerned with the number of organs we feature on these records. More judicious planning is warranted.

We are the reverse of the AGO. The AGO seems to be concerned with only the literature of the organ and a standard of playing. The effectiveness and cohesive sound or integrity of an organ is an afterthought. As long as the stoplist is big or it has a modern 'baroque style' design, nothing else is important. The 1986 AGO national convention in Detroit will not include the marvelous E.M. Skinner organ at Jefferson Avenue Presbyterian Church, which has been lovingly restored by Dorothy and Ken Holden, in the planned program.

We cannot expect serious musicians to give us any notice if we continue to play and document every 'trite little ditty' we can find. The AGO needs to be more mindful of the integrity of the organs used at conventions. Likewise, the OHS should be more selective of the music literature used in its conventions.

I am very grateful for the opportunity of being invited to play at what was a well-planned and well-run convention. No fault can be placed in that regard. The Chicago-Midwest Chapter provides some of the most detailed and well-researched, thorough scholarship I have seen in the OHS. They are to be applauded. I hope that the OHS council can give some thought to this.

I was never consulted about which piece from my recital I would like to see on the record. I have learned one thing well from this experience. Should I ever be asked to play another OHS convention recital, I may think twice about playing requested pieces; or at the very least, I will refuse to allow any such 'trite little ditty' to be put on an OHS album.

Respectfully submitted,  
Brian Franck

*A fine example of Mr. Franck's superb playing can be heard in the essentially unknown and marvelous Legenda by Josef Klicka on OHS ST-8, Organs in Maine. All of the works on Mr. Franck's Chicago program are widely available on commercial recordings, most of which feature large, historic organs in France. It is rare that even an ordinary composition by an organ builder is known to historians, and rarer still to hear it on an organ he built! Regarding the selection of organs to be heard at conventions, it is significant to realize that the OHS has only recently included old electropneumatic instruments, and that the San Francisco AGO National included astonishing performances by Thomas Murray on the 4m Ernest Skinner at Trinity Episcopal Church.* WTVP

Editor:

In today's mail came Volume 29, Number 2, IN COLOR! This is the first *Tracker* I have received with color photos. I had been willing to settle for black and white, since most of the organs were of a vintage before the common advent of color photography.

I have also had a thoughtful look at your editorial, *Funding the Future*, and want to make a contribution. My resources are limited, but if I can spend the \$20 enclosed on a book about Ernest Skinner for myself, surely, I can find another \$20 to support the Helen Harriman Fund for preservation of organs in jeopardy. I enclose a second check in that amount.

It is my belief that the old instruments must be preserved. New organists can be trained any time, but ancient and honorable instruments may pass from existence if we don't rally to their cause.

Sincerely,  
Walton Wells  
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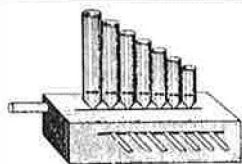
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### Editor:

This letter expresses my admiration for *The Tracker*, Volume 27, No. 3, 1983. The cover picture of that old Hook is perfectly beautiful. I hope you will be able to continue to do this kind of photograph. The color photograph is worth everything. I also want to express my admiration to the Andover Company. This is truly the finest kind of restoration. I hope I may have a chance to hear this organ one day.

Sincerely,  
Walter Holtkamp  
The Holtkamp Organ Co.

### Editor:

It was noted in the article on patents in Vol. 28, No. 3 that details have been lost on the patent for "organ" of November 11, 1818 by A.M. Peasley of Boston. I have made two recent discoveries on this subject. In patent material holdings of the Chicago Public Library there is a Patent Office Report of 1790-1836, which titles it "improvements in organs;" however, it gives no other details except the inventor's full name: Aaron Merrill Peasley. Then, in *A Handbook of American Music and Musicians* by F.O. Jones (Canaseraga, NY: F.O. Jones, 1886), is stated the following under the "reed organ" listing on page 123:

According to some writers, free reeds, that is reeds fastened at one end and left free to vibrate at the other and set in motion by currents of air, are an American invention. As to this, however, there are very grave doubts, though in 1818, Aaron M. Peaseley (*sic*) invented an instrument in which these reeds were used. The patent is signed by James Monroe, President, and John Quincy Adams, Secretary of State, of the United States, and is in the possession of the Mason & Hamlin Organ and Piano Co. The instrument seems not to have amounted to much, and was probably quite imperfect.

Thus this was not for a pipe organ, but it is fascinating nonetheless.

This article has been a fabulous research source for me, and upon further use of it I have found that the CASSIS system has missed various organ patents, as the article stated. Perhaps a supplemental article can be prepared by Mr. Fox and/or others in the future as more patents are found and reported to the Society.

Sincerely,  
Michael D. Friesen

### Editor:

In response to a recent letter (Vol. 29, No. 2) concerning "the organists' deplorable situation in Maine," may I offer a different and slightly more hopeful view?

I find reassuring evidence that organs, organists, and good church music are *not* completely dead in Maine. Here in Waterville, Colby College is in the midst of its annual summer church music workshop; nearby in Portland, the weekly Kotchmar summer organ concerts are in full swing, giving us (free!) guest organists from around the nation, and our own Congregational Church welcomes a new and experienced organist-choir director.

This last was not accomplished without pain. Who of us finds it easy to step aside and to realize that we cannot, like a Casals or Rubinstein, sustain our talents unimpaired by age or physical frailty? Can we not learn a bit from Beverly Sills in her recent, gracefully-executed early retirement?

True, real organs and real organists are scarce in Maine. I agree with the writer that education is needed. Maine has several colleges, in addition to churches, with good organs and dedicated organists. Our public radio and television staffs are using these resources, as well as giving us national programs such as *Pipedreams* from Minnesota. Our own new Mid-Maine Chapter of the American Guild of Organists is beginning to reach many small communities where money is scarce and where the need for support and encouragement to isolated church musicians is crucial. We are still alive and kicking. Don't give up on Maine!

Sincerely,  
Mary Elliott

Editor:

In my article in Vol. 29, No. 2 on the Halberstadt organ, the lowest note of medieval music, *gamma ut*, written as an inverted L, was omitted from Figure 1. Most readers probably recognized this as a printer's, or proofreader's error.

Sincerely,  
Wilson Barry

## RECORD REVIEWS

*A Babe is Born: Cathedral Music in Worcester, Volume I.* The Festival Choir of St. Paul's R.C. Cathedral, Worcester, Ma.; Joseph Policelli, director, Thomas F. Holland III and Mark F. Dwyer, organists. Cathedral Recordings, 15 Chatham Street, Worcester, MA 01609. \$10 post-paid. An AFKA S-4696 release.

This recording affirms that not every good recording of Christmas choral music must come from one of the renowned English choirs of men and boys. In fact, this record shows exactly what high quality of music can be found in church music programs in American religious institutions. It is what one would expect at, and is worthy of, a cathedral.

The disc begins reminiscent of those ever-popular English recordings with a single soprano solo of *Once In Royal David's City* which gradually builds to full choir, organ, and descant. Twelve other carols from many ethnic traditions are presented, including *Lullay My Liking*; *Shepherds Left Their Flocks*; *Was-sail Carol*; *O Come, All Ye Faithful*; *Infant Holy, Infant Lowly*; and *The Holly and the Ivy*. These appear in contemporary as well as traditional settings with lesser-known Christmas carol anthems interspersed. A particular favorite is the final selection, Max Reger's *The Virgin's Slumber Song*, which is beautifully sung by a female soprano.

What the choir may lack in absolute precision on rare occasions, it makes up for in smoothness of ensemble and sense of purpose. Joseph Policelli's conducting skill is clearly evident here along with fine accompanying on the parts of Messrs. Holland and Dwyer. (The organs being played were heard at the 1983 OHS National Convention, although they were not identified.)

The record jacket contains informative notes. Additional details can be found on an insert which is included. The disc's pressing is of excellent quality. It is highly recommended for Christmas gift giving. This reviewer will look forward with interest to forthcoming recordings in this series.

Susan R. Friesen

*The Romantic Organ:* Charles Callahan, organist, playing works by Widor, Roger-Ducasse, Martin Shaw, S.S. Wesley, Lemare, Hollins, and his own compositions on four different organs. LC 84192 Potomac Records, 1411 Potomac Ave., S.E., Washington, D.C. 20003.

Here is another "arm-chair traveler's" gem which provides us with the sounds of superb instruments generally unavailable on discs which, with its fine selection of mostly unrecorded organ music superbly played, makes it a must for all collectors.

Charles Callahan, a pupil of John Weaver at Curtis Institute of Music, and now organist/choirmaster at the Church of the Epiphany, Washington, D.C., was awarded a doctorate degree by the Catholic University of America in Washington. He possesses a brilliant technique along with a thoroughly sympathetic sense of interpretation of the Romantic style which is faithfully displayed on this record.

On Side I we hear Widor's *Allegro Vivace* from *Symphony VI* played on the 1931 E.M. Skinner organ at St. Peter's Church, Philadelphia, with masterful use of the handsome reed stops. Roger-Ducasse's *Pastorale* receives a stunningly alive performance on the 1968 Aeolian-Skinner organ at the Church of the Epiphany, Washington, D.C. And Widor's *Marche Americaine* is given a rousing performance on the 1907 Harrison and Harrison organ at All Saints' Church, Tooting Graveney, London, England.

Side II affords two more examples from All Saints', London: Martin Shaw's *Processional* which climaxes with *Lobe den Herren*, and Samuel Sebastian Wesley's *Holsworthy Church*



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*Bells* in which the sound of the bells is achieved through registration and astonishing technique. Next we hear three of Mr. Callahan's compositions — short preludes on *St. Catherine*, *Crimond* and *Carey*, of which the second makes a most favorable impression. Edwin Lemare's *Madrigal*, rarely heard, provides interesting tonal variety. These selections are played on the 1949–1966 Aeolian-Skinner organ at First Presbyterian Church in Kilgore, Texas. Returning to All Saints', London, we hear Alfred Hollins' *A Trumpet Minuet* which gives the splendid trumpet stop a refreshing opportunity for a "good show." The recording is technically clean and clear. Highly recommended.

The record jacket, in addition to notes on the music and performer, bears a photo of the Philip Feyring organ case, made in 1763, and still extant at St. Peter's Church, Philadelphia.  
*Albert F. Robinson*

J.S. Bach's *Clavierübung*, Pt. III in Three Volumes Christa Rakich, organist. Titantic Records (Ti-91, Ti-92, Ti-93). Available direct from the publisher, 43 Rice Street, Cambridge, Massachusetts 02140. Records \$10 each postpaid.

A new series of three records featuring Christa Rakich performing Bach's *Clavierübung* deserves much more than a casual hearing. Even though the *Clavierübung* has been recorded and rerecorded, Ms. Rakich imparts a freshness and vitality to her interpretation which makes the records well worth the investment, even if you already own several versions.

As a collection, the *Clavierübung* represents a pinnacle of organ composition as an art form not only in the Baroque, but for all time. It begins with the well-known Praeludium in E-flat on Vol. 1 in perhaps the finest reading this reviewer has ever encountered. Then follows a variety of chorale settings loosely tied to the structure of the rite of the German Mass, paired by twos, one setting rather simple, and one more complex. Four duets, and the grand Fugue in E-flat known as the *St. Anne*, close the collection.

Christa Rakich will be remembered by some of the membership for her elegant playing at the 1983 Worcester convention. She plays with a seasoned understanding of Baroque performance practice where the individual notes never run together. Nor is there the rushing and lack of control which characterizes some organists who attempt "pure" style as described in period treatises. These records demonstrate consummate musicianship, secure technique, and refined taste in selection after selection. Some of the highpoints of the disc are Ms. Rakich's rendition of *Christ, unser Herr, zum Jordan kam*, where the unorthodox registration is refreshing, her sturdy *Wir glauben all en einen Gott*, and her brilliant *Jesus Christus, unser Heiland*, which is one of the most difficult works in the set to make convincing.

If I had to cite a reservation about the records, it would definitely be the recorded sound of the Harvard Memorial Chapel organ. While often the sound is satisfying, such as the ravishing beginning of *Dies sind die heil'gen zehn Gebot*, other moments are not flattering. This is especially true for the full plenum where individual voices are exposed, and particularly noticeable in motet-like chorale settings such as *Aus tiefer Not*. A lack of fine tuning only aggravates the unpleasantness. The installation of an organ at Memorial Chapel was certainly a problem and Charles Fisk in his notes makes a point of it.

In general, this is a lovely set of records which deserves a careful hearing by anyone who loves Bach. The jacket cover is an attractive painting of a European instrument, and the notes by Christoph Wolff are beautifully written. The stoplist of the organ is included for those who are interested. Treat yourself to some fine playing. I recommend these highly. *Stephen Pinel*

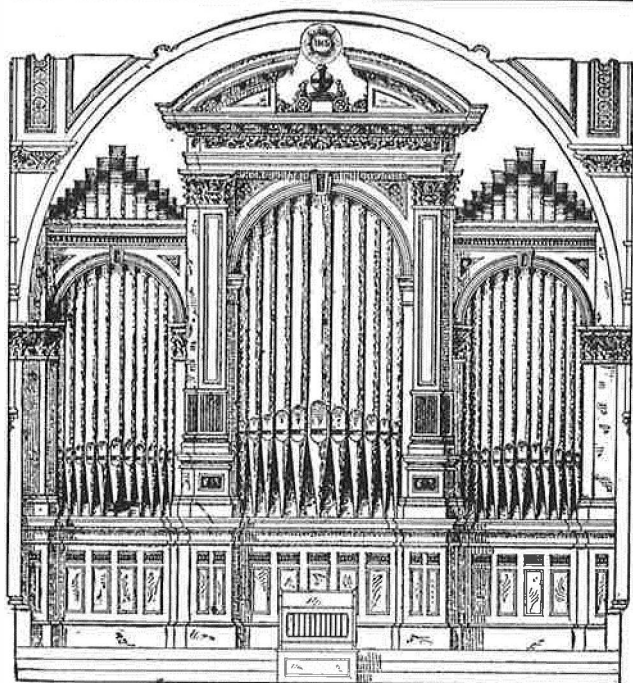
## BOOK REVIEW

*The Bach Organ Book* by Homer D. Blanchard. The Praestant Press, P.O. Box 43, Delaware, Ohio 43015. 240 pp. hardbound, ill. \$40 postpaid.

Undoubtedly the most important book on Bach published during this tricentennial celebration of his birth is Dr. Blan-

In spite of the fact that there are still many incomplete factors in the subject matter (a fact the author often deplures), the book is so well integrated that the most serious scholar will eagerly welcome it, and the casual reader will not find it boring. Dr. Blanchard has given us a work which will stand down through the ages as a tribute to the great Bach, to the magnificent organs he knew, and to his own great depth of knowledge. Every library and serious-minded musicologist should own a copy.

*Albert F. Robinson*



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This advertisement filed in the OHS Archives is from an unidentified publication of 1884. It lists six important organs, only two of which exist tonally intact in Boston-area Roman Catholic Churches.



Robert M. Mohr (1825-1912) was pictured in the Music Trade Review of 5 October 1912 in an obituary. A pipemaker who came to the U.S. in 1848, Robert Mohr's sons and grandsons conducted a major northeastern organ firm that was described in *The Tracker*, Volume 29, Number 2.

## ARCHIVIST'S REPORT

THE ARCHIVAL COLLECTION IS increasing at such a rapid pace that it has already outgrown the room originally allotted to it at Talbot Library, Westminster Choir College. The staff has made arrangements to secure a screened-off section in the main reading room which will more than double the available space while making the collection even more accessible to students, faculty, and researchers. This will also provide immediately needed shelf space to contain the rapidly increasing volume of books and periodicals.

Cataloguing of the collection continues at an equally fast pace. Jeffrey Mead, a recent Masters Degree graduate, has been appointed by the Library staff to initiate the cataloguing of the books, using the library's computer. Duplication will be separated and the books will be placed in a specific order to be indexed according to the Library of Congress system.

There has been a considerable number of acquisitions during recent months. Mrs. James Suttie of Independence, Missouri has presented the Society with the collection gathered by her late husband. Some of the more significant items included were his *Comprehensive List of All Organs in The United States* in 5 volumes; a nearly complete run of *The Console* and *The Theatre Organ*, and copies of many standard texts such as Owen: *The Organ in New England*, and L. Schoenstein: *Memoirs of a San Francisco Organ Builder*, which were missing from the collection. This gathering was moved from its original location in Missouri to Princeton during late May.

A trip this spring to E. A. Boadway's home in Claremont, New Hampshire provided many of the items listed with this

### LIST OF RECENT ACQUISITIONS

Appleton, Thomas	Hook, E. & G. G.	Möller, M. P.	Woodberry & Harris
Stoplist	Catalogue (1870?)	Blueprints (20)	Catalogue (1888)
Brown, John	Centennial Organ Flyer (1876)	Sales Brochure (1915?)	300 Dedication Programs
Ad	Contract, Opus 1066	Stoplists (3,000)	40 Organ Photographs
Casavant Frères	Promotional Brochure (1865)	Morey, Clarence	Many other items
List: Chronological	Hook & Hastings	Catalogue (1906?)	BOOKS:
List: Geographical	Catalogue (1882?)	Odell, J.H. & C.S.	Dom Bedos, <i>Organ Building</i> (English)
Cole & Woodberry	Howard, Emmons	Ads	Lindow, Ch., <i>Historic French Organs</i>
Catalogue (1892)	Promotional Brochure (1907?)	Dedication Programs	Moortgat, <i>Orgues Anciennes Flandres</i>
Eddy, Clarence	Hutchings, George S	Pierce, Samuel	Owen, B., <i>Organ in New England</i>
Promotional Flyers	Death Certificate	Price List (1898)	Pape Uwe., <i>Organs in America II</i>
(1884) (1891) (1902)	Notebook	Reed, George W.	Schoenstein, <i>Memoirs</i>
Erben, Henry	Jardine, George	Catalogue (1900)	Suttie, James, <i>Comprehensive List</i>
Ads (2)	Ad	Roosevelt, H. & F.	<i>of all Organs in the USA</i> . 5 vols.
Dedication Program (1875)	Johnson & Son	Dedication Programs (12)	Swanson, L., <i>Steamboat Calliopes</i>
Photographs of Organs	Ad	Ryder, George W.	PERIODICALS:
Promotional Flyer (1880)	Contract, Opus 808	Catalogue (1892)	<i>Console, The</i>
Goodrich, William	Descriptive List of Organ Stops	Ryder, T. P.	<i>Theatre Organ, The</i>
Estate Papers	Promotional Brochure (1894?)	Short Voluntaries	<i>Westfield Center for Early</i>
Guilmant, Felix Alexandre	Standard Stoplists No. 5 to 8.	Steere, J. W., & Sons	<i>Keyboard Studies, The</i>
Promotional Flyer	King, William	Catalogue (1910?)	
Hedges, Edwin	Catalogue (n. d.)	Stuart, Levi U.	
Price List for Pipes (1879-80)		Photographs of Organs (7)	

report. Mr. Boadway has given the Archives numerous items of great value and has supplied copies of the remaining items. He has gathered an astounding collection of organ-related items and his continued generosity and willingness to allow us access to his materials is a priceless resource. I finally was given a tour of the "legendary Boadway attic," and everything you hear is true!

Alan Laufman has presented the Archives with the English language version of *Dom Bedos*. This Cadillac of organ-building treatises, of which the Archives holds an original French edition, will provide those non-French-reading researchers with ready access to one of the most significant organ-building publications ever issued. Homer Blanchard has supplied a tremendous amount of material on the M. P. Möller Co., including 3,000 stoplists, many sales brochures, and a collection of original blueprints. Many other people have presented items of value which continue to add to the volume and scope of the collection. Among them are Steven Bartley, Donald Corbett, William F. Czelusniak, Michael Friesen, Jesse Mercer, Barbara Owen, and Albert F. Robinson. For these and any other contributions we express our sincere gratitude.

But what about the continued growth of the collection? Now is the time to be gathering items which will aid researchers in future generations. The representation of some of our contemporary builders is very poor, and many of them would be surprised to discover that we have none of their dedication programs, sales brochures, or lists. I hope we don't make the mistake of assuming that what is here today will be here tomorrow. I received word last evening from David Porkola that he had uncovered a folder of letters from George Hutchings. He was wondering if the archives would be interested in them. But of course!

#### THE DIAPASON ISSUES NEEDED

The following issues of *The Diapason* are missing from the Archives; the collection is otherwise complete. Anyone who could supply any of these single issues to the Archives would be greatly thanked: 1928: July; 1926: May, July, August; 1925: February, March, September; 1924: January, June, August; 1923: January, April; 1922: October; 1919: January, February, October; 1918: March, October; 1917: January, May, July, August; 1916: June; 1914: March, April; 1912: April, August; 1911: August; 1910: January, May, August, September, October.

Stephen L. Pinel

#### HOLDINGS: E. & G.G. HOOK, E. & G.G. HOOK & HASTINGS, HOOK & HASTINGS

MISCELLANEOUS	161. letter of testimonial	460. s/1, brief history	932. reded. pro.
Articles:	164. s/1	462. photo	950. photo, s/1, history
New Eng. Magazine (1834)	168. photo	465. photo	956. rec. pro., s/1
Owen: Salem Chamber Organ	171. photos, s/1, much else	476. s/1, history, rec. pro.	975. private exhibitn pr., s/1
King's Handbook (1883)	173. s/1	481. s/1	982. photo
Advertising:	174. letter of testimonial	488. s/1	997. s/1, history
Sales Brochure and Catalogues	180. reded. pro., s/1	494. mentioned in rec. pro.	998. fund raising letter
(1857), (1870?), (1876?),	189. s/1, history, photo	497. photo	1000. s/1
(1882?), (1900), (1900?)	195. history	505. s/1	1005. s/1
Many journal Ads	197. letter of testimonial	513. s/1	1010. reded. pro., s/1, history
Correspondence	204. letter of testimonial	534. s/1	1018. s/1, history
several letters	205. history	537. photo	1022. s/1, photo, history
Directory Listings	211. s/1, photo	538. s/1, and: photos,	1037. s/1, photo, history
Lists of Organs	213. history	538 reded. pro, s/1, history	1045. s/1, photos, ded. pro.
Printed List, No. 1 to 2384	215. photo, history	544. s/1	1073. s/1
Typed: Geographical	223. s/1, history	553. s/1	1074. history
Typed: Chronological	233. history	571. photo	1080. photo
Obituary:	241. s/1	576. everything	1081. rec. pro.
George G. Hook	243. photo	578. s/1	1111. reded. pro., s/1, history
Elias Hook	244. s/1, history	582. rec. pro., s/1, history	1148. post card
Photographs:	253. s/1	604. receipt from Hooks	1169. s/1
Francis Hastings	254. s/1, history	616. s/1, history, photos	1171. rec. pro.
Elias Hook	277. photos, s/1, history	619. photo	1192. s/1
George G. Hook	283. photos, history, much else	630. mention in pro. notes	1205. s/1, much history
Manufactory (2 different)	288. everything	637. photo	1231. ded. pro., s/1
ORGANS: BY OPUS NUMBER	292. s/1	639. s/1	1270. photo
11. photo, church brochure	300. everything	648. ded. bklt w s/1	1271. s/1
20. letter of testimonial	301. s/1	667. s/1, history, rec. pro.	1276. photos, s/1, rec. pros.
30. s/1	303. s/1, history	668. photos, s/1, history	1277. reded. pro., s/1
36. letter of testimonial	306. s/1	724. s/1, history	1280. s/1
41. letter of testimonial	307. s/1	734. s/1, history	1301. s/1
42. letter of testimonial	322. everything	750. s/1	1333. s/1
48. s/1, history, photos	328. photos, s/1, history	763. s/1	1366. reded. pro., s/1
61. mention in history	334. everything	764. s/1, much history	1418. s/1
63. mention in brochure	342. photos, s/1, history	774. photo, s/1, history	1487. s/1
64. s/1, description	349. 1864 pro., s/1	781. photos	1502. s/1, history
67. letter of testimonial	352. photo	801. photos. s/1, history	1524. s/1, description
83. ded. pro., photos, s/1	355. ded. pro., photo, s/1	816. photos, s/1	1533. s/1
93. s/1, history	358. s/1	821. photos	1538. photo, ded. pro., s/1
97. s/1	359. s/1	822. history	1542. s/1
104. rec. pro., s/1, history	360. rec. pros., s/1	826. reded. pro.	1567. s/1
105. brief history	364. history	828. photo, s/1, history	1573. s/1, history
108. photo	371. s/1, history, ded. pro.	829. mention in pro.	1633. s/1, ded. pro.
123. letter of testimonial	383. history	831. ded. pro., s/1, history	1654. s/1
132. reded. pro., s/1	389. photos, history, s/1	832. photo	1687. ded. pro.
140. s/1	396. s/1, history, photos	857. photo	1731. s/1, history
141. rec. pro., s/1	407. s/1, history, photos	858. ded. pro., s/1	1751. s/1, history, photo
146. letter of testimonial	419. photos	863. s/1, history, rec. pro.	1783. s/1, history
149. ded. pro (1854), s/1	434. reded pro., s/1	869. photo, s/1, history	1797. s/1, history
153. photo, s/1, much other	445. rec. pro., s/1, history	909. ded. pro., photos, s/1	1799. s/1, history, photos
159. s/1	449. ded. pro., photos	914. photo	also later items
160. letter of testimonial, s/1	453. photo	915. s/1	



Glenn Soellner, conductor, and Stephen Pinel, organist, rehearse with the 1847 Ferris organ and Round Lake Festival Orchestra before the performance of August 11.

## ORGAN UPDATE

**E**DNA VAN DUZEE'S EFFORTS on behalf of the former Methodist camp meeting ground, its wonderful auditorium (begun in 1876), and its famous organ at Round Lake, New York (near Albany), have rewarded several thousand enthusiasts this summer who partook of the eight-concert series that has become an annual affair to let the oldest large, nearly-intact, three-manual organ in the nation be heard regularly. Built in 1847 by Richard M. Ferris for Calvary Episcopal Church in New York City, the instrument arrived at the Round Lake Auditorium in 1888, where it has played with no thorough-going restoration yet performed. The Andover Organ Company keeps it working as Edna raises funds. A highlight of this year's series was the concert with

organ and orchestra that has become an annual event, also, to explore the lesser-known repertoire for these forces. On hand were astonished representatives of Calvary Church, who had not seen the instrument previously. OHS Archivist Stephen Pinel mounts these organ and orchestra concerts, drawing on his extensive musical research into the repertoire that has yielded no fewer than 200 major works, for many of which he has found orchestral parts. This year, even the *New York Times* reviewer found great pleasure in the *Méditation pour Orgue et Orchestre*, Op. 68, composed circa 1886 by Charles E. Lefebvre and discovered by Stephen at the Library of Congress, where it had been deposited for copyright purposes about a century ago and had reposed since. Glenn E. Soellner conducted the orchestra, comprised of Albany Symphony musicians, primarily. Other works heard were the *Second Concerto*, Op. 177 by Rheinberger; *Prière pour violon et orgue* by Saint-Saëns, and solo organ works by Saint Saëns, Augustin Barié and Théodore DuBois. Plans for a fund-raising campaign to secure the future of the organ, and perhaps improve its condition, are now underway following an observation that portions of it may collapse. A phonograph record of the instrument with orchestra including the first Rheinberger concerto is available from the Round Lake Historical Society, Box 186, Round Lake, NY 12151 for \$10. Next year, Stephen is planning a performance of the Horatio Parker concerto!

Jeffrey Allen Scofield of Chattanooga, TN, reports that an 1887 Felgmaker 2m at Thankful Memorial Episcopal Church there will



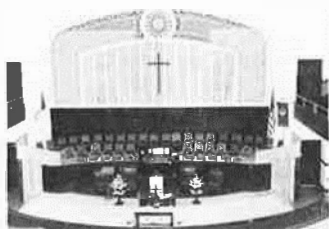
1887 Felgmaker

be "rebuilt/restored" for its 100th birthday. The firm retained to do the work was not identified, and the nature of the work was not further described.

The Singing Boys of Pennsylvania have completed the installation of Hook & Hastings op. 1792 of 1898, in their rehearsal building, 202 Center Street, Stockertown (near Nazareth), PA, reports the choir director, K. Bernard Schade. Built for Trinity Episcopal Church in Mt. Pocono, the organ was removed in 1971 and installed at Oakes Hall, East Stroudsburg University, but left there in 1976 when the building was demolished. The Singing Boys acquired it and erected it at their former rehearsal hall in Wind Gap, which they vacated in 1982. The 2-8 organ was installed in the Stockertown hall by Jack Burger of Erie, and a Mixture replaced the 3-stop Great Dulciana, which is stored

Hook-Hastings Co. op. 2262, built for the Congregational Church in West Newbury, MA, as a tubular-pneumatic organ of two manuals and seven ranks and recently releathered, was water-damaged during a fire on April 5, 1984. The organ is now being re-installed at the restored church, following its "drying-out" at the Andover Organ Company. The firm has built a new tracker action for the instrument instead of rebuilding the tubular action to otherwise original "tracker-action" windchests of pallet-and-slider design. The instrument has also received additions of a Sesquialtera, 2', Mixture and Trumpet to its original 8' and 4' specification.

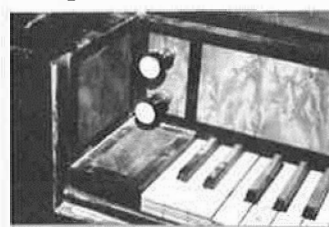
The 4m Kilgen of 1949 seen in St. Louis Roman Catholic Cathedral during the 1979 OHS Convention has been mechanically rebuilt, somewhat revoiced, and had its Great division brought out of the chamber and exposed in the clerestory at a reported cost of \$340,000. The work was performed by the M. P. Möller Co., according to OHS member Paul S. Carton.



1921 E. M. Skinner

The First United Methodist Church of Fort Smith, Arkansas, is seeking a buyer for its unaltered 3-19 E. M. Skinner, op. 319 of 1921. The asking price is \$20,000. Inquiries may go to OHS member Nancy Vernon at 200 N. 15th St., Fort Smith, AR 72901.

"What Can We Do With That Old Pipe Organ?" is the title of a helpful article written by OHS member William C. Aylesworth in the August/September 1985 issue of *Liturgy* 80, published and read primarily by Roman Catholic clergy and parishioners in the Chicago area. The author concludes, "There are many success stories to demonstrate that what has been sitting silent in your church for some years can be brought back to glorious life once again."



Henry Pratt organ

Roland Rutz of the Rutz Organ Co. in Kilkenny, MN, has located a rare Henry Pratt single-manual organ of 2½ ranks in the basement of Carleton College, established in Northfield, MN, in 1866. The organ was about to be discarded, and Mr. Rutz purchased it. The circumstances of the organ's arrival in Northfield are completely unknown, but its presence there has been confirmed as early as 1942.

Pratt built in Winchester, NH, and lived 1771-1849. Mr. Rutz plans a meticulous restoration.



ca 1906 Verney Organ Co

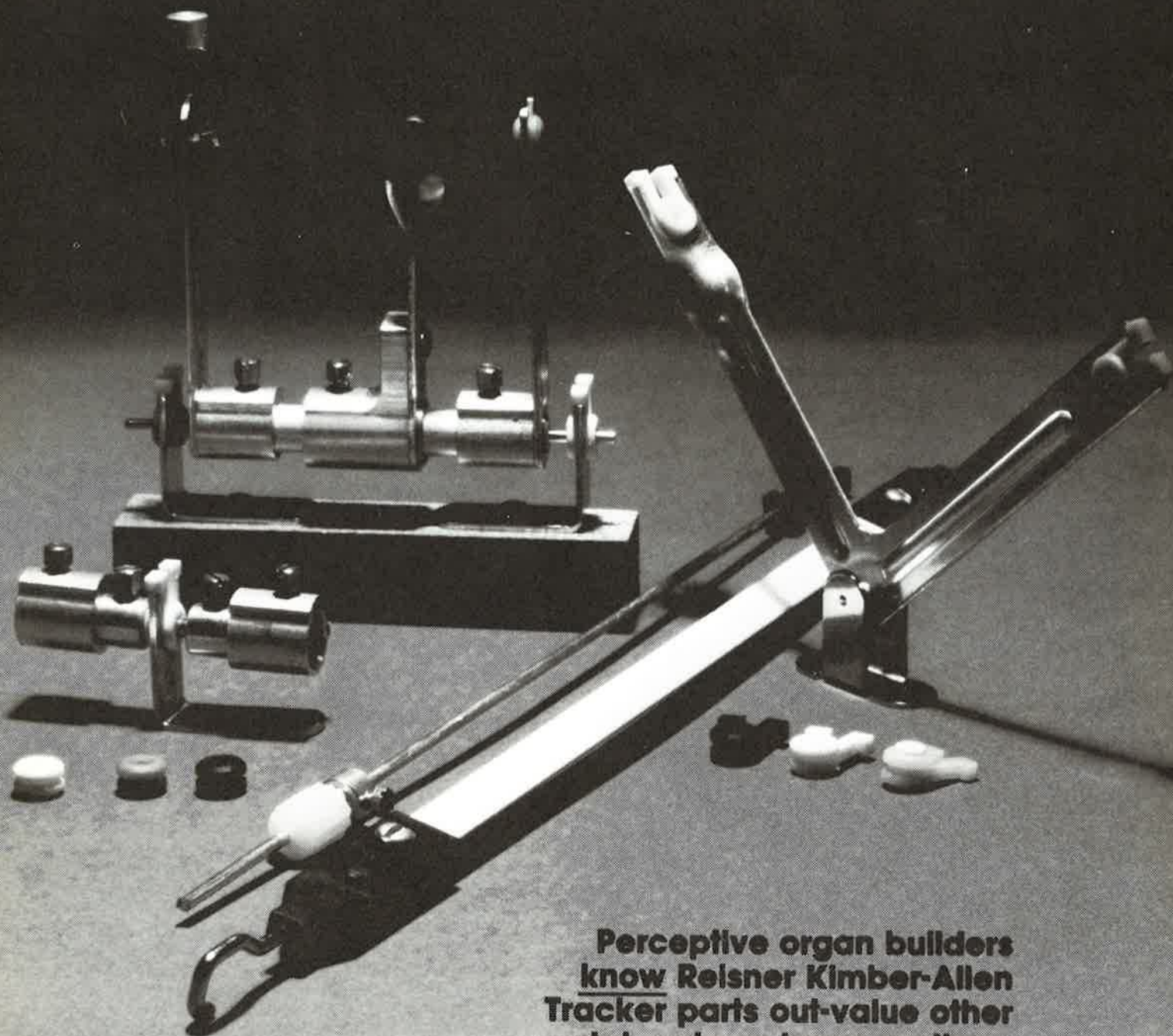
The Dobson Organ Co. of Lake City, IA, is mechanically restoring a 2-18 ca 1906 Verney Organ Company organ built in Mason City, IA, and believed to be one of only two extant examples by the firm. It is located at First United Methodist Church of Parkersburg, IA. Work performed about ten years ago resulted in strange tonal changes to an already-unusual stoplist that included a Great with a 2½' Twelfth but no 2' stop, and a Swell with two Aeolines, two Celeste ranks on a single slider and a Salicional. The tonal modifications ten years ago included removing several ranks to storage where they have sustained severe damage, and the addition of stops such as a 4' Clarion in the Swell where there is no 8' Trumpet. The Dobson firm hopes to salvage some of the damaged ranks and return them to the organ, or recreate as much of the original tonal scheme as possible within the limited budget while restoring the integrity of the sturdy tracker key action and tubular pedal action.



ca 1885 S. S. Hamill

A circa 1885 S. S. Hamill 2-9 has been extensively rebuilt for St. John's Episcopal Church, Chester, VA, by David K. Wigton of Detroit to now have 19 ranks and 17 stops. The instrument was dedicated in a recital played September 8 by Clarence Whiteman. It was built for an unknown church and later moved to St. Anthony's Roman Catholic Church in Cambridge, MA, as at least its second home. The organ was removed by the Organ Clearing House in 1981 before St. Anthony's was to be razed for urban renewal, and sold to Wigton Pipe Organs. William Van Pelt was consultant to St. John's.

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BILL VAN PELT

A ca. 1860 instrument relocated to Trinity Lutheran Church in Columbia became a convention favorite following a demonstration by William Bates.

*Christ Child* from *Two Songs*, Op. 91 by Brahms exquisitely sung by mezzo-soprano Evelyn McGarrity, as well as *Five Bagatelles*, Op. 47 of Dvořák assisted by two violins and cello. This organ of only four stops built by Erben in 1851 is, in the words of OHS Executive Director William Van Pelt, "the mildest organ in the most spectacular Gothic case we've ever seen." This one-manual organ has no pedal and features an interesting keyboard which folds into the case when the organ is not in use. After an intense fund-raising drive supported by parishioners, OHS members and friends, this organ was carefully restored by John Allen Farmer in 1983. As we left the church someone remarked that he had heard this same program on "Pipedreams" not too long ago and that he felt as if he had died and gone to heaven upon hearing it a second time.

Our next stop was Trinity Lutheran Church in Columbia, where we heard a mid-nineteenth-century New York City organ by an unknown builder, which had been rebuilt again in 1884, again by an unknown builder. It was relocated here through the Organ Clearing House in 1974. William Bates, director of the organ program at the University of South Carolina in Columbia, showed off every stop with an interesting array of unusual and seldom-heard music. Readers should be sure to absorb the fascinating history of this organ which appears in the convention handbook. The mild and gentle character of this organ required concentrated listening. We appreciated having the registrations of each piece given on a handout. The hymn-singing was so joyful and aggressive that the instrument almost disappeared from the room.

Returning to Charleston, after dinner we heard another outstanding organ, the 1839 Thomas Appleton one-manual wonder in the Chapel of the Good Shepherd at St. Philip's Episcopal Church. Badly in need of restoration with obviously-battered facade pipes, in a room with excellent acoustics, this organ played well in spite of its condition. The excellent playing of Lenora McCroskey in a tasteful program of music by Handel, Bach, and Scarlatti was a special treat. Another short walk took us to First Baptist Church, an elegant Greek-Revival building

designed by Robert Mills in 1819. An educational program, as promised last year to future OHS conventions, appeared in the form of a slide show, expertly narrated by Bill Van Pelt, on the history and case design of Erben organs in America. A century ago Henry Erben dominated the organ market in the Charleston area, but unfortunately only a handful of these organs are still extant. In the rear gallery of First Baptist stands another Erben organ whose origin is obscure. Presently undergoing rebuilding, the organ was not ready in time to be heard at this convention.

Thursday morning began in Mount Pleasant Presbyterian Church with one of the biggest surprises of the entire convention, a recital by Stephen G. Schaeffer on Hilborne Roosevelt's Op. 233 of 1886. This powerful little ten-stop organ created quite a stir as it made its way bravely through the music of J.S. Bach, César Franck, and Louis Vierne. The recitalist, a professor of organ at Presbyterian College in Clinton, South Carolina, showed imagination in registering these pieces, and the overall effect was stunning. A look at the original stoplist reveals a rather limited 8' and 4' organ, but a rebuild in 1982 by the Andover Organ Co. produced a marvelous double-draw 2'/III Mixture on the Great, and a most useful 2' Principal as well as a Sesquialtera II on the Swell. An organist today would appreciate these modifications, especially when the resulting instrument still based on 19th century tonal character proves to be so successful. It is hoped that funds will become available in the near future to re-stencil the facade pipes, as the visual effect at the moment is too stark.

The only completely new organ heard during the week was the W. Zimmer & Sons 18-stop, 24-rank instrument built for Advent Lutheran Church in Charleston Heights in 1979. A short but interesting recital of Stanley, Walther, and Bach were



The elegant console of the Felgmaker in Summerton drew much admiration of conventioners.



*St. Mary's Roman Catholic Church in Charleston contains an 1874 Jardine moved there in 1980 and demonstrated at the convention by Natalie Eubanks. The instrument was completely described in The Tracker, Vol. 28, No. 2, including a phonograph record played by John Ogasapian bound into the issue. Copies of the record are available for \$1.50, and the entire issue for \$3.25.*

capably performed by Larry K. Long. Hurriedly we moved on to St. John's Roman Catholic Church where we were packed in like sardines to hear Hook & Hastings' Op. 2192 of 1908. Originally a stock model "2-7," it was greatly enlarged by Mann & Trupiano for its new home, resulting in a virtually new organ using many old parts. This reviewer enjoyed the playing of Sarah G. Younker, former organist at St. John's. Two interesting pieces unknown to this listener were the Deux Noël's by Jaap (20th-century) and a Fantasia by Wilhelm Hieronymus Pachelbel.

The picturesque buildings of the campus of The Citadel formed the backdrop for our next stop, where we heard W. David Redd demonstrate a carillon cast in 1953 by the Royal van Bergen bell-foundries at Heiligerlee, The Netherlands. Also on the campus of this historic military college in St. Alban's Chapel is an 11-stop Steer & Turner built for a Congregational church in Connecticut in 1873. Although this organ badly needs restoration, it was obviously a convention favorite. Ben Hutto's program of Mendelssohn's Sonata No. 2 was "mighty, marvelous, and memorable."

The traditional convention banquet awaited us back at the hotel a short time later. After roast duckling with all the proper trimmings and sauces, we were treated to an evening with a "Jeannette MacDonald look-alike." Results of the election were announced, and our new President, Dana Hull, took over the reins for the next two years. After a few loose ends of convention business were tied up we moved directly to the Huguenot Church (French Protestant) to hear the eagerly-awaited recital by James Darling, organist-choirmaster of Bruton Parish

Church and Lecturer in Music at the College of William & Mary in Williamsburg, Virginia. A specialist in the music of the colonial period, Mr. Darling brilliantly played a large number of works from this period, thoughtfully providing us with his registrations. Pioneering in the revival of Gothic architecture in this country, the Huguenot Church was the first Charleston building to be constructed in this style. The handsome Erben organ built in 1845 and still in its original location is one of Charleston's musical treasures. At the fall of Charleston in 1865, Federal soldiers dismantled the organ and were loading it on a New York-bound ship when the pleas of the organist and some influential friends saved it. By 1967 the organ was unplayable and funds were raised to repair it. In 1969 an audience of more than 500 crowded into the then 124-year-old building to hear E. Power Biggs display the organ's capabilities in a dazzling program of 16th, 17th, and 18th-century music.

AND THEN THERE WERE NONE! No more organs to be visited, no more music to be heard, no more lines for meals and restrooms, no more late-night conclaves in the cash-bar/exhibit room — not for another whole year. In this writer's opinion, the Charleston convention was a great one, but then aren't all OHS national conventions that way? A word to those who were not there or who have never attended a national convention: make plans to be with us in Iowa in June of 1986. The Society has greatly enriched the lives of its members and the entire organ world. A promising future lies ahead for this organization and it should be commended for the fine work being done by its members all over the United States. We look forward with anticipation to the remaining years of OHS activities in this century.



*Kristin Gronning at the 1851 Henry Erben organ and a string trio played the Bagatelles of Dvořák in Stateburg*

## DIARY OF A CONVENTION: CHARLESTON 1985

BY RACHELEN LIEN

CHARLESTON, SOUTH CAROLINA, a southern city with a unique heritage of stately houses and fine public buildings, carefully preserved today in the style and condition of two centuries ago, provided the setting for the 30th Annual National Convention of the Organ Historical Society, June 24–27. Arriving under sunny skies with temperatures hovering in the nineties, some 150 registrants checked into the Francis Marion Radisson Hotel on King Street just on the edge of the historic district of Charleston. Most of us were totally unprepared for the breathtaking picture-window view of downtown Charleston which our hotels rooms afforded. A dazzling array of church steeples stood out like jewels against a blue background of the beautiful harbor formed by the meeting of the Ashley and Cooper rivers. The scene was further highlighted by numerous historic homes and buildings of colonial and pre-Civil War architecture surrounded by rich green foliage indicative of heavy year-round rainfall. The fuchsia blossoms on the flowering crepe myrtle trees as well as magnolia trees dripping with familiar white blooms added color to the setting.

Those attending the convention had no doubt done their homework by reading Alan Laufman's fine article, "A Walking Tour of Charleston Churches," which appeared in *The Tracker*, Vol. 29, No. 1. This article was an excellent preview of the convention and gave us valuable background on the history of Charleston, its churches, and its organs. We are also grateful to Mary-Julia Royall, who for years has researched the organs of Charleston and has shared this information through the newsletter of the South Carolina Chapter. William Gudger and

Benjamin Hutto, 1985 convention co-chairmen, assisted by fellow members of the South Carolina Chapter, cheerfully set about their pleasant task of showing us a fascinating assortment of organs in their geographic area. Thirteen organs were heard in all, ten representing the work of eight nineteenth-century builders: Thomas Appleton, Henry Erben, A.B. Felgemaker, E. & G.G. Hook, Hook & Hastings, George Jardine, Hilborne Roosevelt, and Steer & Turner. Three contemporary tracker organs were also heard, two of which were housed in cases from the nineteenth century.

The convention officially began Monday night with an opening recital and service of Lutheran Vespers for the Eve of the Feast of St. John the Baptist at the Cathedral of St. Luke and St. Paul (Episcopal). In honor of the Bach birthday year, the choirs of the Cathedral and St. Matthew's Lutheran Church combined with the Convention Festival Orchestra to perform Cantata No. 147, *Herz und Mund und Tat und Leben*. Also on the program was the Magnificat in C for double chorus by Charles Theodore Pachelbel (the son of Johann Pachelbel), who immigrated to America and was organist at St. Philip's Episcopal Church in Charleston in the 1740's. At the conclusion of the service an all-Bach recital by David Lowry ably demonstrated the fresh modern sound of a 27-stop, 36-rank organ by Gabriel Kney of London, Ontario, Canada, built in 1976 and installed in a pre-existing case of 1853 by Theodore Charles Bates of London, England.

Tuesday morning began bright and early as buses took us a few short blocks (greatly appreciated in view of the heat and

humidity) to downtown Charleston and St. John's Lutheran Church, a handsome Greek-Revival building where we viewed a magnificent 1823 Hall case housing a 1966 Schantz. It replaced an 1879 Jardine, electrified in 1950, in the same case. At St. John's we heard a short demonstration by Hazel King.

We were then free until lunchtime to explore some of the interesting downtown churches. One of the first places we entered was the Unitarian Church, completed in 1787, which features hand-painted chancel windows and an unusual ceiling of fan tracery inspired by the Chapel of Henry VII in Westminster Abbey. The Cathedral of St. John the Baptist (Roman Catholic), built in the mid-1800's, is an imposing building of Flemish Gothic brown stone with Munich stained glass windows representing masterpieces of the great artists. Circular Congregational Church, originally Presbyterian, houses the remains of a Felgemaker organ with a second-hand Roosevelt console installed with the wildest possible zig-zag tracker run. The organ has been vandalized and is not presently in use, although a restoration in the near future is hoped for.

Shortly before noon we arrived at St. Michael's Church where we viewed a Snetzler case of 1767. This organ was in use until 1911 when it was replaced (within the existing case) with an Austin organ. Some 20 wooden pipes and the facade pipes of the original organ remain. In 1976 some interest was shown at St. Michael's toward a reconstruction of the earlier organ, but plans for this failed. It was awesome to be inside Charleston's oldest church building and realize that it has withstood heavy damage from the earthquake of 1886, the bombardment of 1863-64, and the tornado of 1938. All of these things caused great damage to the structure, but it has been constantly repaired and appears today very much as it has for the last 224 years. The steeple contains a 1764 clock made by Aynsworth Thwaytes of London, and a ring of eight bells. Organist Eulalie Davis related again the story of how these bells had crossed the Atlantic *six times* (see "A Walking Tour of Charleston Churches").

Leaving St. Michael's, a short stroll brought us to the Synagogue of Kahal Kadosh Beth Elohim, a Greek-Revival building dedicated in 1841. After lunch was graciously served by the ladies of the congregation, President Stephen Long presided over the Annual Meeting. Results of the national election of officers could not be announced then because some of the members had not received ballots in time to vote. The issue was deferred until Thursday so that ballots could be distributed to those who had not already voted.

Following the meeting we crossed the street to St. Mary's Roman Catholic Church, another Greek-Revival building dedicated in 1841. Once the home of an 1867 Erben, later a large 1895 Hook & Hastings, and more recently a small unit organ, St. Mary's now proudly enjoys a George Jardine two-manual organ of 12 stops. It was obtained from the Organ Clearing House, rebuilt by Mann & Trupiano, and installed at St. Mary's in 1980. Natalie Eubanks' performance of *Suite du second tone* by Jean Guilain was most poignant as was the lovely 8' Flute in *Christe, du Lamm Gottes* and the Montre-Open Diapason and Nasard in combination in *Wenn wir in höchsten Nöthen sein*, both from Bach's *Orgelbüchlein*.

Later that afternoon, a ride in the country brought us to hear a demonstration at St. Paul's Episcopal Church in Meggett featuring a one-manual organ, E. & G.G. Hook's Op. 434 of 1867. This attractive little organ, relocated through the Organ Clearing House, was restored (with reproduction casework) by Mann & Trupiano in 1984. The all-Bach and Handel program, neatly played by William Aylesworth with handpumping of the first half by Larry Trupiano, showed off a sparkly instrument with an especially beautiful Principal and a bright and clear 4' Quintadena. One of the buses unfortunately rear-ended a van and did not arrive in time for the program. Bill graciously repeated his performance early Thursday morning so that everyone could hear this instrument.

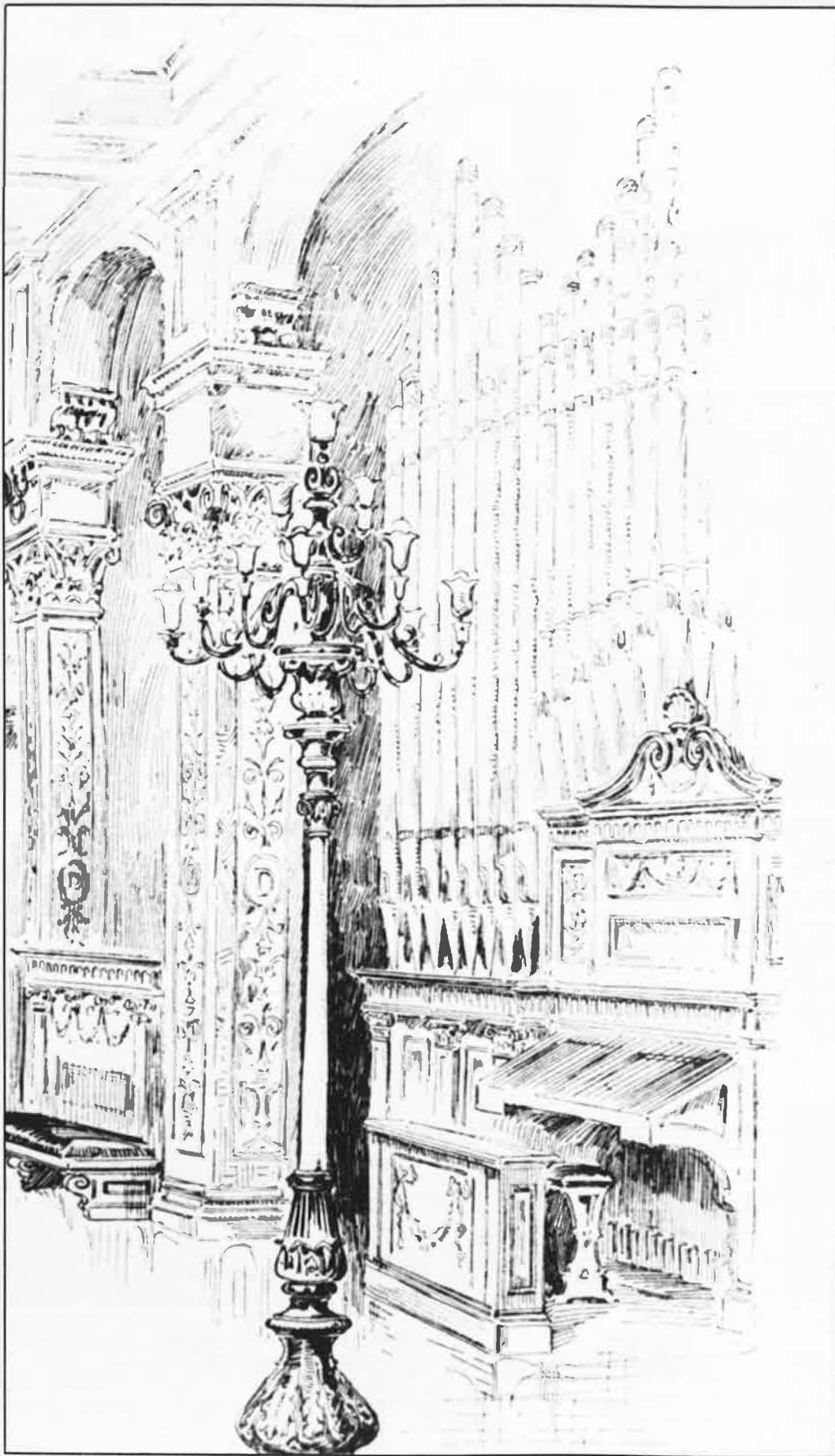
Returning to Charleston after such an active first day, it was amazing that we were still awake and highly enthusiastic for the evening recital by William Gudger in the dual role of organist-conductor at Trinity United Methodist Church. We heard two Handel Concerti for organ and orchestra, Op. 4, Nos. 1 and 4, and a solo keyboard transcription of the Concerto, Op. 4, No. 2 published by Walsh in 1738. Dr. Gudger, well-known as a researcher and editor of the works of Handel, showed great skill in interpreting the works of this period. The 20-stop, 26-rank organ built by Hartman-Beatty Organ Co. in 1978 achieved a fine blend and balance displaying nice flutes and principals. The flamed copper facade pipes are framed by a white painted case attributed to Henry Knauff circa 1860, which stands in the rear gallery of a handsome (Greek-Revival again!) building with beautiful millwork and a warm, friendly acoustical environment.

Wednesday morning came all too soon as we boarded the buses for St. Matthias Episcopal Church in Summerton to hear a recital by Timothy Q. Smith on A.B. Felgemaker & Co. Op. 529 of c.1890. This tiny church required the playing of two recitals in shifts as we simply could not all fit inside the room. We heard a wonderful Open Diapason on the Great in William Selby's Voluntary in A, and an equally marvelous Open Diapason on the Swell in a Jig by the same composer. Many townspeople were in attendance and shared our enjoyment of this fine instrument, the refurbishing of which was completed by John Allen Farmer only a week before the convention began.

A short while later we enjoyed lunch at Church of the Holy Cross, Episcopal, in Stateburg and sampled a wide variety of "Low Country" foods. Following the meal Kristin Gronning played a program of delightful music beginning with *Three Pieces for the Musical Clock* by Beethoven with the organ being handpumped by John Panning. We also heard *Lullaby for the*



Lemonade in the yard of St. Michael's Episcopal Church accompanied the playing of bells that have crossed the Atlantic six times.



1891 C. S. Haskell Organ  
Drexel Institute, Philadelphia

# C. S. HASKELL AND HIS SONS

BY DAVID H. FOX

**W**HILE ORGAN BUILDING FAMILIES are not uncommon, few had members who made contributions to firms other than that which bore the family name. An unusual example is Charles S. Haskell and his sons, William and Charles. From 1880 to nearly 1950, they influenced American organ building through the firms which they helped to organize.

## FAMILY HISTORY

### 1839–1879: The Early Life of Charles S. Haskell

Persons named “Haskell” were among the earliest European settlers of Massachusetts. The census conducted in the year following the birth of Charles Sylveski Haskell in February, 1839,<sup>1</sup> indicates the presence of 202 households phonetically bearing that name. The earliest date associated with Charles S. Haskell’s family is that of the birth of his first child, William E., on November 27, 1865 in Chicago. Starting in 1866, various Chicago directories<sup>2</sup> list Charles S. Haskell as first a maker of piano keys at 559 West Kinzie Street and then a carpenter at 102½ North Ann Street.

Haskell’s second child, Millie A., is known to have been born in Massachusetts in 1866 or 1867.<sup>3</sup> *The Boston City Directory* published by Sampson, Davenport, and Company for the year commencing on July 1, 1868 lists Charles S. Haskell as an ‘organbuilder’ residing at 10 Sudbury Place. This listing continues until 1872, when he apparently moved to 38 Zeigler Street.

From 1873 to 1877, there are no clear references to Haskell. A person named “Charles Haskell” (no occupation) lived at 15 James Street in 1873. In 1874, a “C. W. Haskell, carpenter,” lived in the nearby town of Malden. Haskell’s fourth child, Lily, was born in 1873 or 1874. According to a family member, she was born in Malden. Hence, “C. W.” may be “C. S.” Haskell. All this may indicate that Haskell sometimes returned to wood-working from other pursuits.

Haskell is known to have been a friend of carpenter-turned-organbuilder William B. Fleming.<sup>4</sup> Fleming joined the Boston

organ firm of George Horatio Ryder on October 4, 1874. Fleming has no Boston directory listing prior to that time. As Haskell had no business listing as organbuilder, it seems likely that he worked for someone like Ryder. In 1878 and 1879, a listing appeared for “Haskell and Harris, Organbuilders, 37 Troy Street” — a partnership of Charles S. Haskell and C. T. Harris. Both men disappeared from the directory by 1880. Perhaps Mr. Harris was Charles T. Harris, who appeared in a ca. 1888 photograph of the pipemakers at the Johnson & Son shop in Westfield, Massachusetts (published in *The Johnson Organs* by John Van Varick Elsworth), and who is described by Owen as a flue voicer for Hutchings, a partner with Jesse Woodbury, and ultimately an associate of E. W. Lane.

### 1880–1888: The Roosevelt Years

In 1880, the eight-year old Roosevelt Organ Company of New York City expanded its operations to Philadelphia, Pennsylvania and Baltimore, Maryland.<sup>5</sup> The Baltimore branch was located at 218 German Street and was managed by Adam Stein. The Philadelphia plant operated from 317 South 22nd Street and was supervised by Charles S. Haskell, though his exact position is unclear: one issue of the Philadelphia directory styles Haskell as “Foreman,” and William N. Elbert as “Superintendent.” The relative states of the trade in 1880 for the three locations are given below.<sup>7</sup>

	Number of Firms	Number of Workers	Pay per Day:	
			Skilled	Unskilled
New York City*	34	295	\$2 45	\$1 30
Philadelphia	9	53	2 45	1.35
Baltimore	3	23	2 75	2.00

\* Manhattan only; excludes City of Brooklyn, etc

A justification for the expansion to Philadelphia may be found in a description of a fire which damaged the New York plant at 40 West 18th Street on August 5, 1881. It states that

## THE HASKELL FAMILY

CHARLES SYLVESKI HASKELL  
b. Feb. 1839, Mass.  
d. ca. 1903

RUTH CURTIS MERRILL  
b. Oct. 1841, Penobscot Bay area, Maine  
d. 1910-1927

### Five Daughters:

MILLIE A.  
b. c1866, Mass.  
d.

MABIL  
b. c1871, Mass.  
d.

LILY  
b. c1873, Malden, Mass.  
d. 1944

BESSIE  
b. c1876, Mass.  
d.

RUTH  
b. Apr. 1881, Pa.  
d. late 1950's

WILLIAM E. HASKELL  
b. Nov. 27, 1865,  
Chicago, Ill.  
d. May 8, 1927,  
Brattleboro, Vt.

CARRIE  
b. Jul. 1865,  
Pa.  
d. after 1927

CARRIE  
b. Feb. 1877, Md.  
d.

ELSIE  
b. 1890, Pa.  
d.

WILLIAM JR.  
b. Dec. 1894, Pa.  
d.

MERRILL C.  
b. Dec. 1896, Pa.  
d.

CHARLES EUGENE HASKELL  
b. Oct. 1877  
Mass.  
d.

ANNA  
b. 1875  
Pa.  
d.

EUGENE  
b. c1893, Pa.  
d.

GLATIS  
b. c1897, Pa.  
d.

CLARA  
b. c1897, Pa.  
d.

the firm had placed a total of thirty organs in Philadelphia in the previous nine years.<sup>8</sup>

By 1880, Haskell, his wife, and six children had moved into a house at 2216 Catherine Street,<sup>9</sup> near the United States Navy Asylum (Home). It will be noted that the Haskell family changed residences quite frequently. Several of their former homes still stand and are row houses of two or three floors—none too large for the number of family members. From 1881 to 1883, they occupied 809 Gray's Ferry Road and 2308 Fritzwater Street in the 1884–1888 period.

Haskell used his influence with Hilborne Roosevelt, the firm's founder, to obtain a supervisory position for his friend William B. Fleming. Fleming would go on to build the noted Saint Louis Exposition Organ which he would install in the Wanamaker Store in Philadelphia.<sup>10</sup>

In 1884, William, Haskell's eldest son, began working at the Roosevelt plant at age eighteen.<sup>11</sup> At about this time, the elder Haskell began to collaborate with Roosevelt in the development of several windchests. As superintendent, Haskell's patenting of an employee time clock is quite thought provoking.

A distinctive product of the Philadelphia branch was an organ of the size and form of an upright piano and which sold for \$1,000. Its mechanical action was invented by Haskell and Roosevelt (patent #340,461) and is interesting for its use of a "universal" type windchest and unification.<sup>12</sup>

Hilborne Roosevelt died on December 30, 1886, nine days after his 37th birthday. He was succeeded by his younger brother Frank whose interest in organ building seems to have been limited to the business office.<sup>13</sup> Haskell appears to have had a close working relationship with Hilborne and his decision to leave the Roosevelt firm may have been prompted by Frank's disinterest. Worsening economic conditions forced the Roosevelt firm to close its Philadelphia and Baltimore branches in early 1891.<sup>14</sup> Beaufort J. Anchor, a former New York Roosevelt employee and Philadelphia representative since 1885, purchased the Philadelphia shop and established his own firm there.<sup>15</sup>

In 1893, the Roosevelt firm closed its doors and sold its assets to Farrand and Votey of Detroit, Michigan. Despite its relatively brief existence, the Roosevelt firm gave rise to a number of daughter firms including that of Adam Stein in Baltimore, and in Philadelphia, Bates and Culley, F. A. Bartholomay and Sons, Beaufort Anchor, and C. S. Haskell.<sup>16</sup>

#### 1888–1903: C. S. Haskell, Organs

Charles S. Haskell founded his firm about 1888. He does not appear at all in the 1888 Philadelphia directory, perhaps due to his unsettled circumstances, but by 1889, there is a listing for a shop at 1431 North 21st Street near his house at number 1325.<sup>17</sup> The house was near the campus of Girard College (boys' orphanage). William Haskell had previously married Carrie, who bore a daughter in February 1887 while inexplicably in Maryland.<sup>18</sup> By the following year, he left his parents' home for nearby 2318 Turner Street.<sup>19</sup> That same year saw the removal of the family business to 1520 Kater Street, just west of South Broad Street.

In 1891, the Haskell family obtained the contract for the construction of a large organ for the Drexel Institute in Philadelphia. Its completion seemingly established the reputation of the Haskell firm. A letter from Dr. James MacAlister, President of Drexel, to the Librarian of Columbia University mentions:

My recollection is that some reduction was made from the price of the organ on account of its being the first large and important order received by him.<sup>20</sup>

However, by 1898, a description of the Hollond Memorial Presbyterian Church gushed that its organ had been built by the "famous Haskell" and that it was "one of the best in the city."<sup>21</sup>

Charles E. Haskell, the younger son, probably began working in the family firm during this period, though he did not have a

DAVID FOX



*In 1901, Charles S. Haskell lived in the house with the oriel and high gable on the right at 4237 Viola Street, Philadelphia. Before 1902, son Charles E. and his wife, Anna, and their three children shared the house.*

directory listing as organ builder until age twenty-one.<sup>22</sup> William, the elder son, continued to work with his father and began to exhibit inventiveness. William moved to 1838 North 27th Street in 1894<sup>23</sup> and to 3120 Clifford Street in 1900.<sup>24</sup> Both houses were near his first home on Turner Street.

George W. Till, an Odell employee in New York City, spent twelve months with the Haskell firm before returning to New York in about 1900.<sup>25</sup> Till is best remembered for his work with William B. Fleming in the enlargement of the Wanamaker organ in Philadelphia.

In 1901, William left the family firm and founded William E. Haskell and Company at the corner of South 9th and Greenwich Streets in Philadelphia.<sup>26</sup> Thomas J. Clark, a pipemaker with Roosevelt, was an associate of William and may have worked in the elder Haskell's firm.<sup>27</sup> William's firm was short-lived as it was promptly bought-out by the Estey Organ Company of Brattleboro, Vermont.<sup>28</sup> The purchase marked the entry of the fifty-five year old manufacturer of reed organs into the pipe organ business.<sup>29</sup> William was appointed superintendent of the Estey pipe organ division and moved to Vermont by 1902. He was to hold this post for the remainder of his successful career.<sup>30</sup>

By 1901, Charles S. Haskell had moved to 4237 Viola Street,<sup>31</sup> a then attractive place near the green expanses of Fairmount Park. Sharing this house were Charles E., his wife Anna, and their three children. By the following year, they had moved into their own home at 6014 Kingessing Avenue in West Philadelphia.<sup>32</sup> In 1903, they relocated to 741 South 21st Street, not far from the Kater Street shop.<sup>33</sup>

#### 1904–1919: Expansion

Upon the death of Charles S. Haskell circa 1903, Charles E. took over the management of the firm.<sup>34</sup> This resulted in the rather unusual occurrence of brothers holding key positions in rival firms. Whether by accident or intent, Estey and Haskell

advertisements in the *Diapason* were sometimes placed one above the other in a 'brotherly' fashion.<sup>35</sup> The Haskell advertisement stated, "Modernizing old organs our specialty."

On February 8, 1910, Charles E. joined the Mount Horeb Lodge (number 528) of Free and Accepted Masons.<sup>36</sup> At about this same time, the Haskell firm installed its only Masonic organ in the Scottish Rite Cathedral in Philadelphia. Charles was then residing at 418 South 54th Street. The influence of William Haskell returned to Philadelphia in 1913 with the opening of Estey Hall at the northwest corner of 17th and Walnut Streets.<sup>37</sup> The hall features an organ with several ranks of William's labial pipes of reed tone. The May, 1912 issue of the *Diapason* had announced the completion of Estey's one thousandth pipe organ.

In 1916, the Philadelphia firm was incorporated as "C. S. Haskell, Incorporated" with Charles E. as president, C. B. Floyd (formerly of Hook and Hastings) as vice president and treasurer, and Frederick E. Rein as secretary.<sup>38</sup> Other persons associated with the firm at various times include: John Hallas, Frank Hallas, Charles Zeitler, Robert Pearse,<sup>39</sup> Thomas Doyle<sup>40</sup>, and pipemaker John Wright.<sup>41</sup> In 1919, George Craff, formerly a pipemaker with the Austin firm, was placed in charge of the woodworking machinery in the Haskell shop.<sup>42</sup>

1917 was hailed as the "best year" for the Haskell firm and plans were made for the construction of a four-story plant on the site of the old Kater Street Shop.<sup>43</sup> In the following year, the firm became a member of the Organ Builders of America.<sup>44</sup> One of the first lobbying efforts of this organization was during World War I. Zinc, tin, and lead had their uses on the battlefield.

#### 1920–1927: Problems

By the time that the new building was completed, C. S. Haskell began to experience financial difficulty. Bankruptcy was declared in the fall of 1921 and the assets of the firm sold at auction on November 1st of the same year.<sup>45</sup> While details of the bankruptcy could not be located, it is tempting to speculate on the effects of World War I, heavy investment in new facility, and the on-coming recession of 1922 as being its causes.

William A. Loveland, Incorporated,\* a Philadelphia electrical engineering firm, purchased C. S. Haskell, and resumed operations with Charles E. in charge.<sup>46</sup> The reorganized firm appears to have produced but one new organ.<sup>47</sup> After its installation in the spring of 1922, no further mention of the Haskell firm appears in the *Diapason*. Likewise, no listing for Charles E. appears in the Philadelphia directory beyond this time.

Despite this, the firm is known to have continued by its annual listing in the *Purchaser's Guide to the Music Industries* published by *Music Trades* magazine of New York. The 1923 issue shows that the firm moved from the Kater Street location to 2014 Sansom Street sometime between that year and 1922. The firm listed its name as the "Haskell Pipe Organ Company."

The year 1923 proved unfortunate for William E. Haskell in Vermont. He was seriously disabled by a "severe shock" (stroke) and forced into retirement, though he subsequently recovered sufficiently to drive a car. He suffered a second stroke while repairing his beloved yellow, Thomas Flyer automobile and died on May 8, 1927. He was survived by his wife, children, brother, and four sisters.<sup>48</sup> Two months prior to his death, the Estey firm had announced the completion of its 2,600th pipe organ.<sup>49</sup>

#### 1928–1946: Obscurity

The Haskell firm continued on until probably 1946. Though its activities could not be determined, they were most likely of a service nature. By 1929 the firm had moved to the southeast corner of 25th and Pine Streets where it was called the "Haskell Pipe Organ Manufacturing Company."<sup>50</sup> In 1934, 600 South Delaware Avenue was the location of the firm. A special note in the listings of 1939 and 1940 of "William A. Loveland, suc-

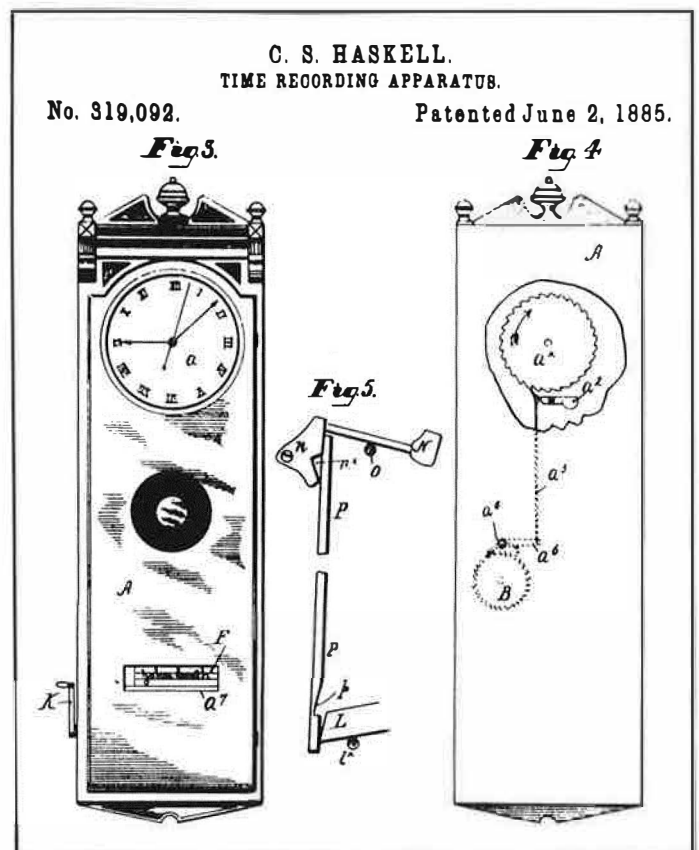
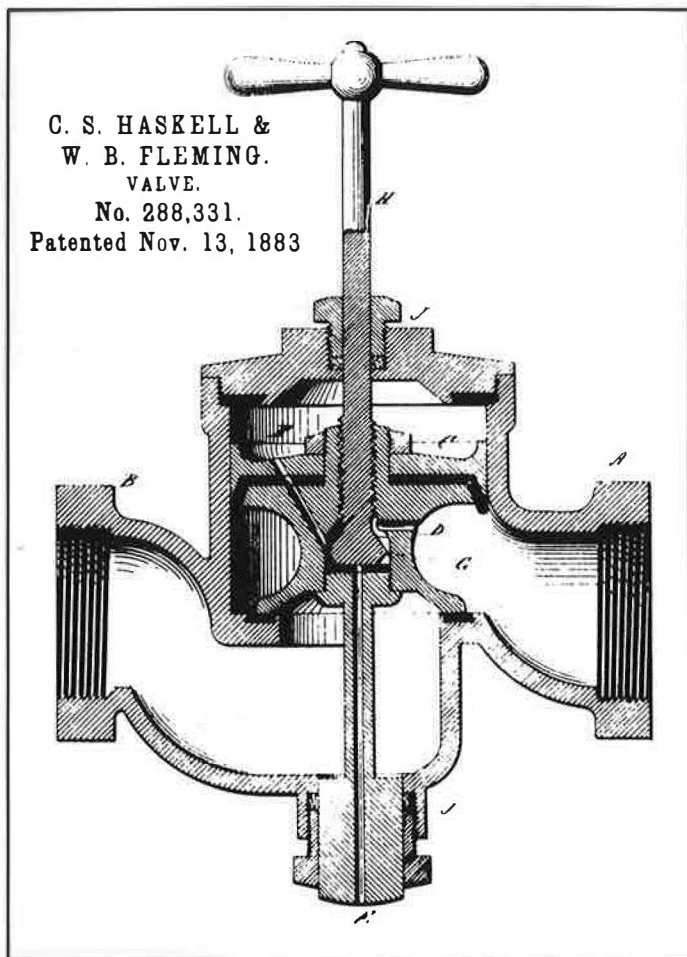
cessor" may refer to the death of Charles E. Haskell. This observation is entirely speculative, but seems reasonable considering that the Loveland firm had "succeeded" the Haskell firm for nearly twenty years at that point. The last mention of the Haskell firm appears in the 1946 issue of the aforementioned *Purchaser's Guide*.

\*Intriguingly, a resident of Plymouth, Massachusetts, named William A. Loveland was given patent #173,127 for a reed organ on February 8, 1876. His connection with this firm, if any, could not be determined.

#### FOOTNOTES

1. The United States Census of 1880; reel T769/61.
2. The Lakeside, Bailey, Halpin, and Edwards Chicago directories.
3. The United States Census of 1880.
4. *Diapason* (June, 1940 and May, 1971).
5. Ogasapian, John; *Organ Building in New York City* (Braintree, Mass.: The Organ Literature Foundation, 1977) pp. 160, 170.
6. *Diapason* (June, 1927) p. 1.
7. *Musical Courier* (December 24, 1881) p. 355.
8. *Musical Courier* (August 13, 1881) p. 105.
9. The United States Census of 1880.
10. *Diapason* (June, 1940).
11. *Diapason* (June, 1927) p. 1.
12. *Diapason* (November, 1941) p. 27.
13. Ogasapian, *op. cit.*, pp. 175, 179.
14. *ibid.*
15. *Diapason* (November, 1939).
16. Ochse, Orpha; *History of the Organ in the United States* (Bloomington; Indiana University Press, 1975) p. 284.
17. *Gopsill's Philadelphia Directory* (1888/1889).
18. The United States Census of 1900.
19. *Gopsill's Philadelphia Directory* (1890).
20. Information contained in a letter from Dr. James MacAlister to Dr. James H. Canfield, December 7, 1901.
21. Ford, Harry P.; *A History of the Harriet Hollond Memorial Presbyterian Church* (1899) p. 111.
22. *Boyd's Philadelphia Directory* (1899).
23. *Boyd's Philadelphia Directory* (1894).
24. *Boyd's Philadelphia Directory* (1900).
25. *Diapason* (March, 1938).
26. *Boyd's Philadelphia Directory* (1901).
27. *Diapason* (March, 1928).
28. *Diapason* (June, 1927) p. 1.
29. Hubbard, W. L.; *American History and Encyclopedia of Music* (Toledo: Irving Squire, 1908) v. 4, p. 331.
30. *Diapason* (June, 1927) p. 1.
31. *Boyd's Philadelphia Directory* (1901).
32. *Boyd's Philadelphia Directory* (1902).
33. *Boyd's Philadelphia Directory* (1903).
34. *Diapason* (March, 1916) p. 6.
35. e.g., *Diapason* (February, 1921), p. 7.
36. Information contained in a letter to the author from John H. Platt, Assistant Librarian and Curator, The Masonic Temple, Philadelphia, November 28, 1984.
37. *Diapason* (May, 1913) p. 1.
38. *Diapason* (March, 1916) p. 6.
39. *Diapason* (April, 1917).
40. Information contained in a letter to the author from Brantley A. Duddy, Stump Hall Road, Cedars, Pa. 19423, 1984.
41. *Diapason* (June, 1934).
42. *Diapason* (April, 1919).
43. *Diapason* (February, 1917) p. 13.
44. *Diapason* (October, 1918) p. 7.
45. *Diapason* (November, 1921) p. 2.
46. *Diapason* (January, 1922) p. 8.
47. *Diapason* (March, 1922) p. 23.
48. *Diapason* (June, 1927) p. 1.
49. *Diapason* (March, 1927).
50. *Purchaser's Guide to the Music Industry* (1929).





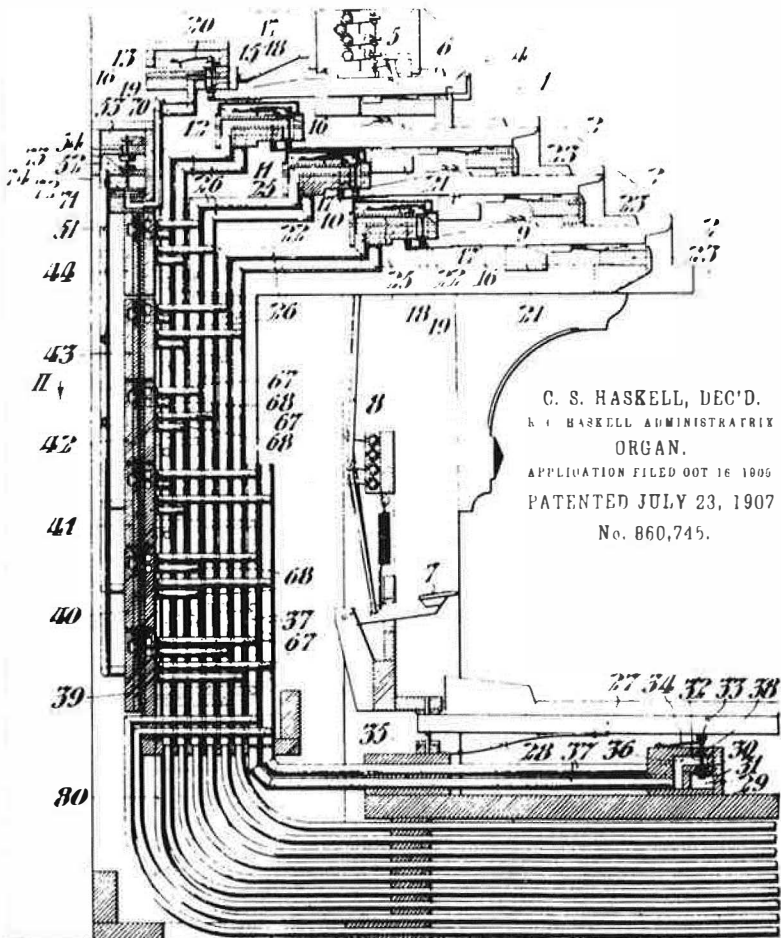
## THE INVENTIONS OF CHARLES S. HASKELL

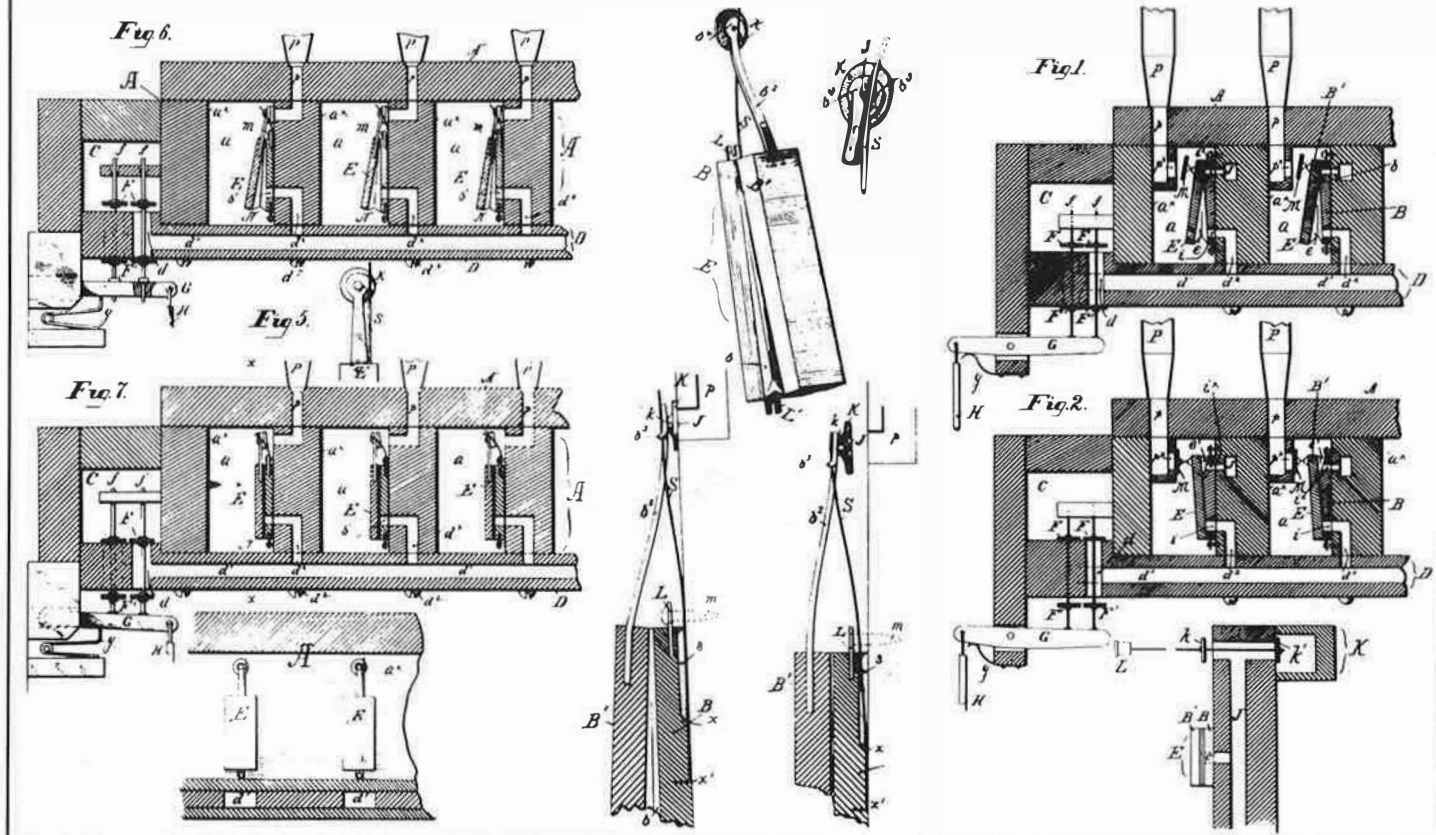
ON JULY 24, 1884, APPLICATION was made for the patent protection of three different windchest systems. The first developed was probably patent 323,829, an early example of pneumatic ventill windchest,<sup>1</sup> and the first collaboration of Haskell and Roosevelt. The system involves a tracker-activated double valve which alternately inflates and exhausts a wedge-shaped pneumatic (Roosevelt motor). Each pipe was supplied with a collapse-to-play pneumatic which pulled open a spring-held occlusive disk which acted as the pipe valve. A separate stop action vented pipe wind from unwanted ranks. The form of the pneumatic was derived from an earlier Roosevelt patent.<sup>2</sup>

In an era when wind supplies were less copious, the use of the "Roosevelt chest" sometimes proved difficult as a large amount of wind was required for the operation of both silent and speaking pipes. The pneumatics were originally manufactured of leather, but the porosity of this material led to the use of rubberized cloth.

In patent 336,351, Haskell and Roosevelt attempted to reduce the wind requirements of the ventill chest.<sup>3</sup> This involved the replacement of the single, large pneumatic with a see-saw arrangement using two smaller pneumatics of unequal size. The larger of the two was activated by the key action and caused the valve to open. When the stop was not drawn, the more highly pressurized smaller pneumatic held the valve shut. This system proved popular and was copied by other builders.

The third patent of this group was invented by Haskell alone and involved the use of a membrane pipe valve. This type of valve had been previously used by the Walcker firm<sup>4,5</sup> of Württemberg (Germany), but abandoned by them because of membrane failure. Haskell's design simplified the construction of this type of chest.<sup>6</sup>





Six months after their first joint patents, Haskell and Roosevelt invented a cabinet organ (340,461) with a mechanical action wherein each pipe had its own pallet and each stop has its own set of backfalls which are angled in such a way as to derive several pitches from each rank. The stop action engages a backfall fulcrum for each stop.

Charles S. and William Haskell were co-inventors of a hybrid swell-crescendo-combination device in August, 1892. The operation of this device (488,559) is described in the section on Haskell organs. In the spring of 1901, the elder Haskell assisted William in the improvement of his first organ patent (764,261).

At the time of his death, Charles S. was developing tubular pneumatic key actions, which were patented by his widow in 1905 and 1907. The diagram of the first (860,745) shows a complete console with key and stop action. The stop "knobs" are in the form of a keyboard. Various membrane valves are also shown. The other patent (921,610) is a key valve.

Charles additionally held four non-organ patents. Two for a plumbing valve (288,331 and 300,468) were shared with William B. Fleming. The third was for a time-recording device which imprinted the time next to an employee's signature on a paper roll. This device (319,092) prevented employees from entering another's time. The fourth invention was a governor for a steam engine (285,892).

David H. Fox

#### FOOTNOTES

<sup>1</sup>Audsley, George Ashdown; *The Art of Organ-building* (New York: Dodd, Mead, and Company, 1905) II, p. 322.

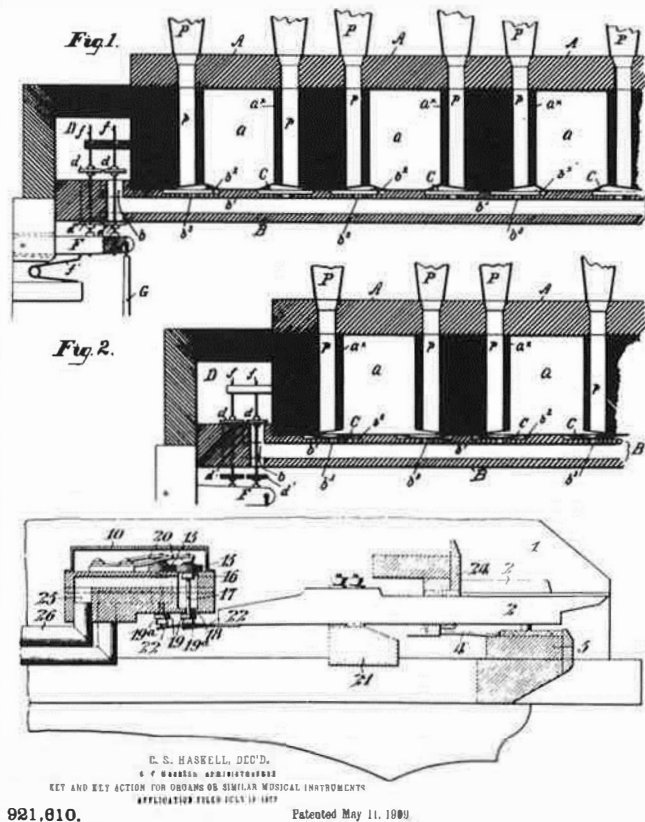
<sup>2</sup>Audsley; *op. cit.*, p. 320.

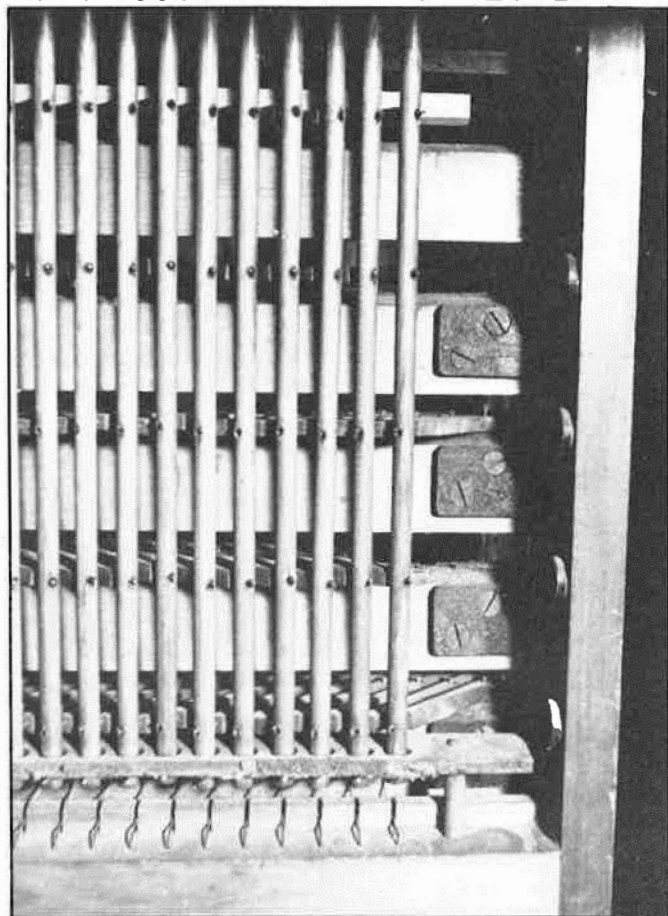
<sup>3</sup>Audsley; *op. cit.*, p. 326.

<sup>4</sup>Audsley; *op. cit.*, p. 309.

<sup>5</sup>Barnes, William Harrison; *The Contemporary American Organ* (J. Fischer and Brother, 1971) p. 159.

<sup>6</sup>Audsley; *op. cit.*, p. 314.

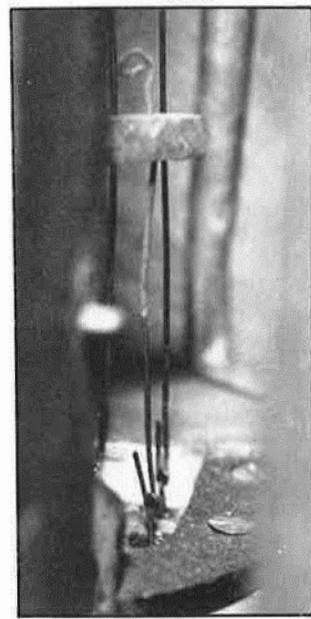
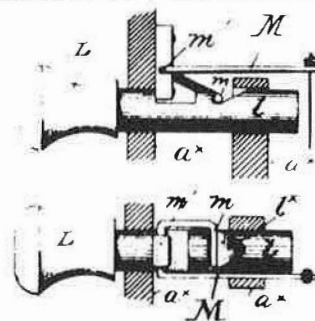
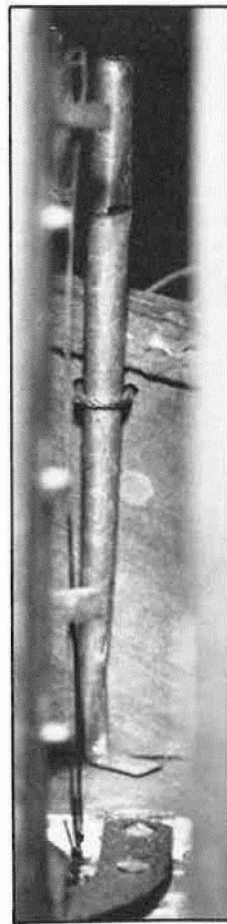
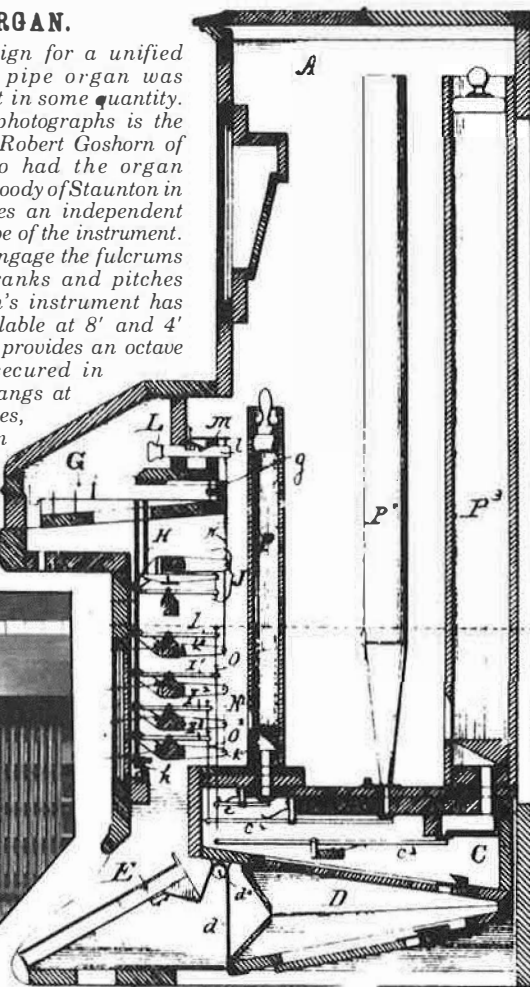
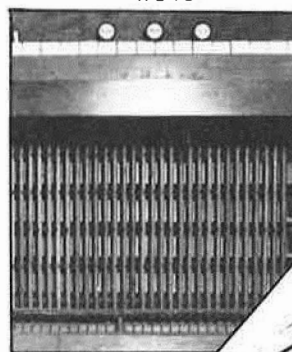




# CABINET PIPE ORGAN.

This interesting design for a unified mechanical-action pipe organ was produced by Roosevelt in some quantity. The example in the photographs is the property of The Rev. Robert Goshorn of Staunton, Va., who had the organ restored by Taylor & Boody of Staunton in 1982. The design uses an independent pallet valve for each pipe of the instrument. The stopknobs act to engage the fulcrums of backfalls of the ranks and pitches desired. Mr. Goshorn's instrument has two ranks, each available at 8' and 4' pitch; a fifth backfall provides an octave coupler. Pipes are secured in position with metal tangs at the toes of smaller pipes, and other devices on large pipes. The action is adjusted by rolling ends of the pallet wires at the backfalls.

WTVP



# A LIST OF ORGANS BUILT BY C. S. HASKELL, INC.

COMPILED BY DAVID H. FOX

THE FOLLOWING LIST OF ORGANS, built by C. S. Haskell, Incorporated, is based on lists published by the firm, and on articles which appeared in the *Diapason*. The firm printed a list in January, 1909, which gave the location and number of manuals of each organ produced by Charles S. and Charles E. Haskell, prior to that time. A supplemental list, which provided only the locations of the organs, was published in July, 1910.

The Haskell firm did not begin to list its contracts in the *Diapason* until the August, 1914 issue. The completeness of these listings is not known. It is thought that many of the instruments produced between 1910 and 1914 do not appear in the following list. Likewise, those produced after 1919, when the firm was in decline and ceased its advertising in the *Diapason*, are probably missing. In addition to new instruments, the firm's lists included rebuildings, additions, and "modernizations."

The following organs were built by Charles S. Haskell and appeared in the January, 1909 list published by the firm:

Fortieth Street M. E. Church 2m  
Saint Francis Industrial School 1m  
Church of the Evangelists 2m  
Holy Apostles Sunday School<sup>1</sup> 1m c. 1889  
Mr. George C. Thomas (House) 2m  
Mr. Stanley Addick (House) 2m  
Church of the Redeemer 1m  
First Presbyterian Church 3m  
Asbury M. E. Church 2m  
Saint Luke's M. E. Church 2m  
Calvary Church 2m  
Saint Peter's P. E. Church 2m  
First Presbyterian Lecture Room 1m  
Trinity Church 2m  
Saint Mark's R. C. Church 2m  
Saint Peter's P. E. Church 2m  
Frankford Baptist Church 2m  
Mr. William E. Elkins (House) 2m  
Saint Elizabeth's P. E. Church 1m  
Drexel Institute of Technology<sup>2</sup> 3-32 1891  
Cres. & Comb pedals. Replaced 1928 \$8,000  
Church of the Restoration 2m  
First Presbyterian Church 3m  
Church of Saint John the Baptist 2m  
Saint Mathew's P. E. Church 2m  
York Street (Tabernacle) Presbyterian Church 1m  
First M. E. Church<sup>3</sup> 2m 1892  
Holy Communion P. E. Church 2m  
First Presbyterian Church 2m  
Mr. Henry P. Dixon (House) 2m  
Forest Presbyterian Church 1m  
Holy Trinity Sunday School 2m  
First Moravian Church 2m  
Saint Thomas' Church 2m  
Mr. George T. Pearson (House) 2m  
Saint Peter's P. E. Church 2m  
Monumental Baptist Church 1m  
West Side Presbyterian Church 2m  
Wayne Presbyterian Church 2m  
Church of the Messiah 2m  
Bethany Lutheran Church 2m  
Southwestern Presbyterian Church 1m  
Hollond Memorial Presbyterian Church<sup>4</sup> 3-38 1893  
7 Comb. pedals, 2314 pipes, TP, 30 pedal notes.  
Christ P. E. Church 2m  
Tioga Street M. E. Church 3m  
Mr. Stanley Addicks (House) 2m

Philadelphia, Pa.  
Eddington, Pa.  
Philadelphia, Pa.  
Philadelphia, Pa.  
Philadelphia, Pa.  
Philadelphia, Pa.  
Philadelphia, Pa.  
Philadelphia, Pa.  
Smyrna, Del.  
Bryn Mawr, Pa.  
Columbia, Mo.  
Germantown, Pa.  
Philadelphia, Pa.  
Chestnut Hill, Pa.  
Altoona, Pa.  
Philadelphia, Pa.  
Frankford, Pa.  
Philadelphia, Pa.  
Philadelphia, Pa.

Philadelphia, Pa.  
Germantown, Pa.  
Germantown, Pa.  
Sunbury, Pa.  
Philadelphia, Pa.  
Lancaster, Pa.  
Philadelphia, Pa.  
Carlisle, Pa.  
Wallingford, Pa.  
Middletown, Del.  
Philadelphia, Pa.  
Philadelphia, Pa.  
Whitemarsh, Pa.  
Germantown, Pa.  
Philadelphia, Pa.  
Philadelphia, Pa.  
Germantown, Pa.  
Wayne, Pa.  
Philadelphia, Pa.  
Philadelphia, Pa.  
Philadelphia, Pa.

Germantown, Pa.  
Philadelphia, Pa.  
Philadelphia, Pa.

Linden Hall Seminary 1m  
First Presbyterian Church 3m  
Mr. Woodruff Jones (House) 2m  
Evangelical Lutheran Church of the Trinity<sup>5</sup>  
2m 1894 \$3,000  
Third Presbyterian Church 2m  
Abington Presbyterian Church 2m  
African M. E. Church 1m  
Trinity P. E. Church 2m  
New Tabernacle Baptist Church 3m TP  
West Arch Street Presbyterian Church 3m  
Calvary Presbyterian Church 3m  
Fourth Reformed Church 2m  
Presbyterian Church 2m  
Saint Barnabas P. E. Church 2m  
Saint Andrew's P. E. Church 3m  
Church of Our Saviour 3m  
Church of the Redeemer 3m  
Holy Trinity P. E. Church 1m  
Saint Paul's English Evangelical Lutheran Church 2m  
Cuthbert Baptist Church 2m  
Holy Trinity P. E. Church<sup>6</sup> 3m 1897 EP  
First M. E. Church 3m TP  
Church House 1m  
First Presbyterian Church 2m  
Rehoboth M. E. Church 2m  
Centenary M. E. Church 2m  
First Presbyterian Church 2m  
Clinton Avenue Baptist Church 2m  
Calvary Presbyterian Church 2m  
Lutheran Church of the Holy Cross 2m  
Pa. Institution for the Education of the Blind 3m c 1897  
Presbyterian Church 2m  
Memorial P. E. Church of Saint Paul 2m  
Mr. W. H. Cristman (House) 2m  
Central Presbyterian Church 2m  
Mr. Frank E. Morgan (House) 1m  
Church of the Holy Nativity 2m  
Calvary P. E. Church 3m  
Church of Our Savior Sunday School 1m  
Mr. William E. Elkins (House) 2m  
Convent of the Holy Child Jesus 2m  
First Baptist Church<sup>8</sup> 3-45 1900 EP  
Trinity P. E. Church<sup>9</sup> 3-42 Extant in 1984  
Nativity P. E. Church 3m  
First Presbyterian Church 3m  
Chambers-Wylie Presbyterian Church<sup>10,11</sup>  
3-55 Extant in 1984  
Church of the Holy Apostles<sup>12,13</sup> 3m 1900  
Enlargement of Roosevelt organ  
Saint Peter's Lutheran Church 2m  
Calvary Monumental Church 2m  
Grace Presbyterian Church 1m  
Church of Our Mother of Sorrows 3m  
All Saints' P. E. Church 2m  
Calvary Presbyterian Church 1m  
Holy Trinity Baptist Church 2m  
Mr. John M. Mack (House) 2m  
First Presbyterian Church 3m  
First Presbyterian Church 2m  
Saint Catherine's R. C. Church 2m  
Pine Street Presbyterian Church<sup>14</sup> 3-31  
West Side Presbyterian Church 3m  
Lafayette College<sup>15</sup> 2m 1900  
Church of the Crucifixion 2m  
Saint Simeon's P. E. Church 2m  
Trinity P. E. Church 2m  
Presbyterian Church 2m  
Hon. R. H. Foerderer (House) 2m  
Holy Innocents' P. E. Church 2m  
Saint Michael's Lutheran Church 2m  
Holy Apostles' Choral Organ 1m  
Presbyterian Church 2m  
Presbyterian Church 2m  
Oak Lane Presbyterian Church 2m  
Holy Apostles' Chantry Organ<sup>16</sup> 1m 1904  
Church of Saint John the Evangelist 2m  
Christ Church Mission 2m  
First M. E. Church 3m  
Covenant Presbyterian Church 2m

Lititz, Pa.  
Uniontown, Pa.  
Germantown, Pa.  
Norristown, Pa.  
Chester, Pa.  
Abington, Pa.  
Carlisle, Pa.  
Elkton, Md.  
Philadelphia, Pa.  
Philadelphia, Pa.  
Manayunk, Pa.  
Swarthmore, Pa.  
Burlington, N.J.  
West Philadelphia, Pa.  
Jenkintown, Pa.  
Bryn Mawr, Pa.  
Spring Lake, N.J.  
Philadelphia, Pa.  
Cuthbert, Ga.  
Philadelphia, Pa.  
Germantown, Pa.  
Philadelphia, Pa.  
Phoenixville, Pa.  
Frankford, Pa.  
Philadelphia, Pa.  
Haddonfield, N.J.  
Trenton, N.J.  
Wyncote, Pa.  
Philadelphia, Pa.  
Overbrook, Pa.  
Overbrook, Pa.  
Wayne, Pa.  
Wilmington, Del.  
Philadelphia, Pa.  
Rockledge, Pa.  
Germantown, Pa.  
Jenkintown, Pa.  
Ashbourne, Pa.  
Sharon Hill, Pa.  
Philadelphia, Pa.  
Ambler, Pa.  
Philadelphia, Pa.  
Norristown, Pa.  
Philadelphia, Pa.  
Philadelphia, Pa.  
Lafayette Hill, Pa.  
Philadelphia, Pa.  
Philadelphia, Pa.  
Philadelphia, Pa.  
Norristown, Pa.  
Riverton, N.J.  
Philadelphia, Pa.  
Torresdale, Pa.  
Bridgeton, N.J.  
Logansport, Ind.  
Spring Lake, N.J.  
Harrisburg, Pa.  
Germantown, Pa.  
Easton, Pa.  
Philadelphia, Pa.  
Philadelphia, Pa.  
Wilmington, Del.  
Ridley Park, Pa.  
Torresdale, Pa.  
Tacony, Pa.  
Sellersville, Pa.  
Philadelphia, Pa.  
Wenonah, N.J.  
Coatesville, Pa.  
Oak Lane, Pa.  
Philadelphia, Pa.  
Lansdowne, Pa.  
Philadelphia, Pa.  
Camden, N.J.  
Philadelphia, Pa.

Saint John the Evangelist Lutheran Church 2m  
 Pennsylvania Rail Road 2m  
 Presbyterian Church 2m  
 Trinity Reformed Church 2m  
 Church of the Nativity of the B. Virgin Mary 3m

Ridge Valley, Pa.  
 West Philadelphia, Pa.  
 Elkton, Md.  
 Collegeville, Pa.  
 Philadelphia, Pa.

Presbyterian Church 2m  
 Grace Baptist Church 2m  
 Mutchmore Memorial Presbyterian Church 3m  
 Grace P. E. Church Chantry<sup>18</sup> 3m 1908

Rebuild of Roosevelt organ. Playable from main organ as Echo division.  
 Second United Presbyterian Church 2m  
 Saint Paul's P. E. Church 2m  
 Oliver H. Bair Funeral Parlor 2m  
 Grace P. E. Church 3m  
 Holy Apostles' Sunday School<sup>19</sup> 2m c1908  
 Reformed Church 2m  
 Mr. P. M. Sharpless (House) 2m  
 Patterson Memorial Presbyterian Church 2m  
 Roxborough Presbyterian Church 2m  
 First Baptist Church 2m  
 P. E. Church of the Mediator 2m  
 Wesley M. E. Church 2m  
 Saint Mark's P. E. Church 3m  
 Good Samaritan P. E. Church 2m

Lebanon, Pa.  
 Camden, N.J.  
 Philadelphia, Pa.  
 New York, N.Y.  
 Philadelphia, Pa.  
 Chester, Pa.  
 Philadelphia, Pa.  
 Mount Airy, Pa.  
 Philadelphia, Pa.  
 Southampton, Pa.  
 West Chester, Pa.  
 Philadelphia, Pa.  
 Roxborough, Pa.  
 Mount Holly, N.J.  
 Philadelphia, Pa.  
 Georgetown, Del.  
 Frankford, Pa.  
 Paoli, Pa.

The following organs were built by Charles E. Haskell, and appeared in the January, 1909 list published by the firm:

Second Presbyterian Church 2m  
 First Presbyterian Church<sup>17</sup> 2m 1905 \$3,100  
 Pa. Institution for the Education of the Blind 3m  
 Presbyterian Church 2m  
 Twenty-Ninth Street M. E. Church 2m  
 Zion Baptist Church 2m  
 Asbury M. E. Church 2m  
 Mr. Stanley Addicks (House) 2m  
 Saint David's P. E. Church 2m  
 Ashbourne Presbyterian Church 2m  
 Oak Park Presbyterian Church 2m  
 Emanuel Evangelical Lutheran Church 2m  
 Church of God 2m  
 Mr. Woodruff Jones (House) 3m  
 Presbyterian Church 2m  
 Calvary Presbyterian Church 3m  
 Mount Airy M. E. Church 2m  
 Christ Episcopal Church 2m  
 Saint Stephan's P. E. Church 4m  
 Colley Memorial Presbyterian Church 2m  
 Presbyterian Church 2m  
 M. E. Church 2m  
 Saint Andrew's P. E. Church 2m  
 Saint Paul's Memorial P. E. Church 2m  
 First Baptist Church 2m  
 Saint Martin's P. E. Church 2m

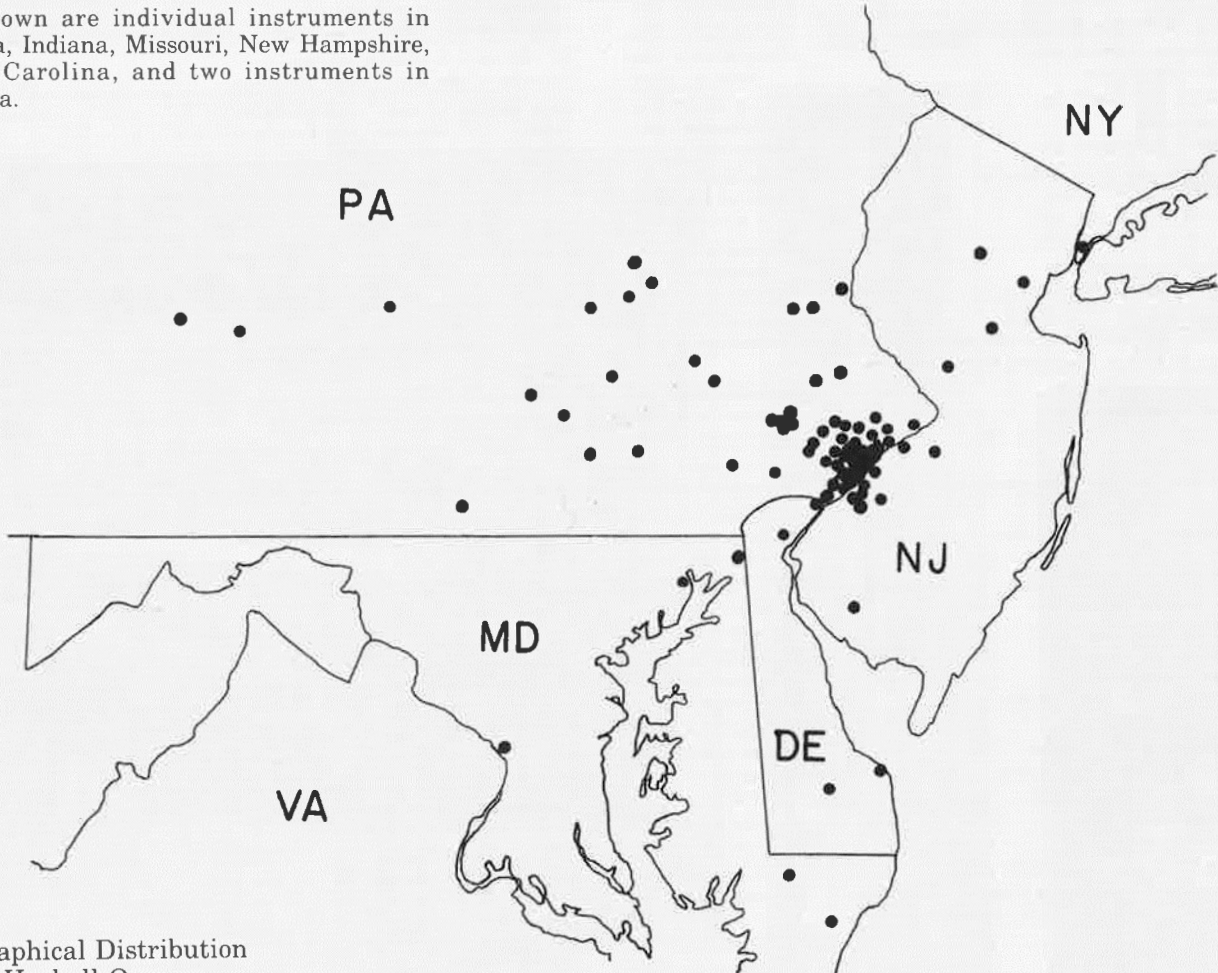
Roanoke, Va.  
 West Chester, Pa.  
 Overbrook, Pa.  
 Lewes, Del.  
 Philadelphia, Pa.  
 Philadelphia, Pa.  
 Salisbury, Md.  
 Philadelphia, Pa.  
 Radnor, Pa.  
 Ashbourne, Pa.  
 Philadelphia, Pa.  
 Souderton, Pa.  
 Middletown, Pa.  
 Germantown, Pa.  
 Gettysburg, Pa.  
 Philadelphia, Pa.  
 Mount Airy, Pa.  
 North Conway, N.H.  
 Philadelphia, Pa.  
 Norfolk, Va.  
 Henderson, N.C.  
 Sea Bright, N.J.  
 Wilmington, Del.  
 Philadelphia, Pa.  
 Allentown, Pa.  
 Radnor, Pa.

The following organs were built by Charles E. Haskell, and appeared in a July, 1910 list published by the firm:

Mount Pleasant Baptist Church 1909-10  
 Saint Luke's P. E. Church 1909-10  
 Simpson Memorial M. E. Church 1909-10  
 Fairhill M. E. Church 1909-10  
 Saint Andrew's P. E. Church 1909-10  
 Saint Andrew's M. E. Church 1909-10  
 Mount Airy Presbyterian Church 1909-10  
 Mrs. S. T. Remington (House) 1909-10  
 Scottish Rite Masonic Cathedral 1909-10  
 Unitarian Church of Our Father 1909-10  
 Unitarian Church of Germantown 1909-10  
 Pitman M. E. Church 1909-10

Ambler, Pa.  
 Mount Joy, Pa.  
 Philadelphia, Pa.  
 Philadelphia, Pa.  
 Bridgeton, N.J.  
 Philadelphia, Pa.  
 Mount Airy, Philadelphia, Pa.  
 Chestnut Hill, Pa.  
 Philadelphia, Pa.  
 Lancaster, Pa.  
 Philadelphia, Pa.  
 New Brunswick, N.J.

Not shown are individual instruments in Georgia, Indiana, Missouri, New Hampshire, North Carolina, and two instruments in Virginia.



Geographical Distribution  
 of Haskell Organs

St. Jude & Nativity P. E. Church Parish House 1909-10  
 Christ Reformed Church 1909-10  
 Saint Jude and Nativity P. E. Church 1909-10  
 Tabernacle Presbyterian Church 1909-10  
 Scots Presbyterian Church 1909-10  
 Calvary Baptist Church 1909-10  
 Saint Mary's P. E. Church 1909-10  
 First Baptist Church 1909-10  
 State Hospital for the Insane Chapel 1909-10  
 Church of Our Saviour 1909-10  
 Miller Chapel, Princeton Theological Seminary, 1909-10  
 First Church of Christ, Scientist 1909-10  
 Presbyterian Church 1909-10  
 Saint James P. E. Church 1909-10  
 Second Presbyterian Church 1909-10  
 Chestnut Hill M. E. Church 1909-10

Philadelphia, Pa.  
 Philadelphia, Pa.  
 Philadelphia, Pa.  
 Philadelphia, Pa.  
 Norristown, Pa.  
 Ardmore, Pa.  
 Altoona, Pa.  
 Norristown, Pa.  
 Jenkintown, Pa.  
 Princeton, N.J.  
 Philadelphia, Pa.  
 Lewistown, Pa.  
 Atlantic City, N.J.  
 Belvidere, N.J.  
 Philadelphia, Pa.

Trinity Episcopal Church<sup>39</sup> 2-11 1919  
 Grace Reformed Church<sup>35</sup> 2-12 1919  
 Princeton Theological Seminary<sup>35</sup> 1919  
 Rebuilding and enlargement of Haskell organ.  
 Chelton Avenue Baptist Church<sup>35</sup> 2-21 1919  
 Episcopal Church<sup>35</sup> 2-14 1919  
 Trinity Lutheran Church<sup>36</sup> 1919  
 All Hallows' Episcopal Church<sup>36</sup> 1919  
 Henry Memorial Presbyterian Church<sup>36</sup> 1919  
 Seventh Street M. E. Church<sup>36</sup> 1919  
 Zion's Reformed Church<sup>36</sup> 1919  
 Lancaster Avenue M. E. Church<sup>36</sup> 1919  
 Saint Joseph's R. C. Church<sup>36</sup> 1919  
 Incarnation Episcopal Church<sup>36</sup> 1919  
 Christ Reformed Church<sup>36</sup> 1919  
 Saint Paul's R. C. Church<sup>36</sup> 1919  
 Perkiomen Avenue Presbyterian Church<sup>36</sup> 1919  
 Fifth Presbyterian Church<sup>36</sup> 1919  
 Union Tabernacle Church<sup>36</sup> 1919  
 Saint Stephen's Episcopal Church<sup>36</sup> 1919  
 Enlargement of Haskell organ.  
 Saint Matthias Episcopal Church<sup>36</sup> 1919  
 Girls' Catholic High School<sup>37</sup> 2-21 1922  
 5 couplers, 7 combinations

Collingswood, N.J.  
 Havre de Grace, Md.  
 Princeton, N.J.  
 Philadelphia, Pa.  
 Twohill, Pa.  
 Wrightsville, Pa.  
 Snow Hill, Md.  
 Philadelphia, Pa.  
 Philadelphia, Pa.  
 Ashland, Pa.  
 Lancaster, Pa.  
 Camden, N.J.  
 Drexel Hill, Pa.  
 Bethlehem, Pa.  
 Bristol, Pa.  
 Reading, Pa.  
 Chester, Pa.  
 Philadelphia, Pa.  
 Philadelphia, Pa.

The following organs were built by Charles E. Haskell and appeared in various issues of the *Diapason*:

Saint Francis de Sales Church<sup>20</sup> 4-44 1911 EP \$15,000  
 Central High School<sup>21</sup> 3-40 1912 EP  
 \$10,000 + 2,027 pipes  
 Park Evangelical Church<sup>22</sup> 2-14 1914 EP  
 Saint Thomas Aquinas Church<sup>23</sup> 4-44 1914  
 Saint Timothy Episcopal Church<sup>23</sup> 2m 1914  
 Devereux M. E. Church<sup>23</sup> 2m 1914  
 Haws Avenue M. E. Church<sup>23</sup> 2m 1914  
 Presbyterian Church<sup>23</sup> 2m 1914  
 M. E. Church<sup>23</sup> 2m 1914  
 First Baptist Church<sup>23</sup> 3m 1914  
 Radnor Presbyterian Church<sup>23</sup> 2m 1914  
 Bridesburg M. E. Church<sup>24</sup> 2m 1915  
 Diamond Street Baptist Church<sup>24</sup> 2m 1915  
 Blue Bird Theatre<sup>24</sup> 3m 1915  
 Bellevue Theater<sup>24</sup> 2m 1915  
 United Evangelical Church<sup>24</sup> 2m 1915  
 Roman Catholic Church<sup>24</sup> 2m 1915  
 First United Presbyterian Church<sup>24</sup> 2m 1915  
 Saint James Episcopal Church<sup>24</sup> 1m 1915  
 Methodist Church<sup>24</sup> 2m 1915  
 Presbyterian Church<sup>24</sup> 2m 1915  
 Avenue Theater<sup>24</sup> 2m 1915  
 Christian Science Church<sup>24</sup> 2m 1915  
 Grace Methodist Church<sup>25</sup> 3-50 1915 EP \$12,500  
 Westminster Presbyterian Church<sup>26</sup> 4-52 1916 EP  
 First Church of Christ, Scientist<sup>27</sup> 3m 1917  
 Washington Memorial Chapel<sup>27</sup> 1917  
 Replaced 1951 with Moller.  
 Our Lady of Perpetual Help Church<sup>27</sup> 1917  
 Willow Grove M. E. Church<sup>27</sup> 1917  
 Shiloh Baptist Church<sup>27</sup> 1917  
 Southchester M. E. Church<sup>27</sup> 1917  
 Tower City Lutheran Church<sup>27</sup> 1917  
 Haverford School<sup>27</sup> 1917  
 Lower Merion Baptist Church<sup>27</sup> 1917  
 First M. E. Church<sup>27</sup> 1917  
 Church of the Mediator<sup>27</sup> 1917  
 Pine Street Presbyterian Church<sup>28</sup> 1917  
 Addition to Haskell organ.  
 North Baptist Church<sup>29</sup> 4-54 1917  
 New Goshenhoppen Reformed Church<sup>30</sup>  
 17 rks. 1917  
 Muehlenberg Lutheran Church<sup>31</sup> 1918  
 Church of the Redeemer<sup>31</sup> 1918  
 Trinity M. E. Church<sup>31</sup> 1918  
 First M. E. Church<sup>31</sup> 1918  
 Church of the New Jerusalem<sup>31</sup> 1918  
 First M. E. Church<sup>31</sup> 1918  
 Kemble M. E. Church<sup>32</sup> 3-21 1918  
 First Presbyterian Church<sup>33</sup> 1918  
 Saint Mary, Star of the Sea Church<sup>33</sup> 1918  
 Saint Mathew's Lutheran Church<sup>33</sup> 1918  
 Shiloh Baptist Church<sup>33</sup> 4m 1918  
 Brandywine M. E. Church<sup>34</sup> 2-25 1919  
 Saint James' P. E. Church<sup>34</sup> 1919  
 Addition of Echo and 14 stops to Haskell organ.  
 Resurrection Episcopal Church<sup>35</sup> 3-46 1919  
 Mr. Andrew V. Brown (House)<sup>35</sup> 2-18 1919

Philadelphia, Pa.  
 Philadelphia, Pa.  
 Reading, Pa.  
 Philadelphia, Pa.  
 Philadelphia, Pa.  
 Norristown, Pa.  
 Colver, Pa.  
 Beverly, N.J.  
 Chester, Pa.  
 Wayne, Pa.  
 Philadelphia, Pa.  
 Philadelphia, Pa.  
 Philadelphia, Pa.  
 Philadelphia, Pa.  
 Morton, Pa.  
 Washington, D.C.  
 Evansburg, Pa.  
 Moores, Pa.  
 Weatherly, Pa.  
 Wilmington, Del.  
 West Chester, Pa.  
 Wilmington, Del.  
 Elizabeth, N.J.  
 Wilmington, Del.  
 Valley Forge, Pa.  
 Bernardsville, N.J.  
 Willow Grove, Pa.  
 Wilmington, Del.  
 Chester, Pa.  
 Tower City, Pa.  
 Haverford, Pa.  
 Bryn Mawr, Pa.  
 Schuylkill Haven, Pa.  
 Philadelphia, Pa.  
 Harrisburg, Pa.  
 Camden, N.J.  
 New Goshenhoppen, Pa.  
 Philadelphia, Pa.  
 Falls of the Schuylkill, Pa.  
 Camden, N.J.  
 Claymont, Del.  
 Wilmington, Del.  
 Penn's Grove, N.J.  
 Woodbury, N.J.  
 Ardmore, Pa.  
 Branchdale, Pa.  
 Philadelphia, Pa.  
 Philadelphia, Pa.  
 Wilmington, Del.  
 Atlantic City, N.J.  
 Philadelphia, Pa.  
 Bryn Athyn, Pa.

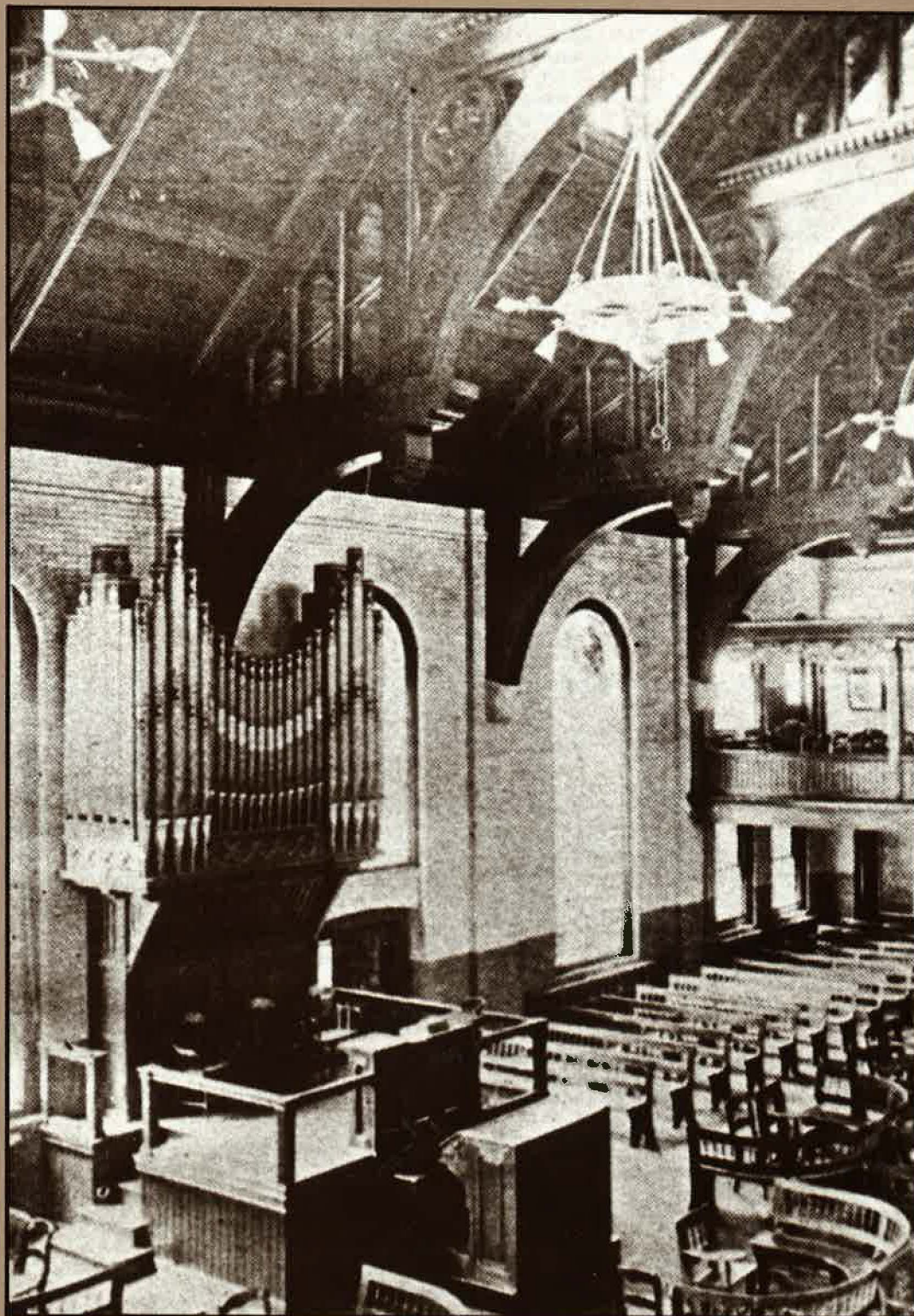
#### ABBREVIATIONS USED

B.	Blessed	P.E.	Protestant Episcopal
EP	Electropneumatic	R.C.	Roman Catholic
m	manuals	rks.	ranks
M.E.	Methodist Episcopal	TP	Tubular Pneumatic

A number of the geographical names given are areas within the boundaries of the City of Philadelphia.

#### FOOTNOTES

- <sup>1</sup>Holy Apostles; *History of the Parish* (Philadelphia; 1918) p. 229.
- <sup>2</sup>McDonald; *The Drexel Institute of Technology—A Memorial History* (Philadelphia: 1941) p. 25.
- <sup>3</sup>McConnell, John; *The First Methodist Church of Lancaster* (1893) p. 120.
- <sup>4</sup>Ford, Harry P.; *A History of the Harriet Hollond Memorial Presbyterian Church* (1899) p. 111.
- <sup>5</sup>Ganser, Malcolm; *History of the Evangelical Lutheran Church of the Trinity* (Norristown: 1938) p. 50.
- <sup>6</sup>Audsley, George Ashdown; *The Art of Organ-building* (New York: Dodd, Mead, and Company, 1905) II, p. 484.
- <sup>7</sup>*The 73rd Annual Report of the Managers of the Pennsylvania Institution for the Education of the Blind* (1905) frontispiece.
- <sup>8</sup>C. S. Haskell contract (June 12, 1899) p. 7.
- <sup>9</sup>Information contained in a letter to the author from Mr. Brantley A. Duddy, Stump Hall Road, Cedars, Pa. 19423, 1984.
- <sup>10</sup>ibid.
- <sup>11</sup>Information contained in a letter to the author from Mr. J. Earl Ness, First Baptist Church, Philadelphia, Pa., August 7, 1984.
- <sup>12</sup>Holy Apostles; *op. cit.*, p. 232.
- <sup>13</sup>Information contained in a letter to the author from Mr. Robert Strippy, Greenville, South Carolina, September 24, 1984.
- <sup>14</sup>*Diapason* (March, 1917)
- <sup>15</sup>Lafayette College; *Veritas Liberabit* (c. 1904) p. 38.
- <sup>16</sup>Holy Apostles; *op. cit.*, p. 232.
- <sup>17</sup>Laird, W. R. (?); *Historical Sketch and Roll of Members of the First Presbyterian Church* (1906) p. 6.
- <sup>18</sup>Stewart, William R.; *Grace Church and Old New York* (1924) p. 324.
- <sup>19</sup>Holy Apostles; *op. cit.*, p. 63.
- <sup>20</sup>*Diapason* (December, 1911)
- <sup>21</sup>*Diapason* (October, 1912)
- <sup>22</sup>*Diapason* (January, 1914)
- <sup>23</sup>*Diapason* (August, 1914)
- <sup>24</sup>*Diapason* (February, 1915)
- <sup>25</sup>*Diapason* (December, 1915)
- <sup>26</sup>*Diapason* (May, 1916)
- <sup>27</sup>*Diapason* (February, 1917)
- <sup>28</sup>*Diapason* (March, 1917)
- <sup>29</sup>*Diapason* (July, 1917)
- <sup>30</sup>*Diapason* (November, 1917)
- <sup>31</sup>*Diapason* (January, 1918)
- <sup>32</sup>*Diapason* (December, 1918)
- <sup>33</sup>*Diapason* (January, 1918)
- <sup>34</sup>*Diapason* (February, 1919)
- <sup>35</sup>*Diapason* (July, 1919)
- <sup>36</sup>*Diapason* (November, 1919)
- <sup>37</sup>*Diapason* (March, 1922)



Church of the Holy Apostles Sunday School, Philadelphia ca. 1890  
C. S. Haskell (attributed), 1908 C. E. Haskell

# THE HASKELL LEGACY

Despite the number of instruments produced by the Haskell firm, the company is not remembered as having reached the highest stature. There appear to be several reasons for this. The firm's creativity seems to have died with its founder. Unlike his father and brother, Charles E. had no patents to his credit and his innovations seem to amount to little more than the introduction of multiple swell chambers, tilting tablet stop controls, and unification. None of these were particularly original thoughts in that era. It is interesting to note that the firm's decline coincided with a veritable explosion in organ technology in the 1920's.

The Haskell firm never assumed a national character. With few exceptions, nearly every Haskell organ was installed within a hundred miles of Philadelphia. Nonetheless, the Haskell firm was quite successful in fulfilling the needs of moderate sized churches. Prospective purchasers in Philadelphia were easily able to examine a number of installations there, and clearly they were favorably impressed. The firm's survival of the Great Depression and World Wars I and II were no mean feats.

Unfortunately, very few of the electropneumatic instruments have survived intact. Philadelphia, as other large cities, were subject to major changes in the 1940-1960 period when many congregations relocated or disappeared. 'Modernization' undoubtedly accounts for the loss of many Haskell consoles with their old style pedals and features. Haskell pipework, however, is said to still lurk in a number of Philadelphia organs.

The inventions of Charles S. and William E. survived little better than the Haskell organs. The tubular pneumatic action of which they were so fond is now totally extinct in modern organbuilding. They built at a time when electric actions were not too reliable and when electric supplies involved the use of generators attached to the blowing mechanism and batteries.

In our modern age when organ tuners are more easily engaged, the need for the 'reedless reeds' seems less pressing. The other pipe inventions of William E., the 'Haskell basses', remain of at least scientific interest, though the movement away from enclosing every division in an organ diminishes their usefulness.

Perhaps the greatest Haskell legacy were the Estey pipe organs. It was William who established that firm in the production of pipe organs, and who guided it for over twenty years. The Estey firm reached its zenith in the late 1920's, and despite its bankruptcy in the Great Depression, continued on until 1959. Its instruments numbered in the thousands and greatly overshadowed the output of the Haskell firm.

*David H. Fox*

## ACKNOWLEDGMENTS

The author wishes to thank the following persons for their contributions of items of information used in this work:

William Bramlett	J. Earl Ness
Raymond J. Brunner	John H. Platt
Nelson E. Buechner	Clyde S. Shive, Jr.
Brantley A. Duddy	Robert M. Strippy
Michael D. Friesen	William Van Pelt

*C. S. Haskell*

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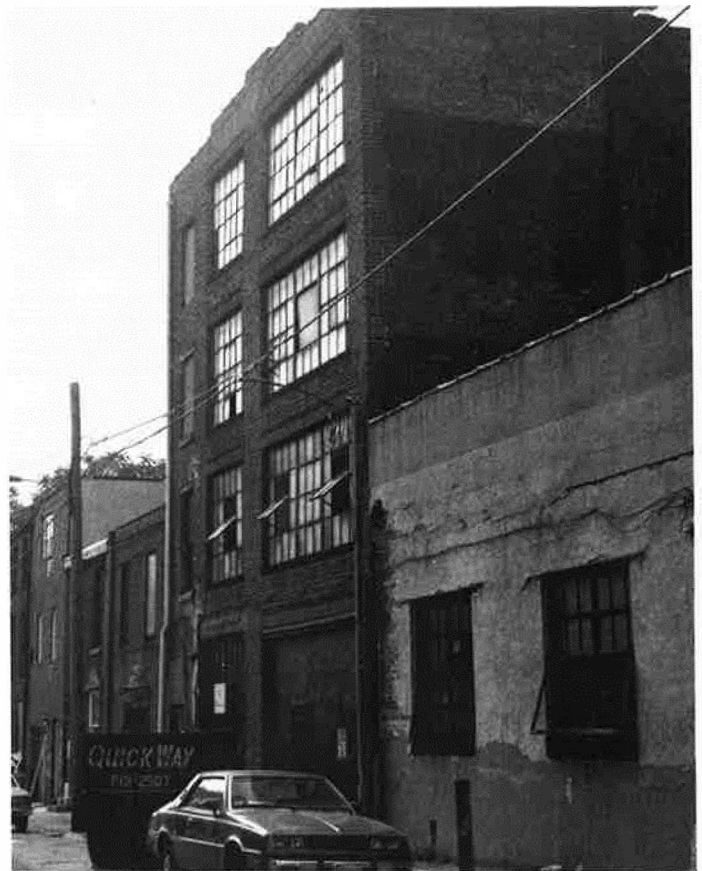
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COMPANY**

**PIPE ORGAN BUILDERS**

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## MINUTES

### National Council Meeting Charleston, South Carolina

June 24, 1985

The meeting was called to order by the President at 10:20 a.m. Present were David Barnett, Raymond Brunner, Dana Hull, Kristin Gronning, Scott Kent, Stephen Long, William Van Pelt and members Warren Culp, Susan Friesen, Michael Friesen, Alan Laufman, John Panning and Stephen Pinel. The minutes of the previous meeting of 15 February 1985 were approved as printed in *The Tracker*.

OHS Treasurer David Barnett presented the Society's financial report, showing a sound financial condition. Expenses are under budget and income has exceeded expectations, partly because of unexpectedly high sales of the E.M. Skinner book, which has also generated considerable peripheral sales, notably the Woolsey Hall record. David also noted that the Chicago Convention ended with a \$3,800 loss, which had to be covered from general Society revenues. Council discussed ways and means of avoiding future deficits. It was observed that much of the deficit could be attributed to the cost of printing the *Organ Handbook*, a publication which is of benefit to all members.

The Executive Director, William Van Pelt, noted two major accomplishments during the year: the relocation and great increase in holdings of the Archives, and the phenomenal pre-publication sales of the Skinner book. Because of the response to the first mailing to OHS members and *Diapason* subscribers, a second mailing to the AGO and ATOS memberships will be made. Prepublication discount will be extended through 31 July 1985. Bill reported that he is considering several possible locations for OHS office space. Council discussed the number and frequency of renewal notice mailings.

Scott Kent, Councillor for Organizational Concerns, has had no luck in locating the apparently mythical Hilbus Chapter charter. Many chapters appear to be inactive; a few are still publishing newsletters, but most are dormant. Mr. Kent was asked to arrange for subscriptions for the President, the Archivist and the Chairmen of the Extant Organs Committee and the Historic Organs Committee, for those newsletters that are active. There was no activity by the Bylaws Revision Committee and it was moved that "the new President appoint a member to the Bylaws Revision Committee, subject to ratification by Council at the October meeting" (m-Kent, s-Hull, v-unan).

Kristin Gronning, Councillor for Research and Publications, asked Stephen Pinel for a report on the facsimile series. He stated that an annual subscription series is in the works, as directed by Council, consisting of three offerings per year (with or without commentary). This year's series includes the forty Guilman programs from the 1904 St. Louis World's Fair, a J.W. Steere & Son printed opus list, and the 1830 Henry Erben article from *Psalmody Evangelica*. Bill Van Pelt discussed marketing for the series and stated that announcements will be mailed in December. The Guilman may be used as a free bonus for new and renewing members.

Susan Friesen reported that Vol. 29, No. 2 of *The Tracker* is in the mail, 29:3 is in production and there is a backlog of articles for the first time during her tenure as Editor.

In the absence of Roy Redman, Councillor for Education, Steve Long presented Earl Miller's report showing considerable activity in the Historic Organ Recital Series.

Kristin Gronning stated that the OHS Slide/Tape show has been very popular. A publicity flier has been mailed to all AGO chapter deans; OHS chapters are entitled to one free showing per year. It was noted that the Regional Slide/Tape project is not active; names of several potential regional chairmen were proposed.

Manuel Rosales being absent, there was no report from the Councillor for Finance and Development. Steve Long reported that Jim Hammann, Chairman of the Finance and Development Committee, and member Allen Langord have met for a brainstorming session.

There was no report from the Committee on Aims/Purposes.

Ray Brunner, Councillor for Conventions, asked Alan Laufman to discuss upcoming Conventions. Alan reported that plans for the Eastern Iowa Convention (1986) are proceeding well, as are the San Francisco (1988) and New Orleans (1989) conventions; the North Shore Boston Convention (1987) Committee needs to meet more often. It was moved that Council go into Executive Session (m-Kent, s-Brunner, v-unan). Council emerged from Executive Session with a motion "to authorize Alan Laufman to enter into discussion with Laurence Libin concerning a New York City Convention" (m-Brunner, s-Hull, v-unan). Ray Brunner presented the new "Convention Policy and Management Handbook," developed by a committee consisting of Ray Brunner, Alan Laufman and Michael Friesen, Mike having done most of the writing. This Handbook is based on, but designed to supplant the old "Revised Guidelines for Convention Committees" and expands that document considerably. Many sections have been rewritten extensively to reflect current practice and the wishes of Council, and to bring Convention

Committees under more immediate direction of the Convention Coordinator. After considerable discussion and some revision of the document, a motion was introduced that Council "accept the 'Convention Policy and Management Handbook' as proposed and revised with the exception of Section N" (m-Kent, s-Gronning, v-unan). Mike Friesen will rewrite Section N. Ray Brunner also reported that he had investigated convention cancellation insurance and found it to be inappropriate for our situation as well as prohibitively expensive.

In the absence of Barbara Owen, Councillor for Historic Concerns, there was no report. A report on the revision of the "Guidelines for Restoration of Historic Organs" was, perforce, postponed.

OHS Archivist Stephen Pinel presented a written report indicating extensive activity in the Archives. Recent acquisitions include the **James Suttie collection** and many books donated by James Boeringer. Jim McFarland is moving the latter to Princeton at his own expense, for which Council expressed its thanks. Stephen asked Council to "authorize the purchase of three filing cabinets and a microfilm cabinet at a cost not to exceed \$1,500" (m-Hull, s-Gronning, v-unan). Stephen also announced the establishment of an organ and choral music section of the Archives, the core of which is a generous donation from Homer Blanchard.

In light of the recent death of Louis Mohr, donor of a substantial collection to the Archives, Bill Van Pelt and Steve Long will write letters of condolence to his widow.

It was pointed out that the Archives does not have a copy of each OHS publication and recording. It will be brought up to date in this matter and henceforth shall receive a copy of every OHS release and publication.

The Extant Organs Committee did not submit a report.

Dana Hull, Chairperson of the Historic Organs Committee, has secured the services of a different calligrapher for the Historic Organs plaques (Scott Kent will use the same person for the new chapter charters).

John Panning was "appointed Convention Coordinator through June 1986, to fill-in for Alan Laufman who is on leave until then" (m-Hull, s-Gronning, v-unan).

The motion, tabled in February that "Alan Laufman be paid \$1,500 plus \$500 expenses for the preparation of the Convention Handbook" passed unanimously, after drifting into lengthy discussion of the Handbook format and other related matters.

Council then turned to preparation of a budget for the 1985-1986 fiscal year, finally adopting same, published below, projecting a modest surplus (m-Kent, s-Gronning, v-unan).

The next Council meeting is to be held at 10:00 a.m. on 18 October 1985 at Newark Airport. The meeting was adjourned at 6:30 p.m.

Respectfully submitted,  
John A. Panning,  
Secretary pro tem

### Budget for Fiscal Year 1985-1986

CATEGORY	INCOME	EXPENSES
Memberships	\$45,000	\$
Gifts-Undesignated	1,000	
Gifts- <i>The Tracker</i>	700	
Advertising- <i>The Tracker</i>	3,500	
Interest-General	2,000	
Conventions	1,000	
Core Support Grant	12,000	
Merchandise Sales	20,000	12,000
Slide/Tape Program	1,500	175
Facsimile Series	4,500	3,000
<i>The Tracker</i>		20,000
Historic Recitals		2,000
Historic Recognition		400
Archives		3,000
Public Relations		1,500
Executive Director		35,000
Office and Administration		11,000
Council Travel		2,000
Chapter Newsletters		400
	<u>\$91,200</u>	<u>\$90,475</u>
Budgeted Surplus	\$ 725	

## Annual Meeting Charleston, South Carolina

June 25, 1985

The meeting was called to order by President Stephen Long at 1:45 p.m. He announced that according to the Bylaws, 10 per cent of the voting membership, or approximately 171 persons were necessary for a quorum, and since there were not that many people in attendance, he was suspending the quorum rule in order to conduct business. A motion was made to approve the minutes of the previous Annual Meeting as printed in *The Tracker* Vol 28 No. 3 (m-Mowers, s-Schmitt, v-unanimous).

The Treasurer, David Barnett, delivered his report indicating a balance of \$47,405 in the treasury, a year-to-date operating profit of \$27,731 due primarily to very favorable Skinner book order income and some lower expenses, and a membership total of 1,747, an increase of 6.1 per cent over the prior year. The 1985-86 budget was also presented to the body as prepared by the Council on the previous day. The entire report was accepted by the meeting (m-Mowers, s-Brunner, v-unanimous).

The Executive Director, Bill Van Pelt, reported on various highlights of the Society's work in the past year, among them the healthy membership growth (and a cumulative 50 percent growth over the last four years); the fabulous response to the upcoming Skinner book (12 percent return from direct mail, which is exceptional in the trade) and plans to do another mailing to all American Guild of Organists members before it is printed; continued improvement in *The Tracker*, including finally having a backlog of material; and the move and growth of the Archives collection. He thanked David Barnett and Gerald Saunders for their voluntary donation of computer-generated reports, mailings, etc. and programming; Julie Stephens for shipping orders for *The Diapason*, which she stores; Ray and Ruth Brunner for storing and shipping OHS records and tapes; and *Tracker* editor Susan Friesen, and Archivist Stephen Pinel for their work in their areas. Bill also pointed out David Fox, who has completed a preliminary index of American organ-builders. President Long thanked Bill for his fine work and the assembly responded with a round of applause.

John Panning spoke briefly about the E. Power Biggs program, the value of his experience as a Biggs fellow, and the need to fund and promote the program even more so that its potential can be achieved. Reports were received from various Councillors covering their areas of responsibility, and Bill Van Pelt provided commentary in some cases as required.

Dana Hull read the following resolution:

Whereas, Dr. Homer D. Blanchard is a founding member of the Organ Historical Society, and;

Whereas, Dr. Blanchard has distinguished himself as an organ historian, author, researcher, organbuilder, linguist, and translator, and;

Whereas, Dr. Blanchard has made distinguished contributions to the OHS as Archivist, National Councillor, Editorial Review Board Member for *The Tracker*, and by serving on the Bylaws Review Committee,

Be it RESOLVED, that the Organ Historical Society hereby recognizes Dr. Homer D. Blanchard as an Honorary Member of the Society, together with all rights and privileges accorded thereunto.

Randy Wagner then rose and spoke about Homer and his accomplishments in favor of the above resolution (m-Hull, s-Wagner, v-unanimous), which was passed unanimously and was followed by a standing round of applause for Dr. Blanchard *in absentia*.

President Long then recognized the 1985 candidates for office who were present as well as the members of the Nominating Committee, who stood and were given a round of applause by the audience. Because of the lateness of the mailing of the ballots, the presence of some members who had not received ballots and needed substitute copies, and because the Postal Service had not yet delivered the day's mail to the Election Teller, President Long declared the meeting to be in recess until all the ballots could be counted properly.

When the meeting reconvened on Thursday, 27 June, during the evening banquet, Albert F. Robinson spoke about the election of Dr. Blanchard to honorary membership as well as his having received the same honor previously, saying that it was appropriate to recognize all of the remaining members of the ten people who first organized the Society. He therefore presented a petition signed by nine members petitioning the National Council to consider the election to Honorary Membership in the Society of the following, all of whom were founders in 1956: Barbara J. Owen, Donald R. M. Paterson, Randall Wagner, Kenneth F. Simmons, and Charlene Simmons. The meeting responded with a round of applause.

Randy Wagner called for a consensus on two issues: 1) amending the Bylaws on quorum requirements in order to have a legal Annual

Meeting, and 2) requiring a study of whether the OHS Treasurer should be bonded, and then explained his reasoning. President Long called for a separate show of hands on each issue; both were approved overwhelmingly.

The Election Teller, Loving Phillips, presented the results of the election, wherein 618 ballots were cast:

President:	Dana Hull	433 votes
	Kristin Gronning	184
Vice President:	Richard Jones	320
	John Ogasapian	287
Secretary:	John Panning	320
	Michael Friesen	286
Treasurer:	David Barnett	606 (unopposed)
Councillors (6 highest vote totals are the persons elected):		
	Barbara Owen	514
	Ray Brunner	428
	Manuel Rosales	424
	Elizabeth Towne Schmitt	384
	Roy Redman	362
	Scott Kent	361
	James Hammann	327
	James Bratton	310
	Julia Gunn Kissel	242
	Chester Cooke	183

It was then moved that the ballots be destroyed (m-Wagner, s-Mowers, v-unanimous).

President Long then called for a rising vote of thanks to the 1985 Convention Committee, whereupon the assembly stood and applauded the committee members. No other business having been brought before the meeting, it was then adjourned (m-Wagner, s-Hutto, v-unanimous).

Respectfully submitted,  
Michael D. Friesen,  
Secretary *Pro Tem*

Note: Following the election, James Hammann was appointed by the new president to fill the term of Manuel Rosales, who had resigned. WTVP



The highly-decorated facade of the handsome ca. 1890 Felgemaker at St. Matthias Episcopal Church, Summerton, SC, was heard in the 1985 convention and is featured in the OHS Slide Show which will soon have been shown to one hundred AGO chapters through promotion by Kristin Gronning.

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

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## Program 85-94 10/14/85

A.G.O. '84 . . . an introduction to the 1984 National Biennial Convention of the American Guild of Organists, featuring digital tapes of concerts and recitals performed in and around San Francisco.

LISZT: Prelude & Fugue on B-A-C-H — Frederick Swann (Ruffatti organ, Davies Symphony Hall)

BRUHNS: Praeludium in E-minor — Harald Vogel (Fisk organ, Stanford University)

LEMARE: *Carillon: a Study in Legato Pedaling* — Thomas Murray (Skinner organ, Trinity Episcopal Church)

BOSSI: *Etude Symphonique* — Gillian Weir (Aeolian-Skinner organ, St. Luke's Episcopal Church)

CRUMB: *Pastorale Drone* (world premiere) — David Craighead (Noebren organ, 1st Unitarian Church)

BOCK: *Festival Te Deum* (premiere).  
ROREM: Hymn, *Come Pure Hearts, in Sweetest Measure*. MUSGRAVE: Anthem, *The Lord's Prayer* (premiere) — Choirs of Grace and St. Mary's Cathedrals.

MESSIAEN: *Dieu parmi nous* (God Among Us), from *The Nativity Suite* — Gillian Weir (Ruffatti organ, Davies Hall)

## Program 85-95 10/21/85

A.G.O. '84 . . . recital performances by John Weaver and Thomas Murray on the Skinner organs of Trinity Episcopal Church and Grace Cathedral, San Francisco

WEAVER: Passacaglia on a Theme by Dunstable (1978)

BACH: Prelude & Fugue in B-minor, S. 544

MENOTTI: *Ricercare* (world premiere)

MOZART: Fantasia in F-minor, K. 608

HUMPERDINCK (trans. Lemare): *Hansel and Gretel* Prelude

REUBKE: Sonata on the 94th Psalm

## Program 85-96 10/28/85

A.G.O. '84 . . . performances by Simon Preston, Eileen Guenther, and Fenner Douglass on the two organs at Stanford University's Memorial Church, the recently renovated 1901 Murray Harris and the revolutionary 1984 C. B. Fisk. University organist Herbert Nanney comments.

MOZART: Fantasia in F-minor, K. 608

FRANCK: Choral in B-minor (No. 2)

BACH: Passacaglia & Fugue in C-minor, S. 582

BOYVIN: Suite on the Fifth Tone (fr

*Deuxième Livre d'Orgue*, 1700)

DURUFLE: Prelude & Fugue on

A-L-A-I-N, Op. 7

## Program 85-97 11/4/85

A.G.O. '84 . . . performance by finalists in the National Open Competition in Organ Playing, digitally recorded at St. Luke's Episcopal Church, San Francisco (1960 Aeolian-Skinner organ).

BACH: Fantasy & Fugue in G-minor, S. 542 — David Chalmers

FRANCK: Fantasy in A — Matthew C Boatmon

MESSIAEN: *Allelulias sereins*, fr

*L'Ascension Suite* — Marianne Lewis

ALAIN: *Joies*, fr *Trois Danses* — Jonathan Biggers

SOKOLA: *Passacaglia quasi toccata sul*

*teme B-A-C-H* — Stephen Alltop

BRAHMS: Chorale-prelude & Fugue on

*O Traurigkeit, o Herzeleid* — Randal

T. McGlade

EBEN: Finale, fr *Sunday Music* — David

Heller

## Program 85-98 11/11/85

A.G.O. '84 . . . Music at Grace Cathedral performances of organ and choral works recorded at San Francisco's most prominent church, featuring soloist Richard Purvis and the Cathedral Choir led by John Fenstermaker.

FRANCK: Choral No. 3 in A-minor

FRANCK: Pastoral

FRANCK: *Piece Heroique*

TALLIS: *Te Lucis ante terminum*

MORLEY: Magnificat

STONE: *The Lord's Prayer*

PARKER: Anthem, *Jam sol recedit igneus*

## Program 85-99 11/18/85

A.G.O. '84 . . . The Remarkable Mean-Tone Organs of Charles Fisk, instruments at Wellesley College and Stanford University discussed and played by Harald Vogel and Fenner Douglass.

BACH: Toccata in D-minor, S. 565

BUXTEHUDE: Toccata in D-minor;

Chorale-preludes on *Ich ruf zu dir,*

*Herr Jesu Christ* and *Vater unser in*

*Himmelreich*.

SCHEIDT: *Modus ludendi pleno organo*

MARCHAND: *Fond d'Orgue*

CHAUMONT: Chaconne in A

DeGRIGNY: Selections from the *Organ*

*Mass*

BOHM: Chorale-prelude, *Vater unser im*

*Himmelreich*; Praeludium in C

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## Program 85-100 11/25/85

A.G.O. '84 . . . performances by British recitalist Gillian Weir, National Organ Playing Competition finalist David Chalmers, and harpsichordist David Britton, recorded during the San Francisco organist's convention.

LISZT: Fantasia & Fugue on *Ad nos, ad salutarem undam* — Gillian Weir (St Luke's Church)

PACHELBEL: *Aria Quarta*, fr *Hexachordum Apollinis*. BACH: Trio Sonata No. 4 (1st mvt) — David Britton (Hill & Tyre pedal harpsichord)

DUMAGE: *Tierce en Taille*. REGER: Chorale-Fantasy on *Wie Schön Leuchtet uns der Morgenstern*, Op. 40, no. 1 — David Chalmers (St. Luke's Church) Mr. Chalmers was awarded the competitions' Second Prize.

## Program 85-101 12/2/85

A.G.O. '84 . . . a recital by Mark Laubach, First Prize winner at the National A.G.O. Open Competition in Organ Playing, digitally recorded at San Francisco's Grace Cathedral.

BACH: Fantasy & Fugue in G-minor, S. 542

INGRID ARAUCO: *What Seraphs are Afoot* (world premiere)

DURUFLE: Scherzo, Op. 2

REUBKE: Sonata on the 94th Psalm—Mark Laubach (1934 Aeolian-Skinner organ)

Also BRAHMS: Fugue in A-flat Minor — Christopher Clark Young (1960 Aeolian-Skinner organ, St. Luke's Church).

Young was a finalist and New England Regional Prizewinner in the 1984

A.G.O. Competition.

## Program 85-102 12/9/85

A.G.O. '84 . . . digital recordings of concert performances on the Ruffatti organs at San Francisco's Davies Symphony Hall and Saint Mary's Cathedral, including premieres of several spectacular works for organ, brass and percussion.

RON NELSON: *Pebble Beach So-*

*jour* — Carole Terry, o.

HEUWELL TIRCUIT: *Homage to Varese* — David Schrader, o.

JOHN CAGE: *Souvenir* — John Rose, o.

MIKLOS ROZSA: Fantasia for Organ,

Brass, Timpani & Percussion — Rollin

Smith, o; Festival Brass & Percussion

Ensemble; Denis de Coteau, cond.

BACH: Chorale-preludes (selected) —

Michael Murray, o (from Telarc CD-

80097)

DANDRIEU: *Nöel*. SOWERBY: Passaca-

glia, fr *Symphony in G* — Frederick

Swann, o.

## Program 85-103 12/16/85

Music for the Season of Christmas . . . organ selections for Advent and Christmas-tide.

BONDEMAN: Improvisation on *Veni Redemptor Gentium* — Anders Bondeman (Bis LP-193)

SCHEIDT: Verses on *Veni Redemptor Gentium* — Bernard Lagacé (Calliope CAL-1748).

BACH: 3 Settings of the Advent hymn, *Nun komm, der Heiden Heiland*, S. 659-661 — Rene Saorgin & Helmut Walcha (Harmonia Mundi HM-1214; Archive 2722 016).

PURVIS: *What Child is This?* — Richard Morris (R & R S-101).

BALBASTRE: 2 Noël's (*Tous les bourgeois de Châtres; Qu' tu grô Jan, quei folie*).

IEBEGUE: Noël cette journée

DANDRIEU: *Quand le sauveur Jésus-*

*Christ* — Rene Saorgin (Harmonia

Mundi HM-486/8).

DAQUIN: *Noël Etranger* (No. 8) — Pierre

Bardon (Pierre Verany PV-11811).

TOURNEMIRE: Suite *De Dominica infra Octavam Nativitatis*, Op. 55, no. 4 —

Bernard Focroulle (Erato

ERA-9238).

MATTHEWS: Prelude on *Orientis Parti-*

*bus* — Earl Miller (AFKA SK-296).

COCHEREAU: Improvisation on *Adeste*

*Fidelis* — Pierre Cochereau (Solstice

SOL-38).

## Program 85-104 12/23/85

The Nativity of Jesus . . . More French organ music for the Christmas season, in digital recordings by Wolfgang Rübsam and Todd Wilson.

MESSIAEN: *La Nativité du Seigneur* (Nine Meditations on the Birth of Christ) — Wolfgang Rübsam (Cavaille-Coll organ, Orleans Cathedral).

DUPRÉ: Variations on a French Carol,

Op. 20 — Todd Wilson (Holtkamp

organ, St. John's Abbey, Collegeville).

